

University of Richmond



Department of Theatre and Dance

Student Handbook



2009-10

MISSION STATEMENT

The mission of the Department of Theatre and Dance reflects the central liberal arts mission of the university in that important human issues and ideas are in the foreground of our classes and productions, and the education of the whole person is our concern. Theatre and Dance express human experiences and human aspirations through human performance. They require a rigorous attention to analysis, consideration of diverse points of view, appreciation for historical and theoretical perspectives, as well as creative collaboration. Through the study of theatre and dance, students develop their ability to think critically, to communicate ideas effectively, and to solve problems creatively. They learn the value of hard work, the joy of discovery, and respect for self and others. As collaboration is a central feature of the theatre and dance arts, we are committed to providing an atmosphere that allows maximum interaction between students, faculty, guest artists, and staff. Our mission also features public productions that strive to enrich the cultural and intellectual life of the University and surrounding community.

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THEATRE AND DANCE FACTS

An introduction to theatre and dance concentrations

The Department of Theatre and Dance allows students to concentrate in either discipline. If our program has a motto, it must be this:

“Theatre is our laboratory.”

Laboratory: A place for testing new as well as old ideas, a place for learning a process, a place for discovery.

Richmond’s theatre and dance programs seek to maintain high academic standards while producing each season three mainstage theatre events, a dance concert, and a host of studio offerings. Classes are small, ranging from 3 students (in advanced special topics) to no more than 24 students. Small classes as well as a full production schedule provide many opportunities for students to interact individually with professors and to assume important production responsibilities.

Learning environment for majors and minors

Intense teamwork describes our program. Not for the faint of heart, the programs also present a paradox: theatre and dance studies are fun. We stress communication, collaboration, discipline and leadership. The programs, professional in attitude, are, nevertheless, small and rooted firmly in the liberal arts tradition.

Basic instruction is offered in all areas of theatre. The theatre or dance majors requires 11 units distributed among choreography, history/theory, performance, technical theatre/design and literature/criticism. In addition, we stress the interrelationship of theatrical arts with other disciplines such as English, modern languages, history, and even physics.

Majors are expected to obtain practical – and crucial – experience in actual theatre or dance productions. Independent study, for example, is available for selected majors to design mainstage productions, choreography, and to direct studio theatre or dance productions. Individually selected faculty advisors assist students in these design and directing opportunities.

The program also offers a theatre arts minor and a dance minor, both of which consist of 6 units appropriately distributed to assure breadth.

Career Paths

Following graduation, majors go on to graduate school, to act in TV and in regional theatre and to stage manage or design in the professional arena. Other majors find fulfilling careers in such theatre-related occupations as children’s theatre, the media, public relations, teaching or theatrical agencies and dance companies. By promoting creativity, discipline, a cultured mind and the ability to work with other people, Richmond’s theatre and dance programs are superior training for any non-theatre career that might be pursued by a liberal arts graduate.

Theatrical performance clarifies and reinforces classroom lectures, discussions and exercises. The theatrical arts embrace acting, dance, directing, and design. In addition, a working knowledge of theatre and dance literature, history and theory is mandatory for the educated artist.



Sample listing of graduate schools enrolling recent graduates:

American Conservatory Theatre	Ohio University
American Film Institute	NYU - Tisch School of the Arts
Brandeis University	University of California/Irvine
Carnegie Mellon University	University of North Carolina
Duke University	University of Pittsburgh
Florida State University	Washington & Lee Univ. Law
George Mason University	Yale University
Indiana University	Univ. of Richmond Law School
North Carolina School of the Arts	

Sample list of companies/theatres hiring recent graduates:

Access Dance Theatre of San Francisco	NBC News
Allstate Insurance	New Actors Workshop
Arena Stage	Old Globe Theatre
Arundel Barn Playhouse	Portland Stage
Barksdale Theatre	Pulitzer Prize-Winning Off-Broadway Production of "How I Learned to Drive"
Berkshire Theatre Festival	Richmond Shakespeare Festival
Blue Man Group	Richmond Theatre Company
British Airways	San Francisco Opera
Broadway Productions of "Ragtime" and "Wicked"	Shakespeare in the Park
Busch Gardens	Shakespeare's Globe
Center Stage, Baltimore	Steppenwolf
Circuit City	Theatre IV
Dance Theatre of Harlem	Tower Records
Dreamworks	Trinity High School
Family Channel (TV)	University of Richmond
Henrico County Schools	University of Texas Law School
Home Box Office	Virginia Stage Company
Kennedy Theatre	Walt Disney Company
Lost Colony	Yale Repertory Theatre
Manhattan Tap Ensemble	

MAJOR AND MINOR REQUIREMENTS

The Theatre Major

Note: The grade point average of the coursework comprising the major must be no less than 2.00 with no course grade below C- (1.7). Upper-level courses are taught on a rotating basis.

11 units, including

Production participation - THTR 399 Leadership in Production (0 units)

Diversity, one unit chosen from

THTR 210 Performing Diversity: A Cultural Odyssey

THTR 313 Theatre for Social Change I

THTR 314 Theatre for Social Change II

History, two units chosen from

THTR 309 Theatre History I

THTR 319 Theatre History II

THTR 321 History of Apparel

Production Studies, three units including

THTR 205 Production Studies I-Fundamentals of Theatre

THTR 306 Production Studies II- Analysis, Conceptualization and Problem Solving

THTR 407 Production Studies III-Collaboration and Production

Performance, one unit chosen from

THTR 212 Basics of Acting

THTR 219 Ensemble Performance

THTR 308 Basics of Directing

THTR 327 Acting Shakespeare I

THTR 328 Acting Shakespeare II

DANC 238 Introduction to Contact Improvisation

DANC 248 Introduction to Movement Improvisation

DANC 255 Choreography

DANC 256 Beginning Jazz Dance

DANC 257 Beginning Ballet

DANC 258 Writing from the Body: Words and Movement

DANC 259 Beginning Tap Dance

DANC 260 Beginning Modern Dance

DANC 261 Intermediate Jazz Dance

DANC 262 Intermediate Tap Dance

DANC 263 Intermediate Modern Dance

DANC 266 Intermediate Ballet

DANC 306 University Dancers

DANC 356 Pointe and Variations

DANC 361 Advanced Jazz Dance

DANC 362 Advanced Tap Dance

DANC 363 Advanced Modern Dance
 DANC 366 Advanced Ballet

Technical Theatre, one unit chosen from
 THTR 201 Stagecraft
 THTR 206 Introduction to Costume
 THTR 213 Fundamentals of Stage Makeup

Theory, one unit chosen from
 THTR 320 Advanced Acting: Twentieth-Century Acting Styles and Theory
 THTR 325 Script Analysis
 THTR 370 Staging Gender

Theatre Design, one unit chosen from
 THTR 202 Stage Lighting
 THTR 301 Scene Design
 THTR 302 Scene Painting
 THTR 322 Advanced Costume Design

Elective
 One unit, approved by the theatre department, in art history, studio arts, or music

Limitations

Theatre 330-341 (Practica) and 388 (Internship) cannot be counted in the major.
 No course units can be counted toward both a major in theatre and a minor in dance.

Related Fields

Interdisciplinary concentration in arts management for studio art, art history, music, theatre and dance majors or minors

Combined major in theatre and English literature

The Theatre Minor

Note: The grade point average of the coursework comprising the minor must be no less than 2.00, with no course grade below C- (1.7).

6 units, including

Diversity, one unit chosen from
 THTR 210 Performing Diversity: A Cultural Odyssey
 THTR 313 Theatre for Social Change I
 Production Studies, two units including
 THTR 205 Production Studies I-Fundamentals of Theatre
 THTR 306 Production Studies II- Analysis, Conceptualization and Problem Solving

Performance, one unit chosen from
 THTR 212 Basics of Acting

THTR 308 Basics of Directing
 THTR 327 Acting Shakespeare I
 THTR 328 Acting Shakespeare II
 DANC 238 Introduction to Contact Improvisation
 DANC 255 Choreography
 DANC 256 Beginning Jazz Dance
 DANC 257 Beginning Ballet
 DANC 259 Beginning Tap Dance
 DANC 260 Beginning Modern Dance
 DANC 261 Intermediate Jazz Dance
 DANC 262 Intermediate Tap Dance
 DANC 263 Intermediate Modern Dance
 DANC 266 Intermediate Ballet
 DANC 306 University Dancers
 DANC 356 Pointe and Variations
 DANC 361 Advanced Jazz Dance
 DANC 362 Advanced Tap Dance
 DANC 363 Advanced Modern Dance
 DANC 366 Advanced Ballet

Technical Theatre/Theatre Design, one unit chosen from
 THTR 201 Stagecraft
 THTR 202 Stage Lighting
 THTR 206 Introduction to Costume
 THTR 213 Fundamentals of Stage Makeup
 THTR 301 Scene Design
 THTR 302 Scene Painting
 THTR 322 Advanced Costume Design

History/Theory, one unit chosen from
 THTR 309 Theatre History I
 THTR 319 Theatre History II
 THTR 320 Advanced Acting: Twentieth-Century Acting Styles and Theory
 THTR 321 History of Apparel
 THTR 325 Script Analysis
 THTR 370 Staging Gender

Limitations

Theatre 315 (Independent Study), 330-341 (Practica) and 388 (Internship) cannot be counted in the minor.

The Dance Major

Note: The grade point average of the coursework comprising the major must be no less than 2.00 with no course grade below C- (1.7). Upper-level courses are taught on a rotating basis.

11 units, including

History/Theory, two units

- DANC 230 History/Theory I
- DANC 240 History/Theory II

Choreography, two units

- DANC 255 Choreography I
- DANC 335 Choreography II

Human Kinetics for Dance, one unit

- DANC 320 Human Kinetics for Dance (Science of Movement)

Technical Theatre, one unit

- THTR 202 Stage Lighting Design
- THTR 206 Introduction to Costume (FSVP)
- THTR 322 Advanced Costume Design

Performance, four units @ ½ unit each chosen from*

- DANC 367 Topics in Dance Techniques

- DANC 238 Introduction to Contact Improvisation
- DANC 248 Introduction to Movement Improvisation
- DANC 256 Beginning Jazz Dance
- DANC 257 Beginning Ballet
- DANC 258 Writing from the Body: Words and Movement
- DANC 259 Beginning Tap Dance
- DANC 260 Beginning Modern Dance
- DANC 261 Intermediate Jazz Dance
- DANC 262 Intermediate Tap Dance
- DANC 263 Intermediate Modern Dance
- DANC 266 Intermediate Ballet
- DANC 306 University Dancers
- DANC 356 Pointe and Variations
- DANC 361 Advanced Jazz Dance
- DANC 362 Advanced Tap Dance
- DANC 363 Advanced Modern Dance
- DANC 366 Advanced Ballet

Majors must take a minimum of four units DANC 367 for ½ unit each as selected topics in ballet, jazz, modern, tap, dance improvisation and contact improvisation. DANC 367 must be repeated eight times to fulfill major requirements; however, no student may take the same technique class at the same level more than once for credit with the

exception of University Dancers, DANC 306. Majors will be required to take a minimum of one unit at the advanced level. Majors will not be required to write research papers in performance classes if taken as DANC 367 but will be required to complete all other course expectations.

Elective, One Unit

Music, Art, Studio Art, Art History

Limitations

Theatre 330-341 (Practica) and 388 (Internship) cannot be counted in the major.

No course units can be counted toward both a major in dance and a minor in theatre.

The Dance Minor

Note:The grade point average of the coursework comprising the minor must be no less than 2.00 with no course grade below C- (1.7). Upper-level courses are taught on a rotating basis.

6 units, including

- DANC 230 Dance History
- DANC 255 Choreography

Performance, two units chosen from

- DANC 238 Introduction to Contact Improvisation
- DANC 248 Introduction to Movement Improvisation
- DANC 256 Beginning Jazz Dance
- DANC 257 Beginning Ballet
- DANC 258 Writing from the Body: Words and Movement
- DANC 259 Beginning Tap Dance
- DANC 260 Beginning Modern Dance
- DANC 261 Intermediate Jazz Dance
- DANC 262 Intermediate Tap Dance
- DANC 263 Intermediate Modern Dance
- DANC 266 Intermediate Ballet
- DANC 306 University Dancers
- DANC 316 Repertory
- DANC 356 Pointe and Variations
- DANC 361 Advanced Jazz Dance
- DANC 362 Advanced Tap Dance
- DANC 363 Advanced Modern Dance
- DANC 366 Advanced Ballet

Technical Theatre/Theatre Design, one unit chosen from

- THTR 201 Stagecraft
- THTR 202 Stage Lighting
- THTR 206 Introduction to Costume
- THTR 213 Fundamentals of Stage Makeup

- THTR 301 Scene Design
- THTR 302 Scene Painting
- THTR 322 Advanced Costume Design
- Acting or Stage Lighting, one unit chosen from
 - THTR 202 Stage Lighting
 - THTR 212 Basics of Acting
 - THTR 327 Acting Shakespeare I
 - THTR 328 Acting Shakespeare II

Note: No course units can be counted twice. Theatre 330-341 (Practica) and Theatre 388 (Individual Internship) cannot be counted toward the dance minor. Students are expected to fulfill all prerequisites necessary for courses within the minor. Prerequisites do not count toward the minor unless otherwise noted.

Honors Program

Outstanding students with intellectual initiative and the desire to pursue academic achievement beyond standard coursework have the opportunity to broaden and deepen knowledge in selected major fields through the honors program. To qualify, a student should have at least a 3.30 cumulative grade point average, 18 or more units completed and, excluding coursework primarily for first-year students, 3.5 or more units completed with distinction in the major field.

Students electing to fulfill requirements for the honors program in the Department of Theatre and Dance must designate at least two units of honors credit through a combination of upper-level courses. This will require the student to do additional work over and above the normal requirements of the course. In addition, the student also must take Honors Thesis Preparation (THTR 380) and Honors Performance/Thesis (THTR 381). The student must have attained a departmental GPA of 3.30 by the beginning of the fall semester of the senior year. The student also must maintain that GPA through the completion of the program and an overall GPA of no less than 3.0 while in the program. Students should declare their intention to seek honors and meet with the honors coordinator in their sophomore year. Students who have not declared by the second semester of their junior year are disqualified from further honors consideration. Those who have declared that they are seeking honors will be considered candidates until they fail to meet one of the program's requirements. Successful completion of an honors program is shown on the student's permanent academic record and on the diploma.

Teaching Certification

Teaching Certificates are available to English Majors with a Theatre Arts Endorsement by taking the following courses:

- Theatre Appreciation (115). One Unit
- Stagecraft (201). One Unit
- Basics of Acting (212). One Unit
- Basics of Directing (308). One Unit

Resource & Scheduling Priorities of the Department of Theatre & Dance

The Department of Theatre & Dance attempts to avoid conflicts between the requirements of its various program and activities. Should a conflict arise, the student is responsible for discussing the problem with his/her director or faculty supervisor. The priority of scheduling resources is as follows: (1) Classes in which you are officially registered (unless officially excused by the appropriate residential dean); (2) production and rehearsal calls for mainstage productions; (3) production and rehearsal calls for Production Studies III productions; (4) other assigned academic production projects

(honors thesis, directing one-acts, scene study, etc.); (5) assigned student employment within the department; (6) department sponsored student theatre productions; (7) non-department sponsored student theatre productions. Exceptions to the priorities do not set precedents. In addition, so that full support is afforded to the cast and crew of the current mainstage production, no rehearsal or work call for any other production shall be scheduled during the hours of the opening night performance.

PRACTICUM

Students participating in departmental productions are eligible to register for Practicum credit. Practicum offers students an understanding of theatre and dance through the analysis of an participation in creative theatrical efforts. Fifty hours of work is required for each hour of Practicum credit. Research and written work appropriate to the Practicum assignment may be required. A maximum of twelve Practicum credit hours can count towards graduation and a student is allowed to register for only six Practicum credit hours per semester. However, students may continue to take Practicum credits beyond the twelve hour limit. Practicum grades will always affect your GPA. Prerequisite: Permission of Department. Practicum hours do not count towards either the major or minor in the Department of Theatre and Dance.

The following Practicum is available:

Performance.25 to 1 Unit
Direction/Choreography.25 to 1 Unit
Stage Management.25 to 1 Unit
Tech Crew.25 to 1 Unit
Design.25 to 1 Unit
Scenery /Props.25 to 1 Unit
Costume.25 to 1 Unit

SCHOLARSHIPS

John D. Welsh Scholarship

Each year one or two continuing students are selected to receive financial aid through the John D. Welsh Scholarship Fund and will be announced at the "Just Desserts" award ceremony in April. The criteria for this scholarship is as follows:

- Rising Junior or Senior**
- Academic Performance**
- Contribution to the Department**
- Extracurricular Activities**
- Financial Need**

James Hillgartner Scholarship

An annual award given in Jim Hillgartner's memory will be made to a worthy graduating senior committed to pursuing a professional career in theatre.

COMBINED MAJOR ENGLISH AND THEATRE

Note: A grade of C (2.0) is required in all coursework comprising the major.

14.5 units, including

Seven courses in theatre, to include

- THTR 309 Theatre History I or THTR 319 Theatre History II
- THTR 205 Production Studies I
- THTR 306 Production Studies II
- THTR 407 Production Studies III
- THTR 202 Lighting Design or THTR 206 Costume Design or THTR 301 Scene Design
- THTR 212 Basics of Acting or THTR 308 Basics of Directing
- THTR 370 Staging Gender, THTR 210 Performing Diversity, or THTR 320 Twentieth-Century Acting Styles and Theory

Seven courses in English, to include

- ENGL 297 Literature in Context: Genre and Mode
- ENGL 298 Literature in Context: Texts in History
- One 300-level course from Group A (literature before the early to mid-19th century)
- One 300-level course from Group B (literature after the early to mid-19th century)
- Two additional courses at the 300 level
- ENGL 400 Junior/Senior Seminar

IDST 379 Combined Major Portfolio/Project

A capstone project (taken for one half unit as IDST 379) on a topic related to both theatre and English will be required. The project will be supervised by a faculty member from either theatre or English and read by a member of each department. When a student declares the combined major, he or she will be assigned an advisor in each department. Each advisor will be responsible for advising the student on the selection of courses in the advisor's department.

Please note the following caveats:

No single course can count in two categories.

Students in the combined major cannot also minor in theatre or English.

INTERDISCIPLINARY CONCENTRATIONS

Approachable by studio art, art history, music, theatre and dance majors or minors and provides curricular links for students interested in further practical and academic experiences in the area of arts management. Faculty coordinators are the director of the Modlin Center for the Arts and the director of University Museums.

5 units, including

MUS/THTR/ART 345 Philanthropy in the Arts

MUS/THTR/ART 388 Internship

One unit, chosen from

ART 322 Seminar in Museum Studies

MUS/THTR 310 Managing Performing Arts Organizations

One unit in accounting, chosen from

ACCT 201 Fundamentals of Financial Accounting

ACCT 202 Fundamentals of Managerial Accounting

One unit in marketing, chosen from

MKT 320 Principles of Marketing

MKT 321U Principles of Marketing

Students are expected to fulfill all prerequisites necessary for courses within the minor. Prerequisites do not count toward the minor unless otherwise noted.

Courses in accounting and marketing may be taken in the School of Business, the School of Continuing Studies or by transfer in consultation with one of the concentration's coordinators. A concentration coordinator should be consulted for approval of the internship as appropriate for the concentration.

The arts management coordinators may be consulted for additional recommended courses in areas of arts, business or leadership that support the student's particular area of interest. An arts course in an area other than a student's major or minor is encouraged, and may include applied music study or music ensembles.

INTERNSHIPS IN THEATRE OR DANCE

The Department offers from one to three hours of credit for practical application of theatre or dance skills in a supervised, (off-campus) work environment.

All internships are offered on a Pass/Fail basis with the exception of Arts Management Internships. Internships do not count toward the major or minor. One hour of credit is granted for each approved 50 hours of on-the-job work. No more than 6 hours may be counted for credit in the department (and no more than 12 hours can be counted from all departments) toward graduation. Summer internships require registration and payment of fees in the summer school.

Requirements:

1. Theatre or Dance majors and minors.
2. All internships must be approved before beginning any work, and a faculty director of the project must be designated by the Department. (A student may register for internship credit without an approved project, but if one is not approved by the time the semester begins, the course must be dropped.)
3. A log of activities must be kept and turned in weekly.
4. A paper must be turned in at the end of the project in which the student discusses in detail the principles of theatre seen at work and the skills in theatre that the student was able to develop on the job.
5. A letter from the student's supervisor must be sent to the faculty director indicating whether or not the work was accomplished in a satisfactory manner.

INDEPENDENT STUDY IN THEATRE /DANCE

Procedure Approved by Theatre/Dance Faculty (December 12, 1987)

1. Independent Study is scholarly and creative work (as distinguished from applied work [i.e., Practicum]).
2. Student's Prospectus (WRITTEN) must be approved two (2) WEEKS BEFORE PRE-REGISTRATION ENDS.

The Prospectus should include:

- a. The name of the faculty supervisor.
 - b. Outline of what is to be studied and accomplished.
 - c. A defense of the value of the study and reasons why this information is not available from regular course already taught.
 - d. Timetable by week of the course of the study.
 - e. List of projects, research papers, and all other materials that will be submitted for a grade.
 - f. Bibliography, if applicable.
3. Approval will not be granted until a specific Theatre Arts faculty member agrees to supervise Study. Consultation with faculty member – well in advance of approval deadline – is required.

Student Symposium

Any student representing the Theatre and Dance Department in the Student Symposium must have an abstract and bibliography approved by the entire department. Outline of presentations should be included with your submission. Approval must be obtained no later than 30 days prior to the Symposium.

Study Abroad

Study abroad is possible and encouraged while a student is at the University of Richmond, regardless of the major or financial situation. While some think that proficiency in a foreign language is necessary for study abroad, it is, in fact, possible to study in English, in such countries, for example as Australia, New Zealand, the UK, South Africa, Ghana, Kenya, and Jamaica, and even in non-English speaking countries where English is widely used and courses in English are offered. It is also possible to combine intensive study of a foreign language with some courses taught in English.

When deciding when and for how long to study abroad, a variety of alternatives should be considered. There are opportunities to study for a year, a semester, or a summer, and in the second, third, or even the fourth year. Summer study after the first year and semester study during the third year are among the best choices.

The subjects students pursue abroad range from art to business to zoology. The countries they choose range from Great Britain to South Africa and Egypt, from Chile to Italy and Australia. Living arrangements include dormitories with local students, home-stays, and independent apartments. While study abroad has long been recognized as a significant component of a liberal arts education, today students majoring in the sciences and in business are actively participating in study abroad in large and growing numbers.

Early planning is crucial to any successful study abroad experience. The selection of an appropriate program must take into account the student's academic and personal needs, the country and language in which he or she wishes to study, and a number of other factors. Students are encouraged to begin exploring the opportunities for foreign study as early as in the first year at the University, and to plan their University of Richmond courses accordingly.

The Office of International Education advises students on study abroad programs and procedures, and coordinates University-sponsored study abroad programs. Students should begin planning for foreign study by visiting the Office of International Education and by attending a weekly information session.

After an appropriate study abroad program has been selected, each student is expected to follow procedures administered by the Office of International Education. Maintenance of status as a current student and credit transfer for study abroad can be assured only if the program and specific courses have been pre-approved. For specific information on financial aid for study abroad see the Office of Financial Aid. Financial aid is fully transferable only to University of Richmond academic semester and year programs.

The International Resource Center, located in the Office of International Educations, contains information on study abroad programs, scholarships, graduate study abroad, teaching, working, travel and volunteering abroad.

UNDERGRADUATE RESEARCH PROGRAM GUIDELINES

Research is an integral part of study in all disciplines. To encourage and support research by students in the Arts and Sciences, the University has established the Undergraduate Research Program. Eligible students may apply for funding to assist in defraying the costs of conducting research and disseminating its results to the scholarly community.

Participation in scholarly research takes time and lots of hard work, but it is as rewarding as the effort put into it. Before undertaking a project, students should carefully examine their work load and the strength of their commitment.

I. TYPES OF AWARDS AVAILABLE

The Arts and Sciences Undergraduate Research Committee provides three types of awards to encourage undergraduate students in their work at the University.

- A. Research Grants of up to \$500--Available to support student research and creative projects of all types.
- B. Summer Fellowships of \$3,000--Available to provide living expenses to allow students to concentrate on a research or creative project during the summer months. Work undertaken need not be done on campus.
- C. Travel Grants--Available to allow students to travel to attend research-related workshops, seminars, and conferences or to present the results of research at professional conferences.

Detailed information is available on the University of Richmond web page under School of Arts and Sciences. <http://as.richmond.edu/opportunities/research.htm>

About the Actors' Equity Artist-in-Residence Program

Each academic year, the Department of Theatre and Dance appoints at least two members of Actors' Equity Association to be Artists-in-Residence. (Actors' Equity Association is the union of professional actors and stage managers in the United States.) In addition to teaching basic acting courses, the Equity Artists-in-Residence play roles in mainstage productions and may teach courses in their area of speciality (acting for film, stage combat, period styles, etc.) The close interaction of student and professional creates a dynamic exchange of knowledge and experience between master teacher and aspiring artist.

STUDENT EMPLOYMENT OPPORTUNITIES

There are a variety of opportunities for students to be hired by the Theatre and Dance Department and by the Modlin Center for the Arts.

Department of Theatre and Dance

Debbie Mullin, Administrative Coordinator, hires one or more students each year to be responsible for a variety of office tasks, such as organizing mailings, filing, scanning slides, and light typing.

Heather Hogg, Assistant Director of Costume, hires many students each year to help with multiple tasks in the Costume Shop. These tasks include cutting, measuring, sewing, helping with crafts, directing lab students, inventory and rental of stock.

Phil Hayes, Assistant Technical Director, hires many students each year to help with the multiple tasks in the Scene Shop. These positions include: Scenic Artist, Scenic Artist Assistance, Master Carpenter, Master Electrician, Electrician, Props Master, Stage Carpenters.

Modlin Center for the Arts

The Modlin Center has many opportunities for students to work part-time and develop professional skills. These include positions in the box office, stage management, technical support, operations, marketing and contracts.

UNIVERSITY DANCERS CONTRACT

THE FOLLOWING INFORMATION IS WHAT YOU WILL BE ASKED TO SIGN TO INDICATE THAT YOU UNDERSTAND AND AGREE TO THE TERMS:

1. There will be mandatory company classes three times a week in the fall.
Monday 5:30 - 9:00 PM: Jazz
Wednesday 5:30 - 9:00 PM: Ballet
Thursday 5:30 PM - 9:00 PM: Modern
2. Rehearsals will be held on Saturdays 10:00 AM - 1:00 PM and Sundays 1:00PM - 3:00 PM and two evenings during the week, Mondays 7:00 PM-8:30 PM and Wednesdays 7:00 PM - 8:30 PM (not all dancers, TBA). All dancers must be available for Saturday, Sunday and Monday rehearsals. A complete schedule will follow.
3. Extra rehearsal will be scheduled and will be announced in advance for specific pieces (solos, duets, trios, etc.)
4. Don't get involved in this company unless you are eager and willing to work, learn and grow. You must be dependable. This company demands teamwork and a great deal of time; therefore, it is unethical to drop out once you have been cast in a piece of choreography. Once you are cast you have an obligation!
5. There are no excuses for missing any rehearsals. (Tests, jobs, dates are not conflicts.) Any conflicts must be cleared now.
6. Promptness to all rehearsals is imperative. Know the time of your rehearsal and be there AHEAD OF TIME and ready to go at the scheduled time. There will be no warnings or excuses and if you are late you could be replaced. If you are late, it wastes time of all involved. If rehearsal starts at 10:00 AM, you are expected to be in the studio a minimum of fifteen minutes in advance and ready to dance at 10:00 AM, not walking in the door at 10:00 AM.
7. If you agree to this contract it is important to take care of yourself. Don't drink from other students. This is how colds and mono spread. Eat properly and get rest. You will not be able to perform in the spring concert if you are not healthy. We depend on each other so we must protect our work.
8. Those signing this contract will sign up for Dance 306 - University Dancers, for one academic credit, fall semester. In the spring you will receive one academic credit for Dance 306 and one practicum credit. It is highly recommended that you take as much technique as possible. Try to see as many live dance performances as possible.
9. Spring concert dates are in February. You must be available the week of concert. There will be matinees for area Richmond schools on Thursday and Friday at 10:00 AM. Performance photos will be taken immediately following one of these matinees. A Deans excuse will be given for the classes missed on these two mornings. This will be a long week with late nights. Everyone is required to be there.
10. Tech Sunday will be the Sunday of the week of the concert. Strike will follow the Sunday matinee and all are expected to stay and work until the strike is complete.
11. As a member of the University Dancers you will be asked to put in a minimum of eight hours

of work on set construction, costumes, lighting crew, or on some production assignment. This can be on any of the main stage productions or the dance performance throughout the year. Ms. Daleng will explain this in detail.

12. There may be optional performance dates during the year. I will ask for volunteers for these.

SAMPLE AUDITION CONTRACT

THE FOLLOWING IS PART OF THE AUDITION CONTRACT. YOU WILL BE ASKED TO SIGN WHERE APPLICABLE TO INDICATE THAT YOU UNDERSTAND AND AGREE TO THE TERMS:

1. Regular Staging rehearsal times are: **Every** Monday through Friday, 7:00-10:30 PM (or later, at times. For example, if your rehearsal begins at 8:00PM, you may be asked to rehearse until 11:00PM. During “Show Week,” rehearsals frequently go past 11:00 PM). **Every** Sunday, 1:00 - 5:00PM.

All cast members and stage management personnel will be asked to return from Fall break in time for rehearsal on Tuesday at 7:00.

Also, you might be scheduled for additional rehearsals during the daytime hours. These appointments will be made according to your class and conflict schedule so do make sure that all of that information is included in this contract.

ON TECH SUNDAY, YOU WILL BE CALLED ALL AFTERNOON AND EVENING. This is the Sunday before Opening Night. Rehearsal on this day usually runs from Noon until Midnight (sometimes more, sometimes less. We cannot make any promises regarding rehearsal times on this day.)

2. Regular performances Thursday through Saturday evenings at 7:30 and Sunday afternoon at 2:00. There is an Invitational Dress Rehearsal usually on Wednesday of show week.
3. You need only come to rehearsals when your scenes are scheduled to be rehearsed. **But you must come on time.** It is your responsibility to check (and understand) the rehearsal schedule as soon as it is available (usually in weekly installments.) You are responsible for knowing the time of your rehearsal, so you can be there ahead of time and ready to go at the scheduled time and the place of your rehearsal. You are responsible for checking the “Current Show” section of the University Players bulletin board and the bulletin board in the theatre daily, **DAILY** for any emergency changes. All costume and make-up calls will be posted on these boards. If you are not sure you have a rehearsal scheduled, ask the Stage Manager or the Director. You may also check the Electronic Callboard on the web at <http://www.student.richmond.edu/~urplayers/callboard.html>.

4. Traditionally you should know your lines and blocking by the third time a scene is rehearsed. We cannot rehearse effectively until this memory work is completed.

5. You should not get involved in this production unless you are eager and willing to work, to learn, and to grow.

6. If cast, you agree to cut and/or style your hair (or to let the hair grow) as requested by the Designers. This includes facial hair. Also, we pay for haircuts only if we request an unusual style.

7. Anyone who misses a scheduled rehearsal not listed in the “conflict” section of this contract jeopardizes the entire production and their individual grade for Theatre 337. Moreover, missing a rehearsal is grounds for being removed from the production. Also, if you are late, it wastes the time of others who cannot work until you arrive.

8. If cast, you agree to take care of yourself. Among other “self-imposed” limitations, this means not taking unnecessary chances. Avoid unnecessary trips out of town. Murphy has taught us that if it can happen, it will. All corollaries of all his laws are in effect. We do not have understudies. We depend on each other, so let’s protect our work.

9. It is an understood (and generally accepted practice) that any student cast in a mainstage production will work to some extent (minimum 8 hours) on set construction, costume construction, lighting crew, or on some production assignment.

10. **BEFORE FINAL CASTING: YOU MUST GIVE THE DIRECTOR YOUR CONFLICTS.** No additional conflicts will be accepted after casting and, therefore, you will be asked to leave the production. Also, no one can be cast who has conflicts during “Show Week.” Casting can depend on the number of conflicts and/or when such conflicts appear on the calendar. For example, if the Director has to choose between two equally talented performers, rehearsal conflicts will be the final arbiter.

Professors in evening classes understand about cuts during this time if you have been a responsible student and if you tell them in advance. Make sure these professors know. If you are cast in the show, tell them immediately.

Note: **CHOIR, SCOLA, SIRENS, OCTAVES, MUSICAL ENSEMBLES, ETC. DO NOT PRESENT AN IMPOSSIBLE CONFLICT. IF EVERYONE INVOLVED (THE DIRECTORS OF SAID GROUPS) KNOWS THE CONFLICTS IN ADVANCE COMPROMISES CAN BE MADE. HOWEVER, ADVANCE NOTICE IS MANDATORY.**

Audition Policy

Students are required to do at least four (4) hours of technical work (scene or costume shop) or house support (this equals one half of an all-call) before you are able to audition for a mainstage production. First year or transfer students are exempt from this policy for the first production of each academic year only.

ANNUAL OPEN HOUSE FOR THE UNIVERSITY PLAYERS AND THE UNIVERSITY DANCERS

On the evening before Fall classes begin, an open house is held for new and returning students in the Modlin Center for the Arts building. Entertainment and refreshments are provided.

University Players

To participate in University Players and Theatre/Dance Department productions:

- **DON'T** need to be accomplished actors or actresses.
- **DON'T** need to be expert costumes or technicians.
- **DON'T** need to be a Theatre majors or minors.
- **DO** need **INTEREST, INDUSTRY,** and whatever **IMAGINATION** you can offer.

University Dancers

University Dancers is a student ensemble company of the Department of Theatre and Dance. Under the direction of Myra Daleng, the company was founded in 1985 and produces a major concert each Spring semester. Dancers are selected for the company at auditions during the first week of the Fall semester and immediately begin their preparation for the Spring concert. Each week during the three required company classes, dancers are trained in ballet, modern and jazz techniques in preparation for the eclectic range of choreography presented at the annual concert. Students who have taken the choreography class may be given the opportunity to choreograph for the spring concert through an adjudication process. University Dancers may audition for musicals produced by the department. The University Dancers receive academic credit for their work.

ABRIDGED CONSTITUTION - UNIVERSITY PLAYERS

Article I: Name

The name of this organization shall be the University Players.

Article II: Object

The University Players have organized to complement the academic program of the Department of Theatre and Dance, enrich student life on campus, and expose the University community to live theatre. We will do this by providing students with practical experience in a wide variety of theatrical activities; by coordinating the participation of its members as performers, designers, and crews on department and student productions; by promoting the arts at the University of Richmond, and participating in community service activities.

Article III: Membership

Section 1: Any member of the University community is eligible for membership in the University Players.

Section 2: To become an active member of the University Players, a person must make a significant contribution to at least two University Players sponsored or endorsed productions, and pay membership dues as set by the Executive Board. An active member has the right to vote, serve on committees, run for office, and call oneself a University Player.

Section 3: To become an associate member of the University Players, a person must make

a significant contribution to at least one University Players sponsored or endorsed productions. An associate member has the right to serve on committees, and call oneself an associate member of University Players.

Section 4: Honorary membership in the University Players may be bestowed upon an individual or group at the discretion of the Executive Board. An Honorary Member has the right to call oneself a University Players Honorary Member.

Article IV: Officers and Elections

Article V: Duties of Officers

Article VI: Meetings

Article VII: Executive Board

Article VIII: Parliamentary Authority

Article IX: Amendment

The complete constitution is provided on the web site:

<http://www.student.richmond.edu/~urplayers/index2.html>

ABRIDGED COMPANY POLICY FOR MAINSTAGE AND STUDENT THEATRE

A production company is made up of the cast, crew, and others involved in the performance elements of a production. Any individual who accepts an assigned position or role in the company is expected to conform to all rules and regulations governing company members.

1. Selection of the production staff is based upon the number of persons needed for the crews (as determined by the Technical Director and/or the Scenic Designer/s), the number of students available, and the ability of those students available.
2. Selection of the cast is based upon the demands of each individual script and acting abilities as perceived by the Director at auditions.
3. All company assignments are tentative and provisional. Anyone failing to fulfill assigned responsibilities may be dismissed by the Director (in the case of actors) or by the Technical Director.
4. It is a canon of the theatre that one never misses a rehearsal, a performance, a costume fitting, a photo call, or a crew call.
5. Absences from cast/crew meetings cannot be excused by the crew head.
6. Be on time all the time!
7. Those students who have been selected by the faculty to serve as Assistant Directors, Stage Managers, crew heads, *etc.*, represent the faculty and will receive the appropriate support of the faculty.
8. Do not leave any litter or trash in the theatre house, stage area, dressing rooms, scene shop, costume shop, or green room. Clean up after yourself.
9. No alcohol (or drugs of any kind) in any theatre area.
10. Do not block or congest corridors to stairways providing access to the stage.
11. Locate the nearest fire extinguishers in the stage areas, shops, and other company areas. Keep all fire hoses and extinguishers free of clutter.
12. Do not block or congest access to backstage areas with scenery, props, furniture, ladders, etc.
13. During scene shifts, keep out of the way, especially if not involved in the shift.
14. When using any rehearsal space, return it to an orderly fashion before leaving.
15. Clean up any mess you make. Keep the theatre areas clean.
16. Return any prop (rehearsal or performance) to its designated location when you have finished with it.
17. If you use a tool, return it to its home when you have finished.

ABRIDGED COMPANY POLICY FOR MAINSTAGE AND STUDENT THEATRE

18. No eating, drinking, or smoking in costume or make-up unless on stage.
19. Be aware of the work you are doing as well as what is going on around you.
20. No supplies are to be bought, loaned, borrowed, or used without clearance from the appropriate designated person(s).
21. No visitors are allowed backstage during dress rehearsals or performances.
22. Running crew members are those individuals who operate or have charge of the technical elements of the production, such as flies, properties, light board(s), sound board(s), costumes, make-up, etc.
23. Performances and Invitational Dress Rehearsals are to be handled as such: No company members are to leave the stage area or backstage during the performance time.
24. No visitors are allowed backstage.
25. Some jargon:
The command "clear the stage" means to get off the stage proper immediately. The command "places" means to take your assigned place for the opening act or scene immediately as it is about to begin. This should only be given by the Stage Manager. "Heads up" or "batten in" or "clear" are warnings to look up and/or to move out of the way immediately as an object is being flown in (or, on rare occasions, is falling). React immediately; to delay might be dangerous.
26. Unless special arrangements have been made with the Technical Director, the strike of a production will begin immediately following the close of the final performance.

A complete company policy will be provided upon request.

Honorary Society

Alpha Psi Omega

APO is the Theatre Honorary Fraternity for the University of Richmond. To be eligible a student must be a second semester sophomore and must have made a significant contribution to the production program. Election to membership is held usually after each mainstage production; initiations occur at the end of each semester. Chapter report with photographic documentation is published each year in the APO magazine, Playbill. APO sponsors a number of campus theatrical events: Studio Productions, Talent Nights, Social Events, New Faces.

History of Alpha and Delta Psi Omega

The organization, development, and growth of Alpha and Delta Psi Omega is a result of the wide-spread interest of colleges and universities of America in dramatic arts in the early twentieth century. By 1920 most colleges had some kind of a dramatic club that was staging annual play productions for students and the local community. The little theatre movement and dramatic workshop idea made its appearance about that time and greatly stimulated the importance of the college drama and the worthwhile nature of the programs presented. This was especially true in western colleges, and by 1920 several national honor fraternities to recognize and reward student participation in play production had been organized.

Alpha Psi Omega, the first of these societies to be founded in the East, was organized at Fairmont State College in Fairmont, West Virginia, on August 12, 1925. The college theatre idea had begun to manifest itself in Fairmont about 1921, and, in 1923, a faculty director was employed; and an organization, the Masquers, was instituted to present an annual program of four or five major productions for students and the public. In 1924, the Masquers began to consider membership in some national honor society in dramatics as a means of rewarding its most faithful and loyal workers. Plans for forming such a national organization were seriously studied by a committee, composed of Elinor B. Watson, Robert Sloan, and Paul F. Opp, faculty director of dramatics at Fairmont. A proposed national constitution was drawn up, and, on August 12, 1925, those members of the Masquers who met the qualifications of the honor society approved the constitution and adopted the name, Alpha Psi Omega. It was decided that each chapter was to be called a "cast," and Fairmont became Alpha Cast. The interest of Marshall College in Huntington, West Virginia, assured the immediate national character of Alpha Psi Omega with the establishment of Beta Cast. A member of Beta Cast suggested the name Playbill, for the national magazine.

During the course of the next year, eighteen new chapters were admitted, and twenty chapters were on the roll at the time of the meeting of the first national convention, at the Palmer House in Chicago on December 27-28, 1926. National conventions, called Grand Rehearsals, are held every five years.

Alpha Psi Omega has sponsored the formation of honor societies in high schools and junior colleges, thus encouraging dramatic production at every step in a student's career, from the preparatory school to college graduation. Delta Psi Omega was organized among the junior colleges in 1929, and now has

a membership of more than 350 chapters. The Alpha Psi Omega Grand Rehearsal meeting at St. Louis in 1936 voted to recognize Delta Psi Omega as an affiliated junior college division.

Alpha Psi Omega has enjoyed continuous national growth, and with over 550 chapters is the largest national honor society in America. Membership in Alpha Psi Omega is granted only to fully accredited institutions with a four-year curriculum in theatre and drama leading to a degree.

The National Headquarters Web Site is: <http://www.wabash.edu/orgs/apodpo>

STUDENT COMP TICKET POLICY

Students in Theatre and Dance classes are eligible for one free ticket to the Invitational Dress Rehearsal. Students participating in the current production are eligible for as many Invitational Dress Rehearsal tickets they request.

STUDENT TICKET PRICES

Student ticket prices are \$10.00 per show or 2 for \$15.00. Season ticket subscriptions are available for \$25.00. For hardship cases, please contact Debbie Mullin.



FACILITIES AND SPECIAL EQUIPMENT AVAILABLE

The Modlin Center for the Arts, a newly completed \$22 million expansion and renovation, houses the theatre program as well as art, music and dance. Special facilities for theatre include:

500-575 SEAT MAINSTAGE THEATRE

Open stage for intimate actor-audience rapport
300-dimmer state-of-the-art lighting console
Fully trapped acting area
Digital sound system
Sprung dance floor

125-150 SEAT STUDIO THEATRE (BLACK BOX)

Dedicated to teaching and student/faculty experimentation
Trapped acting area
Modular seating
100-dimmer computer lighting console
Tension lighting grid, sprung dance floor

WILLIAM H. LOCKEY JR. SCENE SHOP

Air tools, pneumatic casters
Mig welding equipment
Dust collection system

DESIGN LAB

11 current computers with drafting and design software
Complete multi media classroom

COSTUME SHOP

Connected laundry room and dye room
Convenient storage spaces

FREDERICKS ACTING/DIRECTING CLASSROOM/REHEARSAL HALL

Sprung dance floor/mirrors/sound system

ROBINS CENTER DANCE STUDIO

Sprung dance floor/mirrors/sound system

BOATWRIGHT LIBRARY

supports our curriculum with a growing collection of videos, recording and other technological media. An extensive slide library is maintained within the program

FREQUENTLY DIALED NUMBERS AND EMAIL ADDRESSES

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Backstage, Jepson Theatre	287-6896
Box Office	289-8980
Costume Shop	289-8268
Design Classroom	287-1265
Green Room, Jepson Theatre	287-6604
Makeup Room	289-8927
Modlin Center Office	287-6632
Rajczewski, Dana	287-6601
Scene Shop	289-8270
Studio Theatre	287-6617

FACULTY/STAFF

MARK BROOMFIELD	Ph.D. candidate, University of California Riverside. Areas of specialty: dance history, theory and sexuality studies
MYRA DALENG	Director of Dance, M.S., James Madison University. Areas of specialty: dance, dance history, choreography.
PAM ENGLAND	Adjunct Professor: Areas of specialty: Dance
PATRICIA HERRERA	Ph.D. City University of New York. Areas of specialty: Latino theatre and performance, Theatre and Social Change
HEATHER HOGG	Costume Shop Supervisor, M.F.A., Virginia Commonwealth University. Areas of specialty: costume design, costume construction, makeup design and implementation.
DOROTHY HOLLAND	Associate Professor, Ph.D., University of Washington. Areas of specialty: acting, theatre history, theory, directing.
DAVID HOWSON	Associate Director of the Modlin Center for the Arts; B.A., M.L.A. (University of Richmond), M.F.A. (Yale University - School of Drama). Areas of specialty: Theatre Management & American Theatre Practice.
PHIL HAYES	Assistant Technical Director, M.F.A., Virginia Commonwealth University. Areas of specialty: scenic design/technical management.
CHUCK MIKE	Associate Professor, Mphil, University of Ibadan. Areas of specialty: African/African American Studies, directing, performance
DEBBIE MULLIN	Administrative Coordinator
WALTER SCHOEN	Chair, Associate Professor, M.F.A., University of California, San Diego. Areas of specialty: acting, directing, Shakespeare.
JOHANN STEGMEIR	Assistant Professor - Costume Design, M.F.A., University of Tennessee. Areas of specialty: costume design, makeup design, construction.
ELIZABETH TURNER	Dance Adjunct, MFA, University of Utah. Area of Specialty: Ballet.
ANNE VAN GELDER	Assistant Director of Dance M.F.A., University of Utah. Areas of specialty: dance, choreography, dance history
REED WEST	Associate Professor, M.F.A., Wayne State University. Areas of specialty: scene design, lighting, technical direction, scene painting.
MAJA E. WHITE	M.F.A., Wayne State University. Areas of specialty: lighting, sound