



# MAKING art PERFORM



Department of  
Theatre & Dance



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# MISSION STATEMENT

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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. The major in Theatre offers students a comprehensive introduction to all aspects of the theatre arts through a series of courses, creative projects, individual faculty-student mentoring, and student participation in theatre productions that aim to enrich the cultural and intellectual life of the University and surrounding community. Our goal is to graduate students who can think analytically, communicate ideas effectively, collaborate well with others, appreciate diverse points of view, and solve problems creatively. The program is designed to provide students with excellent preparation for further study in graduate or professional schools or for careers in the arts, arts management, education, business, public relations, or public service.

*Department of Theatre and Dance  
George M. Modlin Center for the Arts  
University of Richmond, VA 23173*

*804-289-8592  
theatredance.richmond.edu*

# THEATRE + DANCE FACTS

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## PRODUCTION OPPORTUNITIES INCLUDE:

Four main-stage Theatre Productions per year  
Annual Dance Concert & Fall Informal Dance Concert  
Capstone & Honors Presentations  
A variety of studio offerings

## LEARNING ENVIRONMENT FOR MAJORS AND MINORS

Intense teamwork describes our program. We stress creative problem-solving, collaboration, and originality. Small classes as well as a full production schedule provide many opportunities for students to work closely with professors and guest artists. Independent study opportunities are available for selected majors to design main-stage productions, to choreograph, and to direct studio theatre or dance presentations. Faculty advisors assist students in these design, directing, and choreographing opportunities.

Instruction is offered in all areas of theatre. In addition, we stress the interrelationship of theatre arts with other disciplines such as English, history, modern languages, and the sciences. The theatre or dance major requires 11 units distributed among history/theory, performance, design/technical theatre, choreography, and dramatic literature. The program also offers a theatre minor and a dance minor, both of which consist of 6 units appropriately distributed to assure breadth.

## CAREER PATHS

Students have multiple options upon graduation: entering professional work, securing admittance to graduate school, teaching, to writing about theatre or dance, or to pursuing a career in arts management. By promoting creative problem-solving, collaboration, and an appreciation for multiple points of view, Richmond's theatre and dance programs are superior training for any non-theatre career that might be pursued by a liberal arts graduate.

# “Theatre is our laboratory.”

Laboratory: A place for testing ideas, a place for discovery.

## SAMPLE LISTING OF GRADUATE SCHOOLS ENROLLING RECENT GRADUATES:

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

## SAMPLE LIST OF COMPANIES/THEATRES HIRING RECENT GRADUATES

Arena Stage	NBC
Barksdale Theatre	New Actors Workshop
Berkshire Theatre Festival	NPR
Blue Man Group	Old Globe Theatre
British Airways	PBS
Broadway Productions including: <i>Ragtime</i> <i>The Lion King</i> and <i>Wicked</i>	Portland Stage
Busch Gardens	Richmond Shakespeare Festival
CBS-TV	San Francisco Opera
Center Stage, Baltimore	Shakespeare in the Park
Company of Fools Theatre	Shakespeare's Globe
Dance Theatre of Harlem	Shakespeare Theatre of NJ
Disney	Steppenwolf
Dream Works Studio	Swift Creek Mill Theatre
Family Channell (TV)	Teach for America
Folger Theatre	Theatre IV Children's Theatre
HBO	Touchstone Pictures
Milwaukee Rep Theatre	University of Chicago
Missoula Children's Theatre	University of Richmond
	Virginia Stage Company
	Wooly Mammoth Theatre
	Yale Repertory Theatre

# THE THEATRE MAJOR

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*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).*

**11 units, including:**

## **PRODUCTION STUDIES** (3 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

## **CRITICAL INQUIRY IN PRACTICE AND THEORY** (2 units) *one each from A & B*

### **GROUP A: THEORY-CENTERED**

- THTR 239** Latina/os On Stage from Barrio to Broadway
- THTR 325** Script Analysis
- THTR 370** Staging Gender
- THTR 312** Special Topics (as appropriate, with Department approval)

### **GROUP B: PRACTICE-BASED**

- THTR 210** Performing Diversity: a Cultural Odyssey
- THTR 229** Golo Solo: The Politics of Identity in Contemporary Solo Performance
- THTR 312** Special Topics (as appropriate, with Department approval)
- THTR 313** Theatre for Social Change I
- THTR 320** Advanced Acting: 20th Century Acting Styles and Theories

## **HISTORY** (2 units) *chosen from*

- THTR 309** Theatre History I
- THTR 319** Theatre History II
- THTR 321** History of Apparel

## **PERFORMANCE** (1 unit) *chosen from*

- DANC 248** Intro to Movement Improvisation

- 
- THTR 212** Basics of Acting  
**THTR 215** Physical Theatre: Actor as Creator  
**THTR 219** Ensemble Performance  
**THTR 308** Basics of Directing  
**THTR 312** Special Topics: Auditioning for Stage and Screen  
**THTR 327** Acting Shakespeare I

### **TECHNICAL THEATRE** *(1 unit) chosen from*

- THTR 201** Stagecraft  
**THTR 202** Introduction to Lighting and Sound  
**THTR 206** Introduction to Costume  
**THTR 213** Fundamentals of Stage Makeup  
**THTR 302** Scene Painting

### **DESIGN** *(1 unit) chosen from*

- THTR 301** Scene Design  
**THTR 305** Sound Design  
**THTR 307** Lighting Design  
**THTR 322** Advanced Costume Design

### **ARTS ELECTIVE** *(1 unit) chosen from*

- ART 121, 122, 218, 223, 282, 105, 288**  
**FMST 201, 203**  
**MUS 221, 230** or other arts course approved by the department.

### **LEADERSHIP IN PRODUCTION** *(0 units)*

- THTR 399** Leadership in Production

*Majors-only course requiring a student to assume a position of significant responsibility (excluding performing) in one of the department's major productions. These positions include stage manager, assistant stage manager, designing or assistant designing (costumes, lights, scenery, sound), assistant directing, dramaturg, head props master, or head dresser. Graded: Satisfactory/Unsatisfactory.*

# THE THEATRE MINOR

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*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**

## **PRODUCTION STUDIES** (2 units) *including*

**THTR 205** Production Studies I-Fundamentals of Theatre

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

## **CRITICAL INQUIRY IN PRACTICE AND THEORY** (1 unit) *chosen from*

**THTR 210** Performing Diversity: A Cultural Odyssey

**THTR 229** Going Solo: The Politics of Identity  
in Contemporary Solo Performance

**THTR 239** Latina/os On Stage: From Barrio to Broadway

**THTR 312** Special Topics (as appropriate, with Department approval)

**THTR 313** Theatre for Social Change I

**THTR 320** Advanced Acting: 20th Century Acting Styles and Theories

**THTR 325** Script Analysis

**THTR 370** Staging Gender

## **HISTORY** (1 unit) *chosen from*

**THTR 309** Theatre History I

**THTR 319** Theatre History II

**THTR 321** History of Apparel

## **PERFORMANCE** (1 unit) *chosen from*

**THTR 119** Broadway Musical Theatre

**THTR 201** Basics of Acting

**THTR 215** Physical Theatre: Actor as Creator

**THTR 219** Ensemble Performance

**THTR 308** Basics of Directing

**THTR 312** Auditioning for Stage and Screen

**THTR 327** Acting Shakespeare I





**DESIGN / TECHNICAL THEATRE** (1 unit) chosen from

- THTR 201 Stagecraft
- THTR 202 Introduction to Lighting and Sound
- THTR 206 Introduction to Costume
- THTR 213 Fundamentals of Stage Makeup
- THTR 301 Scene Design
- THTR 302 Scene Painting
- THTR 312 Sound Design
- THTR 307 Lighting Design
- THTR 322 Advanced Costume Design

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

# HONORS PROGRAM

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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. Ideally, 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.

# THEATRE COURSES

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- THTR 115** Theatre Appreciation
- THTR 119** Broadway Musical Theatre
- THTR 201** Stagecraft
- THTR 202** Introduction to Lighting and Sound
- THTR 205** Production Studies I  
Fundamentals of Theatre
- THTR 206** Introduction to Costume
- THTR 210** Performing Diversity:  
A Cultural Odyssey
- THTR 212** Basics of Acting
- THTR 213** Fundamentals of  
Stage Makeup
- THTR 215** Physical Theatre:  
Actor as Creator
- THTR 219** Ensemble Performance
- THTR 229** Going Solo: The Politics  
of Identity in  
Contemporary Solo  
Performance
- THTR 239** Latina/os On Stage: From  
the Barrios to Broadway
- THTR 301** Scene Design
- THTR 302** Scene Painting
- THTR 305** Sound Design
- THTR 306** Production Studies II:  
Analysis, Conceptualization  
and Problem Solving
- THTR 307** Lighting Design
- THTR 308** Basics of Directing
- THTR 309** Theatre History I
- THTR 310** Managing Performing Arts  
Organizations.
- THTR 312** Special Topics
- THTR 312** Lighting Design
- THTR 312** Sound Design
- THTR 313** Theatre for Social Change I
- THTR 314** Theatre for Social Change  
II
- THTR 315** Independent Study
- THTR 319** Theatre History II
- THTR 320** Advanced Acting:  
Twentieth-Century Acting  
Styles and Theory
- THTR 321** History of Apparel
- THTR 322** Advanced Costume Design
- THTR 325** Script Analysis
- THTR 327** Acting Shakespeare I
- THTR 328** Acting Shakespeare II
- THTR 330** Practicum: Performance
- THTR 331** Practicum: Directing/  
Choreography
- THTR 332** Practicum: Stage  
Management
- THTR 333** Practicum: Technical Crew
- THTR 334** Practicum: Design
- THTR 340** Practicum: Scenery/Props
- THTR 341** Practicum: Costume/  
Makeup
- THTR 342** Practicum: Other
- THTR 343** Practicum: Lighting
- THTR 345** Philanthropy in the Arts
- THTR 370** Staging Gender
- THTR 380** Honors Thesis Preparation
- THTR 381** Honors Performance/  
Thesis
- THTR 388** Individual Internship
- THTR 399** Leadership in Production
- THTR 406** Summer Undergraduate  
Research
- THTR 407** Production Studies III  
Collaboration and  
Production

# THE DANCE MAJOR

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*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.*

**11 units, including**

## **HISTORY/THEORY** (2 units)

**DANC 230** Dance History/Theory I

**DANC 240** Dance History/Theory II

## **CHOREOGRAPHY** (2 units)

**DANC 255** Choreography I

**DANC 335** Choreography II

## **HUMAN KINETICS** (1 unit)

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

## **TECHNICAL THEATRE / DESIGN** (1 unit) *chosen from*

**THTR 305** Sound Design

**THTR 307** Lighting Design

**THTR 206** Introduction to Costume

**THTR 322** Advanced Costume Design



## TECHNIQUE (4 units)

### **DANC 367** Topics in Dance Techniques

Majors must take a minimum of eight classes in **DANC 367** for .5 unit each as selected topics in ballet, jazz, modern, tap, dance improvisation, and contact improvisation. No student may take the same technique class at the same level more than once for credit with the exception of University Dancers. Majors will be required to take a minimum of two classes 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.

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

# THE DANCE MINOR

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*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**

**HISTORY/THEORY** (1 unit) chosen from

**DANC 230** Dance History/Theory I

**DANC 240** Dance History/Theory II

**DANC 255** Choreography I

**PERFORMANCE** (2 units) chosen from

**DANC 218** Capoeira Angola

**DANC 238** Introduction to Contact Improvisation

**DANC 248** Introduction to Movement Improvisation

**DANC 251** Contemporary Dance Technique

**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 / DESIGN** (1 unit) chosen from

THTR 305 Sound Design

THTR 307 Lighting Design

THTR 206 Introduction to Costume

THTR 322 Advanced Costume Design

**HUMAN KINETICS / ACTING** (1 unit) chosen from

DANC 320 Human Kinetics for Dance

THTR 212 Basics of Acting

*Note: No course units can be counted twice. THTR 330-341 (Practica) and THTR 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.*

# DANCE COURSES

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- DANC 218 Capoeira Angola
- DANC 230 Dance History/Theory I
- DANC 238 Introduction to Contact Improvisation
- DANC 240 Dance History/Theory II
- DANC 248 Introduction to Movement Improvisation
- DANC 251 Contemporary Dance Technique
- DANC 255 Choreography I
- 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 312 Special Topics in Dance
- DANC 315 Independent Study
- DANC 316 Repertory
- DANC 320 Human Kinetics for Dance
- DANC 335 Choreography II
- DANC 356 Pointe and Variation





# INTERDISCIPLINARY CONCENTRATION IN ARTS MANAGEMENT

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For studio art, art history, music, theatre, and dance majors or minors 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 (Departmental approval required)

*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

One Unit, Internship (Departmental Approval Required)

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.

# COMBINED ENGLISH AND THEATRE MAJOR

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

## 14.5 units, including:

### **THEATRE** *seven courses to include*

**THTR 202** Lighting Design

**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

### **ENGLISH** *seven courses to include*

**ENGL 297** Literature in Context: Genre and Mode

**ENGL 298** Literature in Context: Texts in History

**ENGL 304** Shakespeare

- One 300-level course from Group B

(Literature After the Early to Mid-19th Century)

- Two additional English courses at the 300 level

**ENGL 400** Junior/Senior Seminar

**IDST 379** Combined Major Portfolio/Project

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## SENIOR WRITING 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:*

- 1. No single course can count in two categories.*
- 2. Students in the combined major cannot also minor in Theatre or English.*

# TEACHING CERTIFICATION

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

**THTR 115** Theatre Appreciation (*1 Unit*)

**THTR 201** Stagecraft (*1 Unit*)

**THTR 212** Basics of Acting (*1 Unit*)

**THRT 308** Basics of Directing (*1 Unit*)

# RESOURCE & SCHEDULING PRIORITIES

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The Department of Theatre and Dance attempts to avoid time 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 resident/tail 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 (honor thesis, directing one-acts, scene study, etc.); (5) assigned students 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

# PRACTICUM

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*Hands-on experience in production.*

Performance (actors, dancers, musicians)			.25 to 1 Unit
Direction/Choreography			.25 to 1 Unit
Stage Management			.25 to 1 Unit
Running Crew			.25 to 1 Unit
Costume and Makeup			.25 to 1 Unit
Lighting and Sound			.25 to 1 Unit
Design			.25 to 1 Unit
Scenery/Props			.25 to 1 Unit

40 hours	=	.25 Unit	Pass/Fail
80 hours	=	.50 Unit	Graded
120 hours	=	.75 Unit	Graded
160 hours	=	1.00 Unit	Graded

Four units maximum credit, 1.5 units maximum per semester. Does not count for theatre or dance major or minor. *Prerequisite:* Permission of department.

# INTERNSHIPS IN THEATRE OR DANCE

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Internships offer invaluable opportunities for theatre and dance students to:

- Gain first-hand experience working with professionals
- Make important contacts that can lead to future opportunities
- Apply what you've learned in the classroom in a fully professional setting
- Learn new ways of working and creating
- Discover if you have what it takes to pursue a life in the arts
- Build your professional resumé

Students have many opportunities for internships in theatre and dance. Some internships can focus in specific areas (stage management, lighting, sound, costumes, set design, acting, directing, or arts management); others are more general Production Assistant or Apprentice positions that involve in many aspects of production and performance. Internships can be either paid or unpaid, for academic credit or non-credit. Information about internship opportunities is available in the Theatre and Dance Office, through faculty mentors, and in the Career Development Center.

Internships for credit require application in the semester prior to the internship, a faculty supervisor, department approval, and agreed upon academic components in addition to the on site work (e.g., a log of activities, periodic contact with the faculty mentor, a final paper or report reflecting on the what was learned through the internship experience, and an evaluation letter from the on site supervisor).

*Credit can vary depending on the time on site:*

- 200 hours = 1 unit
- 150 hours = .75 unit
- 100 hours = .5 unit
- 50 hours = .25 unit

# SCHOLARSHIPS

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## SCHOLARSHIPS ADMINISTERED THROUGH OFFICE OF ADMISSIONS

Each year, the University awards up to 50 full-tuition Richmond Scholar (<http://scholars.richmond.edu>) awards to first-year students who have demonstrated extraordinary academic achievement, exceptional personal qualities and potential for ongoing contributions to society. All domestic and international first-year admission applicants are eligible for consideration. Annually, up to six Richmond Scholars are designated as “Artist Scholars.” Artist Scholars demonstrate extraordinary talent and a clear passion for visual or performing arts and are paired with arts faculty mentors to maximize their talents.

To be considered for any of the Richmond Scholar awards (including the Artist Scholar), your application **MUST** be postmarked by December 1. In addition, you must have completed all of your standardized tests by December 31. These dates are firm. Application information can be found at <http://scholars.richmond.edu/selection/index.html>

If you have specific questions about the required materials for Richmond Artist Scholars (<http://scholars.richmond.edu/program/artist.html>) candidates with talent in theatre or dance should contact the Office of Admissions.

## SCHOLARSHIPS ADMINISTERED THROUGH THE DEPARTMENT OF THEATRE AND DANCE

The Department of Theatre and Dance awards one scholarship of approximately \$12,000 renewable for four years to one entering first-year student.

Each year, applications must be postmarked by January 2. Auditions will be held each year in January. If you are unable to attend the audition in person you may send in a professional quality DVD. To audition in person, please contact us to set up an appointment. All candidates should bring a school photograph and resume to the audition.

Theatre students will be asked to prepare contrasting monologues lasting no more than five minutes total. Dancers should have two contrasting pieces, one

## SCHOLARSHIPS (CONT.)

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classical, pointe work optional, one contemporary. It is highly recommended that at least one of the pieces be your own original choreography. No costumes, practice clothes only. The two pieces should be no more than five minutes total. If you would like to sing, you will need to bring your own music and you will be allowed two additional minutes.

See website for the application and any additional information:

<http://theatredance.richmond.edu/program/awards.html>

## STUDY ABROAD

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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



## STUDY ABROAD (CONT.)

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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 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 Education, contains information on study abroad programs, scholarships, graduate study abroad, teaching, working, travel and volunteering abroad.



## ACTORS' EQUITY ARTISTS-IN-RESIDENCE

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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 specialty (acting for film and stage, stage combat, period styles, stage managing, etc.) The close interaction of student and professional creates a dynamic exchange of knowledge and experience between master teacher and aspiring artist.

## AUDITION POLICY

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Theatre is a highly collaborative art form. The performance work onstage is supported by countless hours of work by many people backstage, in the shops, in the dressing rooms, in the wings, in the stage manager's booth, and on the catwalks. Participating in that important backstage work is a vital part of the education of every student-artist; it is also crucial in the creation of community. Therefore, once students have been cast and performed in their first main-stage production, they will not be able to audition for another production until they have worked backstage on a production. Taking a technical course satisfies this requirement (since tech classes work on main-stage shows in some capacity). Note: Paid tech positions do not count. Lab hours required for Basics of Acting or Theatre Appreciation do not count. It is possible, with Department approval, to satisfy this requirement while performing in a production.

# UNDERGRADUATE RESEARCH PROGRAM GUIDELINES

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Taking part in undergraduate research opportunities can help students supplement classroom learning, refine career goals, and prepare for the rigors of graduate school or professional work.

Theatre and Dance students can apply for a research grant to offset the costs of conducting research and working on creative projects. Examples of research projects in the creative arts: performances, exhibitions, or specific projects in art, music, writing, and theatre, as well as projects in the humanities, such as the editing and study of texts, literary history and analysis, cultural studies, and biography.

## TYPES OF AWARDS AVAILABLE

The Arts and Sciences Undergraduate Research Committee provides three types of research funding:

- A. Research grants during the school year, up to \$500 per semester
- B. Summer Research Fellowships up to \$4500. Students who want to engage in full-time research / work on creative project for eight, nine or ten weeks over the course of the summer, can apply for a summer research fellowship through the School of Arts & Sciences. \$400 per week (plus on campus housing allowance).
- C. Travel Awards - Students can apply for funding to offset the cost of presenting their work at a regional or national professional conference, or funding to attend special workshops, institutes and symposia related to their research / creative project.

For complete information about Undergraduate Research funding opportunities, see <http://as.richmond.edu/student-research/index.html>

## ARTS & SCIENCES STUDENT RESEARCH SYMPOSIUM

The School of Arts & Sciences hosts an annual Student Symposium every April, which showcases hundreds of student research projects from across the disciplines. The event, held at the Modlin Center for the Arts, consists of oral presentations, poster sessions, performances and art exhibits and brings out the entire campus community.

# STUDENT EMPLOYMENT OPPORTUNITIES

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*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.

**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 Assistant, Master Carpenter, Props Master, Stage Carpenters.

**Maja E. White**, Assistant Professor of Lighting and Sound, hires students each year to help with the lighting and sound of the mainstage productions. The positions include Master Electrician and Electricians.

## MODLIN CENTER FOR THE ARTS

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

# UNIVERSITY DANCERS

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University Dancers is a student ensemble company of the Department of Theatre and Dance. 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 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.

## STUDENT TICKETS

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### STUDENT COMP TICKET POLICY

Students participating in the mainstage productions receive four complimentary tickets during the run.

### STUDENT TICKET PRICES

Student ticket prices are \$10 for theatre and dance mainstage productions or 2 for \$15.

# ABRIDGED COMPANY POLICY FOR MAINSTAGE AND STUDENT THEATRE

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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 Designers 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 re-hearsal, 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 of 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.

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16. Return any prop (rehearsal or performance) to its designated location when you have finished.
  17. If you use a tool, return it to its home when you have finished.
  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 person.
  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 technical elements of the production, such as flies, properties, light boards(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 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

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AYO 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 AYO magazine, Playbill. AYO 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 a 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 those 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 immediately 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>

# FACILITIES AND SPECIAL EQUIPMENT

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The Modlin Center for the Arts, houses the theatre and dance program as well as art and music. Special facilities for theatre and dance 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

## SCENE SHOP

- Large construction area
- Large painting area
- Welding room

## DESIGN LAB

- 20 computers with drafting and design software
- complete multi media classroom



## COSTUME SHOP

- Connected laundry and dye room
- Convenient storage spaces

## FREDERICK REHEARSAL HALL

- 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.

# PHONE NUMBERS AND EMAIL ADDRESSES

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White, Maja E.	484-1590	mwhite5@richmond.edu

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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
Scene Shop	289-8270
Studio Theatre	287-6617

# FACULTY AND STAFF

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**Alicia Diaz** Assistant Professor, M.A. New York University.

Areas of specialty: dance, choreography

**Pam England** Adjunct Professor, M.F.A. Arizona State University.

Areas of specialty: Dance

**Patricia Herrera** Assistant Professor, Ph.D. City University of New York.

Areas of specialty: Latinos 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

**Dorothy Holland** Chair, Associate Professor, Ph.D., University of Washington.

Areas of specialty: acting, theatre history, theory, directing

**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** 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

**Matthew Thornton** Assistant Professor, B.A., University of Wisconsin.

Areas of specialty: dance, improv, choreography

**Elizabeth Turner** Dance Adjunct, M.F.A. University of Utah. Areas 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** Assistant Professor, M.F.A., Wayne State University.

Areas of specialty: lighting, sound