

THE UNIVERSITY OF MONTANA
COLLEGE OF VISUAL AND PERFORMING ARTS

UM Theatre & Dance

HANDBOOK
2011 - 2012

WRITING WILD: The Adventures of Jack London September 8-10 (MRT EO Tour)
 Direct September 22-24, 27-October 1 (MRM)
 The Elephant Man October 4-8, 11-15
 UM Dancers on Location October 8-9
Missoula Who's Who Revue October 21 (MRT & Sunrise Rotary)
 Grace, or the Art of Climbing November 1-5, 8-12
 Fall Studio Works November 5
 Opera Workshop November 15-16
 You Can't Take It with You November 29-December 3, 6-10
 Dance Up Close December 6-10

FINALS WEEK December 12-16

Doubt January 24-28, 31-February 2, 4 (MRT National Tour)
 ACDFA Benefit Concert January 27-28
 The Cherry Orchard February 28-March 3, 6-10
 Dance in Concert March 7-10
 Spring Studio Works March 24 (tentative)
 Odyssey of the Stars March 24
 End Days April 12-14, 17-21 (MRM)
 Dance New Works April 17-21
 Chicago April 24-28, May 1-5

FINALS WEEK May 7-11

COMMENCEMENT May 12

THE UNIVERSITY OF MONTANA
UM Theatre & Dance

2011-2012

FALL SEMESTER 2011:

- WRITING WILD: The Adventures of Jack London*** □
By Jay Kettering
September 8-10 at 7:30 pm
Masquer Theatre
(Montana Rep EO Tour)
- The Elephant Man*** by Bernard Pomerance
October 4-8, 11-15 at 7:30 pm
Montana Theatre
- UM Dancers on Location: A Site-Specific Dance Concert****
October 8-9 at noon
UM Oval
- Grace, or the Art of Climbing*** by Lauren Feldman
November 1-5, 8-12 at 7:30 pm
Masquer Theatre
- You Can't Take It with You***
By Moss Hart and George S. Kaufman
November 29-December 3, 6-10 at 7:30 pm
December 3 at 2:00 pm
Montana Theatre
- Dance Up Close: Fall Dance Showcase*** □
December 6-10 at 7:30 pm
December 10 at 2:00 pm
Masquer Theatre

SPRING SEMESTER 2012:

- Doubt*** by John Patrick Shanley
January 24-28, 31-February 2, 4 at 7:30 pm
January 28 at 2:00 pm
Montana Theatre
(Montana Rep National Tour)
- The Cherry Orchard***
By Anton Chekhov, English Version by Tom Stoppard
February 28-March 3, 6-10 at 7:30 pm
Masquer Theatre
- Dance in Concert***
March 7-10 at 7:30 pm
Montana Theatre
- Dance New Works: Spring Dance Showcase*** □
April 17-21 at 7:30 pm
April 21 at 2:00 pm
The Open Space
- Chicago***
by Fred Ebb, Bob Fosse, and John Kander
April 24-28, May 1-5 at 7:30 pm
April 28 and May 5 at 2:00 pm
Montana Theatre

□ Not included in season ticket packages, Majors Cards, or UM employee "free ticket + one ticket at \$9" offer

*No admission fee

SCHOOL OF THEATRE & DANCE *HANDBOOK*
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I. FOREWORD

The School of Theatre & Dance is committed to the University ideal and philosophy of liberal-arts education. We believe students should have a grasp of the subjects outlined in the General Education Requirements of the University. The School gives the theatre or dance student the broadest possible understanding of the art and craft of theatre/dance through creative, critical, and applied practice of the theatre and dance arts. In order to know theatre and dance, one must do theatre and dance; therefore, performance and production are essential to our teaching. Beyond a common liberal-arts core that includes history, literature, critical analysis, performance, production, and other courses designed to demonstrate the collaborative nature of dance and theatre, students may pursue individual strengths in Acting, Choreography and Performance, Dance, Dance Teaching, Design/Technology, Directing, Theatre, and Theatre Education.

Through our training programs, we provide you with a solid foundation in the creative, critical, and applied practice of theatre and dance so you can express yourself logically and artistically as well as be able to pursue further professional development in graduate school; teach in public schools or colleges and universities; seek employment opportunities in professional theatre or the general workforce; or work in community theatres. The graduating student is also prepared to survive in our rapidly changing, complex world. Theatre and dance work at all levels teaches creative and critical thinking and methods of problem-solving. This ability, applied to a variety of situations, enables the person who has been trained in the production of theatre and dance to cope, survive, and surmount problems others might consider insurmountable.

Creative process, group endeavor, respect for theatre and dance, and discipline constitute the central concerns of our work. These principles are present within all areas, degrees, and levels of our training program. Students are advanced through the program based on their commitment to these principles as well as their talent and ability to be trained for a career in theatre or dance. It is expected that students and faculty together have made a willing commitment to expand themselves to the fullest in the hard work, sacrifice, and discipline that are necessary to excel.

This *Handbook* is to serve as a guideline for the organization and operation of the School. It has been compiled through experience to meet the needs of the training program, its productions, and, in general, the philosophy of the School. This is a working and evolving document; comments for change and improvement are always welcome.

Policy and procedural changes affecting the contents of this *Handbook* will be posted on the School Callboard as situations occur. These changes will supersede or clarify existing operational or philosophical guidelines contained within.

II. SCHOOL GOALS

In order to provide for excellence within a group of creative artists, it is important for a theatre/dance organization to have clear objectives and a clear production philosophy:

- 1) We wish to provide high-quality professional training of students within the context of a liberal-arts university.

The graduating student should have demonstrated:

- A solid, well-rounded education
 - A working knowledge of the components of theatre and dance
 - A competency of fundamental skills including text and/or choreographic analysis
 - An ability to demonstrate an effective working process
 - An understanding of an ability to work within an ensemble
 - An ability to extend and express the imagination
 - A sense of responsibility and discipline
 - A desire to contribute to the art form
 - An ability to find work
- 2) We wish to bring the finest of live theatre/dance performance and production to the immediate community, the region, and beyond.
 - 3) We wish to serve as a resource for the community, schools, and community colleges of the region, providing counsel, workshops and outreach performances and projects on a consistent basis.

What You Can Expect of Us

1. Sufficient opportunities for creative self-expression through class activities and School productions.
2. A variety of programs of study, academically competitive with most universities.
3. Access to a qualified, dedicated faculty and staff with academic and professional credentials.
4. A rigorous sense of discipline and cooperation in group work and responsibilities.
5. Opportunities to work under close faculty supervision.
6. Opportunities to work independently.
7. Exposure to basic and traditional methods of dance and theatre training and production techniques.
8. Opportunities to experiment with new forms of theatre, dance, and production techniques.
9. Exposure to a variety of dramatic, choreographic, movement and theatrical styles, techniques, and theories.

What We Expect of You

1. To participate in a program designed to provide you with a meaningful artistic and educational experience.
2. To be punctual and meet deadlines in the classroom and in production.
3. To know your program requirements as well as University social and academic requirements.
4. To accept and complete responsibilities.
5. High standards and work habits.
6. To fairly criticize and accept criticism.
7. To share with the School your frustrations, pleasures, and problems. We can often offer help and we can certainly celebrate triumphs.

ETHICAL STANDARDS OF THE SCHOOL OF THEATRE & DANCE

The following standards describe principles of self-discipline which—far from robbing students, faculty, and staff of individuality—increase personal self-esteem and dignity through cooperation and common purpose. All those who participate in academic and artistic activities in the School of Theatre & Dance are expected to adhere to these ideals.

- 1) I understand my conduct on- and off-campus reflects on the reputation of the School of Theatre & Dance.
- 2) I understand that treating all with respect creates a nurturing and safe environment in which to learn and work.
- 3) I understand that the theatrical experience is the collaborative effort of creators, artists, and audiences and is founded on mutual respect.
- 4) I understand that I am expected to make every effort to fulfill all of my production and academic responsibilities.
- 5) I understand that the University Catalog and the School of Theatre & Dance *Handbook* are my contracts with the University, and that I am subject to their regulations, including those that apply to academic honesty, sexual harassment, and nondiscrimination.
- 6) I understand that the attainment of artistic and academic excellence depends upon my physical and mental readiness.
- 7) I understand that safety is a School-wide priority and everyone's responsibility, including my own.
- 8) I understand that the PARTV, McGill and Schreiber spaces are not only places of public assembly, but also learning laboratories, so I will treat them and their contents with respect.

THE UNIVERSITY OF MONTANA'S CODE OF CONDUCT

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at http://life.umt.edu/vpsa/student_conduct.php.

III. NATIONAL & REGIONAL ORGANIZATIONS OF UM THEATRE & DANCE

AMERICAN COLLEGE DANCE FESTIVAL ASSOCIATION (ACDFA)

The Dance Division has often taken groups of students to the Northwest Regional Dance Festival to take classes and perform for adjudication. Our works have been selected to go to the national festival in Washington, D.C., and our pieces are frequently chosen for the end-of-festival gala concert.

ASSOCIATION FOR THEATRE IN HIGHER EDUCATION (ATHE)

Founded in 1986, ATHE serves the interests of its diverse individual and organizational members, including college and university theatre programs and administrators, educators, graduate students, and theatre practitioners. An advocate for the field of theatre and performance in higher education, ATHE serves as an intellectual and artistic center for producing new knowledge about theatre and performance-related disciplines, cultivating vital alliances with other scholarly and creative disciplines, linking with professional and community-based theatres, and promoting access and equity.

MONTANA DANCE ARTS ASSOCIATION (MDAA)

This is a state arts association that organizes workshops twice a year with classes in ballet, jazz and modern dance. To take a class, your instructor must be an MDAA member. We have frequently hosted these weekend workshops. The spring session includes auditions for summer scholarships to schools and studios all over the country.

MONTANA REPERTORY THEATRE (MRT)

The Montana Rep is the professional theatre-in-residence at The University of Montana. Operating as part of the School of Theatre & Dance, this professional Equity theatre company affords our students the opportunity to work with theatre professionals and to tour the country, bringing theatre to towns large and small. Each year, upper-level students from the acting/directing and design/tech divisions who have successfully passed Midprograms, portfolio reviews, and/or admission to graduate candidacy are encouraged to interview for Montana Rep positions. Selection of participants is made in consultation with the Artistic Director and Production Manager of The Rep, School Director, and Heads of Design/Tech and Acting/Directing. Students chosen to participate in The Rep tour receive a scholarship. They also receive per diem while on the road. Acting majors are cast in the productions and work with the crew; design/tech students work as crew members and occasionally design for The Rep. Students/recent graduates also participate in The Montana Rep's Educational Outreach Program, Montana Rep Missoula (MRM), and The Missoula Colony—a yearly gathering of artists in support of the writer's craft.

NATIONAL ASSOCIATION OF SCHOOLS OF THEATRE (NAST)

The School of Theatre & Dance was last reviewed for accreditation purposes in 2006 by the National Association of Schools of Theatre. All undergraduate and graduate programs were subsequently accredited.

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY (USITT)

USITT is the professional association for theatrical designers, technicians, architects and craftspeople working in the performing arts. It publishes *Theatre Design & Technology*, a quarterly journal, and *Sightlines*, a monthly e-newsletter. Every year, the largest gathering of theatrical technicians and designers in the world meets at USITT's National Conference & Stage Expo. National memberships are available for students, individuals, and institutions. Local chapters are also available in many regions around the country.

IV. SCHOOL ORGANIZATION & GOVERNANCE

SCHOOL DIRECTOR

The Director of Theatre & Dance, as the executive officer of the School,

1. Represents the interests of individual faculty members as well as the School as a whole to the Dean of the College of Visual and Performing Arts
2. Represents the positions and requirements of upper administration to the faculty
3. Schedules classes and arranges teaching hours and assignments
4. Meets student needs, both graduate and undergraduate, within the guidelines of University policies and procedures, as well as the standards of the School
5. Serves as the first line of appeal for complaints or disputes concerning the School
6. Develops agendas for and chairs faculty/staff meetings
7. Submits proposals and recommendations regarding budget, curricula, programs, personnel matters, and other School concerns at divisional and faculty/staff meetings
8. Administers approved School budgets
9. Administers operation of School office and handles routine business of the School
10. Is responsible for the administration of the production program of the School.

SCHOOL FACULTY/STAFF MEETINGS

At regular meetings, the faculty and staff formulate policies on matters of budget, curricula, and programs of the School, reports and actions suggested by standing and ad hoc committees, personnel matters, and the standards for operation of the School. The business of the School is reviewed in faculty/staff meetings, principally (but not solely) at the instigation of the Director. Decisions are made by democratic process.

SCHOOL DIVISIONS

Each area of study within the School shall have a member of the faculty who shall serve as Head of that area. These individuals will be responsible to the School Director for all matters relating to operation and training within that particular discipline.

These areas are:

ACTING/DIRECTING (ACT)
DANCE (DAN)
DESIGN/TECHNOLOGY (DETE)

Each Division Head shall be responsible for calling and conducting meetings regularly of all faculty/staff within that area. These divisional meetings are the forum for the consideration and planning of matters appropriate to the operation of that division. Suggestions, reports, and proposals for action are channeled from divisional committee to the Director by the Division Head. Matters concerning the program as a whole may either return to divisional committee for further consideration and planning, or proceed to a faculty/staff meeting for appropriate action.

OPERATIONS COMMITTEE

This committee shall consist of the School Director, all Division Heads, the Production Manager, a School Administrative Associate, and the Artistic Director of Montana Rep. The committee will advise the Director in the operation and coordination of the production program, budgets, season selection, staffing, and promotion.

STANDING AND AD HOC COMMITTEES

Individuals and groups shall be assigned to and are responsible for various areas of School operation including, but not limited to: Recruitment, Faculty Evaluation, Critiques, Season Selection, Curriculum, Library, Publicity, Union Rep, etc.

SCHOOL OF THEATRE & DANCE FACULTY AND STAFF

Faculty:

Alvarez, Laura	Design/Technology	PARTV 041	2871	laura.alvarez@mso.umt.edu
Antonioli, Michele	Dance	PARTV 184	2875	michele.antonioli@umontana.edu
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Bradley Browning, Nicole	Dance	PARTV 185	2682	nicole.bradleybrowning@umontana.edu
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Carpoca, Alessia	Design/Technology	PARTV 198	6709	alessia.carpoca@umontana.edu
Dean, Mark	Design/Technology	PARTV 195	2879	mark.dean@umontana.edu
DeBoer, John Kenneth	Acting/Directing	McGill 212B	2018	john.deboer@umontana.edu
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Hodgin, Jere Lee	Acting/Directing	McGill 216	2877	jere.hodgin@umontana.edu
Johnson, Greg	Acting/Directing	PARTV 101	5288	gregory.johnson@umontana.edu
Kaufmann, Karen	Dance	PARTV 191	2870	karen.kaufmann@umontana.edu
Monsos, Mike	Design/Technology	PARTV 192	5138	michael.monsos@umontana.edu
Sweeney, Ph.D., Bernadette	Acting/Directing	McGill 212C	2998	bernadette.sweeney@umontana.edu

Part-Time Faculty:

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Ream, Tarn	Dance		4481	tarn.ream@umontana.edu
Rollins, Holly	Dance		4481	umtheatredance@umontana.edu
Straw, Jay	Design/Technology		4481	umtheatredance@umontana.edu
Waldorf, Teresa	Acting/Directing		2854	teresa.waldorf@umontana.edu

Office Staff:

Chatlain, Salina	Assist. to MRT's AD	PARTV 101	6809	salina.chatlain@umontana.edu
Chipman, Jayann	Publicity Assistant		4481	umtheatredance@umontana.edu
Clark, Teresa	Dance Admin. Assoc.	PARTV 199	2849	teresa.clark@umontana.edu
McDaniel, Erin	Admin. Assoc.	PARTV 196	4488	erin.mcdaniel@umontana.edu
Stanley, Desirée	Admin. Assoc.	PARTV 194	6659	desiree.stanley@umontana.edu
Waldorf, Teresa	Publicity/Outreach	PARTV 101	2854	teresa.waldorf@umontana.edu

Production Staff:

Gregoire, Brian	Scene Shop Mgr.	PARTV 143	4511	brian.gregoire@umontana.edu
Hyslop, Lisa Marie	Costume Shop Mgr.	PARTV 041	5271	lisa.l.hyslop@umontana.edu
McDaniel, Jason	Production Mgr.	PARTV 105	2874	jason.mcdaniel@umontana.edu

Box Office:

Becker, Michael	Assist. Box Office Mgr.	PARTV 105	2891	michael.becker@umontana.edu
Hyslop, Cody	Box Office Mgr.	PARTV 105	2891	cody.hyslop@umontana.edu
Meyers, Andy	Assist. Box Office Mgr.	PARTV 105	2891	andrew1.meyers@umontana.edu

Mansfield Library:

Ravas, Tammy	CVPA Librarian	MLIB 315	4402	tammy.ravas@umontana.edu
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College of Visual and Performing Arts:

Kalm, Ph.D., Stephen	Dean	PARTV 110	4970	stephen.kalm@umontana.edu
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Nesbitt, Peggy	Outreach/Fiscal Dir.	PARTV 110	4971	peggy.nesbitt@umontana.edu
Schneider, Sharon	Admin. Assoc.	PARTV 110	4970	sharon.schneider@umontana.edu

V. COMMUNICATIONS

STUDENT REPRESENTATIVES (DIRECTOR'S COUNCIL)

At the Theatre & Dance majors' meeting during the first week of Fall Semester, students will meet in groups—Acting/Directing, Design/Technology, and Dance—and elect one representative and one alternate from each group at the undergraduate level and one representative at the graduate level. The five student representatives will form an advising council to the Director and will meet regularly. Students are encouraged to present student perspectives in discussions. It is also their responsibility to serve as a channel of information from these meetings to the students in their designated areas. If a student is unable to complete his/her term, the alternate for that area will continue as the representative.

STUDENT EVALUATION COMMITTEE (SEC)

The role of the SEC is to provide meaningful feedback to the professor and the School regarding the quality of instruction provided by the professor. The SEC does not respond to any “requests for action or advancement by a faculty member.” Its task on an annual basis is to evaluate a faculty member's abilities at teaching and to assess the quality of instruction offered based on student evaluations. Although student evaluations do not play a direct role in determining faculty advancement, they do collectively support or detract from such requests for action.

The SEC, made up of five School majors, shall be appointed by the Director with one representative from each of the following areas (members will elect their own chair):

1. Undergraduate programs: acting/directing, design/technology, and dance
2. Graduate programs: acting/directing and design/technology.

It is the policy of Theatre & Dance to request evaluations of faculty performance by students. In order to ensure freedom of expression, SEC members shall be assured of the anonymity of their input without fear of faculty reprisal. No student may be penalized, harassed, approached, or denied fair treatment as a result of participation on the SEC. It will be the responsibility of the School Director to maintain this policy.

In order to assist members of the SEC in the successful completion of faculty evaluations, the Director will provide a list of guidelines and responsibilities at the first meeting. The SEC may also request to view School evaluation forms submitted by students for the period under evaluation. Evaluations can be obtained from the Administrative Associate; reviews of said evaluations must be conducted on-site.

The SEC also includes in its membership a faculty observer appointed by the Director (usually the current chair of the Faculty Evaluation Committee [FEC]). He/she shall enjoy all rights of full participation and access to information except voting. Student evaluations shall be submitted by October 15 each year to the Administrative Associate.

SCHOOL MEETINGS

School meetings of all faculty, staff, and students will be held periodically throughout the academic year. Attendance at these meetings is expected.

SCHOOL CALLBOARDS

There are five major School Callboards:

1. The **Acting/Directing Callboard** is located in the hallway across from the Light Shop (131). Items on this callboard are communications from faculty to all Acting/Directing students and usually will contain information regarding divisional meetings, curricular details (such as Midprograms, Senior Projects, etc.), and other general information for BA Theatre/Theatre Education & BFA Acting students. Please check this board daily.
2. The **Dance Callboards** are located between the Ballet Studio (035) and the Open Space (005) and between Ballet Studio (035) and vending machines. Posted are scholarship and training opportunities as well as notices directly related to School dance productions (rehearsals, crew calls, etc.). Please check this board daily. See “Dance Production Callboard” on P. 24 of this *Handbook*.
3. The **Design/Tech Callboard** is located at the “T” in the hallway near the Theatre & Dance offices and KUFM hallway. Posted on this board is a calendar listing all show deadlines and tech rehearsals, as well as performance dates. Also posted are the production meetings schedule and special calls such as design meetings, production critiques, and portfolio review notices. Please check this board daily.

4. The **School of Theatre & Dance Callboard** is located in the hallway across from the Light Shop (131). Posted on it are School memos, official announcements from University administration, other programs (meetings, special classes, etc.) and notices from other institutions (grants, scholarships, etc.). Please check this board frequently.
5. The **Production Callboards** are located in the hallway across from the Light Shop (131). Each production will be assigned space on this board each semester.

This board is our most immediate and efficient means of daily communication. It holds all casting notices, schedules, and notices of meetings and rehearsals. For that reason, all students are accountable for any information posted there. Multiple daily readings are a necessity, and missing a posted notice will not be an acceptable excuse for not complying with its contents.

All notices of calls or schedule changes should be posted by noon of the day involved, and by noon Friday for weekend calls.

AUXILIARY CALLBOARDS

Green Room Callboard

Located along the walls of the Green Room (120)—contains information of interest to all students on workshops, scholarships, auditions in other regions and schools, summer theatres, and employment opportunities.

Scene Shop Callboard

Located in the hallway next to the Scene Shop (140), this will contain notices of calls, messages for crew, staff, etc. Notices directly affecting the production will also be posted on the main Production Callboard.

Public Callboards

Located throughout the building, these callboards contain messages of events on campus and in the community. They will be cleared of materials at the end of the each semester, leaving only pertinent information. If any information designated for these public boards is posted on any School Callboard, it will be removed.

MAILBOXES

Full-time faculty and staff mailboxes are located in the Copy Room (197). Part-time faculty, graduate students, and part-time staff mailboxes are located in the hallway adjacent to the Production Callboards.

If you have items (papers, exams, messages, etc.) to give to a person who does not have a mailbox, please check with the School Administrative Associate for the best solution.

SCHOOL LIBRARY

Copies of plays produced during our seasons are on file in the Copy Room (197). Please see the Administrative Associates for reading policies/procedures.

MAUREEN & MIKE MANSFIELD LIBRARY

This is the main University library and is open daily, except holidays and semester breaks. The catalog (including I.M.S. holdings) is on the Griz-Net computer. Holdings are stacked utilizing the Dewey Decimal System. The stacks are open. The Reference Section is on the third floor (entrance level), as are newspapers, Interlibrary Loan (open 8A-5P weekdays), and the Reserve Book Room. The Reference librarians are ever willing to help locate information, both in the computer banks and print materials section of the library. They will also conduct tours of the facility.

Several collections are especially useful to Theatre & Dance. The 700s include the Arts. The 800s include Literature (*Belles Lettres*); however, because the Dewey System is an invention of the 19th century, it can appear confusing when dealing with 20th-century publications. Often material on one subject is found in different areas. (Shakespeare is under 822.33. He is the only author to have his own Dewey Decimal number.) There are extensive collections of film/radio/television both in the Mansfield Library and in the Journalism Library (housed in the Journalism School). The Library of Congress Subject Headings Volumes in the Reference Section are helpful to jog the researching mind into new areas of discovery. Research takes time and is a skill which improves with use. A collection of plays and anthologies are also located in the Mansfield Library.

Presentation Technology Services (PTS) has two locations: on the ground floor of the Social Sciences Building and in the Mansfield Library. It is open weekdays from 8A-5P. Audio, video, and related equipment are available for student use. Recordings and video can also be checked out or viewed on equipment housed there. There is a nominal charge for use.

VI. SCHOOL REGULATIONS

CLASS ATTENDANCE

Class attendance is mandatory. Absences must be limited to reasons of illness or serious emergency, and these must be excused by the instructor. Students are required at all times to notify the instructor in advance of being absent for any reason. If unable to locate the instructor, a student should leave a message on the instructor's voicemail or email. Students are responsible for all materials covered in their absences and all assignments must be made up. Classes that must be made up shall not conflict with other regularly scheduled classes or School events requiring attendance.

Instructors may set limits to the number of classes missed for any reason. Likewise, lateness will not be tolerated and instructors may set limits in this regard. Each instructor determines the penalty for exceeding these limits. Students whose attendance is poor, especially in performance classes, may expect to have their grades significantly affected. Instructors also have the privilege of withdrawing students from class for poor attendance. Chronic tardiness is considered as equal to poor attendance.

The School of Theatre & Dance recognizes that many of its students are heavily committed to School production activities. The faculty, when possible, attempts to schedule class assignments with your commitment in mind; however, students cannot assume that production commitments take precedence over academic assignments. Any production assignment—cast, design, or crew—will not be considered an acceptable excuse for late academic assignments or absences from class.

Instructors and students are expected to meet classes regularly. There are times when an instructor may be absent for professional or personal reasons. Normally the class will then be conducted by another faculty member.

OUTSIDE WORK

Students are allowed to work outside the School when acting, crew, and other School priorities do not conflict. However, the student (pre-BFA actor, BFA or MFA theatre student) should be committed to classes and the production work of the School and therefore not accept any outside theatre employment or work, including but not limited to commercial cinema production, television commercials, student film/videos, or community theatre work, without first making written application to his/her Division Head on the “Petition for Outside Work” form available from the School Administrative Associate (a copy is included in Appendix B of this *Handbook*). The petition will then be presented to the Operations Committee for action. Students are encouraged to carefully weigh the obligations to coursework and School productions when considering outside work. Also, the type and quality of work available outside the program may not afford proper opportunities for personal development. **Students who commit to outside work without School approval could fail production classes.** BA students and first-year BFA-intent students are not required to submit this Petition.

EARLY LEAVE/LATE ARRIVAL

Students who need to leave classes before the end of Spring Semester or return after the start of Fall Semester because of summer job obligations must make written application to their Division Head on the “Petition for Early Leave/Late Arrival” form available from the School Administrative Associate (a copy is included in Appendix B of this *Handbook*).

CONFLICTS BETWEEN ACADEMIC AND PERFORMANCE RESPONSIBILITIES

It is the presumption that when a conflict occurs in a student's schedule between simultaneous academic (classroom) and performance obligations, the need to be present at the academic responsibility be given precedence. It is also the presumption among faculty and staff that in times of special need (i.e., weekday matinees, unusual colloquia or conference events, unique lectures or demonstrations), a request in the change in priority as outlined above may be legitimately made. These requests could come from the Director or be made between faculty members involved. It is assumed these requests will not be frequently made. All efforts will be made to prevent any student from being caught in the middle of these kinds of requests. Only faculty may decide and/or accede to them. No student may make this request for another student. There is no presumption that an excuse from classroom obligations involves exemption from course work.

VII. SCHOOL POLICIES

THEATRE & DANCE SCHOLARSHIPS

The School of Theatre & Dance has several scholarships available for majors each year. Students are selected based on their demonstrated abilities and professional attitude, as well as any specific criteria set up for each award. Majors are required to submit a letter outlining both their financial need and their significant contribution to the School; students who do not apply will not be taken into consideration during scholarship selection. These letters should be addressed to students' divisions and submitted to the Administrative Associate during Spring Term. Scholarship amounts range in size.

Sarah Crump Memorial: One scholarship is available each year; given to a junior or senior dance major the faculty and staff have determined has made a contribution toward his/her own personal growth and commitment to the program and who has a financial need for continuing in his/her program of study. This award is made possible by Pamela Copley. Pam received her bachelor's degree in education from UM in 1993. She taught private dance lessons and Sara Crump was a student of hers. Sara's mother was a member of the dance faculty here at UM. According to Pam, Sara "was a wonderful person and a very special dance student."

Dance Freshman/Sophomore: One scholarship is available each year; selection is based on audition, class participation, and need. Audition is held in conjunction with the end-of-year Dance Admission Auditions.

Alexander and Virginia Dixon Dean: Several awards are given per year, primarily to junior and senior majors. The award is based on ability, motivation toward a future career in theatre, and possible need. This award is available through the generous efforts of Professor Alexander Dean and his wife, a Missoula native. Professor Dean taught in the early twentieth century and established a scholarship based on royalties from a theatre textbook on directing that he authored.

William P. Gillespie: The award is given to a theatre undergrad or graduate. Bill was a fine actor who was particularly interested in comedy and musical theatre. He was also a wonderful person and humanitarian. He loved and cared for people—especially the young and the elderly. Even in the most difficult of situations, he was able to make people laugh and was especially loved by his nieces and nephews. His greatest quality was his sensitivity to others in need. Originally from Butte, Bill returned there to live several years before he died. He died prematurely at the age of 55 of a heart attack on April 27, 2001. As a tribute to their beloved son, brother, and brother-in-law, his father, Dr. Donald L. Gillespie of Butte; his sister and brother-in-law, Charlotte and Edward L. Simonich, also of Butte; and his brother and sister-in-law in Missoula, Dr. Donald N. and Mary Gillespie; established this scholarship endowment in his name.

Riki Gordon: One award is given per year to a "talented and promising" acting student who is a Montana resident. This fund was established in 1985 by the Jack Gordon family in memory of their daughter. Riki was an actress and theatrical producer from the Flathead Valley who died of cancer in 1973 at the age of 38. Riki was involved in theatre in Ohio, New York City, Los Angeles, and Montana most of her life. Raised in Cleveland, she was very involved in theatre and piano all through her education. She graduated summa cum laude from Western Reserve University in Cleveland with a degree in Dramatic Arts. Riki moved to New York City after college to attend the Neighborhood Playhouse School of the Theatre for two years. She studied acting under Sanford Meisner, Charles Conrad, and Sidney Pollack, and dance under Jane Dudley and Martha Graham. Riki was in good company amongst her fellow students, too. In 1957, she played Alma Jean Jordon to Robert Duvall's Harvey Weems in Horton Foote's *The Midnight Caller*. In 1970, she moved with her two daughters, husband, and his two daughters (whom she adopted) to the Flathead Valley, where she again became involved in the theatre. Riki, along with four other residents of the Flathead Valley, formed the Speakers Theatre Company for the purpose of producing "theatre in simple terms" on an almost bare stage without formal costumes. A grant from the Montana Arts Council allowed them to tour the state with their first production, *Spoon River Anthology*. After her first year in Montana, Riki was diagnosed with cancer, but she remained active and involved until the end of her life. She created a preschool and kindergarten in her community that her two youngest children could attend. She also taught her daughter, Cynthia, to play the piano, and she enjoyed attending her daughter Pam's basketball games. According to Pam, "She would be proud and relieved to know that her spirit goes on in the name of the Riki Gordon Scholarship in the state of Montana, which she loved so much."

Donal Harrington: One or more award is made per year to graduate students in the MFA Acting/Directing program. The Donal Harrington Scholarship was established in 1984 by Mr. Harrington. Donal was born in 1905 and received his Bachelor of Arts degree from The University of Montana in 1928. He attended Columbia

University for graduate school and then returned to UM as a professor in the Drama/Dance Department in the 1940s. Following his tenure at The University of Montana, Professor Harrington took a position with the University of Washington's School of Drama, where he served as head of the Directing Program and later Chairman of the program. He was a student of Alexander Dean, a master teacher of directing and a superb director. Mr. Harrington was an emeritus professor at the University of Washington when he died in 1988.

William Kliber Memorial: This award is given to two students: one Theatre major and one Dance major. The award has been established as a memorial to Reverend Kliber, who was an active member of the College of Visual and Performing Arts Advisory Council. Reverend Kliber had many passions, one of which was helping young people follow their artistic dreams. The quality of the students and the promise of future contributions in their fields are contributing factors.

Mary Cardell Moore and Robert & Florence Cardell: Awards each year are given to undergraduate majors. This award is available through the generous efforts and concern for drama students by Mary Cardell Moore and Robert and Florence Cardell.

Mott Ranch: Awarded to a hardworking, deserving undergraduate student. This award is available through the generosity of Ed and Diane West Mott of Simms, Montana. The award may be renewed to the same student for a total of four years, provided the faculty and staff feel the student is making a good effort and showing good progress.

Odyssey: Several awards are given each year to Theatre majors and Dance majors alike. This funding is made possible by the patrons of the College of Visual and Performing Arts "Odyssey of the Stars" event. The event is a yearly performance to raise money for scholarships for students who excel in the arts. The award is given to students who have demonstrated a commitment to theatre and/or dance and have strength in a chosen area of the art.

Talent: At least one award is made per year to a student the faculty and staff determine has made a contribution toward his/her own personal growth and commitment to the program and who has a financial need for continuing in his/her program of study. The scholarship rotates among each division each year. This award is made possible by the donations of the previous season's theatre patrons who wish to assist with the academic and professional training of students in our program.

Thespian: Scholarships are awarded to a number of incoming freshmen each year, based on their performances during either an acting audition or design/technology interview at the annual Montana Thespian Conference. The Thespian Festival is held on campus each February for high-school drama students from across the state. Faculty and staff base the awards on students' work, effort, and interest; recipients must choose to attend The University of Montana as active, participating Theatre majors in order to receive the award. Dance majors must submit taped auditions.

Steve Wing: Awarded to students the faculty and staff determine have made contributions toward their personal growth and commitment to the program. Funding comes from concession sales and tip donations at Theatre & Dance season productions.

Who's Who (Montana Rep/Rotary): Awarded to students the faculty and staff determine have made contributions toward their personal growth and commitment to the program.

May Carol Zeman: This award is usually given to a junior or senior Theatre major with financial need. The award is available through the generous efforts and concern for drama students by May Carol Zeman, who taught music and drama to grade- and high-school students and was the guiding force—as producer and director—behind the May Carol Theatre Productions and Great Falls Center for the Performing Arts.

FINANCIAL AID/SCHOLARSHIPS/GRANTS/LOANS

Financial aid may be awarded to students in various forms—grants, loans, scholarships, and work-study. Information concerning Pell Grants, Supplemental Educational Opportunity Grants (SEOG), Perkins Loans, Stafford Loans, PLUS Loans, Supplemental Loans for Students (SLS), and Work-Study can be obtained from the Financial Aid Office, EL 222. Application deadlines for submitting your Financial Aid Form (FAFSA) (early in the semester preceding the academic year for which aid is being sought).

HONORS/HIGH HONORS

Graduation with Honors or High Honors from the School of Theatre & Dance is dependent upon the requisite Grade Point Average as defined below. Furthermore, recommendation for theatre majors is dependent upon exemplary and meritorious service within the School of Theatre & Dance.

Students will be awarded their certificates, associate of applied science, and bachelor degrees with honors **if they receive the recommendation of their major department or school** and the faculty of The University of Montana-Missoula. At the time of graduation they must have a 3.40 or higher grade average in the following four areas:

1. All work attempted at The University of Montana- Missoula.
2. The combination of all work attempted at The University of Montana-Missoula and all other work, including failing grades, transferred to this University.
3. All work attempted in the major field at The University of Montana-Missoula.
4. The combination of all work attempted in the major field at The University of Montana-Missoula and all other work in the major field, including failing grades, transferred to this University.

Students will be awarded their certificates, associate of applied science, and bachelor degrees with high honors if they have the recommendations mentioned above and, at the time of graduation, have a 3.70 or higher grade average in the four areas listed.

REQUEST FOR FUNDING PROCEDURE

The School does not wish to discourage students from engaging in entrepreneurial endeavors. Students planning to submit funding requests to the University's upper administration are encouraged to first submit their proposals to the Director. It is often the case that Theatre & Dance can and is willing to help students route their proposals through University channels. Should a student/group choose not to initiate a funding request within Theatre & Dance, such requests **MUST** state explicitly that the student/group is seeking funding for independent projects that not sponsored by the School of Theatre & Dance and that the proposed project is not required for the completion of the student's/group's degree program.

REQUEST FOR SPACE PROCEDURE

The Production Manager is responsible for rehearsal room and performance venue scheduling. The Administrative Associates are responsible for scheduling the Seminar Room (190) and the Makeup Room (017). During the academic year, the Dance Administrative Associate is responsible for scheduling the Open Space (005) and the Ballet Studio (035). Requests for any space other than the Seminar or Makeup Rooms must be made with the "Request for School Space" (a copy is included in Appendix B of this *Handbook*). The request form must be completed and submitted to the Production Manager **at least four weeks prior to the requested date**.

FACILITY USE POLICY

Absolutely **NO** independently contracted, non-School production work may be performed in any shop, rehearsal space, or stage area without prior approval of the Director and Operations Committee. Any such projects present insurance, state, and federal complications that must be addressed before commitments are made.

MCGILL 125

Students, faculty, and staff should refrain from rehearsing scenes or monologues in the hall outside the main doors to McGill 125, as this disrupts other classes in the area. No one should be in the classrooms opposite McGill 125, even if they are empty, as they are not assigned to Theatre & Dance. Students, faculty, and staff should also make every attempt to keep the main doors closed during classes/rehearsals that happen in McGill 125.

CHEMICAL ABUSE/DEPENDENCE

Any student who, through use of drugs or alcohol, is unable to perform his/her responsibilities as an actor or technician will automatically be suspended from School-sponsored activities for one year from the date of the infraction. The suspension will take place immediately. Students holding scholarships will automatically have the scholarships terminated.

School-sponsored activities shall mean any activity in which School resources, space, or equipment is employed or a faculty or staff member is supervising the project.

EATING, DRINKING, AND SMOKING

According to University Policy (#406.1.1), “tobacco use [is prohibited] in or on property owned, leased, or used for specific events by the University or any of its components.” **Smoking is not permitted in the PARTV Center.** Eating and drinking are absolutely not permitted in dance studios, control rooms, or sound labs, and is discouraged in other areas. Food and drinks, except water, are not allowed in the following rooms when used as classrooms: Masquer and Montana Theatres, Schreiber North and South, and McGill 125. During rehearsals, if food and drink are brought into the stages, Green Room, or hallway, each person is expected to clean up (clean spills immediately) and not leave garbage around the building. **Actors are not permitted to smoke or consume food or beverages (except water) while in costume.**

POWER TOOLS

No power tools in the Costume and Scene Shops will be used after 10P. This rule is in effect seven days a week, unless a work call is officially extended by a staff, faculty, or graduate student supervisor. Such official extension will not last past midnight. The Costume and Scene Shops will be closed at midnight with the exception of strikes and set turnarounds.

USE OF WEAPONS FOR CLASS/SCENE WORK

The use of actual weapons (guns, sharp knives, etc.) is not permitted for class scene work. **The Prop Shop will not check out any weapons for class scenes under any circumstances.**

COPY MACHINE USAGE

Students: Materials to be copied must be given to the School Administrative Associate or student office assistant for copying and is limited to copying of audition materials and/or resumes. **Copied materials will cost each student 10¢ per page.** Please allow sufficient time for completion of the work, as it may not be able to be completed “while you wait.” **Scripts that students need to copy for classroom use must be copied elsewhere.**

Faculty/Staff: Faculty and Staff are urged to limit usage of the copy machine to office, production- and classroom-related materials. Lengthy copying jobs should be planned in advance and copied at the Copy Center in the UC, or compiled into a coursepack and sold through the UC Bookstore.

COMPLIMENTARY TICKET POLICY

Faculty/Staff: Five comps per show. Faculty and staff are encouraged to use these five tickets for family and production-related purposes. Specific requests for additional tickets may be addressed to the School Director.

Student Designers, Directors, and Choreographers: Two comps per show. Requests for additional comps for immediate family members should be directed to the Director, the Production Manager, or one of the Administrative Associates.

All Theatre & Dance undergraduate majors will be issued a Majors Card that will allow them one (1) free ticket per season production. This card must be presented at the Box Office to receive the ticket. This card is issued by the Administrative Associate (196) at the beginning of Fall Semester. Lost Majors Cards will not be reissued. Minors are not eligible for Majors Cards.

All performers/Stage Managers will receive one (1) additional complimentary ticket for each production in which they are working.

If classes receive free tickets because a fee was paid, a list must be submitted to the Box Office. For any student who adds into the class, the instructor must contact the Box Office to add the name to their list.

Because many dance students serve as choreographers, performers, and sometimes crew for a single production, the maximum number of complimentary tickets that anyone in any dance production can request is two. This includes the ticket provided on one’s Majors Card and the ticket provided for required students when applicable.

Additional requests for complimentary tickets must be submitted to the School Director, who will notify the Box Office if the request is approved.

Construction crews and running crews DO NOT normally receive free tickets.

ATTENDANCE AT DRESS REHEARSALS

Any faculty, staff, graduate student, or crew member from that particular show may attend dress rehearsals. Friends of cast and crew members and others not involved with that particular production must request **prior permission from the production’s director, School Director, or the Production Manager.** Invited audiences must be approved by the production’s director and School Director prior to the start of any dress rehearsal.

TICKET PRICES

UM Theatre & Dance

SEASON TICKET PRICES:

\$85.00	General Public
\$65.00	Senior Citizen (60+)
\$55.00	Student (with any student ID)
\$60.00	Flex Plan (one ticket to five shows)

SINGLE TICKET PRICES:

Montana Theatre

\$20.00	General Public
\$16.00	Seniors (60+)/Students (with any student ID)
\$10.00	Children 12 and under

Masquer Theatre

\$16.00	General Public
\$14.00	Seniors (60+)/Students (with any student ID)
\$10.00	Children 12 and under

Montana Rep Missoula

\$11.00	General Public (Tuesday-Thursday)
\$16.00	General Public (Friday-Saturday)
\$ 6.00	Day-of-Show Student Rush (available after 7P with any student ID)

Montana Rep Educational Outreach

\$11.00	General Public (no discounted rates)
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Dance Showcase

\$ 9.00	General/Seniors/Students
\$ 6.00	Required Students/Floor Seats

Group Rates

\$10.00	Groups of 10 or more
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Group rates apply to main season productions only—must contact Box Office Manager directly to book; prices at Box Office Manager's discretion

MAJORS CARDS will be issued by the School Administrative Associate to all Theatre & Dance majors and will be initialed at the Box Office when students pick up tickets to shows.

THTR 101L/120A/121A/339 STUDENTS RECEIVE ONE TICKET TO EACH SHOW REQUIRED BY INSTRUCTOR AS PART OF COURSE FEE. SHOWS SELECTED ARE AT THE DISCRETION OF THE DIRECTOR OF THE SCHOOL OF THEATRE & DANCE.

FACULTY/STAFF DISCOUNT: The President's Office offers one (1) free ticket to all faculty/staff of The University of Montana. Employees can then purchase a second ticket for \$9.00.

All prices subject to change without notice

VIII. CURRICULUM

ADVISING

The student is responsible for knowing all University and School requirements as contained in each year's University catalog and School of Theatre & Dance Handbook. A student's advisor will help clarify any questions about the University catalog and/or School Handbook after the student has read it.

Each major, undergraduate and graduate, must have an academic advisor from the School of Theatre & Dance. The advisor is assigned by the School and is usually from the student's specialization area (unless the student is pursuing the Bachelor of Arts degree).

Once a student has met with his/her pre-assigned advisor during his/her first Fall Semester in the School, the student is free to change advisors if he/she so wishes. The student must consult with the desired advisor and that advisor will contact the School Administrative Associate so the change can be made and the proper procedure followed. The Administrative Associate will not change a student's advisor until approval has been given by the chosen faculty advisor.

The student must be advised each semester during the pre-registration period designated by the University. Additional appointments are recommended for special problems. It is the advisor's responsibility to post sign-up sheets for appointments during the pre-registration period and it is the student's responsibility to make and keep the appointment. The School Administrative Associate will post information about advising on the Theatre & Dance School Callboard. The Dance Administrative Assistant will post similar information on the Dance Production Callboard.

Each student and advisor should keep careful record of courses taken and completed by the student. Record sheets are available for:

1. General Education/Transfer requirements
2. School Core requirements—BA, BFA, MA, MFA
3. School Area of Specialization requirements—Acting, Choreography and Performance, Dance, Dance Teaching, Directing, Design/Technology, Theatre, Theatre Education.

It is very important for both advisor and student to keep track of all courses completed as they will directly affect graduation status.

In addition to being advised during the pre-registration periods, the student is encouraged to seek counsel from any faculty member regarding ongoing School classroom and production-related activities. Career opportunities beyond UM may also be explored, such as professional work, advanced training in graduate programs, national auditions, summer work, internships, etc.

GRADING/GRIEVANCES

Each faculty is responsible for articulating a grading policy at the beginning of each course. If a student wishes to question a course grade, he/she should follow this procedure:

1. See the faculty member who assigned the grade and discuss the matter
2. If not satisfied with the course of the meeting with the instructor who assigned the grade, see the School Director for an appeal
3. If not satisfied with the outcome of the appeal to the School Director, see the Dean of the College of Visual and Performing Arts.

INDEPENDENT STUDIES

The purpose of the independent study program is to offer the theatre or dance major the opportunity to take a specialized course that is not offered in the program curriculum. The School encourages students who have interest and expertise that are not being addressed in the core curriculum to pursue an independent study as a way and a means of learning about a new area. However, an Independent Study represents a significant time commitment. The University counts three hours of independent study as equal to one lecture hour. Using this rule, signing up for one (1) credit of independent study means that a student is committing to working three (3) hours per week on the course. Independent Studies are not designed to take the place of a regular class and therefore are rarely substituted for required courses. When they are, the course follows the same aim and requirements as the class being substituted. Students should not consider an independent study if their schedule is already full.

An independent study course must have a faculty advisor who regularly meets with the student to facilitate learning. It is the responsibility of the student to seek out a faculty member with the resources, time and expertise in the desired field the semester before the independent study is to take place. It is the responsibility of the student to develop a preliminary syllabus, complete with course aims, outcomes, and content. The student must give the

preliminary syllabus to the faculty member who is serving as an advisor on the Independent Study prior to the first day of the semester in which the course is to be taken. The student must also provide the School Administrative Associate with a copy of the final syllabus as well as the completed "Independent Study" contract available from the School Administrative Associate (a copy is included in Appendix B of this *Handbook*). The contract must be signed by both the faculty member and the student.

UNDERGRADUATE DEGREES IN DANCE

BACHELOR OF ARTS IN DANCE (BA/DAN)

The Bachelor of Arts in Dance is a degree that allows the candidates the ability to double major and to complete other complementary degrees that would assist in a dance career and goals (i.e., business, psychology or education) in four years at the University.

This degree is for the student who may not be interested in a career as a performer or choreographer for a professional dance company or as a teacher in a major dance institution, but would like a degree which focuses on teaching dance in a private dance studio, or enables a student to pursue further degrees in areas such as Dance Therapy.

There is an Admission Audition, which a prospective major must pass at the end of the first year to continue in the program.

BACHELOR OF FINE ARTS IN DANCE (BFA/DAN): CHOREOGRAPHY/PERFORMANCE OR TEACHING

The Bachelor of Fine Arts in Choreography/Performance and the Bachelor of Fine Arts in Teaching stress modern dance, but are combined with training in ballet and jazz, and offer students the opportunity to choreograph and perform for public concerts presented each year. In addition to instruction in technique, classes for the dance major may include dance history, world dance, dance as a healing art, costume construction, anatomy, composition, and/or improvisation, as well as opportunities to teach dance to college students, young children, or people with disabilities. Advanced-level classes are of moderate size, making it possible for majors to receive considerable individual attention.

CLASS ATTENDANCE

Attendance is mandatory. Should a student miss a class, an explanation must be given to the instructor. A maximum of two classes per semester may be made up.

ACADEMIC CLASSES IN DANCE

Although the majority of dance classes involve technique, there are certain courses that are requirements for Dance majors that are academic in nature. For example:

- DANC 334: 20th-Century Dance History
- DANC 360L: World Dance
- DANC 380: Science of Dance Movement
- DANC 440: Dance Pedagogy
- DANC 494: Junior/Senior Seminar

For these courses, normal academic requirements are expected. Students will be required to buy books or coursepacks. All assignments should be handed in on time. Written assignments will be graded according to content and depth of critical analysis; all papers should be neatly typed, proofed and grammatically correct. Final exams may be given according to individual instructors.

DANCE PROGRAM ADMISSION AUDITION

At the end of a student's first year in the Dance program, he/she will be required to go through the Admission Audition to pursue a dance major. At this point, based on the review and on the Dance Faculty's previous experience of working with the student in classes, the student will either be allowed to continue in the program or advised out of the program.

Requirements for Admission Audition/Evaluation

1. Take the group audition, which will require learning and performing three combinations: one in modern, one in ballet, and a brief improvisation.

2. Choreograph a one-and-a-half minute solo piece to be performed privately for the Dance Faculty. (The goal is to show off technique and compositional invention. Select movement in a style that you feel you do well, even if it is quite basic, and focus on inventive ways of presenting it.)
3. Write a page-long essay (five copies of which will be due at the review) addressing the following questions:
 - What is your background in dance and why are you studying dance at The University of Montana?
 - What do you feel to be your strengths and weaknesses in dance?
 - What are your goals for the time that you're enrolled at UM and how do they relate to your goals after graduation, to the extent you know them?
4. You will be auditioned in the order in which your name appears on the sign-up sheet posted on the door of the Open Space (PARTV 005).
5. You will receive a written status-of-acceptance notification within a week of the audition.

JUNIOR PROJECT GUIDELINES

Junior Projects are in-depth experiences meant to expand knowledge, sensitivity, and ability in a specific area. They are designed by the student and should extend beyond normal classroom experiences. A dance faculty member will act as advisor to the project. It is up to the student to select and ask a faculty member to do this. The project must be defined by the second week of the semester in which the student hopes to complete it.

If choosing choreography for the Junior Project, students should first choreograph for the Informal Concert and then make a piece for the Dance Showcase. Your Junior Project comes after you have already choreographed for the Showcase at least once.

Junior Projects (DANC 399)

- **BFA in Choreography/Performance** must do a Choreography Project.
- **BFA in Teaching** must do a Choreography project. (Students are expected to complete a teaching project for their Senior Project.)
- **BA in Dance** may choose a Teaching or Choreography project (either the Junior or Senior Project must be a choreographic project.).

To Begin the Junior Project

1. **File your Application** with your advisor and give a copy to your advisor and Michele Antonioli, Interim Head of the Dance Division, before the end of Week Two of the semester.
2. **Keep a legible journal throughout the semester** to be handed in to your Project Advisor when the project is over.
3. **Keep a video log** of your process in rehearsals or while teaching. This will be turned in with your Final Paper and will be useful for you to review when you write your paper.
4. **Participate in Junior/Senior Project Class**, sharing your work, your hopes, and your challenges. Seek feedback and ask for help when needed!

To Complete the Junior Project

1. Write an extensive Final Paper. This typed paper (double-spaced, minimum of five pages) should include a description of the beginning-middle-end phases of your project. See "Writing the Final Paper for Junior Project" as found below in this *Handbook*.
2. Turn in the journal, video log, written comments, and Final Paper to your advisor. Make an appointment with your Faculty Advisor for a final critique after she's read your paper.

Writing the Final Paper for Junior Projects

For Choreographic Projects

Review your video rehearsal log and journal. Refer to the following questions to structure your thoughts and analysis of your project.

Beginning: What was your initial idea? What choreographic process did you begin with? Why/how did you choose the dancers/music/idea you chose?

Middle: How well did your intended process work? Did your initial idea develop and change along the way? What challenges did you face? How did you handle them? Describe in detail.

End: Were you pleased with the final work? Why or why not? What would you do differently next time? Why? How was your work received by audience members? What could you do to make the piece more effective?

For Teaching Projects

Review your video teaching log and journal. Refer to the following questions to structure your thoughts and analysis of your project.

Beginning: How did this teaching internship get set up? Who were the students? What was your background/experience teaching this population? What interested you about it? How did you begin?

Middle: What happened throughout the semester? How did your approach develop and change? What challenges did you face? How did you handle them? Describe in detail.

End: Were you pleased with the internship? Why or why not? What would you do differently next time? Why? How was the internship received by the students? What could you do next time to make the experience more effective?

BA DANCE SENIOR PROJECT GUIDELINES (DANC 498)

Objectives

The BA Senior Project is the capstone experience of your degree. Students may choose among a Choreography, Teaching, or Research Project.

How to Start

It will be your job to put together a proposal for your academic advisor. The project (and advisor) must be defined by the second week of the semester in which it will be completed.

Beginning Your Project: THE JOURNAL

Begin a journal that will be devoted to this project. Write in it regularly throughout the process. Reflect on the following areas:

- My goals are _____.
- I picked this area because _____.
- I am interested in learning more about _____.
- I hope by the end to achieve _____.
- I expect this project will teach me _____.

Completing Your Project: FINAL RESEARCH PAPER WITH APPENDICES

For Choreography and Teaching Projects

Before writing your paper, re-read your journal. The Final Research Paper is an extensive self-assessment of your creative process that tracks your learning. The Final Research Paper is a minimum of five pages, double-spaced, proofed, with references cited. Many students choose to bind the final paper. Rigorous, in-depth, critical thinking about your artistic process is required and a high level of academic, artistic, and reflective work is expected. Students will be expected to re-write the paper if needed.

The Final Research Paper follows the format of a thesis paper:

1. A re-statement of the intent and motivation of the project
2. What was actually achieved and accomplished
3. The expected and unexpected results that were achieved
4. What you would do differently next time
5. Your conclusions

Assemble the Appendices described below as appropriate to your project. Turn in the Senior Project to your advisor by the date due, giving her ample time to read it. Make an appointment to discuss the project with her.

Suggested Appendices for Choreographic Projects

- A program
- Artist Statement
- Journal notes & drawings
- Sketches or renderings of costumes, fabric swatches, set designs, etc.
- Video log of the rehearsal process
- Comments from faculty/peers called in to see the work in process during Junior/Senior Seminar class or Brown Bag (if applicable)
- Comments from your dancers (as solicited by you)
- Reflections on the Critique Session (What questions did you bring to the session? What comments were you given? How do you feel about these comments?)

Suggested Appendices for Teaching Projects

- Lesson plans & class notes
- Journal reflections and assessments
- Teaching Philosophy
- Brochure or flyer about the class
- Video log of classes
- Comments from students, teacher of record, studio owner, etc.
- Project Budget/Expense Sheet

BFA DANCE SENIOR PROJECT GUIDELINES

Requirements for the Senior Project Portfolios (DANC 498)

BFA in Choreography & Performance	Choreography
BFA in Teaching	Teaching (Teaching must last a minimum of 10 weeks, once a week.)

Objectives

The BFA Senior Project is the capstone experience of your degree. As an artist embarking on a career in choreography, performance, or teaching in today's economic, social, and political climate, it is important for you to begin to experience the challenges and rewards of seeking out opportunities to do your work. It is infrequent for employers, producers, directors, and wealthy entrepreneurs to seek you out and ask you to "please make art." Instead, you will need to develop the research skills, networking tools, and professional portfolio to create opportunities for yourself. Please refer to the guidelines/suggestions provided in DANC 498: Senior Thesis/Creative Project for more information on what a typical Senior Project might entail for a BFA in Dance.

Setting Up the Project

It will be your job to put together a proposal for your academic advisor. Many of these projects take planning as much as six months to a year in advance. Please start thinking about your options and talk with your faculty advisor well in advance of your final two semesters, before you make your contact.

The full faculty will then review this proposal. If accepted, then you can choose a project advisor and put together a timeline and determine the full parameters of the project. The project (and advisor) must be defined by the second week of the semester in which it will be completed.

Beginning Your Project: THE JOURNAL

Begin a journal that will be devoted to this project. Write in it regularly throughout the process. Reflect on the following areas before you start:

- My goals are _____.
- I picked this area because ____.
- I am interested in learning more about _____.
- I hope by the end to achieve _____.
- I expect this project will teach me _____.

During the Project:

1. **Keep a Video Log** of your process in rehearsals or while teaching.
2. **Keep Journaling**
 - I am discovering _____.
 - What's not working like I thought it would is ____.
 - I am challenged by _____.
 - I solved ____ (this problem) by doing _____.
 - I wonder if _____?

Completing THE SENIOR PORTFOLIO: A Final Research Paper with Appendices

For Choreography and Teaching Projects

Before writing your paper, re-read your journal and view the video log. The Final Research Paper is an extensive self-assessment that tracks your creative process and the learning you experienced. It should be double-spaced, proofed, with references cited. Many students choose to bind the final paper. Rigorous, in-depth, critical thinking about your artistic process is required and a high level of academic, artistic and reflective work is expected. Students will be expected to re-write the paper if needed.

The Final Research Paper follows the format of a thesis paper:

1. A re-statement of the intent and motivation of the project
2. What was actually achieved and accomplished
3. The expected and unexpected results that were achieved
4. What you would do differently next time
5. Your conclusions

Assemble the Appendices described below as appropriate to your project. Turn in the Senior Portfolio to your advisor by the date due, giving her ample time to read it. Make an appointment to discuss the project with her.

Suggested Appendices for Choreographic Projects

- A program
- Artist Statement
- Journal notes & drawings
- Sketches or renderings of costumes, fabric swatches, set designs, etc.
- Video log of the rehearsal process
- Comments from faculty/peers called in to see the work in process during Junior/Senior Seminar class or Brown Bag (if applicable)
- Comments from your dancers (as solicited by you)
- Contract to reserve the venue (if applicable)
- Project Budget/Expense Sheet
- Reflections on the Critique Session (What questions did you bring to the session? What comments were you given? How do you feel about these comments?)

Suggested Appendices for Teaching Projects

- Lesson plans & class notes
- Journal reflections and assessments
- Teaching Philosophy
- Brochure or flyer about the class
- Video log of classes
- Comments from students, advisors, business owners, parents, etc.
- Project Budget/Expense Sheet

Final Paper Format for Research Projects

Beginning:

- The objective of the research project (i.e. what is important about this project?)
- What motivated you to research the particular subject? (i.e. what did you intend to achieve, learn, challenge, assimilate?)
- What do you hope to gain personally from this project?
- What do you hope to extend to those who will read and learn from your research?

Middle:

- What research methods did you exercise throughout the information gathering process? (**Note: you must demonstrate research skills for this project.**) Examples of research skills include:
 1. Use of the UM on-line catalogue.
 2. Use of subject index for inter-library loans.
 3. Use of dance journals, indexes or film.
 4. Use of interpersonal relations (i.e. seeking information from fellow researchers/scholars of the particular subject/field)
- How did your approach change and develop throughout the process?
- What challenges and/or successes did you encounter? How did this inform and shape your project? Describe in detail.

End:

- Were you successful in meeting the objective of your project? Why or why not?
- Were you able to gather/generate enough information to reach a conclusion? Why or why not?
- What did you achieve, learn, challenge or assimilate?
- What would you do differently in your next research project to make the experience and/or product more effective?

Throughout the research project, regular conference appointments with your advisor must be observed. A draft of the paper must be submitted at mid-term and the final Research Paper (typed, complete with bibliography and footnotes) is due the last week of the semester.

Suggested Style Guides:

Achtert, W.S., and J. Gibaldi. *The MLA Style Manual*. New York: Modern Language Association of America, 1985.

The Chicago Manual of Style. 14th ed. Chicago: The University of Chicago Press, 1993.

Gibaldi, J., ed. *The MLA Handbook for Writers of Research Papers*. 4th ed. New York: Modern Language Association of America, 1995.

Examples of Acceptable BFA Choreography Projects

- Submit an application & video resume to produce a 45-minute show for “First Night Missoula”
- Create a piece that thematically complements the “Wild Walk” or “Day of the Dead” parade
- Collaborate with other Missoula artists & put on your own dance concert
- Stage a dance event in a museum gallery
- Seek out a relationship with a local musician, visual artist, playwright, or poet and present a dance work with him/her
- Initiate a performance as a benefit for a non-profit organization (Boys & Girls Club)

Examples of Acceptable BFA Teaching Projects

- Approach the Boys & Girls Club or Missoula Youth Homes to teach a dance class to at-risk youth
- Approach a nursing home or a senior citizen center about teaching a movement class for seniors
- Advertise and teach a multi-age community dance class
- Teach a class to at-risk women through a local social-services agency
- Seek out a relationship that enables you to teach adults with disabilities in a group home
- Seek out a relationship that enables you to teach a dance unit in an elementary-, middle-, or high-school PE class

PERFORMANCES

There are six dance performances each year: the Site-Specific Concert *Dancers on Location*, held across campus in the early fall; *Fall and Spring Studio Works*, held in the Open Space; *Dance Up Close* in the Fall, held in either the Masquer or the Open Space; *Dance New Works* in the Spring, held in the Open Space; and *Dance in Concert*, held in the Montana Theatre. An additional concert to benefit travel to AC DFA conferences is often held as well. Dates for all of the concert and showcase performances are included on P. i of this *Handbook*.

Students begin by making a dance for one of the *Studio Works* productions. Next, they may create a dance for the Showcases (*Dance Up Close* or *Dance New Works*). There will be very simple light designs for students doing Junior/Senior projects, but no costume designs for these pieces. Costumes can be pulled from the existing dance costume stock. Use of costumes will be under the guidance of the Costume Shop Manager; students should refer to “Rules for Dance Showcase—Technical Assistance” on P. 23 of this *Handbook*.

Brown Bag Showings are a chance for choreographers to present their works-in-progress to faculty and peers for feedback. These are very informal and will be held once each semester. The dates and times will be posted on the Dance callboards.

The *Dance in Concert* program is selected from the year's other productions. Pieces in this concert receive more extensive technical support. The producer of *Dance in Concert* chooses the final program with input from the rest of the dance faculty and the student dance representative.

Criteria for Selection of Pieces for *Dance in Concert*:

- Well-crafted, fully developed choreography
- Interesting idea or approach
- Well-rehearsed and performed in its previous showing
- Fits into a balanced program (humorous vs. serious pieces; groups vs. solos or duets; high-energy vs. slower, quieter pieces, etc.)

To participate in the Showcases or *Dance in Concert*, you must be available for all technical and dress rehearsals prior to the week of performances and during the day on Saturday or Sunday. If you are going to have a problem with this, please talk to a producer.

All dancers and choreographers for any of our dance performances must register for DANC 225: Rehearsal and Performance. You can receive one credit for each piece in which you participate. You may bank these credits from one semester to the next.

COPIES OF DANCE SHOWCASES AND CONCERT PRODUCTIONS

After *Dance Up Close*, *Dance New Works*, and *Dance in Concert*, the School will dub a copy of the videoed programs for a nominal fee. The Dance Administrative Associate will provide that service for each student who signs up and pays the dubbing costs. Dance majors are required to retain a copy of their performances and choreography for their final portfolios.

RULES FOR DANCE SHOWCASES—TECHNICAL ASSISTANCE

All dancers involved in Showcases will be involved in technical requirements as needed (i.e., riser setup, laying Marley, strike).

Procedures for Making Requests for Technical Assistance Known:

1. Choreographers must let producers know of props, sets and technical needs for their dance pieces.
2. Producers will then take the information to the scheduled production meeting and present it. The choreographer is also required to attend the production meeting.
3. Outcome of production meeting:
 - a. the request(s) could be approved, or
 - b. the request(s) could be denied due to budget, time, or personnel limitations, or
 - c. more information may be requested

The earlier and the more specific the request(s) can be, the better; **however, all requests must be made at least one week before the first technical rehearsal.**

Technical Support for *Dance Up Close* and *Dance New Works*:

Costumes: No costume designer will be assigned. No costumes will be constructed. Costumes must be pulled from stock in dance storage or pulled from dancers' own wardrobes. Some stock from theatre costume storage might be used if a meeting is set up with Costume Shop Manager and all items have been requested one week before the first tech rehearsal. Limited adaptations might be made in the Costume Shop either by the staff (if there is time) or by the choreographer and dancers under the direct supervision of the Costume Shop Manager.

Lights: A basic light plot will be hung; no specials are available. Interior cues should be limited in number and complexity.

Sound: Unless the piece has no sound or is using live musicians, music choices should be given to the producer on a date that will be specified for each production. The music can be submitted either on CD or digitally.

Other: The Prop Shop will only supply items that are not readily available to you on your own. Any item that needs to be constructed is the choreographer's responsibility. Use of machines in either the Costume Shop or Scene Shop must be arranged with the Shop Managers and used under their supervision. No one is allowed to work unsupervised in the shops. Once an item is requested it may be 2-3 days before the shops have time to pull it from stock. Do not expect to have it the day that you request it!

AUDITIONS FOR DANCE PERFORMANCES

Auditions for Fall dance performances are held at the beginning of the semester in the Open Space (005). Dates and times will be posted in advance on the dance studio doors and on the main Dance Production Callboard. If you wish to choreograph in Fall and are looking for performers, this is the time and place to find them. Auditions for Spring dance performances are typically held at the end of Fall Term in the Open Space (005). Dates and times will be posted in advance on the dance studio doors and on the main Dance Production Callboard. If you wish to choreograph in Spring and are looking for performers, this is the time and place to find them.

If you choose to audition, you must audition for every piece, even though a piece may be "over your head." You will be asked to fill out a form indicating your schedule to help us determine rehearsal times. We encourage all of our students to audition every semester. Our various concerts and showcases are great opportunities for you to work with faculty and student choreographers, learn rehearsal and performance etiquette, obtain valuable performance experience, and to air your choreographic ideas.

CHOREOGRAPHERS

Choreographers are expected to: set up a minimum of three hours of regular rehearsal time each week in consultation with others (see "Rehearsal Space" below); be prepared for those rehearsals so you do not waste dancers' time; be at the showing for Stage Manager and lighting and costume designers so that you can consult with

them and exchange ideas (date and time for this will be posted on the studio doors); continue to work with the designers assigned to your piece; **be at all tech and dress rehearsals.**

REHEARSAL SPACE

Rehearsal spaces and times are determined at a meeting after auditions, based on participants' schedules and the needs of each piece. This meeting can be long and arduous. Choreographers are expected to be there! Rehearsals are charted on the dance production callboard. If you wish to work on your own and are not a regular part of that schedule, you may reserve one of the empty spaces on the chart, listing the dates you wish to use the space or by indicating "EOS" if you are sure you will be using the space/time regularly until the end of the semester.

DANCE PRODUCTION CALLBOARD

Dancers and choreographers should get in the habit of checking this board daily! It is located between the Ballet Studio (035) and the Open Space (005). Both matters of immediate and long-term interest are posted on it, such as assignment of rehearsal space, notes between choreographers and dancers, audition notices for School performances and for scholarships to graduate and summer schools, job openings, information on summer festivals and schools, and clippings from *The New York Times* and other sources to help keep you up to date on what's happening in the dance world.

DANCE LABS

Internships are available each semester for students interested in teaching dance to different populations. DANC 345: Teaching for the Disabled, offers a dance/movement internship for students wishing to work with adults with developmental disabilities. Dance is used as a therapeutic modality for people with cognitive and physical impairments. DANC 298: Internship: Children's Dance, allows a student to attend and participate in a studio dance class for children ranging from 3 ½ to 12 years old. Four different age levels are available for teaching creative movement, modern dance and ballet. In both Dance Labs, students interact with the participants, engage as role models, and are offered beginning teaching experience.

UNDERGRADUATE DEGREES IN THEATRE

BACHELOR OF ARTS IN THEATRE (BA/THTR)

The Bachelor of Arts in Theatre provides a broad liberal arts education with a concentration in theatre. The School "core" of courses includes dramatic literature, stagecraft, theatre history, construction, and acting.

With far fewer requirements than the BFA degree, the BA provides the student an opportunity to double major. The BA is not considered a "professional" degree in and of itself, but it may form the basis for further training on the graduate level. The BA is ideal for those students desiring a theatre career but whose area of strongest interest is undecided.

BACHELOR OF ARTS IN THEATRE: EDUCATION ENDORSEMENT PREPARATION (BA/THTR)

The Bachelor of Arts in Theatre Education provides educational and teacher-training focus. The School holds that any teacher of theatre must first be trained to be a qualified expert in his or her artistic field; therefore, many of the courses taken deal primarily with the skills and techniques in both performance and design/technical aspects of the craft. This degree is intended for those students who are planning on applying to a School of Education for secondary teacher certification in the area of theatre, which generally takes another two years after the BA in Theatre with an area of specialization in Education Endorsement Preparation has been completed. This degree is not licensure to teach.

BACHELOR OF FINE ARTS IN THEATRE: ACTING (BFA/THTR)

Students who intend to pursue the Acting degree will normally enter the University as BA Theatre candidates.

The Bachelor of Fine Arts in Acting is a professional-oriented, performance-centered degree. The program builds on the objectives of the School's core curriculum, encouraging students to develop a professional level of competency in acting skills in preparation for advanced graduate study in performance or entry into the profession of theatre practice.

Our undergraduate acting program assists students in developing and practicing performance skills and tools to communicate effectively with an audience. At the end of a student's second year, a Midprogram review of acting abilities is required before acceptance into upper-division study and the BFA degree. The fourth year of the program

involves completion of a senior project—usually a paper documenting the student’s working process, including a self-assessment of the student’s career while with the School of Theatre & Dance.

A student may elect a special concentration in directing, music theatre, or another discipline in addition to the BFA core and area-option requirements. The program is designed in consultation with the student’s advisor and must be approved by the faculty. The special concentration may require five years to complete.

There are three important progressions in the BFA Acting program:

1. First-Year Auditions: At the end of the first week of classes, all students in Acting I will audition to be placed in one of the two sections of that course. At the end of the first year (typically at the end of Acting II), all students hoping to pursue the BFA degree will audition for the full acting faculty for admittance into the second year of the program and the skills courses such as Voice/Speech and Physical Performance Skills. Students will then have individual meetings with one of the Acting/Directing faculty during finals week and will be informed of his/her status in the Acting program: pre-BFA candidacy or continued BA candidacy.
2. Midprogram Auditions and Review: The formal audition into the BFA program takes the form of a Midprogram review that occurs in the spring after students have completed all coursework for the second year in the program (typically at the end of Acting IV). The purpose of this audition is to provide the faculty with a clear picture of the actor’s level of development including skills and acting fundamentals. Students should consider it a good opportunity for progress evaluation. The work should not be directed by an outside party, nor should it have been presented in any coursework over the previous two years. Rather, it should reflect the actor’s ability to make strong and specific interpretive choices.

Midprogram Requirements—the audition will consist of the following:

- a. The presentation of a current acting resume and headshot
- b. The presentation of a three-minute realism scene to be performed with a partner who is also going through the Midprogram review process (care should be taken to balance the size and demand of each role)
- c. The presentation of a verse monologue or soliloquy using standard speech and not to exceed one minute.

After the Midprogram auditions, the Acting/Directing faculty meet for a formal evaluation of each student: evaluation deals with the audition and the coursework, performance work, and professionalism demonstrated by the student in the first two years of the program. This is followed by an individual meeting between each student and one faculty member (usually during finals week). At this meeting, the student is informed of his/her status in the Acting program: BFA status or continued BA status.

3. Senior project: The BFA senior project is typically a thorough and specific 10-page self-assessment paper to be turned in to each Acting/Directing faculty member by April 15 of the graduating year. For details, please refer to the “General Principles for Senior Projects” as found on P. 29 of this *Handbook*.

Audition Requirements

BFA Acting majors are required to audition for all School theatrical productions and at Professionals Weekend. Students who are not singers and do not sing at musical auditions may still be called back for a choral or non-singing role in the musical. Established singers in the School must sing at all musical auditions. Failure to audition and attend callbacks will affect a student’s degree-program status. BFA acting students must always present headshots/resumes when auditioning.

The only exceptions to the above requirements will be made for BFA students who have completed all general-education and major requirements—including an approved Senior Project—but remain on campus to complete a minor or second major.

BACHELOR OF FINE ARTS IN THEATRE: DESIGN/TECHNOLOGY (BFA/THTR)

Students who intend to pursue the Design/Technology degree will normally enter the University as BA Theatre candidates.

Normally, a student will declare intent to pursue the Bachelor of Fine Arts in Design/Technology no later than the beginning of the second year of a four-year program. Each student must declare a primary area of emphasis and a secondary area of emphasis. Students interested in pursuing a Design/Technology degree must:

1. Complete a one-year residency at the UM-Missoula campus, including a minimum of 12 credits in design/technology
2. Attain a cumulative 2.5 overall GPA and a 3.0 GPA in design/technology coursework
3. At Portfolio Review, present a theatre resume and portfolio consisting of class and production work

4. Submit a written statement explaining their educational and professional goals.

Items 3 and 4 will take place at the end of a student's first Spring Semester. After the Portfolio Review, the design/technology faculty and production staff meet for a formal evaluation of each applicant: evaluation deals with the portfolio, resume, and the coursework, performance work, and professionalism demonstrated by the student in the first year of the program. This is followed by an individual letter to each student, informing him/her of his/her status in the Design/Technology program: BFA status or continued BA status.

Subsequent Portfolio Reviews will occur each semester of a student's tenure in the Design/Technology Division. For details on these regular Reviews, please refer to "Portfolio Review" as found immediately below in this *Handbook*.

The BFA in Design/Technology is a professionally oriented degree. The emphasis is on a heavy production schedule that affords each student multiple opportunities for training on realized projects. This schedule, when combined with a broad range of course offerings, prepares the student for professional work in technical theatre or as a promising candidate for further study in graduate school. Within our curriculum, students gain technical, construction, and design experience in costuming, lighting, properties, scenery, and sound.

The core courses for all BFA students offer a broad exposure to the varied disciplines of theatre including literature, history, stagecraft, design, directing, and performance. This core, combined with University general education requirements, provides students with a strong liberal-arts base on which to build the focused design/technology concentration.

In addition to fulfilling The University of Montana's general education requirements, students must complete the following course work to receive a BFA degree in Design/Technology:

Introduction to Theatre Design, Drawing Fundamentals, Stagecraft, Theatre Running Crew, Theatre Production Construction, Drafting for the Theatre, Stage Management, Junior Project, Senior Project, Flat Pattern Design/Drafting or CAD for the Theatre, electives in design/technology, Introduction to Acting or Acting I, Theatre History, Dramatic Literature, and Directing.

Portfolio Review

The Goals of the Portfolio Review Are:

1. The development of job-seeking skills, including a letter of application, resume, and portfolio
2. Assessment of the student's continued growth in the BFA or MFA Design/Technology program
3. The assignment of production responsibilities.

All BFA and MFA students must present their portfolios. BA students are encouraged to participate but not required unless they are applying for acceptance into the BFA candidacy.

There are four portfolio presentations throughout the year.

Presentation #1—Early September

Only seniors and graduate students are required to present their portfolios. Juniors are encouraged to share their work from the previous summer. Students who are presenting should have a sufficient number of resumes for everyone in attendance.

All design/tech students are required to attend this session. This presentation is intended to introduce new students to the portfolio process and to allow these students to become acquainted with their peers.

Students who are presenting will sign up for a 10-minute slot.

Presentation #2—Late Fall Semester

All BFA and MFA Design/Tech students are required to participate. Students will respond to sample job notices (posted before the presentation date) with a cover letter and a resume. Individual presentations should be oriented toward a posted job, but should include both classroom and production work from the past semester and the previous summer. This portfolio review is, in part, an evaluation of your progress through this program. Students should have a sufficient number of resumes for everyone in attendance. All students are welcome and encouraged to watch their peers present.

Freshmen, Sophomores, and Transfer Students: Sign up for a 5-minute slot.

Juniors, Seniors, and Graduate Students: Sign up for a 10-minute slot.

Presentation #3—Professionals Weekend

This session will include adjudicators from outside the School of Theatre & Dance. Many of the invited guests represent regional summer theatres and will be hiring designers and technicians for their upcoming seasons. As part of this review, students must gear their presentation to a specific position

advertised by these companies. **All BFA and MFA Design/Tech students are required to participate, whether looking for summer employment or not.**

In preparation for this portfolio presentation, each student should prepare a **cover letter** addressing the desired position and an **updated resume**. If you are new to the portfolio-review process, please ask the faculty and other students for help with preparing your presentation.

Students are expected to work on their portfolios over the winter break using the notes from the previous review as a guide for improving their presentations. This session will give students an opportunity to have their work adjudicated by theatre professionals from outside the School of Theatre & Dance. **Each student will sign up for a 15-minute time slot.** Ten (10) minutes will be used by the student to present his/her work and five (5) minutes will be used by the adjudicators for immediate feedback on the presentation. These sessions will be closed to students not presenting their own work.

Presentation #4—End of Spring Semester

This portfolio review will be used to evaluate each student's contributions to the BFA and MFA Design/Tech programs and will, in part, determine his/her continuation in the program. **All BFA and MFA students** must present an **updated resume** and a **portfolio** consisting of all classroom and production work for the current academic year. Notes and comments from faculty and staff from the year's previous presentations will be used to assist in evaluating student progress.

Each student will sign up for a 10-minute time slot. Students will be given five (5) minutes to present their work, and the faculty and staff will be given five (5) minutes to talk to the students about their progress through the program. This is a formal presentation to the faculty and staff of all work to date at The University of Montana. Each student should have at least seven (7) resumes for the reviewers. Begin with an introduction of yourself and a statement of where you are in the program. Briefly discuss your goals. Present your work. If you are a freshman or a sophomore, much of the material you present will be classroom work and process photos of work you did on others' designs. This is perfectly acceptable. Your listeners will want to hear about the project, the results (drafting, photos, renderings, etc.) and what you learned. Any student returning in the fall should mention specific assignments of positions or shows for which he/she would like to be considered.

Each presentation is an opportunity for the faculty/staff to see a student's level of maturity and poise in each situation.

After the end of the fourth review, each student will receive a letter discussing progress, potential problems in either classroom or production work, and recommendations with regard to his/her development.

Please see Appendix C of this Handbook for more information on resumes and portfolios.

A Few General Recommendations for Portfolio Reviews

- Appearance is important. Dress well.
- Be as neat and meticulous as possible with your visual materials. Your presentation reflects on your organizational skills.
- Be positive but not unrealistic when discussing your work. You should exude a positive self-image and a sense of enthusiasm for your work and your chosen career.
- Make an investment in a good portfolio. Think of it as an investment in your future. If you start putting together your materials at an early stage, you will have an excellent portfolio by the time you graduate, either for graduate school or to enter the job market. If you start early, faculty/staff can make suggestions of how to clarify your presentation.
- As a beginner, you are going to have to depend in part on coursework and high school work for portfolio materials. The more meticulous and careful you are with your projects, the more impressive they will be in your portfolio. Always keep your best work in immaculate condition. Blueline all drafting—never pass around originals. Take photographs of projects from beginning to completion. The faculty and staff can help you with this—suggestions of angles, use of digital camera, etc. Make sure the shots are close enough to really show what you intend to highlight about the project.
- Provide a brief written statement on a plate about each photograph—what was the project, what were you trying to accomplish, what process were you learning? How did you approach the project in terms of completing it—research, discussions with the director, shop staff, or designer? Did it accomplish your goal?

- For the U/RTA-style presentation, your table should be laid out with an intention toward not only catching the reviewer’s eye, but displaying your work to best advantage. If using a piece of fabric, it should be ironed and if it has a strong linear pattern, lay it so the pattern helps you, i.e., not slightly out of square, for example. Labels should be cut square with a sharp blade so there are no ragged edges, unless that is part of the designed layout. Use a variety of work—photos, drawings, actual pieces (costumes, props, etc.). Think about backgrounds for items like floor plans, light plots, and sound plots. If you are using audio examples, have the playback source easily labeled for people to use and identify the samples to which they are listening.
- For your resume, your name is important; reflect that on the page. Resumes are laid out in reverse chronological order. This means you should list work from your most recent projects first, and so on down the page to the least recent. Check your resume for spelling, punctuation, and grammatical errors. If you want assistance with your resume, come to any of the faculty/staff in a timely manner.
- Practice your presentation. Because of their size and flexibility, standard portfolios can be awkward to present. Stay poised when you enter the room and begin your presentation. Ask yourself the following questions: What angle is best to reduce glare from the portfolio’s sheet protectors? Do I get everything set up before I introduce myself? Do I want people looking at my work while I am speaking or concentrate on me? If time limits mean I must pass work around the room while I am presenting other projects, how do I maintain everyone’s attention in order to stress important aspects of my work? Be able to say more about a realized project than “it was fun.” Explain to your audience what makes each project “portfolio-worthy.” What was the design idea? Did you achieve your objectives? What did you learn? What was a particular challenge?

Expected Behavior

1. EFFORT AND RESULTS
 - Qualities of effort such as speed, efficiency, organization, skill, and commitment are weighed against the “product” and “performance” of the student.
 - Ask how to do something if you are not sure.
 - Be immediately available to help.
 - Seek out ways to be helpful.
2. INITIATIVE AND LEADERSHIP
 - Recognize the importance of the task at hand and take an assertive role in devising effective and efficient solutions.
 - Be involved as a “team player.”
3. LEARNING
 - Take directions on a task, remember them, and apply them.
 - Collaborate on methods for solving problems.
 - Exhibit alert interest in acquiring new knowledge.
4. DEDICATION AND RESPONSIBILITY
 - Care enough to ensure that the group effort has a positive result on the production.
 - Be conscientious and strive to improve.
 - Be trustworthy without constant supervision.
5. ATTENDANCE
 - It is mandatory to be at all calls and to be on time and ready to work.
 - Do not underestimate the value of your presence and efforts.

Production Probation Policy

If so decided, a student will be automatically suspended from all School production assignments for one year from the date of the infraction. The Division Head will inform the student in writing of the suspension and the reason for the suspension following a review by the Design/Technology Division.

Below is the list of reasons for suspension from the production program.

1. Failing to maintain a cumulative 2.0 GPA or 2.75 GPA in design/tech classes.
2. Failure to complete assignments in an acceptable manner according to standard theatrical practices and Theatre & Dance standards.
3. Drug or alcohol abuse resulting in the student’s inability to perform his/her responsibilities or comport himself/herself in a professional manner.

GENERAL PRINCIPLES FOR SENIOR PROJECTS: ACTING, EDUCATION ENDORSEMENT PREPARATION, & GENERAL THEATRE

The Senior Project for BA and BFA theatre majors is the final demonstration of each student's achievements during his/her undergraduate study. It is a major project in terms of hours, effort, and quality of expected result. The Senior Project is a requirement for graduation. **It is a project that requires prior approval of the School of Theatre & Dance faculty.**

All Acting, Education Endorsement Preparation, and General Theatre students must register for the Fall Term Senior Project credit/no-credit course (THTR 499) prior to graduating. Because this course is only offered during Fall Term but completion of the course happens during Spring Term, students must register to take THTR 499 during the Fall Term *prior to* the semester in which they intend to graduate. December graduates should not wait to register for the course *during* the Fall Term in which they intend to graduate. (For example, a student planning to graduate in December 2012 should take THTR 499 during Fall Term 2011 in order to finish his Senior Project and earn a grade for the course by May 2012.)

A Senior Project Proposal Form must be submitted to a student's advisor or the THTR 499 course instructor for approval no later than the second week of the student's penultimate semester (antepenultimate for December graduates). Typically, the student's academic advisor will serve as mentor for his/her Senior Project unless the Division Head deems that another faculty member will better serve the mentoring of the project, in which case the Division Head will assign another faculty member to serve as the project advisor.

Any subsequent changes or modifications to the Senior Project must be submitted to the student's assigned project advisor, who will bring the new or modified proposal to the Acting/Directing Division for approval.

The determination of a particular project as being part of the Senior Project does not prevent the student from earning academic credit for that activity. Normally, the Senior Project should not include work for which the student is paid.

All work in fulfillment of a Senior Project is usually done during the regular academic year and on the campus of The University of Montana.

Students must remember that faculty supervision and observation are required at all stages of the Senior Project and the responsibility for accomplishing this lies with the initiative of the student. For the purpose of making a final evaluation, the advisor must observe:

1. Pre-planning
2. Rehearsal/Preparation
3. Performance/Execution.

The advisor must be given the opportunity to critique the student's work and see the results of the critique in subsequent rehearsal/performance situations. It is the student's responsibility to communicate process scheduling to his/her advisor.

The final draft of the Senior Project is due to the student's project advisor (copies must be provided to every other faculty member of the appropriate division) by 5P on April 30, regardless of the day of the week on which April 30 may fall.

During the first weeks of May, the Acting/Directing faculty will hold Senior Project Juries, at which each Senior Project will be discussed with the student, as well as related process and progress. Each Jury will be held by appointment and shall last five-ten minutes.

BA Theatre Senior Project

Consistent with the view of the BA as a more liberal, general degree, the BA Senior Project can be either:

1. An academically-oriented paper project
2. A production-related assignment requiring both:
 - a. a typed journal chronicling the creative and/or technical execution of the project
 - b. a professional resume.

BA Education Endorsement Preparation Senior Project

Consistent with this degree requirements and aim, the student works with a faculty member in this area to develop an experience for young people that seeks to use theatre as a pedagogical tool. This culminating experience seeks to harness the power of the theatrical in the service of education and is typically a service-learning project which gives both sides the opportunity to learn from the other.

BFA Acting Senior Project

BFA acting students must submit, in addition to a Senior Project Proposal, a letter to the Acting/Directing Division indicating their intention to graduate. This letter should contain a listing of all School performance

experiences, including (but not limited to) roles in season productions, MRM productions, and Colony readings. The BFA Senior Project is typically a thorough and specific 10-page self-assessment paper. This paper must be accompanied by a professional resume and current headshot (headshots may be emailed to the Acting/Directing faculty). The paper must deal critically with the actor's strengths and areas for growth and should include a discussion of faculty feedback over the years. The following questions should also be addressed in the paper:

Describe your work when you first came to the program.

- What were your goals?
- What was your philosophy and experience?
- What did you want/need to learn?

Describe how you have addressed your goals and deficits.

- In what ways have you grown as a performer?
- How have your classes informed your stage work (Acting, Voice & Speech, Physical Performance, Dramatic Literature, Theatre History, Directing)?

How do you approach creating a character now?

- What specific techniques do you use?
- What steps do you take in the process?
- How does this work help you?

What has been your strongest acting work here?

- What made that performance strong?

What performance or role here do you feel was weak?

- What would you do differently if you were to approach it again?

Where are you with the craft now?

- What are your goals?
- What are your strengths?
- What do you need to work on?
- How will you address these issues in the future, outside of the institution?

BFA students may choose to create a specific performance-oriented project they wish to pursue as a Senior Project (directing, acting in a significant role, devising theatre, a senior showcase). The details for such a project must be devised in consultation with the student's assigned project advisor and approved by the Acting/Directing Division. The written component should follow the same rubric as listed above, but be oriented towards the specifics of the project within the scope the student's whole education.

GENERAL PRINCIPLES FOR JUNIOR/SENIOR PROJECTS: DESIGN/TECHNOLOGY

Students in the Design/Technology BFA program are required to complete both a Junior and Senior Project prior to graduation. The intent of Junior and Senior Projects in Design/Technology is to give the student an opportunity to present a finished design or technical project that includes draftings, renderings, models, production photographs, and a brief paper explaining the collaborative design approach executed for the production and how the individual designer/craftsman used his/her talents and expertise to accomplish the goals of the production. Students are encouraged to work closely with their faculty advisors when writing this paper.

The Design/Technology Division will assign Junior and Senior Projects to the students and post those positions as part of the Production Assignments each semester. Once assigned, students will receive a **Junior/Senior Project Form** from the Head of the Design/Technology Division to be completed and submitted by the student as acceptance and recognition of their production responsibilities. The student will then need to register for the appropriate course during the semester in which he/she is completing the project. Juniors who have been given an assignment in technology will take THTR 308: Production Team I. Juniors who have been given an assignment in design will take THTR 309: Production Design I. Seniors who have been given an assignment in technology will take THTR 408: Production Team II. Seniors who have been given an assignment in design will take THTR 409: Production Design II. Design positions include Designer or Assistant Designer of Costume, Lighting, Scenery, or Sound. Technology positions include Properties, Technical Director, Master Electrician, Cutter/Draper, Stage Manager, etc.

Once the production assignment is completed, students are required to submit a paper (a minimum of five pages for Juniors and 10 pages for Seniors) on the process and product, plus a critical self-examination of their work. All paperwork such as research, sketches, cue sheets, prompt books, etc., should be included as supplemental documentation. This paper is due no later than the Thursday of Finals Week in the semester the assignment was completed. The due date for the papers can be extended to the Thursday of the first week of the following semester for productions that close immediately prior to Finals Week. **Students must submit first drafts of their papers to**

their advisor PRIOR to the final due date to allow time for rewrites. Late assignments will be accepted solely at the discretion of the Design/Technology Division.

GRADUATE DEGREES IN THEATRE

MASTER OF ARTS IN THEATRE (MA/THTR)

This degree is designed for students who want to pursue the scholarly study of theatre and/or to teach at the secondary school, community college, or college level. It is especially useful for students who wish to pursue doctoral study in theatre. A basic core of theatre and critical analysis courses in literature and philosophy is required, plus the designation of one of two possible areas of emphasis as selected in consultation with the student's advisor: Performance Theory and Criticism or Teaching.

Students are admitted to the MA program through both the Graduate School and the School of Theatre & Dance through the Acting/Directing Division. Students who are admitted to the MA program must already demonstrate that they have: a solid, well-rounded education; a working knowledge of the components of theatre; and an accredited undergraduate degree. The MA is not a professional or terminal degree and is meant to lead to further study of theatre.

Students may take up to 15 credits in courses outside the School. Students may count up to six research or thesis credits toward the degree and may take up to nine credits of Graduate Independent Study.

Each MA candidate will satisfy the following core of 15 credits while in residence.

12 semester credits for approved graduate credit in theatre research, history, criticism, and performance theory, including the following:

1. THTR 501: Introduction to Graduate Studies (1 credit)
2. THTR 535: Performance Theory and Criticism (3 credits)
3. An approved graduate Literary Criticism, Ethics, or Philosophy class (3 credits)

AND one of the following:

A: Three approved semester credits in design/technology and broadcast-journalism production courses, plus an approved one-semester credit of graduate-level practicum work. The course and project work will contain an arranged or implicit scholarly reporting or writing component.

B: Three approved semester credits in performance courses (acting, directing, stage management), plus an approved practical project for one semester credit of graduate-level practicum work. The course and project work will contain an arranged or implicit scholarly reporting or writing component.

The remaining 15 credits are to be taken from either of the two areas of emphasis.

Two credit-load tracks are available in the MA: a minimum of 30 credits of graduate-level coursework plus a critical thesis, which is defended orally in the last semester, or a minimum of 36 credits of graduate-level coursework plus a professional paper/special project. The thesis option might be appropriate for those considering a Ph.D. program or publication. The non-thesis option is usually appropriate for those with the Teaching track of study. A comprehensive written or oral examination can be administered at or near the formal defense of the final project, at the discretion of the candidate's review committee. However, this is rare. There is no formal University policy for comprehensive examination for any MA degree.

Each MA project is reviewed by a graduate committee comprised of the MA advisor, another faculty member from the School of Theatre & Dance, and a third outside faculty member. The final project is presented and defended.

MASTER OF FINE ARTS GENERAL INFORMATION

The Master of Fine Arts degree in the School of Theatre & Dance focuses on three main areas: academics, production, and teaching. All incoming students will be expected to maintain a full course load, teach sections of undergraduate theatre courses, and be heavily involved with the School's production season.

MASTER OF FINE ARTS IN THEATRE (MFA/THTR): ACTING OR DIRECTING

There are three areas of evaluation for all MFA Acting/Directing candidates: coursework, creative work, and teaching.

All MFA candidates will be expected to maintain a grade point average of at least 3.0 or higher in all coursework taken for graduate credit. Each candidate must complete a major creative project each year. These projects will be reviewed and critiqued by the Acting/Directing faculty and feedback will be presented to each candidate. There are three professional reviews during the course of study: first-year audition for formal candidacy/qualifying project, second-year formal review/production/work, and a third-year Final Creative Project. Only those students who have clearly demonstrated growth and excellence will be permitted to remain in the program.

The Head of Acting/Directing will serve as academic advisor for all MFA Acting/Directing students.

The MFA actor proceeds through a structured three-year program with the following checkpoints:

Audition for Formal Candidacy

At the end of the second semester of the first year, the actor presents an audition for acceptance into “formal candidacy” for the MFA degree. The audition consists of a performance in the graduate director’s qualifying project and two monologues not generated during a class. The three pieces must be contrasting and demonstrate sufficient range, and one piece must be in verse. In the event that there is no director’s qualifying project available, the candidate may substitute with a scene from a piece of modern realistic drama. Following the audition, the Acting/Directing faculty meets with the actor in a formal evaluation and the actor is either deemed qualified, not qualified, or conditionally qualified to enter formal candidacy. The Acting/Directing faculty constitutes the student’s graduate “committee” at this point and has sole responsibility and authority to decide on the matter of qualification for candidacy.

Second-Year Review

At the end of the second semester of the second year, the candidates will have a formal review of all of their creative work up to that point, including class projects and School productions. Each candidate will present the Acting/Directing faculty with a written self-evaluation critically dealing with the actor’s strengths and areas for growth. The following questions should also be addressed in the paper:

Describe your work when you first came to the program.

- What were your goals?
- What was your philosophy and experience?
- What did you want/need to learn?

Describe how you have addressed your goals and deficits.

- In what ways have you grown as a performer?
- How have your classes informed your stage work (Acting, Voice & Speech, Physical Performance, Dramatic Literature, Theatre History, Directing)?

How do you approach creating a character now?

- What specific techniques do you use?
- What steps do you take in the process?
- How does this work help you?

What has been your strongest acting work here?

- What made that performance strong?

What performance or role here do you feel was weak?

- What would you do differently if you were to approach it again?

Where are you with the craft now?

- What are your goals?
- What are your strengths?
- What do you need to work on?

At the end of the review, the candidates will either be asked to continue or to terminate their candidacy.

Final Creative Project

In their final year of study, the actors will be required to complete their Final Creative Project. They should select members of their Final Creative Project committee. At least one member should be from the Acting/Directing faculty and one from outside the School of Theatre & Dance. The committee must consist of at least three, but no more than five, people. Actors should meet with their graduate committees prior to the beginning of rehearsals to discuss the approach to the production and the role. They should also schedule times that each member of the committee will observe their work prior to performance. The full Final Creative Project consists of four parts:

1. In his/her second year, the actor will submit a letter of preference regarding the development of a significant role for the Final Creative Project that will be completed during his/her final year of study. This letter must be submitted no later than two weeks following the official announcement of the coming academic year’s season. The letter should detail why certain roles fit significant areas of interest in the student’s training and artistic development and should be considered for his/her Final Creative Project. It would be wise to suggest a prioritized list of several roles, as the Acting/Directing faculty reserve the right as arbiters between production directors (including MFA directing candidates) to deny a request and assign the actor a role more befitting his/her academic and artistic needs.

2. The written and typed formal presentation of a character analysis of the role, including sections on research, play analysis, character analysis, critique, and self-evaluation. This should be a minimum of thirty (30) pages. Also included in this volume should be a current headshot and resume and at least two production shots featuring the actor in his/her Final Creative Project role. Two final copies are needed—one for the student’s file and one School copy submitted to the Administrative Associate.
3. An oral defense of the Final Creative Project.
4. An oral review of the student’s annotated bibliography.

The MFA director proceeds through a structured three-year program with the following checkpoints:

First-Year Qualifying Project

At the end of the second semester of the first year, the director will present an unfunded, fully staged, realistic one-act play, accompanied by a typed play analysis including research, conceptual approach, and a prompt book. Following the presentation, the Acting/Directing faculty meets with the director in a formal evaluation and the director is either deemed qualified, not qualified, or conditionally qualified to enter formal candidacy. The Acting/Directing faculty constitutes the student’s graduate “committee” at this point and has sole responsibility and authority to decide on the matter of qualification for candidacy.

Second-Year Production

During the second year of training, the candidate will direct a moderately funded production. A written production analysis is required prior to rehearsals and the candidate will be assigned an advisor for the project. The candidate will meet with the Acting/Directing faculty after the production for a formal review and should come prepared to talk about process and performance. Some areas to consider include pre-production work, casting, rehearsal process, work with designers, tech, final production, and a self-assessment of strengths and areas for growth related to both this production and training as a whole. At the end of the review, the candidates will either be asked to continue or to terminate their candidacy. If they are asked to continue, they will be permitted to begin selecting scripts for a Final Creative Project as well as members of their Final Creative Project committees. The committee Director and at least one other member should be from the Acting/Directing faculty and one from outside the School of Theatre & Dance. The committee must consist of at least three, but no more than five, people.

Final Creative Project

In their final year of study, the directors will be required to complete a Final Creative Project. They should meet with the Director of their committees prior to the beginning of production meetings and give him/her a typed and well-developed production book analysis. The Director must be given sufficient time to review the analysis before the first production meeting. They should also schedule times that each member of their committee can observe their work prior to performance. The full Final Creative Project consists of four parts:

1. A fully realized and fully funded production as part of the School’s main season.
2. A complete production book including sections on play analysis, supporting research, character analysis, design concept, critique and feedback, self-evaluation, the complete prompt book with all blocking, sound and light cues, a current resume and photo, and at least three production shots from the thesis production.
3. An oral defense of the Final Creative Project.
4. An oral review of the student’s annotated bibliography.

Other Information for Directors

During the first and second years of study, all directing students will be asked to submit scripts for the following season as potential second-year and Final Creative Project productions. A list of between five to seven shows is appropriate and should be from a mix of genres and styles. Final season selection will be determined by weighing the needs of the School, the divisions, and individual directors. It is suggested that each director discuss the size, scope, and parameters of each production with his/her advisor before compiling his/her list.

Each director will be required to serve as assistant director to a faculty director.

Each director will be required to serve as Stage Manager to a faculty director.

MFA Actors' and Directors' Annotated Bibliographies

An annotated bibliography is a list of citations to books, articles, and documents. Each citation is followed by a brief descriptive and evaluative paragraph. The purpose of the annotation is to inform the reader of the relevance, accuracy, and quality of the sources cited.

The annotated bibliography should include books, articles, and websites that the student has already consulted or plans to use to support and elaborate on their particular area of specialization. Each entry should include a brief statement of why this material matters, or how its use can contribute to the student's advancement, comprehension, and/or development of himself/herself within theatre arts, theatre-arts education, and/or the arts in general.

The annotated bibliography should be divided into categories. Specific categories are chosen based on the student's definition of his/her personal career development trajectory. The annotated bibliography becomes an extension of one's personal physical library.

Development of this bibliography, initiated during the student's first semester in graduate school, becomes an on-going project throughout his/her academic career. Additions to the document are a constant process throughout the degree program. Students should expect to work closely with all School faculty members in developing a body of work. Additional resources will become apparent as students experience other departments and faculty members across campus. Ultimately, the student will work with his/her advisor on final preparation of this document.

A final version will be submitted at a date specified in the semester of intended graduation, and choices/content will be defended at the time of Final Creative Project presentation.

Audition Requirements

MFA Acting majors are required to audition for all School theatrical productions and at Professionals Weekend. Students who are not singers and do not sing at musical auditions may still be called back for a choral or non-singing role in the musical. Established singers in the School must sing at all musical auditions. Failure to audition and attend callbacks will affect a student's degree-program status. MFA acting students must always present headshots/resumes when auditioning.

MASTER OF FINE ARTS IN THEATRE: DESIGN/TECHNOLOGY (MFA/THTR)

The Master of Fine Arts in Design/Technology is a three-year program that combines intensive professional training and production experience. Students choose to specialize primarily in scenery, costuming, lighting, or sound design/technology and also select a secondary area of study in design/technology. Each program is under the direct guidance of a full-time faculty member with the support of a professional staff, allowing close individual guidance for each student. Students are expected to design or make significant technical contributions to two or three productions a year, in addition to working to support all seven to twelve School shows. Opportunities also exist for the graduate student to design for the Montana Repertory Theatre.

The curriculum is designed to develop each student's technical skills and artistic abilities to the fullest. Course sequences are offered in all design areas and supported by advanced classes and independent study in the student's area of concentration. Students are expected to complete coursework in at least two areas of theatrical production. Graduate students are encouraged to teach undergraduate students as a part of their academic training.

Each MFA candidate in scenic or costume design/technology must complete a two-part Final Creative Project in the student's area of emphasis. For designers, the project consists of the design and realization of a School production, and the design for a non-realized major dramatic work. For technicians, the project consists of major technical responsibilities for two School productions. Each MFA candidate in lighting design must complete the design of two major School productions during his/her final year of study. All MFA candidates are required to write a culminating paper describing the designer's process, script analysis, and production outcome for each of the two shows.

Minimum coursework to complete a MFA in design/technology consists of the following: Introduction to Graduate Studies, production assignments, design/technology classes in the student's primary area of emphasis, design/technology classes in the student's secondary area of emphasis, electives in design/technology, and out-of-School classes (in consultation with one's advisor).

IX. PRODUCTION

PRODUCTION PHILOSOPHY

Acting, designing, writing, teaching, and directing productions are the center of the training process of the School of Theatre & Dance. Classwork is critical, however, in that theoretical understanding is established in class, then applied practically in production. Classes and productions should not be viewed as adversarial, but rather as extensions of the same training process. Faculty, staff, and students must apportion time allotted to curricular and production needs so as to provide all involved the ability to accomplish the goals of both classes and productions.

Every attempt must be made to avoid the scheduling of rehearsals and performances during regularly scheduled daytime University and School classes and official meetings (except in the case of School “outreach” matinees). Requests for exceptions to this policy must be submitted to the Director, who will then refer the request to the Operations Committee and, possibly, to the full faculty.

Faculty are encouraged to consider the production involvement of students when making class assignments.

Definition of a Production:

1. It is performed in the Montana or Masquer Theatre, the Open Space, or another venue approved by the Director of the School of Theatre & Dance
2. It is assumed to be a finished piece of work and advertised as such (i.e., NOT as a “work in progress,” “workshop,” “directing scene,” or “class project”)
3. There is an admission fee charged
4. It is allocated a budget by the School of Theatre & Dance.

NOTE: It is assumed that this definition will be used for the purpose of instructional assignments of faculty and programmatic assignments of students.

TYPES OF PRODUCTION

There are several types of productions in which the student may be involved as a member of the cast or crew. These are listed below and are all integral parts of the School training program:

School Main Season shows are fully mounted drama and dance productions on the Montana and Masquer stages for which season subscriptions and general tickets are sold.

Montana Repertory Theatre productions are presented as part of the School Main Season and, as such, are fully mounted. These productions tour nationally and are often designed by and cast with professionals. Students are often afforded the opportunity to participate as actors and technicians. These students should be juniors or seniors, or second- or third-year graduate students (having successfully passed Midprograms, portfolio reviews, and/or admission to graduate candidacy, etc.). Selection of participants is made in consultation with the Artistic Director of Montana Rep, School Director, Head of Design/Tech, Head of Acting/Directing, and Production Manager.

Montana Rep Missoula productions are separate from the School Main Season; design teams and casts are gathered from both local and University talent. Students are encouraged to audition/interview for positions with MRM productions as long as such a commitment does not supersede any School duties. Auditions are usually by appointment and are advertised on the Montana Rep Callboard located next to the School Production Callboard. Design/technical positions are usually offered to individuals by the Producer.

Showcase productions are usually dance-oriented, though they may include dramatic works as well, and are usually presented in the Open Space dance studio (005). Showcases may be directed by faculty, guest artists, or students. They typically receive a small budget and tickets are sold.

Informal Concerts are produced every semester and consist of work by first-time choreographers or anyone wanting to show a work in progress.

Note: No endorsement, sponsorship, or participation by the School of Theatre & Dance or Montana Repertory Theatre can be made except by an affirmative vote of the School faculty and staff. A written request for recommendation should be submitted to the Operations Committee.

SEASON SELECTION PHILOSOPHY

The School of Theatre & Dance Main Season is devised to serve and enrich two principal groups: (1) our creative theatre artists, including actors, directors, dancers, designers, and technicians, engaged in the various training programs within the School; and (2) our audience, consisting of the University, community, and surrounding region. For both groups, the selection of shows must contain a variety of theatrical experience and, taken as a whole, must be balanced.

Variety of theatrical experience is expressed through both content and form. In content, there must be contemporary issues and there must be historical perspectives. There must be works by newer writers and works by old. In form, there must be varieties of genre.

SEASON SELECTION

There is a system for School-wide input that reflects faculty, student, staff, director and possibly audience participation in the process of selecting each season. However, responsibility for final season selection rests with the School Director.

In early Fall Term, faculty and upcoming second- and third-year graduate directing students are asked to make title suggestions from a range of categories including: historical perspective/period style; realism; contemporary issues and styles; and, theatre with music. Students also are asked to suggest play titles to their student representatives, who report these suggestions to the Season Selection Committee through the Administrative Associate who sits on the Committee.

In November, the Season Selection Committee convenes to discuss the produced list. The Season Selection Committee is comprised of the Head of Acting/Directing, the Head of Design/Technology, the Production Manager, the Artistic Director of Montana Repertory Theatre, and other faculty/staff as approved by the School Director. The Season Selection Committee selects one student to serve on the Committee.

The Season Selection Committee recommends:

1. The number of shows to be offered
2. The nature of each slot (i.e., which category)
3. The director of the show
4. The physical restrictions of the slots
5. Other considerations affecting season choice

Factors influencing the selection of any season are: student needs and abilities, graduate thesis projects, use of diverse spaces, faculty interest and expertise, exposure to American drama, relationship to academic coursework or other schools, marketability, and production budget.

The intention of this policy is to provide guidelines for the selection of plays. Attention to this plan will ensure UM students the opportunity to see and participate in a range of dramatic texts. It is not intended that actual productions will always be historically faithful. The decision as to style and genres will be determined by the individual director and the design team.

SPACE

Rehearsal Space

The Montana and Masquer Theatres, McGill 125, and Schreiber North (123) and South (124) are used for rehearsals, readings, and performances of School productions. All use of these spaces must be scheduled through the Production Manager. See the “Request for Space Procedure” on P. 12 of this *Handbook*.

User Rules for School Spaces

1. All theatre and support areas are to be locked and clean when not in use.
2. The person or group to leave a space is responsible for leaving it clean and orderly and to turn off all lights, except safety lights, which should be switched on. This includes classes and instructors using the Montana and Masquer Theatres and Schreiber rooms when the class is the final one in the space. Similarly, anyone using the space in the evening for rehearsals or class scene work **must** return the space as found so it is ready for classroom work the next day. For shows with a Stage Manager, it is his/her responsibility to ensure this is done. If there are problems with spaces, please inform the Production Manager.
3. Do not work alone in any performance or shop space.
4. Facilities may not be used between the hours of midnight and 7A without the permission of the Production Manager. This includes lighting designers who are writing cues, designers or scenic artists who are painting, and audio designers and engineers who are creating tapes.

5. The following safety regulations are to be observed at all times in performance spaces:
- There must be a minimum of two means of egress with lighted exit signs visible at all times,
 - Fire extinguishers must be visible and easily accessible, and
 - All theatre doors must be able to close completely.

Anyone using a space without scheduling it first must leave upon request of (a) the group which has it scheduled, or (b) the Production Manager.

Performance spaces, once sets have been moved into them, are “off-limits” for class scene work/rehearsals except under special circumstances. Use of these spaces during classes demands extra caution to protect the set and painted floor.

The following spaces are available with a listing of restrictions. **NO FOOD OR DRINK IS ALLOWED IN THESE SPACES.**

Montana Theatre

This space is requested through the Production Manager, but final approval comes from the Office of the Dean of the College of Visual and Performing Arts. Because this space is used by other groups and not just the School of Theatre & Dance, it is best to request this space as a last resort.

Masquer Theatre

This space is requested through the Production Manager. This space is a classroom and is usually not available until after 2P on weekdays.

Schreiber Rehearsal Space (123/124) and McGill 125

These spaces are Theatre & Dance spaces and are scheduled by the Production Manager. These are classroom spaces and not generally available until after 5P.

University Theatre

This space is usually not available for rehearsals, but has been used when no other space is available. It is used throughout the week by a variety of groups; to get an extended number of days in it is very unlikely. Requests for its use are made to the Production Manager, who will then contact the UT Production Manager.

For rehearsal in the following dance spaces, no street shoes may be worn. Performers should bring other shoes to be worn. Furniture may not be used unless the parts in contact with the floor are padded with felt or a clean runner is laid down. These two spaces are scheduled by the Dance Administrative Associate (PARTV 199).

Open Space (PARTV 005)

This is used as a classroom for most of the day and is usually not available until early evening.

If used for performances, seating, sets, and floor coverings must be cleared enough to allow classes during the day. Dance projects have priority in use of this space.

Ballet Studio (PARTV 035)

This space is a classroom for most of the day and is usually not available before early evening. Dance projects have priority in use of this space.

Other Theatre & Dance Spaces

Montana/Masquer/Open Space Control Booths: **NO FOOD OR DRINK ALLOWED IN THESE SPACES.**

Costume Storage (PARTV 038): There is one (1) room for costume storage in PARTV and three (3) rooms for storage in the Fine Arts Building. Permission to enter these rooms must be obtained from the Costume Shop Manager or a faculty costume designer. All rentals are handled by the Costume Shop Manager or the manager's student designee. Showcase productions, acting class scene work, and other workshop productions shall not expect Costume Shop assistance in any form without prior approval and scheduling. Approval may be denied in all cases if there is a major production in progress.

Sound Shop (PARTV 037): This room is locked at all times. Any equipment requests must be submitted in writing to the faculty designer. Cassettes, mini discs, and reel-to-reel tapes in storage are not to be used without permission. Permission to enter the sound storage area is given by the faculty designer or the Production Manager.

Scene Shop (PARTV 140): The Scene Shop is a laboratory that is used to teach the practical skills required to build and paint scenery. The primary users of the shop are the faculty, staff, and students of the School of Theatre &

Dance. The work done is primarily for the productions produced by the School. Any and all other use is secondary and must be approved by the full Design/Tech Division.

All work in the shop shall be done in a safe manner, using these guidelines:

- Eye protection must be worn in the Scene Shop at any time tools are being used, or at the discretion of the Scene Shop Manager.
- Shoes shall be worn in the Shop and during strikes at all times.
- Do not wear clothing that is likely to catch in a power tool.
- Tuck long hair under a hat or tie it back to prevent it from being caught in power tools.
- Wear a dust mask when there are high concentrations of dust or paint in the air.
- Use protective gloves and clothing when using solvents, paints, stains, etc.
- Use proper ventilation when spraying any paint.
- Make sure all ladders are secure before using them. The outriggers must be used with the personnel lift.
- Advise the shop staff immediately of any malfunctioning equipment or unsafe conditions.
- Keep paths to exits, electric panels, and fire extinguishers clear at all times.
- All flats shall be back-painted in order to flameproof them.
- Power tools are not to be used after 10P unless a faculty or a staff member gives permission to extend the work period. No work in the shops using power tools shall ever extend past midnight. The exceptions are during strikes or turnarounds.
- The shop van is not to be used for personal business. Drivers must check out the van through the Scene Shop Manager. Any driver must have completed the University's van safety driving course. See the Production Manager to schedule a training session.
- The Scene Shop will be cleaned and swept at the end of each working day. All shop staff will assist in the cleanup if they are in the shop.

SAFETY/SECURITY/KEYS

There is inherent risk involved in many Theatre & Dance classes as they are very physical in nature. Please proceed through class, shop time, or rehearsal with caution. Always be mindful of your personal safety and the safety of others. Students participating in class/shop/rehearsal/performance do so at their own risk.

If there is an **emergency**, you should dial **9911** (from a campus phone) for **city** emergency services or **4000** for **campus** emergency services. **Campus Security** is **6131** and the **Curry Health Center** is **2122**. The **Campus Escort Service** is **2777**.

If a fire alarm sounds in any building, **evacuate the building**. Emergency personnel will inform you when it is safe to re-enter the building.

If you notice doors to the catwalk system, storage areas, or other dangerous spaces left open, please shut them. If they are not locked, report it to the Production Manager or the School Office.

Anyone found in the Montana Theatre catwalk system, fly gallery, side slots, or in the Masquer Theatre catwalk system without reason or authority to be there will be escorted to the School Office or Dean's Office, where Campus Security will be called. Unauthorized persons found in non-public areas of the building such as the stairwells to the grid system, stages, dressing rooms, shops, etc., must also be escorted from the building.

If you are using a space and note any damaged or missing equipment, please notify the Production Manager.

It is especially important that all moveable equipment which belongs to the School, or is in our control, be stored properly and securely to prevent damage or theft. Sound equipment is especially desired by thieves and should be watched carefully.

Lockers

Personal items such as purses, backpacks, coats, etc., should not be left unattended in the Green Room, shops, studios, theatres, dressing rooms, or hallways near such spaces. There have been many thefts from these areas. The School of Theatre & Dance is not responsible for thefts due to students' lack of properly securing their personal items. Lockers are available for every major to rent at any time during the academic year and are distributed at no cost to casts of each School Season Production at the first technical rehearsal. See the Dance Administrative Associate for additional information.

Keys

Key cards for keys to be checked out at Safety and Security with a \$5.00 deposit will be issued by the Production Manager or School Administrative Associate to students who have the following positions: designer, property master, master electrician, technical director. Sets for stage managers are checked out directly by the Production Manager and arrangements for these sets must be made directly with the Production Manager; a deposit is also required.

If you unlock a door, be sure to re-lock it. Generally there should be no reason to prop open an outside door, but if you have to prop a door, make sure it is closed and locked when you leave the area. If you are waiting for someone, wait at the door—**DO NOT PROP IT OPEN** and then wander off to a rehearsal or an office and leave this invitation for people to enter the building. Some interior and exterior doors can be unlocked by turning the key in one direction. If you do not turn the key as far as it will go in the opposite direction, the door will not be locked when you pull the key out. Other doors have small knobs on the interior side which must be turned parallel to the floor to be in the locked position. If you are not sure a door is locked, try it on your way out of the space.

If you are locked out of a space for which you are scheduled, call Campus Security. They will not generally unlock any spaces for students, but if you ask them to call your faculty advisor or the Production Manager, they will usually call to verify the request and then open the space. If there is enough time, you might call the Production Manager at home to see if he can handle the problem.

THEATRE AUDITIONS/CASTING

Casting of all plays by and through the School of Theatre & Dance is based strictly on ability and need without any regard to race or color, unless this is a central issue of the play itself.

Auditions for the season shows are open to all members of the University community. Everyone who auditions will be given full and fair consideration. In general, however, theatre majors will be given preference for casting of roles. Occasionally casting decisions are justifiably made for artistic reasons and may result in a role being performed by a non-major or even an actor from outside of the University. Casting from outside of the University community happens when there are specific requirements for a role that cannot be met from the campus talent pool or if additional benefits will accrue the production.

General auditions are typically held four times a year, although this may change depending on the number of shows produced and production timetables. All auditions are announced on the Acting/Directing Callboard. Failure to audition will affect a student's degree program status. **BFA and MFA Acting majors are required to audition.**

Requirements

- The audition requirements vary depending on the style of the plays being produced. The standard audition consists of two well-prepared contrasting pieces—no more than two minutes in combined length.
- Non-dramatic and film material should be avoided.
- It is suggested that the selections be consistent with the tone and style of the plays being produced though not taken directly from these plays.
- When a play with music is part of the season, a one-minute song should be added to the standard audition. This song should be consistent with the tone and style of the music-theatre piece. Actors must supply music in the proper key and it must be easy for the accompanist to read.
- BFA/MFA acting students must present current headshots/resumes at every audition.

Callbacks

Names of actors that are being called back for specific plays and roles will be posted on the corresponding show's Production Callboard following the audition. It is an actor's responsibility to check the Callboard to discern if he/she has a callback and to obtain whatever information may be necessary to prepare for that callback. BFA/MFA actors must attend all callbacks to which they are invited.

Cast Lists

The director of the play, in consultation with the Head of Acting/Directing and the School Director, determines the casting of that play. Cast lists are posted as soon as possible. Students initial after their names to show that they have seen the cast list and picked up a script with the School Administrative Associate. **Students may not decline roles.**

REHEARSAL/CREW ATTENDANCE

Unexcused absences from production assignments, rehearsals, or costume fittings are not allowed. Absences must be cleared with the director, Stage Manager, or supervisor in advance. Unavoidable lateness for rehearsal, shop, or performance calls must be reported to the individual in charge as soon as possible.

Production/Cast Assignments

The faculty will assign production responsibilities to students. **Once assigned to a production or cast in a show, the student is required to fulfill that obligation.** A student wishing to decline an assignment or a role must discuss it immediately with the Head of his/her division. Until written permission is given allowing him/her to withdraw from the assignment, the student will carry on with the assignment. The written acceptance or rejection of the assignment and its reasons will be entered in the student's advising file and a copy given to the student's grading instructor. **All members of a cast and crew of a production are obligated to strike their show.**

Grading of Production Assignments

Students will be graded on process, application of training, development of craft, attitude toward the assignment, and the final product.

Production Meetings

All production meetings will be held on Friday mornings and will vary from 30-60 minutes in length. Production meetings are intended to report progress and facilitate production coordination. Problems with budget, schedule of space, or construction time/ manpower should be brought forth. People directing or designing should try to avoid teaching or taking classes on Friday mornings.

Rehearsal Scheduling

The normal rehearsal period is five (5) weeks, plus tech week. One additional week may be added for musicals, language plays, etc. Rehearsals for School productions are normally scheduled between the hours of 7P and 11P, Monday through Friday, and as called on weekends and holidays. Cast and crew notes must be included in the total rehearsal time.

Tech and Dress Rehearsals

Sunday through Thursday, rehearsals must be completed by 11P. Friday and Saturday, rehearsals must be completed by midnight.

Actors will not be required to rehearse more than eight (8) hours in one day on weekends and holidays, except during technical and/or dress rehearsals. Break periods of 5 minutes after 55 minutes, or 10 minutes after 80 minutes, will be taken. The Stage Manager will enforce these breaks. There shall be no rehearsal call of more than 5 hours without a meal break of at least one-and-a-half (1 ½) hours. The cast must have one weekend day off in seven, except for the seven days prior to opening. Rehearsals may not be scheduled to conflict with daytime classes unless approved in advance by the School Director.

Crew Assignments

All students in the School are expected to fulfill crew assignments both in construction and running of productions. This will involve evening and weekend work, depending on the crew to which one has been assigned.

Rehearsal and Performance Etiquette

All members of a production team, including directors, designers, actors, stage managers, and technicians must conduct themselves with concern for the ensemble during rehearsals, crew calls and performances. Respect for colleagues, commitment to the art form, responsibility, discipline, care for others' time, and common sense are all important to the quality and eventual success of the production experience.

Some "Rules of Thumb" for Rehearsal/Performance

Calls: Everyone is expected to arrive several minutes early for any call so the call may start on time. Early is on time. On time is late. Late is not acceptable.

Quiet: Respect the audience and actors who are on the stage by being quiet. Likewise, actors and crew backstage must focus on the performance and hear cues. Control booth and headset chatter should also be kept to a minimum.

Waiting Offstage: The "quiet" guidelines above apply here as well. Wait in the Green Room, or other designed area, until you must take your place backstage for an entrance. Don't wander to the shops, halls, or other areas, as you may become distracted and miss a cue. Be careful not to lean on light towers, speakers, or other equipment, as this will affect settings and may cause damage.

Handling Props/Furniture: Never handle props other than those you will use. Return your props to the proper location as soon as you finish with them on stage. Always check the presence and placement of your props well before rehearsal and performance time.

Costumes: An actor's costume is a vital part of his/her character. A costume has no separate life of its own. An actor seeks to understand the costume's relationship to his/her performance and explore ways to integrate it into his/her acting.

- **Handling and Care:** Once the costumes have been given to the actor to wear, the costumes are to be treated with care and respect. Eating, drinking, or smoking in costume is prohibited except as required on stage. Long skirts and trains are to be lifted off the floor and carried in a way not to wrinkle them when offstage. Skirts, tails, and capes are lifted before sitting. If you are unsure of how to wear an article of clothing, consult with the Costume Shop. Some items need practice to get used to. Shoes should fit and be comfortable and safe. If you are having problems with shoes, let the Costume Shop know.
- **Costume Carts:** All costumes are stored on costume carts. Each actor has a section of the cart marked by a divider with his/her name on it. Each actor also has a cloth ditty bag with undergarments, jewelry, and other small items stored in it. Footwear is on the base of the cart. Hats are on shelves at the end of the cart or on top of the cart. Actors replace their own costumes on the cart by their nametag. Items needing laundering should be

put in the basket next to the cart after the performance. Each cart has paper tacked to it where notes about repairs can be left for the wardrobe crew. Items worn as costumes **never** leave the theatre from the first dress rehearsal until after the closing show, even if the costume piece is your own property. This ensures that a costume piece will not be forgotten at home and necessitating a trip home or a substitution pulled from stock.

Makeup and Hair Procedures: Each production will provide actors with any special makeup supplies needed for the production. However, current law requires individuals to supply his/her own standard makeup and makeup cleaner/remover. Actors must also supply their own towels for cleanup and a robe or smock to protect clothes or costumes from makeup. It is strongly recommended that acting majors purchase personal makeup kits. The costume faculty and staff will assist in the selection and ordering the various types of kits available.

The Costume Shop will provide actors with haircuts or styling services. Once you are cast in a production, **do not alter your hair in any way** (color, length, style, etc.) without first consulting with the costume designer. The costume designer will inform actors if a special cut, style, or color will be needed. All hair arrangements are made by the Costumes Shop staff. The costume designer will either accompany you or supply a photo of the style desired. Money for the hair service will be supplied by the Costume Shop, but you must turn in a receipt and change. If you get your hair changed without the shop's permission, you will not be reimbursed.

Dressing Rooms/Makeup Room: Dressing room conditions are not ideal. Space is limited and so is privacy. There are often people changing for night classes while a show is in production. Please ensure that behavior in the dressing rooms and backstage at all times will avoid any suggestion of harassment of others. To this end, friends, family, roommates, classmates, and majors not in the production are prohibited from the dressing rooms beginning one hour prior to curtain until thirty minutes after curtain down. People may wait in the hall outside the dressing rooms.

Actors are responsible for maintaining and restoring a clean Makeup Room. Boisterous behavior and loud music must be avoided after half an hour, as many actors use this period and place to begin concentration for the performance. Respect your fellow performers.

Food, Drink, Smoking, Chewing Gum: **No food or drink, other than water, may be consumed onstage, backstage, or in costume (except when wearing a dressing gown), unless part of the stage action or expressly approved by the stage and Costume Shop Managers.** Extreme care must be taken with smoking materials at all times.

Tobacco and gum should not be chewed in rehearsal or performance unless required by stage action. Not only does this affect your diction and voice, but it shows little consideration for fellow workers and performers.

Valuables: Actors will be assigned lockers during performances for storage of valuables. During rehearsals, however, valuables should be kept in the rehearsal room in plain sight as no area is secure. Please see "Safety/Security/Keys" on P. 39 of this *Handbook*.

Masquer Chairs: **These chairs are not to be used as platforms, ladders, or sawhorses, or otherwise abused, thrown, etc.** These chairs are the only ones we have; abuse is beginning to show! (Usable Masquer Theatre chairs have decreased by at least 80 over the past few years.)

Guests: Friends, family, and others should not be in the Makeup Room, dressing rooms, or backstage areas before or during performances. After a show, guests should not go on stage or backstage unless approved and escorted by the Stage Manager. These areas can be dangerous.

Intercom: The intercom system is for show personnel only and should be used exclusively for necessary communication during final rehearsals and performances.

Stage Manager: The Stage Manager has control of and responsibility for the show in tech rehearsals and performances. All actors and crew must honor his/her requests and orders. Always initial the sign-up sheet. Respond to his/her calls ("30 minutes," "15 minutes," "5 minutes," "House open," "Places," etc.) with an audible "Thank you," so he/she will know you have heard the message.

If there is a problem with another actor or crewmember, go to the Stage Manager, not to the transgressor. Never take it upon yourself to argue with, accuse, or punish another actor or crew.

The Assistant Stage Manager has the authority and responsibility of the Stage Manager in the Stage Manager's absence.

TECHNICAL REHEARSALS

In order to insure the best possible production of all major productions, a schedule of rehearsals listed below will be followed. The expectation of what will be accomplished is also defined. Not every type of rehearsal will be used for every production.

Paper Tech

This is to be held three to four days before the First Tech. Those in attendance should be the director, Stage Manager, Lighting and Sound Designers. If there are any scene shifts in the show, the Technical Director should be present.

At this meeting, each and every cue should be placed in the script and designated, the cues should be given a timing count, and a rough outline of what happens during the cue should be stated.

Pre-Tech

This is a rehearsal for the lighting and sound designers. It occurs between the Paper Tech and First Tech in the theatre in which the show will be performed. While the cast is rehearsing on the set, the designers will be trying different “looks” in order to prepare for the First Tech. Directors, Stage Managers, and actors should ignore it as much as possible. The lighting designer will never go to black, nor will the sound person ever drown the action out by running cues too hot. Rehearsal shall not be stopped for light or sound reasons. The director must agree to have this rehearsal. It is not a designer's unilateral decision.

First Tech

This is the first rehearsal on stage where the director and Stage Manager give their full attention to the technical side of the production. What must be accomplished is listed below. However, to accomplish these tasks, the set must be complete, including color on the set and placement of major furniture pieces. Sometimes actors are not called.

1. Every light cue must be looked at, set, and recorded. There should be people on stage to judge the effect.
2. Every sound level should be set and allowances made for the fact that the theatre is empty of bodies.
3. Every scene shift should be practiced and integrated with the lights and sound.

In order to maintain the rehearsal schedule, it is the responsibility of the Stage Manager to keep this rehearsal running efficiently and to avoid extensive time dealing with the minutia of technical details.

Tech with Actors

Focus is on integrating technical elements with stage action. If the show is complicated, it may be run as a cue-to-cue, paying particular attention to working out the timing on complicated series of cues. Actors should wear clothes close to the same color value as their costume if possible so the designers and director can judge the effects of the lighting.

Tech Run

This is a run-through of the show with all elements, with the exception of full costumes and makeup. However, certain costume elements might be used if they are important to the action of the play.

This is the first attempt to run the show without stopping. Stops should only be for major problems and with the consent of the director.

Note: After this rehearsal, if problems arise with the technical elements, the Stage Manager may call a special rehearsal without the cast and director present for the crew(s) to work through difficulties. Technical supervisors, designers and Assistant designers may be asked to attend in order to assist with the rehearsal.

Dress Rehearsal

There will be three (3) full dress rehearsals for dramatic productions and two (2) for dance productions. Each will be run as a performance in all ways. There may be small invited audiences at some of these rehearsals.

Performance

The director will decide in principle the artistic sequence for beginning the production. At all performances, the decided schedule should be adhered to with the Stage Manager and the house manager consulting and deciding when to “start.” Only under exceptional circumstances should the schedule be altered. In general, this means starting no more than three (3) minutes after the announced time. If a delay of longer than five (5) minutes is anticipated, the

house manager should be prepared to announce to the audience the revised starting time. The director will instruct the Stage Manager before opening night when and under what circumstances to seat latecomers.

The standard intermission length for shows having a single intermission is 15 minutes. Shows with two intermissions will have two 10-minute intermissions. A production's director who wishes to change the length of intermission(s) must get approval from the School Director.

PRODUCTION CRITIQUES

The School of Theatre & Dance believes that evaluation is a significant part of the rehearsal/performance process.

Acting/Directing

BFA and MFA Acting students have the responsibility to meet with their professors after performing a role in a season production. It is the responsibility of the student to initiate contact and schedule a meeting with at least **two** faculty members to gain feedback on the performance and to talk about the process and work. These meetings should happen after the close of the performance but not later than two (2) weeks after the run of the show has ended. These are individual meetings designed for frank and honest feedback. They are intended to tie the course work to the performances, to help the student better understand their progression of growth, and to cultivate in the actor an ability to self-assess.

Design/Technology

The critique sessions will be held during the first week following the opening of a show. **All BFA and MFA Design/Tech students are required to attend.** This critique will also involve the Stage Manager and director. All other students, faculty, and staff are encouraged to attend, especially pre-BFA students.

PRODUCTION MISCELLANY

Guest Policy

Due to safety considerations, at **no** point during a student's time spent serving on a production (in any capacity) should non-enrolled persons be guests of that student. Presence of such unauthorized persons in a rehearsal, meeting, shop, or any backstage/off-stage area will negatively affect a student's grade.

Publicity Photo Calls

A publicity photo call is a staged photographic representation of the action in a play. They are the theatre's only advance visual representation of the particular production. They generate public interest and help sell tickets. It is important that these shots capture the best aspects of each production.

Date & Time: The normal time for publicity photo call is the Monday before tech rehearsals begin. This allows the shots to appear in the entertainment sections of papers later that week. The normal time is 6:30P. Newspapers generally provide the photographers. They will rarely print the work of other photographers. If there has to be a change in the photo call day or time, the Stage Manager will inform the rest of the production team.

Location: The photos are always shot on the set.

Pose Selection: The artistic content for each photo shall be selected by the director. He/she shall prepare at least 3 different poses. He/she must be present to instruct the actors.

Logistical Arrangements: The photo call should be discussed at the production meeting 3 days before the shoot. The director should inform the rest of the team of the shots selected, the actors involved, and the props needed. The Stage Manager will inform the actors. The lighting designer will ensure there is enough stage lighting to provide adequate illumination, including back or side lighting, to make the actors stand out from the scenery background.

Communications: All aspects of the shoot should be discussed at the production meeting. Any communication to people involved, including notifying wardrobe crew, should go through the Stage Manager.

Program Notes

Accessibility: This theatre complex is handicap accessible. When making reservations for patrons with disabilities, please mention the need for special assistance.

Beepers/Cell Phones: In order not to disturb other patrons, please turn off all paging devices, cell phones, and watch alarms.

Exchanges and Refunds: No refunds are given, but tickets may be exchanged prior to the ticketed performance date if seats are available. Postdated tickets have no value and cannot be exchanged. There is an exchange fee.

Latecomers: Our patrons have complained of the late starting times. To that end, this season's productions will begin promptly. Latecomers will be seated at a suitable break, which in some cases may not be until intermission.

Ticketing: Any person entering the theatre must have a ticket. Babes-in-arms will not be admitted. Theatre & Dance discourages bringing very small children to the theatre.

Videotaping and Photographing Productions

Obviously the taking of pictures during a production is prohibited. It is—in addition to being rude to audience members—distracting to the actors, dishonest in its visual record of the designer's work, and dumb. All picture-taking, including videotaping, must be cleared through the Stage Manager and director.

Strikes

All members of production's cast, construction and running crews are responsible for striking sets, lights, costumes, and props after the close of a show. Green Room, dressing rooms and Makeup Room must be emptied and cleaned as well.

Director's Kits

Director's Kits for rehearsals in Schreiber Rehearsal Spaces (123/124), McGill 125, and Montana and Masquer Theatres are for use by teachers and directors in classes and rehearsals.

Non-Student Actors/Technicians

The School requires that anyone involved in a production who is not a UM faculty or staff member or student must fill out Volunteer Forms (copies are included in Appendix B of this *Handbook*). It is the Stage Manager's responsibility to obtain the forms from the School Administrative Associate, ensure they are completed, and return them to the School Administrative Associate immediately after first rehearsal.

School Van

The School has a van available for production work. To drive it, one must have completed the University's van safety course. Enroll in it through the Production Manager. Training sessions are infrequent. Drivers must have a valid Griz Card and driver's license. All drivers must observe the following rules:

1. Sign the van out through the Scene Shop Manager.
2. Do not pick up hitchhikers.
3. Always close all the doors when the van is not in use. This prevents unexpected rain/snow showers from getting the interior wet. It also decreases the chance of vandalism.
4. If the gas tank is less than $\frac{1}{4}$ full, report it to the Scene Shop Manager.
5. Use only the University Motor Pool to fill up the tank. The Scene Shop Manager or Production Manager can tell you the procedure.
6. If you have an accident, no matter how minor, stay at the scene until the police release you. Fill out an accident report you can get from the Production Manager. You are fully insured if you follow these directions.
7. Clean your junk out after each trip! Drink cups, food wrappers, etc., should be disposed of properly.
8. Per University policy, you are prohibited from using cell phones while driving any UM vehicle.
9. Per University policy, smoking is prohibited while in any UM vehicle—driving or as a passenger.
10. **The van is never to be used for any non-University business.**

X.
APPENDIX A:
CURRICULA

EFFECTIVE Autumn 2009
See 2009-2010 UM Catalog and Later

Name: _____
 Student ID: _____

UM GENERAL EDUCATION REQUIREMENTS (GER)

Beginning Autumn 2004, all UM general education courses must be taken for a traditional letter grade.
 Beginning Autumn 2009, only UM and transfer courses graded C- or above in all Groups count toward GER requirements.
 See UM Catalog. Contact your major department for verification on major grade requirements.

NOTE: Transfer students may elect an earlier catalog they have been enrolled under.

GROUPS

I. WRITING SKILLS

a. One English composition course, UM WRIT 101 or WRIT 201 (or WRIT 101, transfer equivalent). Students who earn a C- or better in WRIT 201 also earn writing course credit toward b., below. *Beginning Autumn 2009 or later, a grade of C-, 1.70, or better is required.*

_____ Aut Spr Sum Transfer _____ Credit _____

b. One approved writing course - see Catalog for approved list. Exempt if more than 27 credits are transferred at the time of initial registration.

_____ Aut Spr Sum Transfer _____ Credit _____

c. Upper Division Writing Proficiency Assessment (taken upon completion of WRIT 101, one writing course, and 45 semester credits). Students should PASS Assessment before 1) attempting writing course for the major and 2) completing 70 credits. See the UDWPA website:

www.umt.edu/writingcenter

Passed: Aut Spr Sum _____

d. Upper Division Writing Expectation for the major. See catalog.

_____ Aut Spr Sum Transfer _____ Credit _____

II. MATHEMATICS

One of M 104, 105, 115, 121, 122, 135 or 151, or a mathematics course for which one of these is a prerequisite, or an equivalent M transfer course (C-grade, 1.70, or better); or pass Mathematical Literacy Examination (if qualified) or "exempt" with AP/CLEP score.

_____ Aut Spr Sum Transfer _____ Credit _____

III. MODERN AND CLASSICAL LANGUAGES

First year sequence of approved language courses or equivalent by exam (or FL or transfer equivalent). See catalog for list of approved languages.

_____ Aut Spr Sum Transfer _____ Credit _____

_____ Aut Spr Sum Transfer _____ Credit _____

OR

III. b. EXCEPTIONS TO THE MODERN & CLASSICAL LANGUAGES – SYMBOLIC SYSTEM(S)

Available only to those major departments which have been granted an exception to the foreign language requirement. See catalog.

_____ Aut Spr Sum Transfer _____ Credit _____

_____ Aut Spr Sum Transfer _____ Credit _____

GROUPS

PERSPECTIVES

Three credits from each Group, except for XI, Natural Sciences (N), in which 6 credits are required, will count toward the GER; credit above the limit counts toward graduation but not toward General Education credits. Approved courses may meet more than one requirement.

IV. Expressive Arts (A), 3 credits.

_____ Aut Spr Sum Transfer _____ Credit _____

_____ Aut Spr Sum Transfer _____ Credit _____

V. Literary and Artistic Studies (L), 3 credits.

_____ Aut Spr Sum Transfer _____ Credit _____

VI. Historical and Cultural Studies (H), 3 credits.

_____ Aut Spr Sum Transfer _____ Credit _____

VII. Social Sciences (S), 3 credits.

_____ Aut Spr Sum Transfer _____ Credit _____

VIII. Ethical and Human Values (E), 3 credits.

_____ Aut Spr Sum Transfer _____ Credit _____

IX. American & European Perspectives (Y), 3 credits.

_____ Aut Spr Sum Transfer _____ Credit _____

X. Indigenous & Global Perspectives (X), 3 credits.

_____ Aut Spr Sum Transfer _____ Credit _____

XI. Natural Sciences (N), 6 credits, including one course with laboratory experience (NL).

_____ Aut Spr Sum Transfer _____ Credit _____

_____ Aut Spr Sum Transfer _____ Credit _____

UPPER DIVISION CREDIT REQUIREMENT

All students must complete 39 upper-division (UD) credits by a combination of general education, major and/or elective courses.

Total UD Credits _____ Date _____ Remaining _____

SCHOOL OF THEATRE & DANCE
BACHELOR OF ARTS with a major in DANCE (BA/DAN)

<u>SEM. TAKEN</u>	<u>SEMESTER COURSE</u>	<u>CREDITS</u>
	Dance	
_____	165A-Dance Forms I: African	2
_____	205-Improvisation	2
_____	220A-Beginning Composition	2
_____	225-Rehearsal and Performance	1
_____		1
_____	298-Internship: Children’s Dance	1
_____	300-Modern III (or higher level)	3
_____		3
_____		3
_____		3
_____		3
_____	305-Contact Improvisation	2
_____	310-Ballet III (or higher level)	2
_____		2
_____		2
_____		2
_____	320-Intermediate Composition	2
_____	334-20 th -Century Dance	3
_____	360LX-World Dance (Group I.b.)	3
_____	380-Science of Dance Movement	3
_____	399-Junior Creative/Research Project	3
_____	440-Dance Pedagogy	3
_____	494-Junior/Senior Dance Seminar (Group I.d.)	3
_____	497-Methods: Teaching Movement in Schools	3
_____	498-Senior Thesis/Creative Project	3
	Theatre	
_____	106A-Theatre Production I: Running Crew Production: _____	1
_____	107A.02 or .05-Theatre Production I: Costume Const.	3
	OR	
_____	245-Intermediate Costume Construction	3
_____	371.02-Stage Management Practicum I: Dance Production: _____	1
	TOTAL	65

There is an Admission Audition which a prospective major must pass at the end of the first year to continue in the program. All students must take DANC 194: Freshman Seminar prior to auditioning for the major.

SCHOOL OF THEATRE & DANCE
BACHELOR OF FINE ARTS with a major in DANCE (BFA/DAN)
CORE COURSES

<u>SEM. TAKEN</u>	<u>SEMESTER COURSE</u>	<u>CREDITS</u>
	Dance	
_____	205-Improvisation	2
_____	220A-Beginning Composition	2
_____	298-Internship: Children's Dance	1
_____	305-Contact Improvisation	2
_____	310-Ballet III (or higher level)	2
_____		2
_____		2
_____		2
_____		2
_____		2
_____	334-20 th -Century Dance	3
_____	360LX-World Dance	3
_____	380-Science of Dance Movement	3
_____	399-Junior Creative/Research Project	3
	(students must complete project for graduation)	
_____	406-Dance as a Healing Art	2
_____	440-Dance Pedagogy	3
_____	494-Junior/Senior Dance Seminar	3
_____	498-Senior Thesis/Creative Project	3
	(students must complete project for graduation)	
	Theatre	
_____	106A-Theatre Production I: Run Crew	1
	Production: _____	
_____	107A.02 or .05-Theatre Production I: Costume Const.	3
	OR	
_____	245-Intermediate Costume Construction	3
_____	371.02-Stage Management Practicum I: Dance	1
	Production: _____	
	TOTAL	47

There is an Admission Audition which a prospective major must pass at the end of the first year to continue in the program. All students must take DANC 194: Freshman Seminar prior to auditioning for the major.

SCHOOL OF THEATRE & DANCE
BACHELOR OF FINE ARTS with a major in DANCE (BFA/DAN),
Area of Specialization in Choreography and Performance

<u>SEM. TAKEN</u>	<u>SEMESTER COURSE</u>	<u>CREDITS</u>
	Dance	
_____	225-Rehearsal and Performance	1
_____		1
_____	280-Dance Conditioning: Pilates	1
_____	300-Modern III (or higher level)	3
_____		3
_____	320-Intermediate Composition	2
_____	400-Modern IV	3
_____		3
_____	404-Advanced Techniques: Modern	3
_____		3
_____	405-Advanced Improvisation	2
	Health and Human Performance	
_____	One credit of cross-training by advisement	1
	SUBTOTAL	26
	CORE COURSES	<u>47</u>
	TOTAL	73
	<i>Optional Elective by Advisement</i>	
	Theatre	
_____	120A-Introduction to Acting I	3
	OR	
_____	220-Acting I	3

SCHOOL OF THEATRE & DANCE
BACHELOR OF FINE ARTS with a major in DANCE (BFA/DAN),
Area of Specialization in Teaching

<u>SEM. TAKEN</u>	<u>SEMESTER COURSE</u>	<u>CREDITS</u>
_____	300-Modern III (or higher level)	3
_____		3
_____		3
_____		3
_____		3
_____		3
_____	345-Teaching for the Disabled	1
_____	440.40-Dance Pedagogy: Continuing	3
_____	446-Teaching Projects*	2
_____	497-Teaching Movement in Schools	3
_____	497.40-Practicum in the Schools	3
	SUBTOTAL	30
	CORE COURSES	<u>47</u>
	TOTAL	77

**Completion of two credits in DANC 446-Teaching Projects must include serving as teaching assistant for at least one 100-level technique course on campus. It is optional to earn credits through the Flagship Program.*

SCHOOL OF THEATRE & DANCE
Minor in DANCE

<u>SEM. TAKEN</u>	<u>SEMESTER COURSE</u>	<u>CREDITS</u>
_____	100A-Modern Dance I (or appropriate level)	2
_____		2
_____	110A-Ballet I (or appropriate level)	2
_____		2
_____	115A-Jazz Dance I (or appropriate level)	2
_____	200A-Modern II	2
_____	200A.40-Modern II: Continuing	2
_____	210A-Ballet II (or appropriate level)	2
_____	220A-Beginning Composition	2
_____	225-Rehearsal and Performance	1
_____		1
_____	300-Modern III	3
_____	334-20 th -Century Dance	3

_____	205-Improvisation	2
_____	305-Contact Improvisation	2
_____	OR	
_____	280-Dance Conditioning: Pilates	1
_____	380-Science of Dance Movement	3
_____	OR	
_____	298-Internship: Children's Dance	1
_____	406-Dance as a Healing Art	2
	TOTAL	29-30

SCHOOL OF THEATRE & DANCE
Minor in DANCE (DAN),
Area of Specialization in Education

<u>SEM. TAKEN</u>	<u>SEMESTER COURSE</u>	<u>CREDITS</u>
_____	220A-Beginning Composition	2
_____	298-Internship: Children’s Dance	1
_____		1
_____	360L-World Dance	3
_____	440-Dance Pedagogy	3
_____	497-Teaching Movement in Schools	3
_____	497.40-Practicum in the Schools	3
_____	300-Modern III	3
_____	OR	
_____	310-Ballet III	2
_____	At least one of the following	
_____	118A-Dance Forms: Tap (continuing)	2
_____	160A-Dance Forms: Irish	2
_____	165A-Dance Forms: African	2
_____	315-Jazz III	2
_____	_____	_____
_____	_____	_____
	Or other Social, Cultural/World, or Traditional/Indigenous technique course by advisement	
	TOTAL	20-21
	<i>Optional Electives by Advisement</i>	
_____	334-20 th -Century Dance	3
_____	380-Science of Dance Movement	3

SCHOOL OF THEATRE & DANCE
BACHELOR OF ARTS with a major in THEATRE (BA/THTR)

<u>SEM. TAKEN</u>	<u>SEMESTER COURSE</u>	<u>CREDITS</u>
_____	102A-Introduction to Theatre Design	3
_____	103-Introduction to House Management	1
_____	106A-Theatre Production I: Run Crew	1
_____	Production: _____	
_____	107A-Theatre Production I: Construction Crew	3
_____	Shop: _____	
_____	202-Stagecraft I	3
_____	203-Stagecraft II	3
_____	207-Theatre Production II: Construction Crew	3
_____	Shop: _____	
_____	220-Acting I	3
_____	OR	
_____	120A-Introduction to Acting I	3
_____	235L-Dramatic Literature I	3
_____	330H-Theatre History I	3
_____	331H-Theatre History II	3
_____	375-Directing I	3
_____	Theatre/Dance/Media Arts electives	
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	499-Senior Project	1
	TOTAL	41

SCHOOL OF THEATRE & DANCE
BACHELOR OF ARTS with a major in THEATRE (BA/THTR),
Area of Specialization in Education Endorsement Preparation

<u>SEM. TAKEN</u>	<u>SEMESTER COURSE</u>	<u>CREDITS</u>
	Dance	
_____	346-Methods: Dance in K-8	2
	Theatre	
_____	102A-Introduction to Theatre Design	3
_____	103-Introduction to House Management	1
_____	106A-Theatre Production I: Run Crew	1
_____	Production: _____	
_____	107A-Theatre Production I: Construction Crew	3
_____	Shop: _____	
_____	202-Stagecraft I	3
_____	203-Stagecraft II	3
_____	210-Voice and Speech I	2
_____	220-Acting I	3
_____	221-Acting II	3
_____	235L-Dramatic Literature I	3
_____	249-Stage Makeup	2
_____	330H-Theatre History I	3
_____	331H-Theatre History II	3
_____	339-Theatre in Elementary Education	2
_____	370-Stage Management I	2
_____	375-Directing I	3
_____	439-Methods of Teaching Theatre	2
_____	499-Senior Project	1
	TOTAL	45

Grades 5-12. Does not qualify as a single field endorsement.

For an endorsement in the major teaching field of Theatre, a student must complete the requirements for the BA with a major in Theatre with an Education Endorsement Preparation area of specialization (see the School of Theatre & Dance section of the current version of The University of Montana Catalog). Individuals holding a baccalaureate degree must meet these requirements by completing the courses listed above or demonstrate course equivalency.

Students must also gain admission to Teacher Education and Student Teaching and meet all the requirements for certification as a secondary teacher (see the College of Education and Human Sciences section of the current version of The University of Montana Catalog).

The demand for teaching in this field is limited. The required second endorsement (either a teaching major or teaching minor) should be in a field in high demand.

SCHOOL OF THEATRE & DANCE
BACHELOR OF FINE ARTS with a major in THEATRE (BFA/THTR)
CORE COURSES

<u>SEM. TAKEN</u>	<u>SEMESTER COURSE</u>	<u>CREDITS</u>
_____	103-Introduction to House Management	1
_____	106A-Theatre Production I: Run Crew Production: _____	1
_____	107A-Theatre Production I: Construction Crew Shop: _____	3
_____	202-Stagecraft I	3
_____	203-Stagecraft II	3
_____	206-Theatre Production II: Run Crew Production: _____	1
_____	220-Acting I	3
_____	OR 120A-Introduction to Acting I	3
_____	235L-Dramatic Literature I	3
_____	330H-Theatre History I	3
_____	331H-Theatre History II	3
_____	375-Directing I	3
	TOTAL	27

SCHOOL OF THEATRE & DANCE
BACHELOR OF FINE ARTS with a major in THEATRE (BFA/THTR),
Area of Specialization in Acting

<u>SEM. TAKEN</u>	<u>SEMESTER COURSE</u>	<u>CREDITS</u>
_____	210-Voice and Speech I	2
_____	211-Voice and Speech II	2
_____	221-Acting II	3
_____	229A-Production Acting I	1
_____	249-Stage Makeup	2
_____	310-Voice and Speech III	3
_____	315-Physical Performance Skills I	2
_____	316-Physical Performance Skills II	2
_____	320-Acting III	3
_____	321-Acting IV	3
_____	329-Production Acting II	1
_____	415-Physical Performance Skills III	3
_____	420-Acting V: Studio	3
_____	421-Acting VI: Studio	3
_____	425-Acting VII: Studio	3
_____	426-Acting VIII: Company	3
_____	429-Production Acting III	1
_____	481-Advanced Acting: Personal Performance	3
_____	484-Advanced Acting: Professional Skills	3
_____	499-Senior Project	1
_____	One of the following:	
_____	311-Voice and Speech IV	3
_____	410-Singing for Actors	2
_____	416-Physical Performance Skills IV	3
_____	482-Advanced Acting: Solo Performance	3
_____	MAR 470-Advanced Acting for Film I	3
	SUBTOTAL	49-50
	CORE COURSES	<u>27</u>
	TOTAL	76-77

SCHOOL OF THEATRE & DANCE
BACHELOR OF FINE ARTS with a major in THEATRE (BFA/THTR),
Area of Specialization in Design/Technology

<u>SEM. TAKEN</u>	<u>SEMESTER COURSE</u>	<u>CREDITS</u>
_____	102A-Introduction to Theatre Design	3
_____	155-Drawing Fundamentals for the Stage	3
_____	106A-Theatre Production I: Run Crew Production: _____	1
_____	107A-Theatre Production I: Construction Crew Shop: _____	3
_____	107A-Theatre Production I: Construction Crew Shop: _____	3
_____	206-Theatre Production II: Run Crew Production: _____	1
_____	255-Drafting for the Theatre I	3
_____	307- Production Construction I Shop: _____	3
_____	370- Stage Management I Production: _____	2
_____	345-Flat Pattern Design & Drafting	3
_____	OR 355-CAD for the Theatre	3
_____	One of the following (Junior Project): Production: _____	2
_____	308-Production Team I	
_____	309-Production Design I	
_____	One of the following (Senior Project): Production: _____	3
_____	408-Production Team II	
_____	409-Production Design II	
_____	Electives (minimum of 12 upper-division credits)*	18
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
	SUBTOTAL	48
	CORE COURSES	<u>27</u>
	TOTAL	75

*Some electives to be based on area of emphasis; see supplemental information on reverse.

SCHOOL OF THEATRE & DANCE
DESIGN/TECHNOLOGY SPECIALIZATION OPTIONS

<u>SEM. TAKEN</u>	<u>SEMESTER COURSE</u>	<u>CREDITS</u>
	Costume Emphasis—minimum of THREE of the following:	
_____	245-Intermediate Costume Construction	3
_____	336-Costume History	3
_____	340-Costume Design I	3
_____	346-Textile Selection and Manipulation	3
_____	440-Costume Design II	3
_____	445-Draping	3
_____	447-Tailoring	3
_____	449-Advanced Stage Makeup	2
	Lighting Emphasis—must take all THREE of the following:	
_____	264-Master Electrician for the Stage	3
_____	360-Lighting Design I	3
_____	460-Lighting Design II	3
	Scenery Emphasis—minimum of THREE of the following:	
_____	335H-Architectural History	3
_____	350-Scene Design I	3
_____	353-Technical Direction	3
_____	356-Scenic Painting	3
_____	391-Special Topic:* _____	3
_____	391-Special Topic:* _____	3
_____	450-Scene Design II	3
_____	456-Advanced Scenic Painting	3
	*Special Topics must be approved by advisor and cannot be repeated	
	Sound Emphasis—must take THREE of the following:	
_____	365-Sound Design I	3
_____	465-Sound Design II	3
	One of the following:	
_____	MAR 330-Principles of Sound Design	3
_____	MUSI 170-Introduction to Music Technology	2
_____	MUSI 271-Sequencing, Synthesis & Notation	2
	Stage Management Emphasis—must take all THREE of the following:	
_____	371-Stage Management Practicum I	1-3
	Production: _____	
_____	470-Stage Management II	2
_____	472-Stage Management Practicum II	3
	Production: _____	

SCHOOL OF THEATRE & DANCE
Minor in THEATRE

<u>SEM. TAKEN</u>	<u>SEMESTER COURSE</u>	<u>CREDITS</u>
_____	102A-Introduction to Theatre Design	3
_____	106A-Theatre Production I: Run Crew Production: _____	1
_____	107A-Theatre Production I: Construction Crew Shop: _____	3
_____	202-Stagecraft I	3
_____	OR 203-Stagecraft II	3
_____	235L-Dramatic Literature I	3
_____	330H-Theatre History I	3
	Focused Area	11
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
	TOTAL	27

An advisor in the School of Theatre & Dance must be consulted regarding the guidelines for one's focused area.

SCHOOL OF THEATRE & DANCE
MASTER OF ARTS with a major in THEATRE (MA/THTR)

<u>SEM. TAKEN</u>	<u>SEMESTER COURSE</u>	<u>CREDITS</u>
	501-Introduction to Graduate Studies	1
	531-Graduate Seminar in Theatre History	3
	532-Graduate Seminar in Dramaturgy	3
	535-Performance Theory & Criticism	3
	538-Graduate Methods of Teaching Theatre	2
	595-Special Topics: Performance Studies	3
	597-Research (1-6 cr.)	_____
	699-Thesis (1-3 cr.)	_____
One semester of performance (THTR 481-Personal Performance or approved elective):		
	481-Advanced Acting: Personal Performance	3
	_____	_____
8-15 elective credits following one of two tracks: Performance Theory & Criticism or Teaching. Possible subjects include theatre history, dramatic theory, and/or dramatic literature, literary criticism, ethics or philosophy, pedagogy, art, music, modern and classical languages and literature, film, history, or other graduate-level courses as approved by an advisor.		
	_____	_____
	_____	_____
	_____	_____
	_____	_____
	_____	_____
	_____	_____
TOTAL		_____

The professional paper/special project/thesis for the MA degree typically depends on the area of emphasis the student has pursued. Each professional paper/special project/thesis is reviewed by a graduate committee comprised of the MA advisor, another faculty from within the School of Theatre & Dance, and a third outside faculty. The professional paper/special project/thesis is presented and defended according to UM Graduate School requirements.

36 credits are required to graduate when following the Professional Paper/Special Project option.

30 credits are required to graduate when following the Thesis option.

SCHOOL OF THEATRE & DANCE
**MASTER OF FINE ARTS with a major in THEATRE (MFA/THTR),
 Area of Specialization in Acting**

Semester Taken

_____	DRAM 402	Methods of Teaching Theatre (2 cr.)
_____	THTR 481	Advanced Acting: Personal Performance (3 cr.)
_____	DRAM 439/THTR 484	Advanced Acting: Professional Skills (3 cr.)
_____	DRAM 479	Directing I (3 cr.)
_____	DRAM 480	Directing II (3 cr.)
_____	DRAM 514	Graduate Acting I (3 cr.)
_____	DRAM 514	Graduate Acting II (3 cr.)
_____	THTR 523	Studio Training for the Actor (Classics) (3 cr.)
_____	THTR 523	Studio Training for the Actor (Period Plays) (3 cr.)
_____	THTR 523	Studio Training for the Actor (Non-Realism) (3 cr.)
_____	THTR 523	Studio Training for the Actor (Contemporary) (3 cr.)
_____	DRAM 520	Intro to Grad Studies (1 cr.)
_____	THTR 597	Research (3 cr.)

Three semesters of Voice and Speech (Grad Voice and Voice & Speech III & IV)

_____	DRAM 510	Problems in Voice/Speech (3 cr.)
_____	THTR 512	Problems in Voice/Speech (3 cr.) Meets with DRAM 310: Voice & Speech III
_____	THTR 512	Problems in Voice/Speech (3 cr.) Meets with DRAM 311: Voice & Speech IV

Three semesters of Movement (Grad Movement and Physical Performance Skills III & IV)

_____	DRAM 512	Problems in Movement/Dance (3 cr.)
_____	THTR 517	Problems in Movement/Dance (3 cr.) Meets with DRAM 412: Phys. Perf. III
_____	THTR 517	Problems in Movement/Dance (3 cr.) Meets with DRAM 413: Phys. Perf. IV

A minimum of two semesters of theatre history, dramaturgy, dramatic theory, and/or dramatic literature, with at least one semester in a 500-level class in the School of Theatre & Dance. Approved classes can be taken from other disciplines but must be denoted UG or G.

_____ DRAM 521 Performance Theory & Criticism (3 cr.)
_____ cr.

A minimum of two semesters (6 cr.) are required from the following courses:

_____ DRAM 420/THTR 410 Singing for the Actor (2 cr.)
_____ DRAM 436/THTR 482 Advanced Acting: Solo Performance (3 cr.)
_____ MAR 470 Acting for Film I (3 cr.)

OR any approved class denoted UG or G in the following disciplines: Literature, Art, Music, Modern and Classical Languages and Literature, Film, History, or other areas of interest.

_____ cr.
_____ cr.

66 credits are required to graduate.

Additional Requirements

A minimum of three major acting projects, with one being part of the Final Creative Project.

Presentation and discussion of a personal annotated bibliography initiated during the student's first semester and developed throughout the student's academic career.

NOTE: Based on the student's transcript and professional experience within the field, courses may be added, substituted, or waived with approval of the Acting/Directing Division Head and Director of the School of Theatre & Dance.

SCHOOL OF THEATRE & DANCE
**MASTER OF FINE ARTS with a major in DRAMA (MFA/DRAM),
 Area of Specialization in Directing**

Semester Taken

_____	DRAM 402	Methods of Teaching Theatre (2 cr.)
_____	DRAM 479	Directing I (3 cr.)
_____	DRAM 480	Directing II (3 cr.)
_____	DRAM 514	Graduate Acting I (3 cr.)
_____	DRAM 514	Graduate Acting II (3 cr.)
_____	DRAM 520	Intro to Grad Studies (1 cr.)
_____	DRAM 571	Graduate Stage Management (2 cr.)
_____	DRAM 578	Stage Management Practicum (1 cr.—may be repeated)
_____	THTR 575	Directing IV (3 cr.)
_____	THTR 576	Directing V (3 cr.)
_____	THTR 597	Research (3 cr.)
_____	THTR 675	Directing VI (3 cr.)
_____	THTR 677	Problems in Directing (3 cr.)

A minimum of one semester of Voice and Speech (Grad Voice)

_____	DRAM 510	Problems in Voice/Speech (3 cr.)
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A minimum of one semester of Movement (Grad Movement)

_____	DRAM 512	Problems in Movement/Dance (3 cr.)
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A minimum of three semesters of Theatre Design (Costume/Lighting/Scenic)

_____	_____	(3 cr.)
_____	_____	(3 cr.)
_____	_____	(3 cr.)

Two semesters of advanced studio acting courses from those listed below:

_____	THTR 523	Studio Training for the Actor (Classics) (3 cr.)
_____	THTR 523	Studio Training for the Actor (Period Plays) (3 cr.)
_____	THTR 523	Studio Training for the Actor (Non-Realism) (3 cr.)
_____	THTR 523	Studio Training for the Actor (Contemporary) (3 cr.)

A minimum of three semesters of theatre history, dramatic theory, dramaturgy, and/or dramatic literature, with at least one semester in a 500-level class in the School of Theatre & Dance. Approved classes can be taken from other disciplines but must be denoted UG or G.

_____	DRAM 521	Performance Theory & Criticism (3 cr.)	_____ cr.
_____	_____	_____	_____ cr.
_____	_____	_____	_____ cr.

A minimum of one elective from the following courses:

_____	DRAM 420/THTR 410	Singing for the Actor (2 cr.)	
_____	THTR 481	Advanced Acting: Personal Performance (3 cr.)	
_____	DRAM 436/THTR 482	Advanced Acting: Solo Performance	
_____	DRAM 439/THTR 484	Advanced Acting: Professional Skills (3 cr.)	
_____	THTR 512	Problems in Voice/Speech (3 cr.) Meets with DRAM 310: Voice & Speech III	
_____	THTR 517	Problems in Movement/Dance (3 cr.) Meets with DRAM 412: Phys. Perf. III	
_____	MAR 470	Acting for Film I (3 cr.)	

OR any approved class denoted UG or G: Literature, Art, Music, Modern and Classical Languages and Literature, Film, History, or other areas of interest.

_____	_____	_____ cr.
_____	_____	_____ cr.
_____	_____	_____ cr.

66 credits are required to graduate.

Additional Requirements

Three major directing projects, the final one being part of the Final Creative Project.

Serve as assistant director to faculty director.

Serve as stage manager to faculty director.

Presentation and discussion of a personal annotated bibliography initiated during the student's first semester and developed throughout the student's academic career.

NOTE: Based on the student's transcript and professional experience within the field, courses may be added, substituted, or waived with approval of the Acting/Directing Division Head and Director of the School of Theatre & Dance.

SCHOOL OF THEATRE & DANCE
MASTER OF FINE ARTS with a major in THEATRE (MFA/THTR),
Area of Specialization in Design/Technology

<u>YEAR I, SEMESTER I:</u>	<u>CREDITS</u>
_____ 501-Introduction to Graduate Studies	1
_____ 507/508-Graduate Production Assignment (2-4 cr.)	3
_____ 531-Graduate Seminar in Theatre History	3
_____ 540/550/560/565-Design class in <i>primary</i> emphasis	<u>3</u>
	10
 <u>YEAR I, SEMESTER II:</u>	
_____ 507/508-Graduate Production Assignment (2-4 cr.)	2
_____ 556-Graduate Rendering Techniques	2
_____ 540/550/560/565-Design class in <i>primary</i> emphasis	3
_____ *	<u>3</u>
	10
 <u>YEAR II, SEMESTER I:</u>	
_____ 507/508-Graduate Production Assignment (2-4 cr.)	2
_____ 545-Graduate Design Seminar I	2
_____ 540/550/560/565-Design class in <i>primary</i> emphasis	3
_____ 540/550/560/565-Design class in <i>secondary</i> emphasis <u>3</u>	<u>3</u>
	10
 <u>YEAR II, SEMESTER II:</u>	
_____ 507/508-Graduate Production Assignment (2-4 cr.)	2
_____ 546-Graduate Design Seminar II	2
_____ 542/552/562/567-Problems in <i>primary</i> design emphasis	3
_____ 542/552/562/567-Problems in <i>secondary</i> design emphasis	<u>3</u>
	10
 <u>YEAR III, SEMESTER I:</u>	
_____ 609-Graduate Design Project	2
_____ 645-Graduate Design Seminar III	2
_____ *	3
_____ *	<u>3</u>
	10
 <u>YEAR III, SEMESTER II:</u>	
_____ 609-Graduate Design Project	2
_____ 646-Graduate Design Seminar IV	2
_____ *	3
_____ *	<u>3</u>
	10
TOTAL	60

**Elective classes can be taken from other disciplines but must be denoted UG or G and be approved by an advisor.*

MFA DESIGN/TECHNOLOGY GUIDELINES

All incoming graduate students will be evaluated through their portfolios and transcripts in order to identify deficiencies and may be required to take additional courses beyond the 62-credit curriculum.

Requirements:

- Three-year residency
- Successful completion of all portfolio reviews
- Annual evaluation by Design/Technology Division
- Successful completion of all required coursework
- Maintain a 3.0 GPA
- Successful completion of all production assignments
- Meaningful presence and leadership in the shops for all School productions
- Successful completion of Final Creative Projects
- Approval from Graduate Committee

ACADEMIC RESEARCH

The Master of Fine Arts degree in Design/Technology at The University of Montana is a non-thesis program; however, in the final year, all students will receive at least one realized design that will serve as their final creative project. Students who have a primary focus in lighting will have a second realized design, while students in scenery and costumes will have an unrealized project as their second project. For the unrealized design, students will be assigned a director and will submit all the necessary research, sketches, designs, drawings, and renderings to both the director and their faculty advisor. A final paper (minimum of ten pages) will accompany both the realized and un-realized designs and will serve as a written documentation of the students' process and a self-examination of their work. Copies of all the materials gathered and generated will be included along with the text. In addition, each student must invite a minimum of three faculty members (one faculty member must be from outside the School of Theatre and Dance) to serve as his/her Project Committee. The committee will review the realized and unrealized designs as well as the final paper and supporting materials. This committee should be organized prior to the beginning of the design process for the realized project.

**XI.
APPENDIX B:
FORMS AND MAPS**

STUDENT (*non-employee*) ACCIDENT REPORT FORM [10.14.2010]

Office of Risk Management
The University of Montana

THE INJURED STUDENT OR DEPARTMENT REPRESENTATIVE SHOULD FILL OUT THIS FORM

Name: _____ UM ID #: 790- _____
 Address: _____ Phone: _____
 Date: _____ Time accident occurred: _____
 Sex: Male or Female (circle one) Age: _____
 Room or area in which accident occurred: _____

Description of Accident: Please describe how the accident happened. What was the student doing? List any specific acts by individuals or conditions that led to the accident. (include any tools, machinery or instrument involved)

Nature of Injury			Part of Body Injured		
<input type="checkbox"/> Abrasion	<input type="checkbox"/> Cut	<input type="checkbox"/> Scratch	<input type="checkbox"/> Abdomen	<input type="checkbox"/> Face	<input type="checkbox"/> Leg
<input type="checkbox"/> Amputation	<input type="checkbox"/> Dislocation	<input type="checkbox"/> Shock	<input type="checkbox"/> Ankle	<input type="checkbox"/> Finger	<input type="checkbox"/> Mouth
<input type="checkbox"/> Asphyxiation	<input type="checkbox"/> Fracture	<input type="checkbox"/> Sprain	<input type="checkbox"/> Back	<input type="checkbox"/> Foot	<input type="checkbox"/> Nose
<input type="checkbox"/> Bite	<input type="checkbox"/> Laceration	<input type="checkbox"/> Splinter	<input type="checkbox"/> Chest	<input type="checkbox"/> Forearm	<input type="checkbox"/> Shoulder
<input type="checkbox"/> Bruise	<input type="checkbox"/> Poisoning	<input type="checkbox"/> Strain	<input type="checkbox"/> Ear	<input type="checkbox"/> Hand	<input type="checkbox"/> Teeth
<input type="checkbox"/> Burn	<input type="checkbox"/> Puncture		<input type="checkbox"/> Elbow	<input type="checkbox"/> Head	<input type="checkbox"/> Wrist
<input type="checkbox"/> Concussion	<input type="checkbox"/> Repetitive Stress Injury		<input type="checkbox"/> Eye	<input type="checkbox"/> Knee	
Other specify) _____			Other (specify) _____		
_____			_____		

Did accident occur during class time? Y or N If yes, provide class name: _____

Was first aid administered? Y or N

Did you go to the Student Health Center for treatment: Y or N

Name of physician: _____

Remarks: What recommendations do you have for preventing other accidents of this type?

Signed: _____
Student
Department Representative

Mail Original to: Environmental Health and Risk Management, 32 Campus Drive, Rm 144, Missoula, MT 59812

NOTE: Students employed by U of M who are injured while working should fill out the First Report of Injury form found at the following link: <http://www.umt.edu/research/Eh/workerscomp/default.aspx>

First Report of Injury and Occupational Disease

If an Employee Is Hospitalized, Call EHOS Immediately At 243-2842.

Please Answer All Questions. An Incomplete First Report Will Delay Processing Of Your Claim.

Worker

LAST NAME		FIRST NAME		MI	DATE OF BIRTH	SOCIAL SECURITY NUMBER	
HOME ADDRESS			CITY		STATE	ZIP CODE	HOME PHONE NUMBER
JOB TITLE		SCHOOL/DEPARTMENT		WORK LOCATION (IE: MAIN HALL, RM 201)		WORK PHONE NUMBER	
EMPLOYMENT STATUS <input type="checkbox"/> FULL TIME <input type="checkbox"/> PART TIME <input type="checkbox"/> SEASONAL <input type="checkbox"/> VOLUNTEER		NUMBER DAYS WORKED PER WEEK	DATE HIRED	WORKED NEXT SCHEDULED SHIFT? <input type="checkbox"/> YES <input type="checkbox"/> NO			
				EXPECT TO BE OFF WORK MORE THAN 4 DAYS? <input type="checkbox"/> YES <input type="checkbox"/> NO <input type="checkbox"/> NOT SURE			
DATE LAST WORKED	DATE OF RETURN TO WORK	EDUCATION <input type="checkbox"/> LESS THAN HIGH SCHOOL <input type="checkbox"/> GED OR DIPLOMA <input type="checkbox"/> BEYOND HIGH SCHOOL	GENDER <input type="checkbox"/> MALE <input type="checkbox"/> FEMALE	MARITAL STATUS <input type="checkbox"/> MARRIED <input type="checkbox"/> SEPARATED <input type="checkbox"/> NOT <input type="checkbox"/> UNKNOWN		NUMBER OF DEPENDANTS	
GROSS WAGE RATE PER HR	GROSS EARNINGS FOR FOUR PAY PERIODS PRECEDING THE INJURY	DATE/AMOUNT /\$0.00	DATE/AMOUNT /\$0.00	DATE/AMOUNT /\$0.00	DATE/AMOUNT /		
IN ADDITION TO GROSS EARNINGS CITED ABOVE WORKER RECEIVED: <input type="checkbox"/> BOARD & ROOM <input type="checkbox"/> OVERTIME <input type="checkbox"/> BONUS <input type="checkbox"/> COMMISSIONS <input type="checkbox"/> OTHER:				ESTIMATED VALUE IF ANY			

Accident Description

DESCRIPTION OF ACCIDENT- attach additional sheets if needed.				
CAUSE OF INJURY	PART OF BODY (IE: LOW BACK, LEFT LEG)	NATURE OF INJURY (IE: STRAIN, SPRAIN, CUT,)	DATE OF INJURY	TIME OF INJURY
DATE SUPERVISOR NOTIFIED	ACCIDENT REPORTED TO	WITNESSES	ACCIDENT ADDRESS OR LOCATION (IE: MAIN HALL RM 201.)	

Medical

PHYSICIAN'S NAME	ADDRESS	PHONE NUMBER
HOSPITAL NAME	ADDRESS	PHONE NUMBER
TYPE OF INITIAL MEDICAL TREATMENT RECEIVED: <input type="checkbox"/> NO TREATMENT <input type="checkbox"/> EMERGENCY ROOM <input type="checkbox"/> TREATMENT ON-SITE BY EMPLOYER OR MEDICAL STAFF <input type="checkbox"/> CLINIC/DR. OFFICE <input type="checkbox"/> HOSPITAL		

Supervisor

WAS WORKER INJURED WHILE IN YOUR EMPLOY? <input type="checkbox"/> YES <input type="checkbox"/> NO	DO YOU HAVE ANY REASON TO QUESTION THIS ACCIDENT? <input type="checkbox"/> YES <input type="checkbox"/> NO IF YES, PLEASE EXPLAIN FULLY. USE SEPARATE SHEET IF YOU NEED ADDITIONAL SPACE.			
SUPERVISOR'S NAME:	SUPERVISOR'S E-MAIL ADDRESS:	SUPERVISOR'S PHONE:	FIRST REPORT PREPARED BY:	DATE:

Signature

<p>“This is my claim for workers’ compensation benefits due to the on-the-job injury, occupational disease or death of the above named worker. I understand that signing this claim for compensation authorizes the release of rehabilitation records, Social Security records and health care information (medical records pursuant to HIPAA, Public Law 104-191, 42 U.S.C. 1301 et seq. and Section 50-16-527(4)&(5), MCA and Section 39-71-604(2)&(3), MCA) relevant to this claim to the workers’ compensation insurer and the insurer’s agents. I also understand that if I obtain or exert unauthorized control over workers’ compensation benefits, I may be fined and/or imprisoned.”</p>	
Signature of Injured Worker or Beneficiary:	Date

Supervisors: This Report Must Be Filed Within 24 Hours Of The Incident. If The Injured Employee Is Not Available For A Signature, Email The Report Without It. Attain The Signature As Soon As Possible.

Send A Signed Copy Of This Report To Environmental Health and Occupational Safety And Save The Form As A Word Document File On Your Computer Then Attach The File To An E-Mail To: bensonkm@mso.umt.edu. You Will Receive An E-Mail Confirming Receipt.

EMPLOYER: UNIVERSITY OF MONTANA MISSOULA, MT 59812-9144 406-243-2842	CLAIMS: INTERMOUNTAIN CLAIMS INC. #140; 100 24th STREET WEST, SUITE 1; BILLINGS MT 59102 406-656-3951
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SCHOOL OF THEATRE & DANCE

STUDENT PETITION FOR EARLY LEAVE/LATE ARRIVAL

The starting and closing dates of many summer theatres in Montana and other states do not always coincide with the academic training programs of this School. The faculty believes in and encourages theatre work during the summer period with other producing organizations, especially as it enhances the student's program and professional growth. Summer work in an appropriate organization is a logical, desired, and ideal extension of a student's curriculum.

Every effort will be made to mesh summer theatre opportunities with the student's program and personal stages of growth. It is important that summer employment does not compromise scheduled courses, School productions and projects, teaching and organizational commitments, or other School responsibilities, especially since these tasks and experiences are most often committed to and in process long before summer employment is arranged. Prior commitments and arranging for conflicts before making commitments (with or without financial considerations) are key professional and ethical issues in theatre work and training. It is the student artist's professional responsibility to take care of prior commitments and any arrangements that are necessary.

It is understood that early leave or late arrival is not an automatic occurrence upon gaining employment. Only after submitting a petition will a decision be made and a recommendation given to the student artist. To address these professional issues and to better integrate potential summer theatre employment with a student's program, the following steps will be taken by the student to make a formal petition for early leave or late arrival.

- Step 1:** Prepare a carefully written personal statement outlining your prospective plans and their relationship to your professional artistic growth and development and your program of study in the School of Theatre & Dance. Include the date(s) involved and other pertinent information.
- Step 2:** Meet with your advisor to discuss the prospective experience as it relates to your studies and artistic development.
- Step 3:** Meet with each instructor, director, or supervisor with whom you are scheduled to work to discuss your request and make the necessary arrangements. Obtain signatures and have them note the arrangements made for each class/project. This applies to ALL courses, not merely ones within the School of Theatre & Dance.
- Step 4:** Meet with your Division Head to discuss the prospective experience as it impacts your role in School activities. Obtain Division Head's signature and comments.
- Step 5:** **Submit completed petition/personal statement to School Director before final exam week of Spring Semester prior to scheduled absence(s).**
- Step 6:** Your Division Head and the Director will make appropriate recommendations to you before the end of Spring Semester.

SCHOOL OF THEATRE & DANCE

PETITION FOR EARLY LEAVE/LATE ARRIVAL
(This form is to remain in the student's advising file.)

NAME: _____ DATE OF PETITION: _____

DATE(S) TO BE MISSED: _____

PLEASE ATTACH A **PERSONAL STATEMENT** TO THIS FORM

PLEASE LIST CLASSES TO BE MISSED AND ARRANGEMENTS
FOR MAKING UP WORK/CLASS TIME

Course Number/Title or Project

Instructor's Signature/Date

Arrangements:

Course Number/Title or Project

Instructor's Signature/Date

Arrangements:

Course Number/Title or Project

Instructor's Signature/Date

Arrangements:

Course Number/Title or Project

Instructor's Signature/Date

Arrangements:

~continued~

Course Number/Title or Project

Instructor's Signature/Date

Arrangements:

Course Number/Title or Project

Instructor's Signature/Date

Arrangements:

Course Number/Title or Project

Instructor's Signature/Date

Arrangements:

DIVISION HEAD APPROVAL: _____
(Signature of Division Head/date)

COMMENTS:

DIRECTOR APPROVAL: _____
(Signature of Director/date)

COMMENTS:

SCHOOL OF THEATRE & DANCE

INDEPENDENT STUDY REGISTRATION FORM

Course Number: _____ Credits: _____

Semester of Independent Study: _____
(semester & year)

STUDENT'S NAME: _____

STUDENT ID #: _____

STUDENT'S ADVISOR: _____

DEGREE PROGRAM: _____

FACULTY MEMBER ASSIGNING GRADE: _____

Description or purpose of project: _____

Description of how this will be conducted: _____

How this project will be evaluated or graded: _____

STUDENT'S SIGNATURE: _____

FACULTY MEMBER'S SIGNATURE: _____

Student and faculty member should fill out this form together PRIOR TO STUDENT'S REGISTRATION FOR THE INDEPENDENT STUDY and return it to Administrative Assistant (PARTV 196) WITH SYLLABUS for copying.

SCHOOL OF THEATRE & DANCE

APPLICATION FOR SENIOR PROJECT (ACTING, EDUCATION, THEATRE)
APPLICATION FOR JUNIOR/SENIOR PROJECT (DESIGN/TECH)

NAME _____ DEGREE PROGRAM _____ DATE _____

CATALOG YEAR _____ MISSOULA PHONE NUMBER _____

CLASS JUNIOR SENIOR EXPECTED DATE OF GRADUATION _____
(circle one)

DESCRIPTION OF PROJECT

APPROVAL OF APPLICATION FOR PROJECT DATE _____

Assigned Advisor _____
(Please print)

Comments/Specifications:

(Signature of Project Advisor)

APPROVAL OF PROJECT Project Completion Date _____

Approval Date _____ Faculty Present _____

(Signature of Project Advisor)

(Signature of Director of School)

SCHOOL OF THEATRE & DANCE

PETITION FOR WORK OUTSIDE OF SCHOOL STUDIES

**(This form is to remain in the student's advising file
after the student is contacted about Petition's status.)**

NAME: _____ DATE OF PETITION: _____

CONTACT PHONE NUMBER: _____

DATES:

COMPANY/LOCATION:

OUTSIDE WORK TO BE PERFORMED:

ADVISOR APPROVAL: _____
(Signature of Advisor/date)

COMMENTS:

DIVISION HEAD APPROVAL: _____
(Signature of Division Head/date)

COMMENTS:

DIRECTOR APPROVAL: _____
(Signature of Director/date)

COMMENTS:

SCHOOL OF THEATRE & DANCE

STUDENT REQUEST FOR SCHOOL SPACE: SPECIAL PROJECTS

~~This request must be submitted at least four weeks prior to event~~

NAME: _____ DATE OF REQUEST: _____
(print)

Each request for non-School-production use of any Theatre & Dance space (for a major's senior project, a non-major's exhibit or performance, etc.) must receive approval from the appropriate parties in Theatre & Dance. Use is restricted to three days/nights total, including tech. Students are limited to ten lighting instruments and a Rehearsal Kit for props/scenery. Arrangements for costumes may be made with the Costume Shop using their pre-established guidelines. Special considerations for additional technical needs must be addressed to and approval given by the Operations Committee in a timely fashion. A refundable deposit of \$50 is required, which does not include costume rental. Students will be responsible for all cleaning of the space after the event and may be responsible for expenses incurred when providing reasonable accommodations for patrons with disabilities. Student accepts responsibility for any damage to the space or items used for said event. Signing this contract indicates agreement with the above terms.

(Signature of Requestor) _____ (date)

DATES:

SPACE:

DESCRIPTION OF PROJECT: *(attach additional pages if needed)*

ADVISOR APPROVAL: _____
(Signature of Advisor/date)

PRODUCTION MANAGER APPROVAL: _____
(Signature of Production Manager/date)

ACTING/DIRECTING APPROVAL: _____
(Signature of ACT Faculty/date)

DANCE APPROVAL: _____
(Signature of DAN Faculty/date)

DESIGN/TECH APPROVAL: _____
(Signature of DETE Faculty/date)

DIRECTOR APPROVAL: _____
(Signature of Director/date)

SCHOOL OF THEATRE & DANCE

PETITION FOR SUBSTITUTION OF REQUIREMENTS
(This form is to remain in the student's advising file.)

NAME: _____ DATE OF PETITION: _____

I RECOMMEND THAT THE FOLLOWING SUBSTITUTIONS BE MADE FOR THE
BA / BFA / MA / MFA PROGRAM
(CIRCLE ONE)

(Course Number/Title/Cr.) **FOR** _____
(UM Course Number/Title/Cr.) Inst. Initials

(Course Number/Title/Cr.) **FOR** _____
(UM Course Number/Title/Cr.) Inst. Initials

(Course Number/Title/Cr.) **FOR** _____
(UM Course Number/Title/Cr.) Inst. Initials

(Course Number/Title/Cr.) **FOR** _____
(UM Course Number/Title/Cr.) Inst. Initials

(Course Number/Title/Cr.) **FOR** _____
(UM Course Number/Title/Cr.) Inst. Initials

(Course Number/Title/Cr.) **FOR** _____
(UM Course Number/Title/Cr.) Inst. Initials

ADVISOR APPROVAL: _____
(Signature of Advisor) (Date)

COMMENTS:

DIVISION HEAD APPROVAL: _____
(Signature of Division Head) (Date)

COMMENTS:

DIRECTOR APPROVAL: _____
(Signature of Director) (Date)

COMMENTS:

SCHOOL OF THEATRE & DANCE

VOLUNTEER FORM

~please print legibly~

NAME: _____ SOCIAL SECURITY #: _____

ADDRESS: _____

PHONE: _____

ACTIVITY: _____

DIRECTOR/SUPERVISOR/DANCE PRODUCER:

~signature~

As a volunteer, I understand that I am NOT covered by Workers' Comp, but the University does carry a supplemental insurance policy to cover accidents. This policy would only take effect to cover expenses not covered by my personal insurance. If a claim is filed on the University's policy, I understand that there is a \$250 deductible required which will be split between the School and me. I agree to be responsible for this \$125 and to file the appropriate claim form promptly.

VOLUNTEER'S SIGNATURE: _____

DATE: _____

*This form (as well as Facilities Services form) must be completed and returned to Administrative Associate (PARTV 196) IMMEDIATELY upon beginning work for the School.

School/Department: School of Theatre & Dance

Name of Volunteer: _____

The University of Montana Agreement for Non-Reimbursed Volunteer Services

This agreement is between The University of Montana, School of Theatre & Dance and
_____ (name of volunteer)

for services rendered as _____
description of services

The above-named individual is not a regular employee of the above-named School and the work to be performed will not replace the work of regular employees of the School.

It is understood that the services are voluntarily offered for the time period from
_____ (date) to _____ (date) and that these
volunteer services are not to be reimbursed. Approximate number of hours that will be
spent in the volunteer services by this individual **in total** is _____ hours.

Does the volunteer currently carry any primary medical insurance?

_____ Yes _____ No

If so, who is your primary Insurance Provider?

Volunteer's Signature

Date

Supervisor's Signature

Date

School Approval

Date

**These volunteer services provided for The University of Montana are not covered by
the worker's compensation policy of The University of Montana.
(Return to Facilities Services Insurance Coordinator)**

XII.
APPENDIX C:
PRODUCTION INFORMATION

SCHOOL OF THEATRE & DANCE

PRODUCTION TIMELINE

CHECKPOINTS	PERSONS INVOLVED	AGENDA/EVENTS
8 WEEKS prior to construction	Stage Manager	Distribute scripts to designers
7 WEEKS prior to construction	All	Read scripts. Have preliminary ideas about production to bring to Design Meeting #1
6 WEEKS prior to construction DESIGN MEETING #1	Director, Assistant Director, Music Director, Choreographer, Scenic/Costume/Lighting/Sound Designers, Props Master, Stage Manager, Production Manager, Faculty Advisors	Director presents view of the play, including remarks about concepts, themes, and design elements needed. Discussion follows, with designers presenting ideas and asking questions. All areas' budgets presented and reviewed. Production schedule reviewed. Meeting schedule reviewed.
5 WEEKS prior to construction TEAM MEETING DESIGN MEETING #2	Director, Designers Director, Assistant Director, Music Director, Choreographer, Scenic/Costume/Lighting/Sound Designers, Props Master, Stage Manager, Production Manager, Faculty Advisors, Shop Managers	Continued discussions about design elements Design team presents: research; ideas regarding textures, color, and materials; rough costume sketches; rough thumbnails of set and ground plan; sound ideas and plot of all cues from both Director and Sound Designer; preliminary lighting storyboards
4 WEEKS prior to construction DESIGN MEETING #3	Director, Assistant Director, Music Director, Choreographer, Scenic/Costume/Lighting/Sound Designers, Props Master, Stage Manager, Production Manager, Faculty Advisors, Shop Managers	Design team presents: rough model in 1/4" or 1/2" scale; ground plan; finished costume plates; final scene design (color rendering or model); props ideas with complex items addressed. Special problems discussed (materials, special effects, scenic/actor movement). Run crew need discussed.
3 WEEKS prior to construction DESIGN MEETING #4	Stage Manager, Props Master Director, Assistant Director, Music Director, Choreographer, Scenic/Costume/Lighting/Sound Designers, Props Master, Stage Manager, Production Manager, Faculty Advisors, Shop Managers	Prepare props list Final scenic/costume designs presented. Shop managers report on their reviews of production. Time/budget/staff problems discussed and solved (or meetings set to discuss problems within 24 hours). Shops order materials and prepare build schedules.
2 WEEKS prior to construction DESIGN MEETING #5	Director, Assistant Director, Music Director, Choreographer, Scenic/Costume/Lighting/Sound Designers, Props Master, Stage Manager, Production Manager, Faculty Advisors, Shop Managers	Designers provide drawings, paint elevations, renderings, models, and prop sketches to appropriate shops. Stage Manager, Props Master, Director and Scenic Designer review props list in detail
FIRST REHEARSAL	Director, Assistant Director, Music Director, Choreographer, Scenic/Costume/Lighting/Sound Designers, Props Master, Stage Manager, Production Manager, Actors	Introduction of designers. Director explains choice of play and discusses environment. Designers discuss visual concepts and show sketches/models/audio ideas/samples.

SCHOOL OF THEATRE & DANCE
STUDENT PRODUCTION ASSIGNMENT DESCRIPTIONS

Audio/Sound Designer

General Responsibilities

- Attendance of all production and design meetings
- Attendance of any scheduled designers' runs
- Attendance of all paper tech meetings
- Attendance of all technical and dress rehearsals
- Strict adherence to timetables as provided by the Production Manager
- Communicate ideas, concepts, and concerns clearly to director and other members of production team; respond in kind to their ideas, concepts, and concerns
- Create a complete sound plot, drafted in 1/2" scale, which is legible and well-executed and uses established standards. The drawing will convey enough information for you and the shop staff to install, cable, patch, and route all audio, intercom, and processing equipment
- Produce an accurate Sound Shop order and cue sheet
- With the Sound Shop Manager, develop a schedule that outlines timeframes for construction and implementation of all audio practicals and effects; organize personnel for the audio installation and tech week in order to assure that the production's sound design is completed in the time allotted
- Maintain a presence in the Sound Shop by communicating with the Sound Shop Manager, providing notes and assistance where needed, and being available for questions
- With the director and the Stage Manager, place all of the audio cues into the Stage Manager's prompt script before tech week starts
- Test all aspects of the audio system and "ring out" the auditorium before the start of tech week
- Supervise and train all production audio and effects crew members during tech week
- Actively work to make changes quickly and with a minimum amount of rehearsal time; or if an extended time allotment is necessary to complete design changes, coordinate with the Scene Shop Manager, Technical Director, Sound Shop Manager and Master Electrician for additional stage time during the afternoon shop schedule
- With the Stage Manager, actively work to keep technical and dress rehearsals on schedule and running efficiently
- Maintain a cordial and professional attitude with all members of the production during the entire process

Process

- Acquire script from the School Administrative Associate
- Acquire production calendar from the Production Manager and make note of due dates for drawings and completed designs as well as scheduled meetings
- Meet with director and production team
- Provide research, design concepts, and ideas to director and production team
- Upon consensus from director and production team, define concept
- Agree upon basic floor plan and design
- Meet with faculty mentor to negotiate equipment allocation and design parameters
- Organize audio cues for the director's and faculty mentor's listening as scheduled
- Create a complete sound plot for approval by faculty mentor
- Provide Sound Shop Manager with one copy of the final sound plot
- Provide faculty mentor with one copy of the final sound plot
- Maintain presence in the Sound Shop
- Maintain communication with all shops and all members of production team
- Attend all technical and dress rehearsals so any concerns can be noted and solved
- Attend and participate in the Design/Technology division's production critique. Check the Design/Technology Callboard for time and location

All the steps in the process *must* follow the timeline as outlined in production calendar; or, if different, must be agreed upon by the faculty mentor, director, Production Manager and the production team. Tardiness is not acceptable; it impacts too many other projects.

Supervision

There will be a faculty mentor assigned to every student designer. The mentor will attend all design and production

meetings, as well as any other meetings that may occur and require the Sound Designer's input and presence. The faculty mentor will meet informally with the student designer throughout the process to assist and to monitor the progress. The student designer must receive the faculty mentor's final approval of the sound design *before* it is shared with the Sound Shop Manager. *It is incumbent upon the student to notify the faculty mentor of any and all meetings.*

Grading

The grade will be based on fulfillment of all the responsibilities as outlined in this document, quality of the work on process and product, attitude and ability to work cohesively with the production team, and timeliness of the design's completion. Input will be received from the director, other designers and any faculty members that were involved in the process. The faculty mentor will be responsible for gathering the input, analyzing and awarding a grade.

Costume Designer

General Responsibilities

- Attendance of all production and design meetings
- Attendance of any scheduled designers' runs
- Attendance of dress rehearsals
- Strict attendance to timetables as provided by the Production Manager
- Communicate ideas, concepts, and concerns clearly to director and other members of production team; respond in kind to their ideas, concepts, and concerns
- Develop and maintain a budget
- Background reading
- Research, including wig and makeup specifics
- Preliminary sketches
- Costume plot
- Selection of color palette
- Final renderings with swatches
- Dressing list, including quick changes and costume pre-sets
- Fabric selection and buying
- Preparation and dyeing of fabrics
- Working drawings of costumes to be built
- Pulling costumes for production
- Securing rentals in conjunction with shop manager
- Supervising of rehearsal costumes to be supplied to actors
- Attending all fittings
- Buying of needed costume accessories and costume findings
- Deciding placements of trims and other décor on costumes
- Designing and supervising hair and makeup designs
- Organizing the dress parade on paper with the shop manager
- Supplementing the instructions given to costume running crew by the shop manager, including a costume inventory checklist
- Developing a laundry list for running crew in conjunction with shop manager
- Taking notes at all dress rehearsals and helping shop manager create a work list for the following day
- Writing rental return list when show is finalized, to be overseen by the shop manager
- After show opens, returning of item pulled or borrowed but unused in show to carts in Costume Shop for eventual return to storage. This includes rehearsals costumes
- After strike, return all borrowed items to the appropriate people
- Attend production critique

With Costume Shop Manager and faculty mentor, develop a construction and fitting schedule that outlines timeframes for construction, personnel assignments, and construction methods in order to both organize the build and to discover if there is enough time allotted for that show. The Costume Designer must maintain a presence in the Costume Shop by communicating with the Costume Shop Manager, providing notes and assistance when needed, and being available for questions.

Process

- Acquire script from the School Administrative Associate
- Acquire production calendar from Production Manager. Make notes of due dates for completed design as well as scheduled meetings

- Meet with director and production team
- Provide research, design concepts, and ideas to director and production team
- Upon consensus from director and production team, define concepts
- Provide preliminary sketches to director and production team
- Define and agree upon color palette of design
- Provide renderings with swatches for final approval by director and production team
- Provide shop with complete set of renderings, swatches, building details, and any other necessary information

All the steps in the process *must* follow the timeline as outlined in production calendar; or, if different, must be agreed upon by the faculty mentor, director, Production Manager and the production team. Tardiness is not acceptable; it impacts too many other projects.

Supervision

There will be a faculty mentor assigned to every student designer. The mentor will attend all design and production meetings, as well as any other meetings that may occur and require the Costume Designer's input and presence. The faculty mentor will meet informally with the student designer throughout the process to assist and to monitor the progress. The student designer must receive the faculty mentor's final approval of the costume design *before* it is shared with the Costume Shop Manager. *It is incumbent upon the student to notify the faculty mentor of any and all meetings.*

Grading

The grade will be based on fulfillment of all the responsibilities as outlined in this document, quality of the work on process and product, attitude and ability to work cohesively with the production team, and timeliness of the design's completion. Input will be received from the director, other designers, the Costume Shop Manager, and any faculty/staff members that were involved in the process. The faculty mentor will be responsible for gathering the input, analyzing and awarding a grade.

Cutter/Draper

General Responsibilities and Process

- Strict adherence to timetables as provided by the shop manager and Costume Designer
- Maintain all shop policies, i.e., shop hours, construction methods
- In conjunction with the shop manager and faculty mentor, provide instruction and training wherever needed with regard to construction of costume
- From the designer's renderings, construction notes, construction research, etc., develop patterns either by drafting, draping, flat patterning, or altering commercial patterns
- Plan the construction process for each garment
- Cut muslin mock-ups, if necessary
- Supervise stitching of mock-ups
- Attend first fitting of muslins, noting changes and adjusting patterns as needed
- Cut costumes in fabric and mark them
- Supervise stitching of garments in fabric
- Attend subsequent fittings of garments made in costume fabric, noting changes and adjustments
- All responsibilities must be carried out in close communication with the shop manager, designer, assistant designer, and stitchers

Supervision

Immediate supervision will come from the Costume Shop Manager, Costume Designer, and faculty mentor (if Costume Designer is not a faculty member).

Grading

The grade will be based on fulfillment of all the responsibilities as outlined in this document, quality of the work on process and product, attitude and ability to work cohesively with the production team, and timeliness of the costumes' completion. Input will be received from the Costume Designer, Costume Shop Manager and other faculty/staff members that were involved in the process. The Costume Shop Manager and faculty mentor will be responsible for gathering the input, analyzing and awarding a grade.

Dramaturg

General Responsibilities and Process

- Preparation of fundamental protocol, including thorough text/story analysis, production history, contextual history, and discussion topics based on contemporary themes and events, including both images and thoughts
- In conjunction with faculty mentor, meet with Director several times to discuss what broad concepts may be significant to research as the overall vision evolves
- Preparation of special areas of research, based on the determined production concept, to be used in conversation with designers—material added to the protocol, which is convenient and available for the Director and all designers at all times
- Attendance at some production meetings (primarily the early ones), sharing images and ideas that fit the Director's concept with designers
- May prepare presentation for actors for initial cast meeting/table work rehearsals
- During read-throughs, may be present to reference specific lexicons and/or various translations in order to correct pronunciation and solidify meaning
- May prepare special formats, such as an action analysis
- Prepare Dramaturg's Notes for the program
- Design and construct lobby display
- May organize and facilitate the "Evening With ..." event for production
- May organize and facilitate All-School Production Response
- May contribute to publicity, press releases, educational outreach, etc. as needed

Supervision

Immediate supervision will come from a faculty mentor who will attend all meetings with the dramaturg.

Grading

The grade will be based on fulfillment of all the responsibilities as outlined in detail to the dramaturg upon assignment, quality of the work on process and product, attitude and ability to work cohesively with the production team, and timeliness of the protocol's completion. Input will be received from the Director. The faculty mentor will be responsible for gathering the input, analyzing and awarding a grade.

Lighting Designer

General Responsibilities

- Attendance of all production and design meetings
- Attendance of any scheduled Designers' Runs
- Attendance of all paper tech meetings
- Attendance of all technical and dress rehearsals
- Strict adherence to timetables as provided by the Production Manager
- Communicate ideas, concepts, and concerns clearly to director and other members of production team; respond in kind to their ideas, concepts, and concerns
- Create a complete lighting plot, drafted in 1/2" scale, which is legible, well-executed, and drawn to established UM standards. The drawing will convey enough information for the Master Electrician and shop staff to hang, cable, gel, and install templates to the lighting instruments as well as incorporate any effects, projection, and/or video equipment into the lighting installation
- Produce an accurate hook-up schedule, Light Shop order, and magic sheet
- With the Light Shop Manager and Master Electrician, develop a schedule that outlines timeframes for construction and implementation of all electrical practicals and effects, and organizes personnel for the light hang, focus and tech week in order to assure that the production lighting design is completed in the time allotted
- Maintain a presence in the Light Shop by communicating with the Light Shop Manager and Master Electrician, providing notes and assistance where needed, and being available for questions
- Monitor the lighting budget with Production Manager, faculty mentor, and Master Electrician
- With the director and Stage Manager, place all of the lighting cues into the Stage Manager's prompt script before any cue lighting is started
- Preliminary construction of all lighting cues with approximate transition timing prior to the first technical rehearsal or cue-to-cue, whichever comes first
- With the Master Electrician, supervise and train all production lighting and effects crew members during tech week

- Actively work to make changes quickly and with a minimum amount of rehearsal time. If an extended time allotment is necessary to complete design changes, coordinate with the Scene Shop Manager, Technical Director, Light Shop Manager, and Master Electrician for additional stage time during the afternoon shop schedule
- With the Stage Manager, actively work to keep technical and dress rehearsals on schedule and running efficiently
- Maintain a cordial and professional attitude with all members of the production during the entire process

Process

- Acquire script from the School Administrative Associate
- Acquire production calendar from Production Manager and make note of due dates for drawings and completed designs as well as scheduled meetings
- Meet with director and production team
- Provide research, design concepts, and ideas to director and production team
- Upon consensus from director and production team, define concept
- Agree upon basic floor plan and design
- Meet with faculty mentor to negotiate equipment allocation and design parameters
- Create a complete lighting plot for approval by faculty mentor
- Provide Light Shop Manager with one copy of the final light plot
- Provide Master Electrician with two copies of the final light plot
- Provide faculty mentor with one copy of the final light plot
- Maintain presence in the Light Shop
- Maintain communication with all shops and all members of production team
- Attend all technical and dress rehearsals so any concerns can be noted and solved
- Attend and participate in the Design/Technology division's production critique. Check the Design/Technology Callboard for time and location

All the steps in the process *must* follow the timeline as outlined in production calendar; or, if different, must be agreed upon by the faculty mentor, director, Production Manager and the production team. Tardiness is not acceptable; it impacts too many other projects.

Supervision

There will be a faculty mentor assigned to every student designer. The mentor will attend all design and production meetings, as well as any other meetings that may occur and require the Lighting Designer's input and presence. The faculty mentor will meet informally with the student designer throughout the process to assist and to monitor the progress. The student designer must receive the faculty mentor's final approval of the lighting design *before* it is shared with the Light Shop Manager. *It is incumbent upon the student to notify the faculty mentor of any and all meetings.*

Grading

The grade will be based on fulfillment of all the responsibilities as outlined in this document, quality of the work on process and product, attitude and ability to work cohesively with the production team, and timeliness of the design's completion. Input will be received from the director, other designers, the Light Shop Manager, and any faculty/staff members that were involved in the process. The faculty mentor will be responsible for gathering the input, analyzing and awarding a grade.

Makeup Artist

General Responsibilities and Process

- Strict adherence to timetables as provided by the shop manager and Costume Designer
- Maintain all shop policies
- From the designer's renderings and makeup-specific research, develop a makeup worksheet for each actor
- Obtain approval of worksheets by the Costume Designer and director
- Operate within the budget provided by the Costume Designer
- Obtain and organize any specialized makeup products
- Provide instruction and training to running crew and/or actors in the application of makeup
- Attend all dress rehearsals, noting makeup changes. After consultation with the Costume Designer and director, give notes to the actors or costume crew

- At the conclusion of the show's run, store any makeup products, leaving the makeup area in order
- All of the above responsibilities must be carried out in close communication with the shop manager, designer, assistant designer, and faculty mentor

Supervision

Immediate supervision will come from the Costume Designer and faculty mentor (if Costume Designer is not a faculty member).

Grading

The grade will be based on fulfillment of all the responsibilities as outlined in this document, quality of the work on process and product, attitude and ability to work cohesively with the production team, and timeliness of makeup. Input will be received from the director, other designers and any faculty members that were involved in the process. The faculty mentor will be responsible for gathering the input, analyzing and awarding a grade.

Master Electrician

General Responsibilities and Process

- Attendance of all production meetings
- Attendance of all technical and dress rehearsals
- Strict adherence to timetables as provided by the Light Shop Manager and Lighting Designer
- Maintain all shop policies, i.e., shop hours, Light Shop practices
- In conjunction with the Light Shop Manager, Lighting Designer and faculty mentor, provide instruction and training wherever needed with regard to stage electricians
- From the designer's light plot and supplemental notes, construct and maintain hook-up schedule, Light Shop order and color media cut sheet, construction research, etc., develop a list of materials needed to complete the lighting design, i.e., non-stock color, templates and/or electrical requirements
- Maintain and update the plot and all lighting paperwork as changes are made
- With the Lighting Designer and the shop manager, develop a plan practical construction and the installation process of the lighting requirements
- With Production Manager, faculty mentor, Lighting Designer and Light Shop Manager, monitor the lighting budget
- Build and/or supervise the construction of all lighting practicals
- Work with the other design schools to implement any electrical needs they may require
- Maintain a presence in the Light Shop by communicating with the Lighting Designer and Light Shop Manager, providing notes and assistance where needed, and being available for questions
- Supervise and train all production lighting and effects crew members during tech week
- Actively work to make changes quickly and with a minimum amount of rehearsal time. If an extended time allotment is necessary to complete changes, coordinate with the Lighting Designer, Light Shop Manager, Scene Shop Manager, and Technical Director for additional stage time and shop personnel during the afternoon shop schedule.
- With the Lighting Designer, actively work to keep technical and dress rehearsals on schedule and running efficiently
- Maintain a cordial and professional attitude with all members of the production during the entire process
- All of the above responsibilities must be carried out in close communication with the Light Shop Manager and the Lighting Designer
- Maintain the "look" of the production during performance, i.e., supervise and execute nightly dimmer checks, and replace lamps, gel, templates, and effects materials as needed and repair equipment as necessary
- Attend and participate in the Design/Technology division's production critique. Check the Design/Technology Callboard for time and location

Supervision

Immediate supervision will come from the Lighting Designer, Light Shop Manager and faculty mentor (if Lighting Designer is not a faculty member).

Grading

The grade will be based on fulfillment of all the responsibilities as outlined in this document, quality of the work on process and product, attitude and ability to work cohesively with the production team, and timeliness of the lighting's completion. Input will be received from the director, other designers, Light Shop Manager, and any

faculty/staff member that was involved in the process. The Lighting Designer, Light Shop Manager, and faculty mentor will be responsible for gathering the input, analyzing and awarding a grade.

Properties Master

General Responsibilities

- Attend design meetings
- Attend all production meetings
- Create properties list based on needs of script, director and Scenic Designer
- Supply all rehearsal props
- Gather all props by pulling from stock, purchasing, borrowing, or constructing
- Organize properties for each scheduled prop showings
- Prepare for and organize properties backstage and onstage
- Organize and maintain properties storage carts
- Train properties run crew
- Restock consumables, breakables, and any other props that need replacement during the show's run
- After each work day, make sure all tools and equipment are properly stored
- Maintain clean and organized prop storage areas throughout the build and run
- Return all borrowed props immediately after the show closes
- With props crew, strike all props immediately after show closes

Description of Properties:

HAND PROPS—Items called for in the script or by the director and handled by the actor. Both the director and Scenic Designer must approve all these props. These are the responsibility of the Prop Master to provide for the show.

SET PROPS—Items that sit on stage and show up on the floor plan—furniture, rugs, rocks, lampposts, etc. The Scenic Designer is in charge of obtaining these items or turning them over to the Scene Shop crew to build. Each show will be different, so check carefully with the designer. The Scenic Designer might ask the Props Master to assist in finding or creating these items.

GREENS—Plants, trees, shrubs, floral arrangements, etc., real or fake; Scenic Designer has final approval. The Scenic Designer might ask the Props Master to assist in finding or creating these items.

SET DRESSING—Items on the set because they belong in the environment but are not part of the stage business. The designer will decide what this list will be and might ask the Props Master to obtain the items on the list.

TRIM PROPS—Items hanging on walls of a set—pictures, drapes, sconces, curtains, etc. The designer will decide what this list will be and might ask the Props Master to assist in finding or creating these items.

PERSONAL PROPS—Hand props for which the responsibility has been transferred from props to the actor. Wallets, combs, money, etc., are in this class. Sometimes the actor will keep it with his costume and sometimes he will return it to the prop table each night. The Costume Designer often needs to be consulted as to final approval, as well as the Scenic Designer. Jewelry, including watches, is costumes.

MANUAL SOUND EFFECTS—Sound effects not produced by tape or orchestra or assigned specifically to another department or person is a props responsibility. This would include gunshots, door slams, offstage crashes, etc. Check carefully to determine who is responsible for these props.

Some items fall between two areas: costumes/props or sound/props or lights/props. In those cases, each item in question should be discussed and assigned to one area. It could be a props responsibility to find a lamp and a lights responsibility to wire it, for example.

Process

- Acquire script from the School Administrative Associate
- Make a list of all props mentioned in script, noting how, why, and where used
- Meet with the director to refine props list
- Meet with the Scenic Designer to refine list and to discuss set dressing, furniture, and design concept
- Provide rehearsal props and furniture as needed
- Acquire props (DO NOT PROCRASTINATE!!!) by purchase, construction, borrowing, or pulling from stock (Note: Pulled properties CAN NOT be altered in any way without prior approval from faculty and/or the Production Manager)
- Organize props for prop showings as scheduled

- Organize props on prop carts and tables
- Attend technical rehearsals and train run crew
- Maintain props (if necessary) during run
- Strike all props, returning borrowed properties immediately
- Clean and organize prop storage

Supervision

The Props Master is not an independent designer at The University of Montana. He/she works directly under the supervision of the Scenic Designer. The designer must have major input into how the final props appear as to color, size, texture, style, and all other design elements. Do not be offended or feel slighted. This is done to ensure a unified overall look. The job is still extremely critical to the success of a production; many times the actors will know and rely on the Props Master more than on the Scenic Designer. All props decisions should be discussed with the Scenic Designer. The Scenic Designer and director have final approval on all props.

The Property Master must work in conjunction with the Stage Manager and director. The director will also have major input on props that are handled by the actors. If there is a disagreement between the Scenic Designer and the director, they must meet face-to-face to create the solution. The Props Master should be in attendance so he/she knows the final decision and how and why it was reached. The Stage Manager is the Props Master's day-to-day contact for notes involving additional props or subtracting props from the show. Questions should be addressed to first the Stage Manager and then the designer.

Grading

Attendance at meetings and calls, attitude, quality of work, and fulfillment of responsibilities are the basis for awarding grades. Input will be received from the director, Scenic Designer, Stage Manager, faculty and staff. All comments will be synthesized and a grade awarded.

Scenic Designer

General Responsibilities

- Attendance of all production and design meetings
- Attendance of any scheduled Designers' runs
- Attendance of all technical and dress rehearsals
- Strict adherence to timetables as provided by the Production Manager
- Communicate ideas, concepts, and concerns clearly to director and other members of production team; respond in kind to their ideas, concepts, and concerns
- Create a complete set of drawings, drafted to an appropriate scale, which are legible, well-executed, and convey enough information for the Technical Director and shop staff to construct the set. The drawings should include a floor plan of all scenery in the appropriate venue, a sectional of the theatre and set, elevations of all scenic elements showing every necessary view, drawing details, and construction notes as needed
- Provide one of the following: a full-color rendering of the set(s), a painted model, or a white model with painter's elevations
- With Scene Shop Manager, Production Manager, and Technical Director, develop a construction schedule that outlines timeframes for construction, personnel assignments, and construction methods in order to both organize the build and to discover if there is enough construction time allotted for the show
- Maintain a presence in the Scene Shop by communicating with the Technical Director, providing notes and assistance where needed, and being available for questions
- Supervise Properties Master by providing assistance, input, and final approval on all properties
- Supervise properties or furniture crew (if one is assigned) as they provide all furniture either by pulling from stock, borrowing, purchasing, or building.
- With Technical Director and Scene Shop Manager, supervise surface preparation of scenic elements
- With paint crew (if one is provided), complete base and scenic painting of all scenery
- With the Technical Director and Scene Shop Manager, make sure the scenic design is completed as designed, built to shop standards with regard to construction method and level of quality, is completely safe for audience, actors and backstage crew, and is completed on time according to production schedule and to whatever arrangements are agreed upon by the production team
- With the Technical Director and Stage Manager, make sure any scene shifts are functioning well and are executed quickly, quietly, and efficiently
- Provide touch-up paints and color chart for maintenance of scenery during run

- Immediately after opening, thoroughly clean paint shop and surrounding areas. Notify Scene Shop Manager of low or missing supplies

Process

- Acquire script from the School Administrative Associate
- Acquire production calendar from Production Manager and make note of due dates for drawings and completed designs as well as scheduled meetings
- Meet with director and production team
- Provide research, design concepts, and ideas to director and production team
- Upon consensus from director and production team, define concept
- Provide thumbnail drawings to director and production team
- Define and agree upon basic floor plan and design
- Provide drawing(s) of design for final approval by director and production team
- Create complete set of drawings and color rendering or model for approval by faculty mentor
- Provide shop with complete set of drawings and any other necessary information
- Provide painters (if any are assigned) with paint elevations, renderings, or painted model
- Provide color and drawings to other designers if requested
- Provide floor plan to Stage Manager, Lighting and Sound Designers
- Maintain presence in shop
- As needed to insure timely completion of scenery, provide guidance and assistance in construction, painting, and properties
- Maintain communication with all shops and all members of production team
- Attend tech and dress rehearsals so any concerns can be noted and solved

All the steps in the process *must* follow timeline as outlined in production calendar; or, if different, must be agreed upon by the faculty mentor, director, Production Manager and the production team. Lateness is not acceptable; it impacts too many other projects.

Supervision

There will be a faculty mentor assigned to every student designer. The mentor will attend all design and production meetings, as well as any other meetings that may occur which require the Scene Designer's input and presence. The faculty mentor will meet informally with the student designer throughout the process to assist and to monitor the progress. The faculty mentor has to make final approval of the completed design *before* it is sent to the Scene Shop Manager and the Technical Director of the production. *It is incumbent upon the student to notify the Faculty Mentor of any and all meetings.*

Grading

The grade will be based on fulfillment of all the responsibilities as outlined in this document, quality of the work on process and product, attitude and ability to work cohesively with the production team, and timeliness of the design's completion. Input will be received from the director, other designers, Scene Shop Manager, and any faculty/staff members that were involved in the process. The faculty mentor will be responsible for gathering the input, analyzing and awarding a grade.

Assistant Scenic Designer

Students may be appointed to or may request the position of Assistant Scenic Designer. Although specific responsibilities depend upon the nature of the production and the student's own level of expertise, contributions made by the assistant designer may include the following:

- Compiling an image file based upon research; drafting plates from the designer's sketches
- Designing specific scenes for the production at the designer's request
- Assisting or being in charge of the preparation of a white model(s) or presentation model(s)
- Developing paint elevations from designer renderings
- Acting as the designer's liaison with the various shops
- Acting as the designer's visual conscience by offering an objective eye as the design develops. The assistant designer attends all design and production meetings.

At the designer's request, the assistant should be available to attend technical and dress rehearsals.

Stage Manager

General Responsibilities

It is the Stage Manager's responsibility to help coordinate all aspects of a production. The Stage Manager works closely with the director and the actors, assisting with the organization and running of all actor, technical, and dress rehearsals and performances. The Stage Manager serves as the liaison between the director and other members of the design and production staff, distributing information and visiting the shops and staff. The Stage Manager is responsible for providing the following information to the following areas during the production process:

- To all production members—production contact sheet listing name, function in the production, phone number, and email address.
- To all designers, managers and faculty supervisors—rehearsal and performance reports
- To the Lighting Designer—script revisions and a clean revised script at least four days before the light plot is due

Process

- Acquire script from the School Administrative Associate; ensure that all members of the production team and cast have obtained their scripts
- Analyze the script for props, lighting, sound, and costume notes; analyze the script for language notes (if a dramaturg has not been assigned to the production); develop a prop list; develop a cast plot, noting all characters in each scene and the actor portraying the roles
- Acquire the production calendar from the Production Manager
- Acquire ground plan from the Scenic Designer and tape out the floor plan in the rehearsal hall
- Maintain a prompt book recording blocking; props, scenic, and costume moves as relates to actor movement; and all cues and other related paperwork
- Stay in contact with all members of the production team, facilitating communication and scheduling. This should be done via daily written rehearsal reports as well as visits to shops as often as possible
- Schedule a paper tech to record placement of all lighting, sound, and media cues, as well as reviewing any scene shifts. The director must be present at paper tech as well as the Lighting and Sound Designers
- Create and monitor cast and crew sign-in sheets
- Run all technical and dress rehearsals in coordination with the director and designers
- Call cues for rehearsals and performances
- Coordinate opening house and starting show with the House Manager on performance nights
- Attend all production and design meetings

Supervision

The direct supervisor will be the director. Additional help is available from the Production Manager.

Grading

The grade will be a composite from the directors and designers, with some input from actors and crew.

Assistant Stage Manager

General Responsibilities

Responsibilities include assisting the Stage Manager and director with all aspects of the planning, coordination, and running of rehearsals and performances. Specific responsibilities include assisting with the running of props and costume pieces during rehearsals, watching book, taping the floor plan, and cleaning up. Participate in strike. Be in charge backstage during the dress rehearsals and performances.

Supervision

The direct supervisor will be the Stage Manager.

Grading

The grade will be a composite from the director and Stage Manager, with some input from actors and crew.

Technical Director

General Responsibilities

- Attendance of all production meetings. There may be productions where the Technical Director should also attend design meetings
- Attendance of all technical and dress rehearsals. *There may be situations where either the level of completion of the show or some other pressing need would require the Technical Director to manage the shop during rehearsals*
- Strict adherence to timetables as provided by the Production Manager
- From the designer's elevations, sectionals, and floor plans, provide any additional drawings needed to accurately comprehend and communicate the construction process to Scene Shop staff and student workers
- Develop a cost breakdown of materials for construction to decide if the show, as designed, is feasible within existing budgets
- With Scene Shop Manager, Production Manager and Scenic Designer, develop a construction schedule that outlines timeframes for construction, personnel assignments, and construction methods in order to both organize the build and to discover if there is enough construction time allotted for the show
- Secure estimates or bids from suppliers for materials needed for construction
- Order all needed construction materials. If specialty or hard-to-find materials are required, confirm order with the Scenic Designer and Scene Shop Manager and order with enough lead time to allow for shipping irregularities
- With Production Manager and Scene Shop Manager, monitor scenery and props budgets
- When necessary, provide assistance to Properties Manager with regard to construction of some props, providing shop or painting space for projects, ordering materials, and providing labor
- Provide instruction and training wherever needed with regards to construction of scenery
- With Scene Shop Manager, supervise build and installation of scenery
- As scenery is completed, prepare scenic elements for the painters by back painting, providing appropriate surface preparation, and priming (if required)
- Assist in construction when needed and possible
- With Scene Shop Manager, maintain tool and equipment inventory during build, repairing or replacing any broken or damaged equipment. Notify faculty mentor and Scene Shop Manager of any repairs or replacements made
- Maintain all shop policies, i.e., shop hours, construction methods, etc. Any existing scenery currently in stock cannot be permanently altered without approval from faculty; this includes painting of any furniture piece or scenic element that is not already painted
- Provide instruction and training of running crew so scenery is handled with care and to guarantee smooth, efficient scene shifts
- With the Scene Shop Manager, maintain a safe, clean working environment in the shops
- With the Scenic Designer and Scene Shop Manager, discuss, solve, and then implement any and all notes and changes that occur during the production
- With Scene Shop Manager, supervise strike, making sure all materials are salvaged if feasible, stock scenery is cleaned and returned to storage, borrowed materials are returned, and new additions to stock are stored properly
- Make sure shop is completely clean, organized, re-stocked and ready for the next production's construction
- **Make sure the scenic design is completed as designed, built to shop standards with regard to construction method and level of quality, is completely safe for audience, actors and backstage crew, and is completed on time according to production schedule and to whatever arrangements are agreed upon by the production team.**

Process

- Acquire script from the School Administrative Associate
- Acquire production calendar from Production Manager and make note of due dates for drawings, load-ins, light hangs, technical rehearsals, and any other conflict or requirement with regard to the scenery
- Upon receipt of complete set of drawings from Scenic Designer, develop working drawings as needed for construction
- Meet with designer with regards to construction methods, materials choices, and other show specifics
- Develop material lists, budget labor with regards to time, and bid cost for the show
- Confirm with Scenic Designer, Scene Shop Manager, and Production Manager that the show as designed can be accomplished within timeframes and monies allocated
- Order materials in a timely manner, allowing enough lead time to avoid and anticipate delays

- Supervise build from start to finish, keeping the production team constantly apprised of schedule, costs, and any concerns that occur
- Load show into theatre, rigging scenery if needed, providing necessary masking, safety railings, and guarantee the safety and security prior to use by any audience, cast, or crew
- Train running crew
- Supervise completion of set including all notes from designers, directors and Stage Manager that occur from technical and dress rehearsals.
- Maintain integrity of scenery throughout run by inspecting and taking care of notes.
- Supervise strike and shop clean up.

All the steps in the process *must* follow timeline as outlined in production calendar; or, if different, must be agreed upon by the faculty mentor, director, Production Manager and the production team. Lateness is not acceptable; it impacts too many other projects.

Supervision

Immediate supervision will come from the Scene Shop Manager, Scenic Designer, and faculty mentor (if Scenic Designer is not a faculty member).

Grading

The grade will be based on fulfillment of all the responsibilities as outlined in this document, quality of the work on process and product, attitude and ability to work cohesively with the production team, and timeliness of the set's completion. Input will be received from the director, designers, Scene Shop Manager, and any faculty/staff members that were involved in the process. The Scene Shop Manager and Scenic Designer or faculty mentor will be responsible for gathering the input, analyzing and awarding a grade.

Wig Master

General Responsibilities and Process

- Strict adherence to timetables as provided by the Costume Shop Manager and Costume Designer
- Maintain all shop policies
- Develop a production book including wig measurements, copies of costume design renderings, fitting notes, etc.
- Assess actors' willingness to dye, curl, cut, shave, etc., their own hair
- From the designer's renderings and wig-specific research, create wigs and hairstyles as needed
- Obtain and organize any specialized wig or hair products
- Operate within the budget provided by the Costume Designer
- Schedule fittings with the Stage Manager in conjunction with the Costume Designer
- Provide instruction and training to running crew and/or actors in the wearing of wigs or styling of hair
- Develop a track of wig changes that take place during the show
- Attend all dress rehearsals, noting changes. After consultation with the Costume Designer and director, give notes to the actors or costume crew
- Disassemble and wash any wigs or hairpieces. Store wigs, hairpieces, and any other hair products. Leave the wig area in order
- All of the above responsibilities must be carried out in close communication with the Costume Designer, assistant designer, and faculty mentor

Supervision

Immediate supervision will come from the Costume Designer and faculty mentor (if Costume Designer is not a faculty member).

Grading

The grade will be based on fulfillment of all the responsibilities as outlined in this document, quality of the work on process and product, attitude and ability to work cohesively with the production team, and timeliness of wigs and hairstyles. Input will be received from the director, designers, Costume Shop Manager, and any faculty/staff members that were involved in the process. The faculty mentor will be responsible for gathering the input, analyzing and awarding a grade.

RESUMES

Acting/Directing Resume

Resumes and pictures for professional actors and directors are considered at length during the third year of acting.

Design/Tech Resume

The resume is often the first impression the employer receives. It should stimulate interest in your skills and abilities to the point where an interview is scheduled and it later convinces the employer to offer you the job. Remember, the resume is not a life story, but a short, one-page (single-sided) listing of your qualifications and past work experience. It should catch the eye, stimulate interest and support your career goals.

A current resume is a useful companion with a cover letter when applying for a job. It is invaluable to hand to an interviewer at an on-site interview. The resume should also be included in any additional correspondence to ensure that your application file is complete.

The average time a potential employer first spends looking at a resume to decide if he or she might be interested in hiring that individual is 45 seconds. Be sure that your resume is written, designed, and structured in a way that piques the interest of a potential employer. There are many different ways to construct a resume. The best resumes reflect the applicant's individuality. However, in all circumstances a resume must be neat, well-laid-out, easy to read, and entirely truthful. Resumes should contain the following information:

Your name, complete mailing address, email address, telephone, mobile phone and fax numbers. Your name should appear in a prominent manner and position. It should be the same name you use for program credit. Your address and the telephone, mobile phone, and fax numbers (all with area code) should be current. Until you have established a permanent address, you may list both a "current" and "permanent" address and telephone number. Often a parent's address and phone is used. If you have a separate phone, list it accordingly. The point is for a potential employer to conveniently be able contact you about future employment opportunities.

Title or job experience. Often a title—Scenic Designer, Pattern Drafting and Draping, Construction and Rigging, etc.—is listed within the name block to better clarify your work objectives and to reinforce the work experience you list in the resume body.

Work experience. This is a listing of previous jobs. It is common to list your work experience in reverse chronological order, most recent to least recent. Recent work is always more closely scrutinized. The jobs may be grouped into generic categories (Lighting Design, Head Carpenter, etc.), or by organization (your high school, community, professional and summer theatres, etc.). Non-theatre work experience is normally listed separately as "Other Work Experience." When listing non-theatre work experience, include a summary job title (i.e., short-order cook; heavy equipment salesman, typist, etc.).

Education. Again, this is usually listed in reverse chronology with your most recent educational experience first. Your school (attendance dates—graduation date should be prefaced with "expected," if not yet confirmed.) Apprenticeships, internships, special institutes, and additional "academic" studios should also be included (night school, correspondence courses, etc.).

Memberships. Include professional organizations that reflect your field of study. These could include USITT, a union such as IATSE or USAA, or a specialized guild (Missoula's Weaver's Guild).

Honors and Awards. Include these if they are pertinent to the job, your career, or are impressive in demonstrating leadership or intellectual abilities or acumen.

Related Skills. This "catch-all" category is a place to show your breadth and depth of knowledge not generally considered job-related. Training and experience in health and safety (CPR, Red Cross First Aid), home maintenance skills (wallpapering, plumbing, etc.), or sewing skills (draperies, upholstery) all demonstrate your potential value to an employer. If you wish to describe the skills (or other areas), start the phrases with an action verb—"planned new construction space," "installed computer check-out for costume rental," "renovated gel storage," etc. Never underestimate the life skills you have. These skills may give you an edge over some other applicant when a potential employer looks to fill a position with in his/her company.

References. List three references (more can be added). Each reference should be individuals who can speak to your training, scholastic and work experience. Personal references speaking to your character should not be included. It is much more important for potential employers to contact individuals who know your work and work ethic.

Always ask permission before you list any individual as a reference. Make sure you include his/her name as he/she wishes to have it appear, his/her title, business address and phone number (include area code), email and fax numbers. If you also list home telephone or personal mobile phone numbers, make certain you have permission to list these numbers.

Professional Look: The key to any resume is that it reflects on you. It must be on resume-quality paper—standard 8 ½” x 11” is the most common. Smaller sizes tend to “fall” into the middle of stacks of resumes and larger sizes prevent tidy packing and are often removed as annoying. The resume must not have typographical errors or misspelled words. Your resume must be printed using a high-quality printer. Dot printers and shadowy Xerox copies will certainly predispose the employer to rank your application lower than others who have applied. If you are not personally capable of generating a quality resume, pay, barter, or beg someone to help you.

Headshots: If you are participating in a mass interview, it is often helpful to include as a part of your resume a small, 2” x 3” headshot. Your photo is often what may trigger a potential employer to remember you and your interview long after the day of seeing applicant after applicant is completed.

Do not list age, gender, marital status, sexual orientation, dependents, race, creed, or physical limitations. It is often unnecessary to list “career objective” in a theatrical resume. Such information can be viewed as too limiting for the requirements of the job. Your resume should be tailor-made for the specific job for which you are applying. In writing your cover letter, you can discuss your abilities and how those abilities and your personality will enhance the potential employer’s organization and their product.

THE COVER LETTER

The cover letter is designed to spark the interest of a potential employer in order for your resume to be read and an interview scheduled. The letter should be professional in nature, yet personable. Write the letter in such a way that it intrigues a potential employer and makes him/her say, “This is someone I would like to meet.” Avoid using a passive voice when writing the letter. Employers want active, intellectual, and participatory employees. When at all possible, write the cover letter so it is geared specifically to the theatre and the job you are seeking. It consists of three parts: the opening paragraph, the middle paragraph(s), and a closing paragraph. Each paragraph has a specific purpose.

The opening paragraph explains to the employer specifically for what position you are applying, how you heard about the position, and your knowledge of the theatre, its location, or its reputation. If you are simply submitting a letter of inquiry about job possibilities, it is beneficial to indicate why you are interested in working for that specific theatre.

The body of the letter should state your reasoning as to why you are the most qualified person for the specific job. The cover letter should refer to the enclosed resume and reinforce your skills and abilities as they pertain to the job description. This part of the cover letter should also include recent, current, and potential work not referenced in your resume. Do not simply repeat and expand on the resume. Use the resume as a springboard for discussion where appropriate.

If you have a positive, personal connection with the theatre and/or any of its employees, state this fact in your letter. Personal connections are always strong means to show your interest in the organization, and through their employee(s), you provide the theatre with a honest and trusted opinion about your talents and abilities.

In **the closing paragraph**, re-state how much you want to work for the theatre and that you look forward to an interview. If you are going to be in the same city as a potential employer, include your availability for an interview and your contact information. If it will only be a phone interview, be certain to put down your complete phone number, mobile phone number, and email address. When possible, make yourself available for an interview at the convenience of the potential employer, but if you have any time restrictions (i.e., evenings and weekends, or between some specific dates), make sure that those times are mentioned in the cover letter.

Be sure that your complete mailing address, telephone numbers and your email address are included in the letter. Your name should be typed at the bottom of the letter, leaving enough space for your signature between the body of the letter and your typed name.

SAMPLE INTERVIEW QUESTIONS

If you can answer these questions, you should do well. They are deceptively simple. The thoughtful depth in the answer will greatly affect your chances.

1. Why do you want to be a technician (or company member, designer, cutter/drafter, master electrician, etc.)?
2. What qualifies you for this job?
3. Why do you want to work at this theatre?
4. What position interests you most?
5. What else have you done?
6. Can you be a leader and take charge?
7. Can you take and follow instructions?
8. What do you expect to be doing in 10 years?
9. How does this job fit into that goal?

10. What pay scale do you expect for this job?
11. What projects have you done which show your initiative?
12. Do you have any special abilities?

As you try to answer this list of the “dirty dozen,” reflect back on your resume and cover letter. Are you covered? Have you omitted some crucial information? Have you sold yourself short? Are there gaps which need to be plugged?

THE FOLLOW-UP LETTER OR THANK-YOU NOTE

This short letter has two useful aspects. First, it is still socially acceptable to thank someone who has done something for you, and an interview is not done without some effort. Good manners are remembered. Second, the follow-up letter is another chance to present yourself and reinforce, yet again, how much you would like to work for the theatre and be a member of that production team. While the follow-up letter is usually sent following an interview, it can be tailored to follow-up a phone call, receipt of mailed information, or anything else which allows a logical response. Make sure you have a correct address and phone number (with area code) listed.

THE DESIGN/TECHNOLOGY PORTFOLIO

This critical package of drawings/draftings, rendering, photographs, and research contains the visual proof of your work that is included in your resume and cover letter. It must be neat, well-organized and reflective of your artistic and technical abilities. Just as there is no single “right” way to construct and organize your resume and cover letter, there is also no single “right” way to create a design/technology portfolio. There is a recent trend to scale down the traditional portfolio—one that is large enough to accommodate 24” x 36” sheets of drawings and large renderings—into a smaller format that displays 8½” x 11” reproductions. The advances in xerographic reductions and color reproductions of original work and 35 mm slides have allowed some practical rethinking. However, it is the generation and collection of the original work that is critical. Keep all draftings: both classroom exercises and production projects. Keep all sketches, drawings, and renderings for productions: both class exercises and realized. Keep copies of all drawings from which you have worked (bluelines, copies of renderings and paint elevations, etc.) or for projects you have built, from which you have created additional detail drawings, designs you have patterned/draped/laid out, etc. Keep anything that is the genesis of your creative work. Photograph your projects, whether it is a prop you have built or an unusual scenic or costume piece or a “lighting look.” Lighting and sound work, while essentially ephemeral, still begin with paper in both design and detailing of cues. Paperwork is necessary to put in the portfolio as the “springboard” for discussions.

A portfolio, like a resume, is constantly changing. New projects are added while older ones may be removed or reordered. Like a resume, it must also restructure itself for specific jobs. A design portfolio will not help when applying for a shop carpenter position; however, much of the same material can be used. A cutter/drafter will reorder information when applying for a design position. Thus, the portfolio must allow for change and growth. It must always, however, look finished, tidy, and well-organized.

PROFESSIONALISM

John A. Nelson, in his book *Architectural and Civil Drafting*, lists 12 points that can be considered for a professional attitude. He states that professionals:

- Do not require close supervision or direction. They plan their own activities and work independently.
- Regard their supervisors as fellow professional workers, and, in return, are treated the same way.
- Adjust their working hours to meet the necessities and responsibilities of the job, even when this requires working overtime.
- Take full responsibility for the results of their efforts and actions. They seek advice and counsel but do not attempt to transfer responsibility for their own mistakes to others.
- Continually seek self-improvement and take advantage of every opportunity to learn.
- Contribute to the skill and knowledge of their profession by developing new ideas, plans, and materials which are gladly shared with fellow workers.
- Respect the confidence of others. The welfare of others often requires that information concerning them remain confidential.
- Are loyal to fellow workers and to those they serve.
- Avoid rumor and hearsay. Professionals secure information only from those authorized to release it.
- Meet their professional obligations. The professional completes all agreements, whether legal or moral obligations.
- Do not advance themselves at the expense of others. Professionals strive for promotion only through their own performance.
- Are proud of their profession. They always reflect this pride and satisfaction with their work to those outside the profession.