

**THE UNIVERSITY OF NORTH CAROLINA  
AT GREENSBORO**

**THE SCHOOL OF MUSIC, THEATRE AND DANCE**

**DEPARTMENT OF THEATRE**

**UNDERGRADUATE STUDENT HANDBOOK**

**2011-12**

Revised November 2011

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**Questions concerning any of the policies or procedures outlined in this document should be addressed to the Department Head.**

## INTRODUCTION

This handbook is designed to acquaint you with important aspects of the UNCG undergraduate program in the Department of Theatre. You are making a major investment of time, energy, and financial resources to pursue the study of Theatre and this document will provide valuable information which will help you avoid unexpected surprises.

In addition to this handbook, you should also be familiar with information in the Theatre's "General Handbook" which describes policies and procedures that pertain to all theatre students on a wide variety of topics. You should also be familiar with the "Undergraduate Bulletin" which is an official compilation of University policy. In instances where discrepancies exist between the Department of Theatre's Undergraduate Handbook and the Undergraduate Bulletin, please consult with your advisor or the Department Head.

## DEPARTMENT HISTORY

The Department of Theatre officially came into being July 1, 2000. The new Department was the result of the reorganization of the old Broadcasting/Cinema and Theatre Department which had been in operation since 1995. The Theatre Department is only the latest organizational configuration of programs, courses, and degrees that have had a very important place in the history and development of the University for many years.

Founded in 1891 as the State Normal and Industrial School, and dedicated to the education of young women, the institution admitted its first class of students October 5, 1892. That year, Edwin A. Alderman, Chair of English Literature and History, offered a course which included the study of Shakespeare's *The Merchant of Venice*, *Macbeth*, and *Julius Caesar*. Courses in vocal music, elocution, and physical culture were also offered. Performances of plays, tableaux, skits, and dramatic recitations soon became part of the campus' private and public social life under the sponsorship of the newly established Cornelian and Adelpian Literary Societies. This early combination of classes and performance experiences is where Theatre at UNCG begins.

The record of theatre activity during the institution's first thirty years is surprisingly rich and varied. Over 150 different dramatic presentations were given. In accordance with College regulation only **one** production was given for the general public each year. This did not inhibit students and faculty from presenting plays for their own edification and entertainment. Not only were the Literary Societies producing plays, the senior, junior, sophomore, and freshmen classes also presented plays and, occasionally, sponsored productions by professional actors and theatre companies on campus, or organized chaperoned excursions to downtown Greensboro to see performances at the local opera house. Early, notable productions include: *State Country Fair* (1894), a patriotic pageant and civic lesson depicting North Carolina's chief resources and industries; *The Dress Rehearsal* (1897), a comic operetta; *Jove's Blessing* (1897) a classically inspired, allegorical drama by a prominent Greensboro attorney that was presented as part of commencement exercises; Oliver Goldsmith's *She Stoops to Conquer* (1900); *A Midsummer Night's Dream* (1908), the first fully mounted production of one of Shakespeare's plays; *The Egyptian Princess* (1910), a romantic operetta with a cast of fifty; and two, massive, May Day

celebrations that were staged in 1912 and 1916. With rare exception, all of the roles in the productions were played by women who were forbidden--within the strict moral climate of a girl's school-- to wear trousers when playing men's roles. Students instead wore long black skirts or athletic bloomers, a practice which persisted until 1911. Women continued to play men's roles in campus productions until 1924.

Faculty advised, coached, and directed students in performances, and even, on occasion, acted in productions. Edward J. Forney, a charter member of the faculty, has the distinction of being the first man to act in a College production when he appeared as Uncle Sam in a patriotic pageant in 1899. Clarence R. Brown, a music teacher, introduced musical theatre to the College with his production of an operetta in 1897. But most important was Mary Settle Sharpe (1863-1944), a teacher of elocution and expression. From 1896 until her retirement in 1920, Sharpe provided advice and encouragement to students interested in drama and staged some of the College's most ambitious productions including the 1912 and 1916 May Day Fetes which included six Elizabethan inspired dramatic presentations that were performed at different, outdoor locations before an audience estimated in the thousands.

Theatre at the North Carolina College for Women took a giant step forward in 1921 when William Raymond Taylor (1895-1976) was hired to develop a drama program. Opinion had been growing for sometime that the College needed a drama program. Taylor, who had an undergraduate degree from Chapel Hill and an M.A. from Harvard (where he had been a classmate of Eugene O'Neill) was specifically hired to provide consistent, qualified, leadership and instruction in drama in the English Department. His objectives were to improve the quality of student performances and establish a theatre program based on the best professional practices of the day. Within a year, Taylor introduced new classes in play writing and theatre production and consolidated the different student production efforts into a single program entitled "The Dramatic Association of the North Carolina College for Women." In 1924 this organization was rechristened The Play-Likers. A second, somewhat older, student theatre club was renamed The Masqueraders, and became the "honorary" extension of The Play-Likers. One of The Play-Likers earliest triumphs occurred in 1924 when they won second place in the National College Theatre Tournament at Northwestern University, in Evanston, Illinois, with their production of student Doris Halman's original one-act play *The Will-o'-the-Wisp*.

Taylor's many accomplishments include producing a varied repertory of classic, contemporary, and original student dramas; increasing the number of performances and productions that were open to the general public; using men from the faculty and community to play male roles in campus productions; touring plays off-campus; taking students on field trips to New York City to see professional productions; helping to design Aycock Auditorium which became The Play-Likers home in 1927; and founding the Parkway Playhouse in Burnsville, North Carolina in 1946. Taylor also founded the Stage Equipment Company of America (SECOA) which remains in business today. "Teach" Taylor, as he was respectfully called, directed campus theatre activities until 1953, and continued to teach at the University in the English Department until 1960. His pioneering efforts were recognized by the University in 1967 when the new theatre building was named in his honor.

Taylor was assisted, over the years, by talented and dedicated colleagues who, in their own, special ways, contributed to the growth and development of the program. Most significant was Kathryn England (1911-1977) who taught oral interpretation, voice and diction, and directed over 40 plays between 1942-1975. Also important is Wayne Bowman who, in addition to

assisting Taylor, added the first electronic media courses to the drama curriculum in the late 1940's, these included Speech for Drama and Radio, Radio Production, and Writing for Radio.

In 1953 Taylor's direction of the Play-Likers came to an abrupt end during the highly controversial administration of Chancellor Edward Kidder Graham. For one year, Giles Playfair, a distinguished author and visiting professor from England, directed the theatre program. Playfair had extensive experience in British theatre, radio, and film. In 1954 Chancellor Graham, through administrative fiat, established a Drama Department at the Woman's College of the University of North Carolina at Greensboro. A bachelor's degree in Drama was initiated with course work in theatre and broadcasting. The venerable Play-Likers was renamed "The Theatre of the Woman's College". The Masqueraders continued as a student theatre club. The new Department Head was Michael Casey who had a B.A. from Williams College, a M.A. from Chapel Hill, and a professional certificate from the Old Vic Theatre School in London. Casey had worked with Taylor at the Parkway Playhouse. One of Casey's achievements was initiating "The Hour of Thespis" a TV series on the arts produced at the campus PBS station. This was among the first such university-produced series in the nation. Casey was Department Head for just two years, resigning when Chancellor Graham left in 1956.

In 1956, Herman Middleton, who was educated at Rollins College, Columbia University, and earned a PhD from the University of Florida in 1964, became Department Head and inaugurated a new era of growth and development. Middleton expanded the curriculum, hired new faculty, instituted innovative programs, and built a Department with a strong regional reputation. Changes and developments in the department mirrored changes in the institution and society. African-American students were admitted to the University for the first time, and the University became co-educational and changed its name to the University of North Carolina at Greensboro in 1963. In 1960-61 the Department was retitled Drama and Speech when four courses in speech were added to the curriculum. Formal studies in speech communication and communication disorders were initiated and quickly grew. BFA degrees in Acting, and Design and Technical Theatre; and MFA degrees in Acting/Directing and Design were added in 1970. In 1967 David Batcheller joined the faculty as Director of Theatre, in 1968 Tom Behm was hired to develop a children's theatre program (transforming the "Pixie Playhouse" into the North Carolina Theatre for Young People in 1972), and in 1971 internationally renowned designer Andreas Nomikos (1917-1999) became Director of Design.

Middleton's artistic achievements include directing the first Broadway-style musical, *Oklahoma!* (1957), and the first children's theatre production at the University; leading three tours of productions abroad under the auspices of the American Educational Theatre Association, the United Services Organization, the U.S. Department of Defense in 1959, 1962, and 1966; and having his production of *The Oresteia* produced at the Kennedy Center in Washington D. C., as part of the 1974 American College Theatre Festival. From 1963-1967, the department hosted Eva Le Galliene's National Repertory Theatre in extended residencies on campus. Middleton was also instrumental in the founding of the North Carolina Theatre Conference and the Southeastern Theatre Conference. Although he retired in 1990, Professor Emeritus Middleton remains active in state and regional professional organizations, the community, and the Department.

In 1974 John Lee Jellicorse became Department Head. Educated at the University of Tennessee and Northwestern University where he earned his Ph.D. in 1967, Jellicorse led the department during a period of tremendous growth. Enrollments grew and new degree programs

were put in place. In 1975-76 the Broadcasting/Cinema division was established. An MFA concentration in Child Drama was added in 1976, and an MEd in Drama in 1977. The MFA concentration in Film and Video Production was instituted in 1984. In 1977 the Drama and Speech Department was renamed the Department of Communication and Theatre in recognition of its size and diversity. The faculty more than doubled in size and the number of majors quadrupled. Theatre continued to thrive and transform itself with changes in faculty and students. Jellicorse promoted and supported the development of strong, autonomous divisions within the department. Plans were developed (but ultimately rejected) for the establishment of a School of Communication and Theatre. In 1988, when Jellicorse stepped down as Head, the Communication and Theatre Department with 35 faculty and over 800 majors and was one of the largest academic units in the University.

Robert C. Hansen became Department Head in 1988 after having served two years as Director of the Theatre Division and Director of Design. Hansen, with degrees from the University of Minnesota (Morris), Florida State University, and a Ph.D. from the University of Minnesota, joined the UNCG faculty in 1986 after having served as chair of the Theatre Department at Bowling Green State University in Ohio. Under Hansen's leadership the Theatre curriculum was significantly redesigned to bring it into conformity with National Association of Schools of Theatre (NAST) standards. In 1989 the Theatre program was accredited by NAST and reaccredited in 1994 and 1999. Accreditation resulted in the addition of new faculty positions, facility renovations, and increased graduate assistantships. The Department ended its affiliation with the Parkway Playhouse and suspended its MA program. In doing so, the Department committed itself to making the MFA program one of the best in the country. The addition of new faculty afforded the opportunity to give greater emphasis to professional training in all aspects of the curriculum and led to the development of new programs and initiatives, including the expansion of student scholarships.

In 1995, after over two years of study and discussion, the Communication and Theatre Department was divided into two units: A Department of Communication and a Department of Broadcasting/Cinema and Theatre. For four years, the faculty in the Broadcasting/Cinema and Theatre Department made sporadic efforts to function together as a consolidated unit. A jointly produced, student-directed film project was created and plans were developed for an MA program in dramatic writing. During Fall Semester 1997, the Department celebrated the 75<sup>th</sup> Anniversary of UNCG Theatre with a series of special productions and events including a Homecoming Banquet attended by 250 alumni, students, faculty and community supporters. At the banquet, the UNCG Theatre Hall of Fame was inaugurated. Ten individuals who had made important contributions to the development of Theatre at UNCG were inducted into the Hall of Fame and plaques honoring them were hung in the Taylor Theatre lobby.

During Spring Semester 1999, it was decided that the Broadcasting/Cinema and Theatre units would separate and become two independent departments effective August 1, 2000. Bob Hansen stepped down as Department Head after 12 years of service and Tom Behm became Interim Head of the newly minted Theatre Department, while a national search was conducted for new leadership. During Behm's tenure as Head, the Theatre Department took possession of portions of the Brown Building and instituted productions in the Brown Recital Hall, which became the department's new Studio Theatre. Tom Behm retired from the faculty in June 2002 after 34 years of outstanding leadership and service on the faculty.

The search for a new Department Head was successful. It resulted in the hire of Tom Humphrey, who joined the faculty in January 2002, after completing his final season as

Producing Artistic Director of The Western Stage in Salinas, California. Tom Humphrey has degrees from Denison University in Ohio, and an M.F.A. in Directing from the University of California, San Diego. He brings extensive experience in both professional and educational theatre to UNCG. One of Humphrey's first administrative accomplishments was to hire Rachel Briley, from Western Michigan University, to take on the leadership of the North Carolina Theatre for Young People program, following the long tenure of Behm as NCTYP coordinator. Humphrey served as Department Head for six years, stepping down in 2007 to return to the faculty to teach and serve as co-coordinator of the MFA in Directing program.

A 2007 search for a Department Head led to the hiring of James Fisher, who had previously served as Department Chair and Professor of Theatre at Wabash College in Indiana. Fisher, an alumnus of the Department of Theatre at UNCG (MFA in Acting/Directing, 1976), also brought to the Department a background in theatre history. The author of several books and essays on American and European theatre and drama, Fisher is also a director with considerable experience. UNCG Theatre's production of *The Revenger's Tragedy*, adapted by Department of Theatre faculty member Jim Wren and Joe Sturgeon from Thomas Middleton's play, was selected by the Kennedy Center/American College Theatre Festival for presentation at the Kennedy Center for the ACTF Festival – one of four productions selected from schools across the United States. During Fisher's tenure as Department Head, the Department of Theatre merged with the School of Music and the Department of Dance to become the School of Music, Theatre and Dance on July 1, 2010, but also faced unprecedented budgetary challenges resulting from the economic programs of 2008-2011. Enrollments for the Department of Theatre neared 300 majors in 2011-12.

## **DEPARTMENT OBJECTIVES**

Consistent with its history and role as a large, complex, nationally recognized unit, the Theatre Department has the following objectives:

1. Enhance the high quality and reputation of our MFA concentrations in Acting, Design, Directing, and Theatre for Youth.
2. Provide excellent undergraduate preparation and training in our pre-professional BFA programs in Acting and Design and Technical Theatre; and in our liberal arts oriented BA in Drama.
3. Provide the best preparation in North Carolina for students pursuing the BFA in Theatre Education with Teacher Licensure and the MEd in Theatre Education.
4. Offer outstanding courses that fulfill All-University and School of Music, Theatre and Dance requirements.
5. Stimulate and promote faculty excellence in teaching, creative expression, and scholarship.

6. Promote productive, creative collaboration among the faculty and between faculty and students.
7. Promote productive, creative collaboration and interaction between the Department, other units and schools within the University, and community organizations.
8. Provide excellent service.

## **GENERAL INFORMATION**

The Department's Main Office is located in Taylor 200. The Department's faculty and staff are here to assist you as you pursue your education. Don't be shy. Introduce yourself and get to know them. Don't be hesitant about asking questions! Connie Prater and Neil Shepherd, who assist the Department Head, can solve problems and direct students to the appropriate faculty and staff as needed.

### **ADVISORS AND ADVISING:**

Each Theatre major should have an advisor on the Theatre faculty. The assigning of undergraduate advisors is coordinated by the Office of Student Academic Services (159 Mossman Building). You should visit this office to be assigned an advisor in your degree program. If you are unclear who your advisor is or wish to change advisors, please consult with the Department Head.

You are required to see your advisor twice a year for registration. Your advisor has your PIN (personal identification number) which is necessary to successfully complete registration. Advisors are available for consultation about your academic program as needed during the year. All faculty post office hours and are expected to keep them. If office hours are not posted, please contact the Theatre secretary to make an appointment for you with your advisor. In cases of emergency, when your advisor is not available, the Department Head may be able to help you. Remember the University Catalogue you were admitted under is your authoritative source of requirements. Keep it and double check your course progress against it each semester.

### **AUDITS**

Students transferring into UNCG or who are approaching graduation should visit the office of Student Academic Services to have an audit conducted to determine transfer credits or the completion of degree requirements.

### **DEGREE PROGRAMS:**

#### **MAJORS**

Four undergraduate degree majors are offered in Theatre. They are:



1. BA in Drama: All students are initially admitted to the BA program and should begin working on basic requirements. The BA in Drama is a traditional theatre major with a broad foundation in liberal education. Courses in the major are distributed among studies in acting, directing, design and technical theatre, theatre history, and dramatic literature. Students with a broad interest in all aspects of theatre are encouraged to select this degree. See BA description sheet Appendix 1.
2. BFA Acting: The BFA in Acting is a professional degree designed for a select group of students with the talent, intelligence, and desire to become professional actors in theatre and in the entertainment industry. Students are admitted to the program on the basis of an audition conducted after one semester in the program. A maximum of 12-14 students are accepted each year. Courses in the major are concentrated in acting, with supporting studies in other areas of theatre, voice, movement, and dance. Students with a specific interest in acting are encouraged to apply to this program. See BFA Acting description sheet Appendix 2 and BFA Acting Program Audition Procedures Appendix 7.
3. BFA in Design and Theatre Technology: The BFA in Design and Theatre Technology is a professional degree designed for a select group of students with the talent, intelligence, and desire to become professional designers and technicians in theatre and the entertainment industry. Students are admitted to the program on the basis of their interest, talent, and experience in the field. Courses in the major are concentrated in design and technical theatre with supporting studies in other areas of theatre, art, broadcasting/cinema, clothing and textiles, and interior design. Students with a specific interest in design and technical theatre are encouraged to apply to this program. See BFA Design description sheet Appendix 3.
4. BFA in Technical Production: The BFA in Technical Production is a professional degree designed for students who desire to become Technical Directors, Costume Technologists, Stage Managers, Properties Artisans or Theatre Technicians. Students are admitted to the program on the basis of an interview/portfolio review that is conducted at the end of fall semester. Courses in the major are concentrated in design and technical theatre, with supporting studies in other areas.
5. BFA in Theatre Education: Program requirements lead to North Carolina Teacher Licensure. Students in this program should consult the Bulletin and their advisor for specific degree requirements and obtain a copy of the Theatre Education Handbook (see Appendices).

Two undergraduate minors are offered in Theatre. They are:

1. Drama Minor: The Drama Minor is a broad based minor where students take a minimum of 18 hours from an approved list of courses (see Appendices).
2. Technical Theatre Minor: The Technical Theatre Minor is designed for students with a particular interest in technical theatre. Students select a minimum of 18 hours from an approved list of courses in the design and technical theatre curriculum (see Appendices).

### **DEGREE REQUIREMENTS:**

Students should consult the specific degree description sheets included as appendices in this handbook, and the Undergraduate Bulletin for the degree requirements in effect when they enter the program. In instances where discrepancies exist between description sheets and the Bulletin, please consult with your advisor or the Department Head for clarification.

### **HONORS:**

Requirements: 15 hours required in the major. Select from the following:

THR 232H (THE 252H) Acting II

Any 500-level Theatre course, completing graduate work with graduate students. Notify your professor at the beginning of the course.

Any THR course negotiated as a Contract Course between the Honors Candidate and the professor, meeting Honors Council guidelines for Contract Courses. Submit a Contract Course application to the Honors Council for approval. See advisor for application forms and deadlines for submission.

HSS 330 – Honors Independent Study, under the guidance of a faculty member, perhaps taken in preparation for the Capstone Experience/Project. See advisor for approval.

THR 483 (THE 493) – Honors work toward HSS 490.

Note: Up to 6 hours of these 15 hours can substitute Freshman Honors/University Honors courses. These courses offer a wide range of subject matter and can often serve as AULER courses for the Theatre Major.

3 Hours: HSS 490 Senior Honors Project

The BA Capstone Experience, building on earlier courses and/or university studies abroad experience to create a capstone experience, can serve as credit for HSS 490. HSS 490 can substitute for THR 498 (THE 477). Students present their topics to their BA Faculty Review Committees for approval at least one semester before completing the capstone project. Upon completing the capstone project, they summarize and analyze their project with the Faculty Review Committee. See advisor for examples of possible capstone projects.

Total number of hours required to graduate with Honors in Theatre: 18 hours of Honors courses recognized by the Theatre Department and University Honors Council.

Qualifications: A declared Theatre major; maintenance of at least a 3.3 overall GPA, a grade of B or better in all work used to satisfy the Honors requirements for Theatre.

Recognition: The designation “Honors in Theatre” will be printed on the student’s official transcript. The title of the Senior Honors Project will be printed on the student’s official transcript.

Honors Advisor: Deborah Bell and undergraduate curriculum advisor.

### **INTERNSHIPS:**

Internships are required of all BFA in Acting, BFA in Design and Theatre Technology, and BFA in Technical Production theatre students. BA in Drama majors and BFA in Theatre Education students are not required to do an internship. The internship requirement can be met in one of three ways:

1. Participate in the Theatre 232 program as an actor or technician.
2. Participate in the North Carolina Theatre for Young People Touring Company as an actor.
3. Participate as an actor or technician in an intensive, off-campus theatre program (comparable in quality and intensity to 1 and 2 above) that is approved in advance by the Theatre faculty.

Internship opportunities are normally secured by participating in regional and national competitive auditions/interviews such as NCTC and SETC auditions held each fall and spring. A notebook containing internship opportunities is maintained in the Theatre office (202 Taylor Bldg.) and is available for reference by students. Faculty may also be helpful in recommending different internship possibilities. Finally, it is the student's responsibility to audition and be accepted into an approved internship program.

**Receiving academic credit for an Internship Experience is optional.** Internship credit is not required in BFA programs, although it can count as an “elective” in the major. Completing an approved internship experience is a requirement (see Appendices).

To receive faculty approval for an internship, students should do the following:

- a. Discuss internship plans with your advisor
- b. Complete the Internship Request Form available in the Theatre office
- c. Submit the completed form to the Department Head for approval

All internships must be approved in advance. Retroactive permission will not be granted for internship experiences. A record of the completed internship experience must be retained in your departmental advising file.

**OFF-CAMPUS PRODUCTION ACTIVITY:**

BFA students may not engage in theatre practice outside the Department without approval in advance of auditioning or accepting an assignment during the academic school year. To seek approval to work outside students should:

1. Consult with their advisor to make sure they have met their campus assignments [i.e. auditioned for productions, fulfilled required THR 190 (THE 150)/THR 490 (THE 450) assignments].
2. Complete a Request to Work Off-Campus Form available in the Theatre office. (see Appendices)
3. Submit the completed form to the Department Head for approval.

Violation of this policy could result in probation or dismissal from the program. The matter will be taken into consideration at reviews.

**PRODUCTION PROGRAM:**

Theatre students are expected to participate on a regular basis in the various production programs sponsored by the Department. Participation in the production program is especially important for students in the BFA program. BFA students should consult with their advisors to determine an appropriate level of involvement. An integral part of each degree program is the THR 190 (THE 150)/THR 490 (THE 450) Theatre Practice requirement. Students should consult the undergraduate bulletin for specific current requirements in regard to these courses (and others). However, theatre practice activities should be distributed between performance, technical, and running crew assignments.

**REVIEWS:**

All students must participate in reviews for continuance in the program. BA Drama and BFA Theatre Education reviews are conducted in the Fall. BFA Acting and Design/Technical Theatre reviews are conducted each Spring. Review procedures are included in the appendices and students should be familiar with them (see Appendices).

**WAIVER AND SUBSTITUTION OF DEGREE REQUIREMENTS:**

Occasionally changes must be made in a student's degree program. Required courses might not be available or the student may have completed similar or equivalent experiences/courses in other programs before coming to UNCG or becoming a Theatre major. In cases where adjustments in degree requirements are needed the student should do the following:

1. Meet with your advisor to discuss the nature and appropriateness for a waiver or substitution of a degree requirement.
2. If your advisor approves the waiver or substitution you must complete a Waiver and Substitution Form available from the Theatre secretary (see Appendices).
3. After the form is filled out it must be signed by your advisor and then submitted to the Department Head for action. If the requested action is approved it will be sent to Student Academic Services with copies sent to you and your advisor.

## **SCHOLARSHIPS**

The Theatre Department administers several scholarship funds which honor the achievements and memories of former faculty and friends of the arts. Undergraduates may apply for:

**John and Mary Burns Scholarship:** Established by the John and Mary Burns Foundation to recognize either an undergraduate or graduate student with interest and talent in Musical Theatre.

**Herman Middleton Scholarship:** Established in 1996 to honor Professor Emeritus Herman Middleton who was a major force in the development of UNCG Theatre from 1956 to his retirement in 1990. Awarded annually to a junior majoring in Theatre.

**Raymond Taylor Scholarship:** “Teacher Taylor” joined the faculty in 1923 and eventually founded the first Drama Department. Awarded annually to a freshman majoring in Theatre.

Scholarship application forms can be obtained in the Theatre office (202 Taylor Building). Application forms need to be completed no later than the middle of Fall Semester. A faculty committee will review all applications and make award decisions by the end of Fall semester. Scholarship awards should be available at the start of Spring semester.

## Appendix 1

### **B.F.A. in THEATRE EDUCATION TEACHER LICENSURE**

#### GENERAL INFORMATION:

The Department of Theatre offers public school licensure K-12 in Theatre Arts. Students may elect to take a minimum of 18 hours in another subject area (i.e., English, Spanish, math, communications, history) to earn an endorsement on their teaching license. An "endorsement" means that a teacher can teach up to, but no more than, 50% of his/her day in the area of endorsement.

In addition to the courses in the major required for teacher licensure, you will also find a page listing the GEC requirements (General Education Requirements). All undergraduates must fulfill these requirements. Minimum semester hours for graduation is 128. Since no coursework may be taken during the student teaching semester, some students in this program plan on four-and-one-half to five years to finish.

The Director of Theatre Education supervises Theatre Education program, serving as faculty advisor throughout the student's college career and as supervisor of student teaching for every major. That position is held by Professor Joshua Purvis. You may reach him by calling 334-5361 or dropping by her office, 212 Taylor Building.

Admission to The Teachers Academy and to Student Teaching requires a minimum grade point average of 2.7, an interview with the Director of Theatre Education, successful pre-student teaching experiences, passing scores on the National Teacher Examination (PRAXIS I: PPST), and supportive evaluations from the departmental faculty. Medical clearance may be required in some student teaching assignments. All Theatre Education majors should obtain a copy of the Theatre Education Handbook from the Theatre Office, 202 Taylor Building.

**COPIES OF THE THEATRE EDUCATION HANDBOOK ARE AVAILABLE IN THE  
THEATRE OFFICE, TAYLOR 202**

## Appendix 2

### BFA in ACTING PROGRAM AUDITION PROCEDURES

1. Students are accepted in the BFA in Acting on a probationary basis for one semester.
2. During their first year, BFA Acting students should take the following courses:

#### FALL SEMESTER

THR 120 (THE 113) Voice for the Actor (3:3)  
 THR 140 (THE 122) Stage Crafts I (3:3:3) or 145  
 THR 231 (THE 251) Acting I (3:1:4)

#### SPRING SEMESTER

THR 145 (THE 123 ) Stage Crafts II (3:3:3) or 140  
 THR 190-193 (THE 150) (1 credit hour) (1:0:4)  
 THR 201 (THE 201) Playscript Analysis (3:3)  
 THR 232 (THE 252) Acting II (3:1:4)

And, actively participate in the Theatre's various production programs.

3. BFA Acting students formally audition for admission to the program during the final week of classes, fall semester of their first year. Auditions consist of two contrasting monologues, of the student's choice, not to exceed three minutes total. Time will be kept, so plan carefully.
4. Specific times, dates, locations, and procedures for auditions will be posted by the Acting faculty early fall semester.
5. Students will be notified of audition results in writing. Students will have an opportunity to meet with the Acting faculty after their auditions.

### Appendix 3

#### **BFA in DESIGN and THEATRE TECHNOLOGY BFA in TECHNICAL PRODUCTION AUDITION PROCEDURES**

1. Students are accepted in the BFA in Design on a probationary basis for one semester.
2. During their first year, BFA Design students should take the following courses:

#### FALL SEMESTER

THR 140 (THE 123) Stage Crafts I (3:3:3) **OR** THR 145 (THE 123) Stage Crafts II (3:3:3)  
 ART 120 Drawing and Pictorial Composition (4:2:6) **OR**  
 THR 245 (THE 200) Theatre Graphics (3:3) **OR** THR 201 (THE 201) Playscript Analysis (3:3)

#### SPRING SEMESTER

THR 145 (THE 123) Stage Crafts II (3:3:3) **OR** THR 140 (THE 122) Stage Crafts I (3:3:3)  
 THR 201 (THE 201) Playscript Analysis (3:3) **OR** THR 245 (THE 200) Theatre Graphics (3:3) **OR** ART 120 Drawing and Pictorial Composition (4:2:6)

And, actively participate in the Theatre's various production programs.

3. BFA Design/Technology and BFA Technical Production students formally audition/interview for admission to the program during the final week of classes, fall semester of their first year. The audition consists of a portfolio review and meeting with the design faculty. Students should consult Review Procedures (Appendix 7) to see what should be included in their portfolio review.
4. Students will be notified by their advisor of their acceptance in the program.



## Appendix 4

### BFA in ACTING REVIEW PROCEDURES

BFA Acting majors must complete the following three steps for successful completion of the review procedure:

An updated resume.

A three-minute audition consisting of two contrasting pieces.

A fifteen-minute interview with the performance faculty.

The “Record of Theatre Activity” form is available in the Theatre's main office (Room 202, Taylor Building). There will be a file in the divisional office for the completed forms. Upon completion of this form, the student will sign up for the audition portion of the review. Sign-up sheets will be posted approximately two weeks prior to the scheduled audition.

The audition will consist of two monologues of contrasting characterization not to exceed three minutes total. This time will be strictly kept, so pay careful attention to your selections. Following these auditions, the student will then sign up for the interview phase of the reviews.

The interviews will take place during the last week of classes. Students will meet with the performance faculty to discuss progress in the program. Following this session, the faculty will recommend either continuance, probation, or dismissal from the program.

Following the entire review procedure, evaluation forms will be completed for inclusion in the academic files.

## Appendix 5

### **BFA in DESIGN and THEATRE TECHNOLOGY BFA in TECHNICAL PRODUCTION REVIEW PROCEDURES**

1. Rising sophomores, juniors, and seniors must participate in reviews.
2. Reviews will be conducted during the final week of classes spring semester. Specific times, dates, locations, and procedures will be posted by the Design/Tech faculty at the end of fall semester.
3. Students must compile a resume of pertinent design and technical theatre experiences that can be distributed at the review.
4. Students must sign up in advance for a review time. Appointments will be scheduled at 30 minute intervals.
5. The following format will be used during reviews:
  - \*a. Student Portfolio Presentation: Please bring a selection of your design and technical theatre work, executed since your last jury, with you. These can be design and art class projects, realized University Theatre design assignments, or work/projects executed at other institutions or for other theatre groups. Portfolio items may include drawings, renderings, paintings, collages, models, drafting, sculpture projects, sewing and/or costume craft projects, mask and makeup projects, light plots and supporting paper work, photographs, slides and programs documenting crew assignments. You will have 10 minutes to present your portfolio.
  - b. Question/Answer and Evaluation Session: After your Portfolio Presentation faculty will ask questions about your work and offer evaluations of your work and your progress and development in the program.
6. Advisors are responsible for meeting with advisees, summarizing evaluations, and communicating review results.
7. Based on a review of the student's resume, the quality of their portfolio presentation and an assessment of their development, the Design/Tech faculty will recommend continuance, probation, or dismissal from the program. The review decision will be brought to the Theatre faculty for affirmation. Students will be placed on probation for one semester at the end of which time they will be re-evaluated for continuance or dismissal.

**\*NOTE:** IF YOU ARE NEW TO THE PROGRAM AND DO NOT HAVE A PORTFOLIO, DON'T PANIC. COME TO YOUR REVIEW APPOINTMENT PREPARED TO EXPLAIN YOUR BACKGROUND AND INTEREST IN THE FIELD. THIS WILL PROVIDE FACULTY WITH AN OPPORTUNITY TO MEET YOU.

## Appendix 6

### BFA/MFA REVIEW FORM

(circle one)

**NAME:** \_\_\_\_\_ **DATE:** \_\_\_\_\_

Place a number in the space opposite each evaluative category according to the following scale:  
**5** (exemplary); **4** (highly satisfactory); **3** (satisfactory); **2** (less than satisfactory); **1**  
 (unsatisfactory)

\_\_\_ **1. ACADEMIC PERFORMANCE** (Comments)

\_\_\_ **2. ARTISTIC DEVELOPMENT** (Comments)

\_\_\_ **3. PROFESSIONAL DEVELOPMENT** (Comments)

**RECOMMENDATION:** \_\_\_ Continuance \_\_\_ Probation\* \_\_\_ Dismissal

\*Note: if "Probation" is recommended, specify conditions for reinstatement on back of this form.

**FORM COMPILED BY:** \_\_\_\_\_ (Advisor)

**REVIEWED BY:** \_\_\_\_\_ (Department Head)

**I have reviewed a copy of this report:** \_\_\_\_\_  
(Student's signature)

\_\_\_\_\_  
 (Date)

## Appendix 7

### REVIEW PROCEDURES FOR THE BA in DRAMA MAJOR

BA Reviews are intended to assist students in setting and achieving goals, and developing a coherent plan of study that culminates, in their senior year, in a **capstone experience** of some significance. Capstone experiences, which are identified in conference with the student's advisor and review committee, are selected from a menu of curricular and co-curricular options which are part of the BA program. They include such items as completing a major technical or design assignment, acting in a major or supporting role in a theatre production, directing or writing a play, writing a critical, theoretical or historical paper of a scholarly nature, completing an internship or a study abroad program. An appropriate record of the capstone experience will be included in the student's official file along with resume, transcript, and records of the reviews. This file will be maintained by the department for evaluation and assessment purposes.

All BA Drama majors are expected to participate in reviews. In preparation for reviews, students should develop a current resume listing pertinent theatre activity. BA Reviews occur during Fall semester.

### REVIEW CALENDAR AND PROCEDURES

1. **First Review: (Fall Semester of the Sophomore Year)** Meet with advisor and committee of two other theatre faculty. Basic goal setting and review of academic progress both in and outside of the major. Review level of participation in production program.
2. **Second Review: (Fall Semester of the Junior Year)** Meet with advisor and committee to review progress in attaining goals established in first review and overall progress and involvement in the program. Fine-tune goals and objectives as needed. Identify the capstone experience.
3. **Final Review: (Fall or Spring Semester of the Senior Year)** Meet with advisor and committee to discuss the capstone experience and general review of the student's program. Submit a resume and record of the capstone experience for retention in the student's permanent file.



## Appendix 9

### REQUEST FOR ENDORSEMENT OF THEATRE ACTIVITIES OFF THE CAMPUS

The BFA or MFA student may not engage in theatre practice outside the department without departmental approval. Students must obtain endorsement before auditioning or accepting a technical assignment.

Submitted by: \_\_\_\_\_  
Student's Name

Nature of Activity: \_\_\_\_\_

Organization: \_\_\_\_\_

Activity Begins: \_\_\_\_\_ Ends: \_\_\_\_\_  
Date Date

1. Academic Status: \_\_\_\_\_ Current Grade Point Ave.: \_\_\_\_\_  
 Obtain signature of instructors in current drama courses who, by signing, verify that your work in the course is satisfactory.

THR \_\_\_\_\_ THR \_\_\_\_\_

THR \_\_\_\_\_ THR \_\_\_\_\_

THR \_\_\_\_\_ THR \_\_\_\_\_

2. Work Study or Assistantship: (if applicable)  
 Obtain the signature of your faculty or staff supervisor who, by signing, agrees that the activity requested above will not interfere with your duties.

\_\_\_\_\_  
Work Supervisor Signature

3. ON-CAMPUS PRODUCTION COMMITMENTS FOR THE SEMESTER IN WHICH OFF CAMPUS ACTIVITY IS TO TAKE PLACE. List specific involvement naming production and roles or technical assignments, including technical course crew requirements.

Submit completed form to Department Head

Approved: \_\_\_\_\_  
Department Head

Date: \_\_\_\_\_

