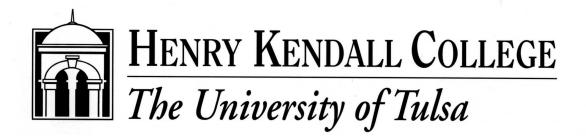
# Theatre

# Student Handbook



# **STUDENT HANDBOOK**

# i. OVERVIEW

The Faculty and Staff of Theatre aspires to exemplify the best in professional decorum in their work. To this end, we pledge to work in a collegial manner; to be on time, prepared to work and listen, to respect the time and creativity of others and to communicate as clearly as possible with all members (student, staff, other faculty, and guest artists) of the creative team.

If a student has a problem with a faculty member, it is their right and obligation to make that problem known to the faculty member rather than complaining to others. However, if the student does not feel comfortable addressing the grievance one on one with the faculty member, the student should talk with their faculty advisor or the department chair to arrange for a mediated meeting with the faculty member in question to resolve the problem.

It is the goal of the Department of Theatre to introduce majors to all aspects of the art and craft of theatre. To that end, the University of Tulsa Theatre Department mounts productions, performed, crewed, and sometimes written, designed or directed by students, in order that they may experience an extensive applied education.

The term "theatre major" includes theatre and musical theatre emphasis, as well as non-major scholarship students in the application of this document.

# ii. MAJOR STANDING

Every intended major will apply for major standing, to facilitate stronger mentoring and advising for each specialization tract within the theatre degree.

During the latter part of the second semester of a student's sophomore year, he or she is required to present an audition and/or portfolio of his or her work on crews, in productions, and in class before the entire faculty to qualify for their major area of emphasis. All transfer students will apply during their second semester in the department.

For all majors, this presentation will be followed by an interview and evaluation of the student's progress, and their suitability for success within their chosen area. Major standing in acting, musical theatre, directing, design, stage management, or playwriting will be granted after successful completion of this requirement. Failure to meet the requirements listed within this handbook may result in a loss of major standing.

In the event of any emergency, contact your supervisor immediately for exemption from a requirement.

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# iii. PRODUCTION SUSPENSION

The quality of work done by the Theatre Department depends greatly on the quality of the work done by the students. The professionalism of each cast and crew member affects the production and the education of all students involved. It is essential that cast and crew be prepared to work at their assigned calls. BEING DRUNK, HIGH, OR HUNGOVER AT A CALL IS unacceptable and will result in suspension from the production and review by the full faculty for further action.

Students who fail to fulfill their crew assignments, audition, or accept a role in which they have been cast will become ineligible for future performance roles, design, directing, stage management assignments and/or employment within the department for a length of time no less than one semester. Reinstatement of eligibility is contingent upon successful completion of a subsequent crew assignment, audition, or acceptance of an offered role.

A GPA of 2.5 or higher in the major must be maintained in order to participate in any capacity in productions. A GPA lower than 2.5 will result in production suspension until a 2.5 or higher GPA is re-established in subsequent semesters.

# iv. AUDITIONS

Every student is **required** to audition with a **WELL-PREPARED AUDITION** for main stage productions produced within the department as specified by each director (i.e. memorization, cutting to a time limit, choosing a suitable monologue or song and music prepared for the accompanist, improvisation or extreme familiarity with posted scenes.)

Non-participation in this requirement will result in production suspension and evaluation of major standing.

#### **Audition Guidelines**

- 1. All students accepted into Theatre or Musical Theatre Major Standing or applying for Major Standing must audition for all main stage shows (this means every single person in the department).
  - a. Exemptions are granted on a show-by-show basis to the Stage Management Team, student Designers, Master Electrician and Assistant Directors assigned to the particular show.
  - b. Do not assume you are exempt! Submit a written declaration of your assignment in one of these areas to the Director and Professor of Design for each production in which you are unavailable to be cast.
- 2. IMPORTANT!!! It is your responsibility to list all conflicts at the time of auditions. There is a space for this on the audition form. This includes conflicts such as church, classes, regular work times, meetings, the weekend your parents are taking you to Cancun, etc. Be clear about which activities are recurring and which ones are changeable. The directors make the rehearsal schedules out according to the information you give them. Any conflicts added after casting are at the director's discretion and may not be allowed. Also note that

excessive conflicts may result in an inability to cast you. If you have conflicts for too many shows, then you may lose major standing and/or scholarships.

- 3. Callbacks will be posted on the board in the front of the office. It is your responsibility to check that callboard for the callback notice. If you do not and miss the callbacks, then you will not be cast. (see Production Suspension)
- 4. Auditioning for shows outside the department: There are several theatres in the Tulsa area, which do theatre all year. HOWEVER, when choosing Theatre/Musical Theatre as a major, it is imperative to your education to do shows here on our stage. This is our only way of ensuring that you put into practice what you learn in class. Shows within the Theatre Department are your first priority. If you wish to audition for a show outside the department, you must clear it with the director of your program first. If you are cast in or hired for a production outside the department which conflicts with the casting/crewing of a show at TU without prior clearance, the rules for production suspension apply.

# v. CASTING

At the discretion of the Theatre Faculty, every major may be exempted from performance in one production during each season.

If you are cast in a role, you must accept or you may lose major standing and/or scholarships. You may be excused only at the discretion of the director and the director of your program of study. YOU MUST SPEAK WITH THEM <u>BEFORE</u> THE AUDITION. Failure to do so will result in production suspension, and/or re-evaluation or loss of major standing.

# vi. <u>DIRECTING, DESIGN, PLAYWRITING</u>

Students interested in performing a senior project, or directing or designing a production, or producing an original work should petition the full faculty early in the spring semester prior to the year in which they would like to produce.

**DIRECTING** - It is highly recommended that a potential student director choose a faculty mentor, prior to petitioning, to aid them in preparation of their proposal.

The potential student director may submit one or several one-act scripts along with his/her proposal.

Play choice, rehearsal and performance slots will be at the discretion of the theatre faculty.

Student directors will usually produce in Theatre II with limited production support; minimal lighting, rehearsal furniture and props, and non-produced costumes.

Prior to petitioning the faculty, student directors petitioning for a directing slot must have fulfilled the following prerequisites:

- a. Successful completion of the directing class.
- b. Successful completion of at least one section of scene or lighting design.
- c. Successful completion of at least one upper level acting course.
- d. Successful completion of both the class and practicum portions of stage management.
- e. Successful completion as an assistant director for a mainstage production with a resident faculty member or guest artist.

**DESIGN** - Student Design for a particular production will be assigned at the discretion of the head of the design program with the agreement of the particular production director.

Student designers petitioning for a main stage design must have fulfilled the following prerequisites:

- a. Enrollment in or successful completion of the advance section in the design area for which they are applying.
- b. Successful completion as an assistant designer in the particular area of design on at least one previous main stage production.

A student fulfilling a design role for main stage must agree to prepare and participate in the KC/ACTF region design competition.

**PLAYWRITING** - A student who is interested in having his/her original one-act or full-length play produced must have taken both semesters of playwriting, or made other arrangements (such as independent studies) to be sufficiently prepared in craft and perspective for the rigors of writing and rewriting during all phases of the process, including developmental workshop(s), rehearsals and production(s). Permission to have the play produced will be at the discretion of the theatre faculty.

- a. The student playwright must make arrangements for a faculty member (normally the playwriting instructor) to serve as dramaturg and mentor during the entire process.
- b. The entire faculty, along with ALL participants in the production, will conduct a post-production discussion to evaluate the writing, directing, acting, design and technical aspects of the project. This should happen as close to the last performance as possible. All theatre students will be welcome to attend this session.
- c. Additional elements, such as post-performance or post-workshop response sessions, interaction with the community, or any other extensions of the process may be created in conjunction with the project faculty mentor.

# vii. <u>STAGE MANAGEMENT</u>

Students interested in stage management, or who need to fulfill their practicum requirement after successful completion of the class portion of study should inform Production Management at the *beginning* of the season for which they are enrolled in practicum or desire to stage manage. Specific production assignments will be made at the discretion of the faculty.

Transfer students with extensive experience should report to production management for consideration prior to class study.

# viii. CREWS

It is the student's responsibility to stay informed.

Every theatre/musical theatre major or scholarship student must complete 50 hours of crew work per semester outside of his or her obligations to class or rehearsal. Majors will be enrolled in a section of Theatre Lab each semester for no credit and will receive a grade on their transcript for their work on crews. Seniros can be exempt from one semester of Theatre Lab or designate 25 hours per semester for the year by written request to the Chair and Head of Design prior to the beginning of that semester. Seniors who do not requeset this exemption in writing are expected to fullfill the full 100 hour obligation during their senior year.

If a student fails to complete 50 hours per semester the rules of production suspension will be enforced, along with failing grades posted to their transcript.

Two semesters of non-compliance will result in the student being placed on production suspension for one full year, and subject to re-evaluation and/or loss of major standing.

Every theatre student is given the opportunity at the beginning of each year to fill out a questionnaire ranking his or her preferences for Crew Assignments. All students' preferences will be considered, but not promised for production assignments. (see Addendum I)

### **Crew Assignments**

In the first weeks of a production, students will be assigned to crews through the Production Office. The Crew List will be placed on the bulletin board in front of the North and South office doors as well as e-mailed to your TU address and posted to the Department Web Site.

Specific call times will be posted on the bulletin boards in the inner theatre office as well as emailed to specific crew members and posted to the Department Web site. It is imperative that students check these boards daily for any updates and changes to the crew calls. It is the student's responsibility to stay informed.

Certain calls for all crews are mandatory, except for classes—arrange outside job conflicts accordingly.

# A. Scheduling

#### **Construction Crews:**

If you are placed on a construction crew, within 3 days of the posting, you must supply the Production Office/ Shops with a schedule of your availability in writing. *This schedule should list times you are available to work, not your class schedule or other outside conflicts.* Please consider your work and class load prior to stating your availability. If you have not turned in your conflicts within that 3-day period, it will be assumed that you have none. You MUST contact your supervisor within the first 3 days of posting.

# **Running Crews:**

Members of running crews must attend all designated runs, technical rehearsals, performances and strikes with no exceptions. Any schedule conflicts must be presented *in writing* to the Production Office no later than THREE WEEKS prior to the first technical call. A review board of the entire faculty will consider any conflicts or requests for change in crew assignments.

JUST BECAUSE YOU LISTED YOUR CONFLICTS ON AN AUDITION FORM OR TOLD A DIRECTOR DOES NOT MEAN THAT THE PRODUCTION OFFICE IS AWARE OF YOUR DIFFICULTIES WITH A CREW ASSIGNMENT – INFORM THE PRODUCTION OFFICE AS WELL.

Once you are scheduled for a call, you **must** attend. *Non-compliance may result in loss of all hours worked, and will automatically invoke the Production Suspension process.* 

In case of emergency, immediately contact your crew supervisor and the Production Office.

#### B. Time Cards

A time card must be filled out at every work call that the student attends. This card will be initialled by the crew supervisor to confirm the work time is accurate – then signed by your Theatre Lab Section faculty of record to be recorded and counted. Accepetance of hours with missing crew supervisor initials is at the discretion of the facluty of record for each section of Theatre lab. Failure to fill out a time card or cards with missing facluty signatures will be considered the same as an absence– no credit will be given for work.

# viii. THEATRE ETIQUETTE

#### **Production Rules**

#### CHECK THE CALLBOARD AT LEAST ONCE A DAY.

Be at rehearsal on time and ready to begin work. (on time for a call is usually 15 minutes prior to the time indicated for you to be there) If you are going to be late, call SM at least half an hour before rehearsal call. It is nice if you tell the director but the SM is the "go to" person in this case. If you tell the director and not the SM, you may be penalized for your absence.

Be considerate of others. If there is a problem between two cast members, talk to your stage manager or director so as not to cause a disturbance.

Be alert for cues.

Learn your lines EXACTLY as they are written and by the date requested.

Do not direct other actors! If you have an idea that could revolutionize the play, talk with the director.

No talking backstage or in cat walks during rehearsal or performance when not conducting business. Unnecessary noise can be heard by the audience and disturbs other actors.

Wear appropriate rehearsal attire. No bare feet unless needed for the show, no flipflops.

You are responsible for checking your props, costumes, or rehearsal clothing before any rehearsal or performance.

The stage must be clear a half-hour before curtain.

Remove make-up and costume before greeting audience after a performance.

You should not touch props or set pieces that you do not use during a production – including rehearsal or show furniture.

All cast and crew are required to participate fully at the strike for each production for the entire length of the strike or until dismissed by the Technical Director.

#### **COSTUME CARE**

NO eating in costume.

NO smoking in costume.

NO drinking in costume. (except water)

Once cast, actors will not cut or dye their hair.

Wear fitted clothing and the undergarments you will be wearing in the show for measurements and fittings.

Do not wear any jewlery to costume fittings. Leave personal jewlery at home for performances.

Actors are responsible for checking out and care of their rehearsal garments, and should never leave rehearsal clothes onstage or the backstage areas. Actors are responsible for the return of all rehearsal clothes prior opening night.

Actors are responsible for pre-setting and retrieving quick change items and any costumes worn or used as props.

Actors are responsible for properly hanging all costumes in the dressing areas after each performance and should never leave costumes in the theatre or backstage areas.

Actors are responsible for reporting any damage, need for repair, or cleaning to a dresser and writing it on the repair sheet posted on the costume shop door immediately following performance.

It is not appropriate to put a costume into a hamper unless a dresser instructs you to do so.

Every actor must be present and on time for scheduled costume fittings – no excuses.

#### PRODUCTION SPACES

All spaces inside Kendall Hall are non-smoking.

No food or drink other than enclosed water bottles in Chapman Theatre, Theatre II, or classrooms.

All rooms used for rehearsal should be restored to previous or better condition prior to the end of rehearsal. All furniture/desks must be returned to original positions and all properties struck.

Doors should be locked behind you. DO NOT BLOCK OPEN 'LOCKED DOORS'

Please do not leave your personal belongings unattended at any time in the theatres, halls, or classrooms. During rehearsals, leave your belongings with the Stage Manager.

- <u>Design Lab</u> This room is available to those students who are currently enrolled in design classes. Access is granted via a door code. None of the furniture, drafting chairs or equipment may be removed from this area. Portable drafting tables are available for student check-out with a security deposit, for those enrolled in a design class on a first-come basis.
- <u>CAD Studio</u> This room is only available to those students who are currently enrolled in design classes no exceptions. Access is granted via a coded door. Computers, printers etc. are available at the library for general student use.
- <u>Theatre II</u> This space functions as a classroom, performance space, and rehearsal area. A schedule of usage is posted on both doors; rehearsals by students are permitted during the day as long as they do not interfere with previously scheduled classes or events. Nighttime access is restricted, unless a member of the faculty grants access. There are no shoes worn in Theatre II except during performance. The curtains surrounding the walls are permanent and cannot be removed or moved out of the way. Chairs are not to be removed from this room. All rehearsal pieces or props must be put back in designated areas at the end of rehearsals. The Grand Piano is for faculty/staff use only. It is not a prop table. DO NOT place books, clothes or (especially) drinks on the piano top. It is an \$80,000 instrument.
- <u>Chapman Theatre</u> Chapman is the Theatre Department's main rehearsal and performance space. Rehearsals are conducted here nightly and many of the sets are constructed onstage during the day. This space is not available for student use without permission of the Technical director or Design Faculty.
- <u>Chapman Lobby</u> While not a rehearsal space, the Lobby can, at times, be utilized as a last resort, provided rehearsals do not interfere with Box Office Hours or Vocal Coaching. Obtain permission in advance from the Box Office Supervisor and/or Vocal Coach prior to scheduling any rehearsals for this space.
- **Scene Shop**. This area is open during normal business hours; however, all students must obtain approval from the Technical Director or Design Faculty each time they wish to use shop facilities or tools. Materials, such as paint, lumber, chalk, hardware, buckets, etc. are the

- property of the department and not available for personal use without prior permission from the Technical Director.
- <u>Costume Shop</u> This area is open during normal business hours. Anyone interested in volunteering to work on productions should contact the shop manager. All equipment in the costume shop, sewing machines, steamer, irons, forms, cutting tables, all cloth, etc. is the property of the department and not available for personal use without prior permission from the shop manager.
- <u>Dressing Area</u> This area remains open during normal business hours except when productions are running. Students in classes in the Greenroom or Design Lab may use the restrooms located in this area. No one but cast or crew involved with a specific production should be in the dressing area when a show is in performance.
- <u>Costume Storage</u> Off limits to students without express permission from the costume shop manager.
- <u>The Sound Booth</u> This area is off limits to all students except those assigned as operator for a specific production. This booth is kept locked at all times except for technical rehearsals and performances. If you discover this area unlocked at any time other than those mentioned please report to the Technical Director.
- <u>The Light Booth</u> This area should remain locked except for hang and focus calls, technical rehearsals, and performances. Only authorized personnel should be in the booth.
- <u>Catwalks, Grid, Fly Rail, Side Stages, Picker</u> Students should never go onto the catwalks, the grid, the fly rail or the side stages, without permission from the Director, Technical Director, or Design Faculty. Students are prohibited from these areas and the cherry-picker/genie when faculty/staff are not present in both Chapman and Theatre II. Students should not be in Theatre II or Chapman Theatre without a faculty or staff being aware of their location. Students with permission to be in these facilities will never work alone.
- <u>Prop Storage</u> Students are prohibited from browsing, looking through, or being in prop storage without the express permission of a faculty member (granted to props crew.)
- <u>Offices</u> Students are not permitted in a faculty or staff member's office, unless the faculty or staff member is present. Students are allowed to sit in the office "lobby" during short breaks between classes, but should be aware that this space is not the student lounge. Please remember the offices are working spaces.
- Room 110 and 112 These spaces are classroom with expensive audio-visual equipment in them. They are not available for student use except with the presence of a faculty member. These rooms should always be locked when a class is not is session. Should you find either room unlocked, please notify a faculty member immediately.
- <u>Copy Machine</u> Students are not allowed to use the departmental copier, unless instructed to do so by a member of the faculty or staff. Copiers are available for student usage in the library.

<u>Green Room</u> – This area, home to actors during the show, is also the meeting place for an occasional class. It also serves as the "Student Lounge". Students congregating here must abide by the rules posted regarding cleanliness and noise. *Failure to adhere to the rules will cause this space to no longer be available as the "Student Lounge"*.

<u>Script Library</u> – This room houses the Department's scripts, assorted books and periodicals. These may be borrowed by students ONLY with the permission of a faculty member.

Please report any suspicious persons or activities in any of the above spaces immediately during business hours to faculty or staff or after hours to Campus Police 5555.

## **ADDENDUM I: Crew Descriptions**

- <u>Running Crews</u> Report to the Stage Manager for each production. Members on these crews will usually work from the first technical rehearsal through strike, although certain productions may require more rehearsal time.
- <u>Board Operators</u> Students assigned to be either a light board or soundboard will learn how to operate and run the boards during all technical rehearsals and performances. This includes dimmer checks, sound checks, and any needed maintenance of equipment before half hour of each performance.
- <u>Followspot Operators</u> Learn how to "follow" performers in live events. Because followspots are so noticiable, operators become another character in the production.
- <u>Deck Manager</u> the Assistant Stage Manager usually performs this role. He or she will manage and be responsible for all scene shifts and backstage operations. The deck manager will assign mopping of the stage during technical rehearsals and performances.
- <u>Props Crew</u> Students on this crew will manage the properties backstage and aid in the distribution of props to the actors during the performance as well as any prior preparation of food or drinks utilized in the show. All hand properties are the ultimate responsibility of the actors but properties crew will check them out and in for each performance. Props crew will aid the SM in gathering rehearsal props.
- <u>Stage Hands</u> Students assigned to this crew will run all scene shifts as well as pre- set and strike the stage prior to and after each performance.
- <u>Wardrobe</u> Working with the Costume Designer and/or Shop Supervisor, the costume running crew will help maintain the costumes during dress and performances as well as aid the actors with quick changes and any other costume adjustments that he or she may need.
- <u>Construction Crews</u> report to the Designer, Shop Supervisor, or the Technical Director of their assigned area. Members on these crews will work throughout the construction period of a particular production.
- <u>Costume Construction</u> Reports to the Shop Supervisor or Designer; this crew will be involved with machine or hand stitching, dyeing, building hats, painting shoes, pulling needed articles from stock, fabricating jewelry, building armor, shop cleanup, etc.
- <u>Master Electrician</u> Reports to the lighting designer. Responsible for organizing equipment prior to the first electrics call. Supervises the execution of the lighting design.
- <u>Electrics</u> This crew centers on the implementation of a lighting design. Students will learn the realities of hanging and focusing instruments and working with any other electrical aspects needed for a production. This is intensive work taking place several weeks prior to opening, involving weekend mandatory calls. After the primary hang and focus, during technical rehearsals, Electrics crew will be expected to check in with the designer daily through the day after opening night.

- <u>Paint Crew</u> The paint crew works with the scenic designer/scenic artist to achieve the desired paint effects needed on the set, stage floor, and properties. As with all construction crews it is important to check daily with the TD/Designer for updates on crew-calls.
- <u>Properties Construction</u> working with the Scenic Designer or Properties Designer, this crew will construct hand props or furniture for the show. Acquisition of props from the prop room and shopping for props is a necessary function of the Props crew. The construction crew will aid the SM in gathering appropriate rehearsal props, and in striking rehearsal props as show props replace them.
- <u>Marquee Painter</u> reports to the Design Faculty or the TD. Crews assigned to this position paint reproductions of each poster for the season on large canvases which are then installed on the marquee above the entrance to Chapman Theatre.
- Box Office Students assigned to the Box Office report directly to the Box Office Supervisor. These students will manage ticket sales as well as help with publicity for productions, and ushering. As you represent the department to the public when working in the Box Office, you must look nice and presentable. Specific dress requirements can be found in the Box Office guide received during Box Office training.
- <u>Poster Hang</u> Students will distribute posters on campus and to various businesses in the community as well as table tents in ACAC and address postcards. Postcard mailings are supervised by the Department Secretary, and poster distribution is supervised by the Stage Managers of each production. Cast and running crew for each production will usually comprise this crew.

# **ADDENDUM II: Audition Tips**

- 1. It is highly recommended that auditionees dress appropriately for auditions and callbacks. A good rule of thumb is to wear nice, comfortable clothes in which you feel you look your best. Sweats, t-shirts and ripped jeans are inappropriate. Men do not have to wear ties or a suit and women are not required to wear a dress. You should be able to move in your clothing and still look professional. Also, do not wear flip-flops, open toe sandals or shoes that make a lot of noise, or platform shoes. We want to notice you, not your footwear. It is also a good idea to wear the same outfit you auditioned in to callbacks. Just make sure you bring movement clothes and shoes to change into if needed. NOTE!!! Directors may have specific things they would like you to wear items that are more suggestive of character or dance clothes. ALWAYS read the board in the front of the office for all the latest audition information.
- 2. It will be easier on you if you bring your resume to callbacks. Directors always request that you put down past experience. You can attach your resume to the audition form and it not only looks professional but it will save you time.
- 3. When auditioning, walk in with confidence, land on the stage (that means, stop walking before you start talking) greet the auditors, say your name and the piece(s) you will be doing and the play(s), take a preparation moment and begin. There is no need to introduce the character unless the piece is Shakespeare or classical in nature. DO NOT give a synopsis of the play or explain the scene in any way. If the director wants to know he or she will ask you. Once you have finished your piece(s), wait a beat for your last line to land, go back to being yourself and say "thank you". DO NOT apologize for your performance in any way even if you forgot every line but your name. Believe it or not, sometimes we don't know when you mess up. Don't clue us in.

A good way to approach an audition is to look at it as a chance to perform. Your attitude should be "You guys just sit back and relax because I have taken care of everything. I'm going to entertain you for the next two minutes." The directors want you to do well. We are desperately hoping that you are the one we will want to cast. Usually, the impression you make in the first ten seconds (the length of a normal introduction) is the impression the director takes home with him/her.

- 4. Warm up before you audition. Treat it like a performance. Stretch out your muscles, get your blood flowing, warm up the voice even if you are not singing and do some focusing exercises. This will help to channel your nervous energy into something positive you can use on stage. If you have no clue how to warm up, ask one of the professors. They would be happy to guide you.
- 5. If you are not cast, it is highly inappropriate to bad-mouth the director or the people who were cast. This labels you as someone who has a bad attitude. This could prevent you from casting in the future because no one wants to work with someone like that. If you have questions regarding yourself, make an appointment with the director and ask if there is something you need to improve upon to make yourself more cast able. The meeting with the director is not a time to complain about why so-and-so was cast over you or burst into tears over the unfairness of it all. It is a time to conduct yourself professionally and get helpful feedback on how you can improve. NOTE. Not every director will be open to meeting with you. This is ok. Go to a professor you trust and ask for helpful feedback. Other students are not appropriate sources for this type of feedback.

# ADDENDUM III Major Standing – Musical Theatre

#### **Audition/Interview:**

Students auditioning for admittance into the Musical Theatre Major will be assessed on their progress, growth potential and overall contribution to the Department. Auditionees should prepare the following:

- a. Two (2), 2-minute contrasting monologues Contemporary (1950-present) from a published play
- b. Two (2) contrasting songs 2 minutes each or under from the Musical Theatre Repertoire Headshot and current resume these should include shows and classes participated in while at the University of Tulsa
- c. There will also be a group dance audition to assess progress in that area.

Auditionees will be asked to perform one monologue and one song. Students may be asked to perform their other pieces. They should be prepared to do so. Students may also be asked to answer questions in an interview format at the end of the audition.

Students are permitted to seek help with their audition packages before the actual audition. There are many resources available within the department including plays, music and faculty assistance. However, the student may have only one coaching session with the performance faculty. They may choose a piece worked on in class.

Evaluations will be requested from voice and theatre instructors and any directors with whom students have worked while at TU. The amount of hours worked toward Major Standing will also be used to evaluate progress and potential. Overall attitude and willingness to learn, grow and change will be used in the assessment.

Students will complete a questionnaire before the audition regarding their personal and professional strengths, weaknesses and goals. This must be submitted a week prior to the audition.

### **Denial of Major Standing in Musical Theatre**

Denial may be based on the following:

- a. Lack of excellence and preparation in the audition
- b. A consistent lack of excellence in performance work
- c. Failure to progress in program of study
- d. Failure to meet the requirements of the major in production areas

- 1) Should the student be denied admission to the Musical Theatre Major, he/she will receive notice of the areas which need attention. The student may petition to audition again at the end of the next semester. The student should consult with their advisor and work on the areas which need improvement.
- 2) If the student has not petitioned for admittance to the Major by the end of the next semester, he/she may pursue a degree as a Theatre Generalist and will be limited to 2 upper level performance courses among the upper division electives.

# ADDENDUM IV Major Standing – Acting Emphasis

Students who seek admission to the major with Acting emphasis must fill out the appropriate form requesting admission to the major in the fall of the Sophomore year of study. They will be assigned an audition time, and be given a set of interview questions to complete and return one week prior to the audition.

#### The Audition

Auditions will take place at the end of the Fall semester, before the entire Theatre Faculty. (In the case of transfer students transferring more than 30 hours work, the audition will take place at the end of the first semester or if the student has more than 45 hours prior to admission.)

Students will prepare 3 monologues from modern or contemporary plays (1950's to present). Each monologue should not exceed 2 minutes.

Students will complete the questionnaire regarding their personal and professional objectives, strengths and weaknesses (which must be submitted a week prior to the audition). And will present a resume of theatre experience, goals and classes along with a head shot at the time of the audition.

The students will present 2 monologues of their choice and may be asked to present the third monologue. The student may be asked to take direction on one of the monologues and/or may be asked follow-up questions to the major standing questionnaire.

While students may seek suggestions regarding possible material, they are restricted to one coaching session with the performance faculty. They may choose to use a piece that has been worked in a performance class.

Faculty will complete an evaluation form in response to the audition, and a separate form in response to student interaction in class and or rehearsal or work calls.

#### **Denial of Major Standing in Acting**

Denial be based upon any and/or a combination of the following:

- a. lack of excellence or lack of a demonstration of promise in the audition
- b. lack of progress in theatre performance classes
- c. failure to meet the requirements of the major in production areas

- 1) Should the student be denied admission to the Acting major, they will receive notice of the areas upon which the decision was based. The student may petition to audition again at the end of the next semester, having consulted with their advisor and implemented work on the areas in which he/she needs improvement.
- 2) If the student chooses, he/she may pursue a degree as a Theatre Generalist and will be limited to 2 upper level performance courses among the upper division electives.

# ADDENDUM V Major Standing – Design

During the latter part of the second semester of a student's sophomore year, he/she is required to submit a portfolio for review as well as participate in an interview by the entire faculty. All transfer students will apply during their second semester in the department.

The portfolio will contain a minimum of the following:

- a. Any design work to date, including class work.
- b. Any drawings or paintings
- c. A resume listing all crew positions acting roles, special abilities, all relevant courses taken. Participation in TU productions should be listed first with outside production work following.
- d. A statement of goals in the design emphasis for the Junior & Senior years, and post-graduation.
- e. All crew cards listing calls and your attendance record.
- f. Evaluations from instructors, directors, or crew supervisors/Lab faculty of record concerning your work on a particular production.

Innate ability in artistic expression, level of dedication to your craft and demonstrated leadership qualities will be considered for major standing.

## **Denial of Major Standing in Design**

Denial may be based on the following:

- a. Lack of excellence performing crew assignments to date.
- b. A consistent lack of excellence in class work.
- c. Poor evaluations from instructors, crew supervisors, faculty of record for Lab, or directors.

- 1) Should the student be denied admission to Major Emphasis in Design, he/she will receive written notice of the areas which need attention. The student may petition to present an updated portfolio at the end of the next semester. The student should consult with their advisor and/or key mentor and work on the areas in need of improvement.
- 2) If the student has not re-petitioned for admittance to the Major Emphasis by the end of the next semester, or if the student is denied admission to Major Emphasis in Design a second time, he/she may pursue a degree as a Theatre Generalist, and will be limited to one upper level design course among the upper division electives.

#### ADDENDUM VI

#### Major Standing ~ Stage Management Emphasis

During the latter part of the second semester of a student's sophomore year, he/she is required to submit a prompt script or production log as assistant Stage Manager/Director and participate in an interview by the entire faculty. All transfer students will apply during their second semester in the department.

The interview will cover the following areas:

- a. Actor training, understanding and interest in the directorial process, organizational and people skills, desire to study lighting.
- b. A resume listing all management experience, crew positions acting roles, special abilities, all relevant courses taken.
- c. Participation in TU productions should be listed first with outside production work following.
- d. A statement of goals in the stage management emphasis for the Junior & Senior years, and post-graduation.
- e. All crew cards listing calls and your attendance record.
- f. Evaluations from instructors, directors, or crew supervisors/Lab facluty of record concerning your work on a particular production

# **Denial of Major Standing in Stage Management**

Denial may be based on the following:

- a. Lack of excellence performing crew assignments to date.
- b. A consistent lack of excellence in class work.
- c. Poor evaluations from instructors, crew supervisors, facluty of record for Lab, or directors.

- 1) Should the student be denied admission to Major Emphasis in Stage Management, he/she will receive written notice of the areas which need attention. The student may petition to have an updated interview at the end of the next semester. The student should consult with their advisor and/or key mentor and work on the areas in need of improvement.
- 2.) If the student has not re-petitioned for admittance to the Major Emphasis by the end of the next semester, or if the student is denied admission to Major Emphasis in Stage Managment a second time, he/she may pursue a degree as a Theatre Generalist.