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</table>
Without art, the crudeness of reality would make the world unbearable.

-George Bernard Shaw
FOREWORD
Welcome to Weber State University
and the Department of Performing Arts

The Theatre faculty in the Department of Performing Arts is pleased to provide this handbook of useful information about the study of Theatre at Weber State University. It is important for you to become familiar with the contents of this booklet to save time and to avoid additional expense in the pursuit of your degree. Keep this handbook for future reference.

Every student is advised to consult the Weber State University Catalog as the primary source of information about curricular and academic policy at Weber State. This handbook is not meant to replace the Catalog or to provide you with all the information that you will need to know. Instead, it is recommended that reference to the Catalog and this handbook along with regular consultation with a departmental advisor be part of your ongoing quest for the information you will need to make your stay at Weber State University more meaningful and rewarding.

I hope you will plan to attend and become involved in some of the numerous outstanding dance, music, theatre and special events brought to you by the Department of Performing Arts, the Weber State University Office of Cultural Affairs, and the Ogden Symphony/Ballet Association. Most of these events are produced and staged in the Val A. Browning Center for the Performing Arts.

As Chair of the Department of Performing Arts it is my pleasure to welcome you to the 2006-2007 school year at Weber State University. We have a very dedicated faculty and staff who will assist you with your goal of completing your baccalaureate degree. Please be sure you keep in close touch with your advisor in order to assure you complete the courses you need in a timely manor.

I feel sure that you will enjoy your tenure as a student at WSU, and especially as a member of the Department of Performing Arts. Our truly outstanding faculty is dedicated to providing you with a first rate educational experience. Please don’t hesitate to contact me personally if there is a problem, which needs to be resolved during your schooling.

Dr. Michael A. Palumbo, Chair
Department of Performing Arts
PROGRAM OBJECTIVES

The Theatre Arts area of the Department of Performing Arts provides scholarly, creative, collaborative and practical theatre experience for students. The department offers Bachelor of Science and Bachelor of Arts degrees in Theatre Arts, Musical Theatre and Theatre Teaching, as well as a Theatre Teaching Minor and a Theatre Minor. The objectives of the program are to:

• Encourage participation in and appreciation of theatre and drama.
• Foster creativity and develop technical skills in acting, directing, costume and scenic design and construction, lighting and sound design and execution, script writing and theatre management.
• Prepare students for careers or professional schooling in those fields, which require strong presentation skills, creative problem solving, effective collaboration, and an understanding of human experience.

Study of theatre provides students with useful tools to contribute to and make positive changes in society. Theatre students learn about diverse historical eras, communities and technologies. Theatre challenges students to be creative and to translate that creativity into applied processes - to think precisely, speak confidently in public, work productively with others, visualize abstract concepts and represent those concepts concretely.

GENERAL REQUIREMENTS – ALL DEGREES
1) Students must earn a cumulative GPA of at least 2.00 for all WSU work. No more than 20 credit hours of "D" grade may be applied toward graduation. All Theatre Arts course work must be successfully completed with a “C” or better to count toward major or minor requirements.
2) Graduation credit hours must be earned after students have matriculated. The Graduation Office must approve credit hours earned prior to matriculation.
3) All financial obligations to the university must be cleared.

REQUIREMENTS FOR BACHELOR’S DEGREE
1) A minimum of 120 credit hours.
2) A minimum of 40 upper-division credit hours (courses numbered 3000 and above).
3) A minimum of 30 hours in residency (WSU courses).
4) At least a 2.0 (C) WSU grade point average (GPA).
5) Completion of WSU general education, diversity, major and minor requirements.
6) Bachelor of Arts (BA) or Bachelor of Science (BS) must be specified and the WSU general education, major and minor requirements completed. All Theatre Arts programs require a minor except Musical Theatre.
FOREIGN LANGUAGE REQUIREMENT
Students pursuing a Bachelor of Arts degree must complete the foreign language or American Sign Language requirement. Please refer to your catalog for specific information regarding this.

SCIENTIFIC INQUIRY (SI) REQUIREMENT
The Bachelor of Science degree must include two or more courses totaling a minimum of six (6) credit hours over and above general education requirements that emphasize scientific inquiry through either experimental, analytical or statistical methods. These courses will address the formulation of hypotheses, the collection of data and the empirical testing of theories through analytical or laboratory inquiry, or will address quantitative methods (taught at a level that requires quantitative literacy). Please refer to your catalog for specific courses that meet this requirement.

A student may not use a given course to satisfy both the general education requirements and the above requirement for the Bachelor of Science; however, certain courses used to complete a program of study (major, minor, support/elective) may be used to fulfill the Bachelor of Science requirement.

DIVERSITY
To satisfy the University diversity requirement, each student who is a candidate for a Bachelor of Arts degree, a Bachelor of Science degree, a Bachelor of Integrated Studies degree, an Associate of Science degree, or an Associate of Arts degree will complete a minimum of 3 credit hours from courses approved for the diversity requirement. Courses taken as part of a student's major or minor program requirements or taken to satisfy the General Education requirements may also count toward the diversity requirement if on the approved list. Please refer to your catalog for specific courses that meet this requirement.

GENERAL EDUCATION: CORE AND BREADTH (demystified!)

CORE—
✔ Composition (CM) completed with a “C” or better
Prerequisite: ACT English sub-score of 17 or higher
☐ ENGL CM 1010 Introduction to Writing
and
☐ ENGL CM 2010 Intermediate Writing
or
☐ A score of 3 or higher on the AP English, Language & Composition exam.

Prerequisites to your Composition courses are ACT English and Reading test scores of 17 or higher or a "C" or better in ENGL 0955. For possible placement into ENGL 1010, you may take the English ACCUPLACER exam.

An ACT English test score of 29 or higher will place you into ENGL 2010.
✓ American Institutions (AI) completed with a passing grade
☐ POLS AI 1100 American Government
☐ HIST AI 1700 American Civilization
☐ ECON AI 1740 Economic History of the US

✓ Quantitative Literacy (QL) completed with a “C” or better
Prerequisite: ACT Math sub-score of 23 or higher that is less than 2 years old
☐ MATH QL 1030 Contemporary Math
☐ MATH QL 1040 Introduction to Statistics
☐ MATH QL 1050 College Algebra
☐ MATH QL 1080 Pre-Calculus
☐ PHIL QL 2200 Deductive Logic (as of Spring 2007)
☐ A score of 70 or better on the College Level Math portion of the ACCUPLACER exam.
☐ A score of 3 or higher on the AP Calculus or AP Statistics exam.
To enroll in your Quantitative Literacy course, you must have either earned an ACT Math test score of 23 or above within the past 24 months, completed MATH 1010 with a grade of "C" or better within the past 12 months, or earned a sufficient ACCUPLACER score within the past 12 months.
Please note: Many students will need to successfully complete (“C” or better) the following three courses before they can take the appropriate QL course.
☐ MATH 0950 Pre-Algebra (or ☐ MATH 0955, a 6-credit hour combination of 0950 & 0960)
☐ MATH 0960 First Year Algebra
☐ MATH 1010 Intermediate Algebra

✓ Computer & Information Literacy (CIL) 4 parts, completed one of three ways!
☐ A. Word Processing
☐ B. Operating Systems, Email & Electronic Presentations
☐ C. Spreadsheets
☐ D. Information Literacy
Please see: programs.weber.edu/cil and library.weber.edu/il for the best information and descriptions of this 4 part requirement.

BREADTH—
✓ Humanities (HU) and Creative Arts (CA)
•Required HU/CA for Theatre Arts majors
☐ THEA CA 1033 Acting I 3 SuFS
☐ ARTH CA 1090 Art & Architecture: Paleolithic to AD 1000 4 F
☐ ARTH CA 1100 Art & Architecture: AD 1000 to Present 4 S
☐ ENGL HU 3500 Studies in Shakespeare 3 FS
### Required HU/CA for Theatre Arts-Teaching majors

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA CA 1033</td>
<td>3</td>
<td>SuFS</td>
</tr>
<tr>
<td>Art &amp; Architecture: Paleolithic to AD 1000</td>
<td>4</td>
<td>F</td>
</tr>
<tr>
<td>THEA CA 1100</td>
<td>4</td>
<td>S</td>
</tr>
<tr>
<td>ENGL HU 3500</td>
<td>3</td>
<td>FS</td>
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<tr>
<td>COMM HU 1020</td>
<td>3</td>
<td>FS</td>
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<tr>
<td>COMM HU 2110</td>
<td>3</td>
<td>FS</td>
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### Required HU/CA for Musical Theatre majors

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>DANC CV 1010</td>
<td>3</td>
<td>FS</td>
</tr>
<tr>
<td>THEA CA 1033</td>
<td>3</td>
<td>SuFS</td>
</tr>
<tr>
<td>THEA CA 1043</td>
<td>3</td>
<td>FS</td>
</tr>
<tr>
<td>Introduction to American Musical Theatre</td>
<td>3</td>
<td>FS</td>
</tr>
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</table>

#### Social Science (SS) 6-credit hours required

### Recommended SS for Theatre Arts-Teaching majors

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHF SS 1500</td>
<td>3</td>
<td>FS</td>
</tr>
<tr>
<td>Human Development</td>
<td></td>
<td></td>
</tr>
<tr>
<td>or</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Physical (PS) and Life Sciences (LS) 9-credit hours required - 1 PS & 1 LS & 1 student choice

<table>
<thead>
<tr>
<th>Course</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>PS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PS or LS</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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# THEATRE ARTS CURRICULUM

There are six different programs of study available in Theatre Arts. There are obvious similarities and many options for students to customize their program of study. The following pages list course requirements for each of the Theatre major programs. These are intended to be used as checklists for you to keep track of the courses you have completed and those you still need to take. They also note when and how often courses are offered. **This should not replace regular counseling sessions with your advisor.**

1. Theatre Arts: Acting/Directing emphasis
2. Theatre Arts: Design/Technical emphasis
3. Theatre Arts: Theatre Teaching emphasis
4. Musical Theatre
5. Theatre Arts: Minor
6. Theatre Arts: Teaching Minor
DEPARTMENT OF PERFORMING ARTS-THEATRE (THEA)

Theatre Arts Major: Acting/Directing Emphasis 57-58 credit hours 2006-2007 catalog
Advisor: Tracy Callahan tcallahan@weber.edu

- Required THEATRE courses (33 credit hours)

<table>
<thead>
<tr>
<th>COURSE</th>
<th>GenEd</th>
<th>NUMBER</th>
<th>Course Title</th>
<th>Credit Hour</th>
<th>Semester Offered</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA</td>
<td>CA</td>
<td>1033</td>
<td>Acting I</td>
<td>3</td>
<td>SuFS</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Note: “majors only section” offered Spring semester</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THEA</td>
<td></td>
<td>1051</td>
<td>Freshman Seminar</td>
<td>1</td>
<td>F</td>
</tr>
<tr>
<td>THEA</td>
<td></td>
<td>1052</td>
<td>Intro to Dramatic Literature</td>
<td>2</td>
<td>F</td>
</tr>
<tr>
<td>THEA</td>
<td></td>
<td>1713</td>
<td>Script Analysis</td>
<td>3</td>
<td>S</td>
</tr>
<tr>
<td>THEA</td>
<td></td>
<td>2023 (1030)</td>
<td>Voice and Movement</td>
<td>3</td>
<td>F</td>
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<tr>
<td>THEA</td>
<td></td>
<td>1223</td>
<td>Stage Makeup</td>
<td>2</td>
<td>F</td>
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<tr>
<td>THEA</td>
<td></td>
<td>2012</td>
<td>Stage Scenery</td>
<td>2</td>
<td>F</td>
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<tr>
<td>THEA</td>
<td></td>
<td>2022</td>
<td>Stage Costume</td>
<td>2</td>
<td>S</td>
</tr>
<tr>
<td>THEA</td>
<td></td>
<td>2032</td>
<td>Stage Lighting</td>
<td>2</td>
<td>S</td>
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<tr>
<td>THEA</td>
<td></td>
<td>2403</td>
<td>Production &amp; Stage Management</td>
<td>3</td>
<td>F</td>
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<tr>
<td>THEA</td>
<td></td>
<td>3103</td>
<td>Directing I</td>
<td>3</td>
<td>F</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Prerequisite: THEA 1033 and at least two of the following THEA 1223, 2012, 2022, OR 2032</td>
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<tr>
<td>THEA</td>
<td></td>
<td>3303</td>
<td>History &amp; Literature of Theatre I</td>
<td>3</td>
<td>F</td>
</tr>
<tr>
<td>THEA</td>
<td></td>
<td>3313</td>
<td>History &amp; Literature of Theatre II</td>
<td>3</td>
<td>S</td>
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<tr>
<td>THEA</td>
<td></td>
<td>3991</td>
<td>Junior Seminar</td>
<td>1</td>
<td>F</td>
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- THEATRE Design courses (2-3 credit hours) Select one of the following theatre design classes-

<table>
<thead>
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<th>NUMBER</th>
<th>Course Title</th>
<th>Credit Hour</th>
<th>Semester</th>
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<tbody>
<tr>
<td>THEA</td>
<td>3212</td>
<td>Scenic Design</td>
<td>2</td>
<td>S even</td>
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<tr>
<td></td>
<td></td>
<td>Prerequisite: THEA 2012</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THEA</td>
<td>3222</td>
<td>Lighting Design</td>
<td>2</td>
<td>S odd</td>
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<tr>
<td></td>
<td></td>
<td>Prerequisite: THEA 2012 and 2032</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THEA</td>
<td>4203</td>
<td>Costume Design</td>
<td>3</td>
<td>S even</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Prerequisite: THEA 2022 and 3243</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- THEATRE Practicum (3 credit hours) Select from the following options—It is recommended for a Tech Practicum that students have completed or are currently enrolled in the corresponding technical theatre course: THEA 2012, 2022, 2032 and/or 2403.

<table>
<thead>
<tr>
<th>COURSE</th>
<th>NUMBER</th>
<th>Course Title</th>
<th>Credit Hour</th>
<th>Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA</td>
<td>2851C/4851C</td>
<td>Costume Tech Practicum</td>
<td>1</td>
<td>FS</td>
</tr>
<tr>
<td>THEA</td>
<td>2851L/4851L</td>
<td>Lighting Tech Practicum</td>
<td>1</td>
<td>FS</td>
</tr>
<tr>
<td>THEA</td>
<td>2851M/4851M</td>
<td>Management Tech Practicum</td>
<td>1</td>
<td>FS</td>
</tr>
<tr>
<td>THEA</td>
<td>2851S/4851S</td>
<td>Scenic Tech Practicum</td>
<td>1</td>
<td>FS</td>
</tr>
<tr>
<td>THEA</td>
<td>2861/4861</td>
<td>Performance Practicum</td>
<td>1</td>
<td>FS</td>
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</tbody>
</table>

- Acting/Directing Focus Area (12 credit hours minimum) Select from the following options approved by an advisor-

<table>
<thead>
<tr>
<th>COURSE</th>
<th>NUMBER</th>
<th>Course Title</th>
<th>Credit Hour</th>
<th>Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA</td>
<td>2002D/4002D</td>
<td>Special Studies: Auditioning</td>
<td>2</td>
<td>F</td>
</tr>
<tr>
<td>THEA</td>
<td>2033</td>
<td>Acting II</td>
<td>3</td>
<td>F</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Prerequisite: THEA 1033, 2023 and by audition*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THEA</td>
<td>3033</td>
<td>Advanced Acting</td>
<td>3</td>
<td>S</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Prerequisite: THEA 2033 and by audition*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THEA</td>
<td>3340</td>
<td>Theatre Management</td>
<td>3</td>
<td>S even</td>
</tr>
<tr>
<td>✓</td>
<td>COURSE</td>
<td>GenEd</td>
<td>NUMBER</td>
<td>Course Title</td>
</tr>
<tr>
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<td>--------</td>
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<td>-------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>THEA</td>
<td></td>
<td>4230</td>
<td>Performance Seminar</td>
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<td></td>
<td>THEA</td>
<td></td>
<td>4103</td>
<td>Directing II</td>
</tr>
<tr>
<td></td>
<td>THEA</td>
<td></td>
<td>4143</td>
<td>Directing &amp; Choreo. for Musical Theatre</td>
</tr>
<tr>
<td></td>
<td>THEA</td>
<td></td>
<td>4890</td>
<td>Coop Work Experience or Internship</td>
</tr>
<tr>
<td></td>
<td>COMM</td>
<td></td>
<td>3070</td>
<td>Performance Studies</td>
</tr>
</tbody>
</table>

Prerequisite: THEA 3103 and by audition*

* Students will have the opportunity to audition for these courses each April and may be in a prerequisite course at the time of the audition.

** Please see semester class schedules for availability.

Additional required General Education for Theatre Arts majors—

<table>
<thead>
<tr>
<th>✓</th>
<th>COURSE</th>
<th>GenEd</th>
<th>NUMBER</th>
<th>Course Title</th>
<th>Credit Hour</th>
<th>Semester Offered</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>ARTH</td>
<td>CA</td>
<td>1090</td>
<td>Art &amp; Architecture: Paleolithic to AD 1000</td>
<td>4</td>
<td>F</td>
</tr>
<tr>
<td></td>
<td>ARTH</td>
<td>CA</td>
<td>1100</td>
<td>Art &amp; Architecture: AD 1000 to Present</td>
<td>4</td>
<td>S</td>
</tr>
<tr>
<td></td>
<td>ENGL</td>
<td>HU</td>
<td>3500</td>
<td>Studies in Shakespeare</td>
<td>3</td>
<td>F</td>
</tr>
</tbody>
</table>

Grade Requirements: A grade of “C” or better in courses required for this major in addition to an overall GPA of 2.00 or higher.

Minor: Required

To schedule advising:

1. Please email your advisor.
2. State your name and include your student number
3. List several times you are available and ask for an appointment.

Make sure to consider these three steps toward graduation:

1. Completion of major and minor programs.
2. Completion of general education and graduation requirements.
3. Completion of university upper division requirements.
# DEPARTMENT OF PERFORMING ARTS-THEATRE (THEA)

**Theatre Arts Major:** Design/Technical Emphasis  
57-58 credit hours  
2006-2007 catalog

**Advisors:**  
Van Tinkham  
Catherine Zublin  
vtinkham@weber.edu  
czublin@weber.edu

- **Required THEATRE courses (33 credit hours)**

<table>
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- **THEATRE Design courses (2-3 credit hours)** Select one of the following theatre design classes-

- THEA 3212 Scenic Design  
Prerequisite: THEA 2012

- THEA 3222 Lighting Design  
Prerequisite: THEA 2012 and 2032

- THEA 4203 Costume Design  
Prerequisite: THEA 2022 and 3243

- **THEATRE Practicum (3 credit hours)** Select from the following options—It is recommended for a Tech Practicum that students have completed or are currently enrolled in the corresponding technical theatre course: THEA 2012, 2022, 2032 and/or 2403

- THEA 2851C/851C Costume Tech Practicum | 1 | FS
- THEA 2851L/851L Lighting Tech Practicum | 1 | FS
- THEA 2851M/851M Management Tech Practicum | 1 | FS
- THEA 2851S/851S Scenic Tech Practicum | 1 | FS
- THEA 2861/861 Performance Practicum | 1 | FS

- **Design/Technical Focus Area (12 credit hours minimum)** Select from the following options approved by an advisor-

- THEA 2203 Costume Technology  
Recommended prerequisite: THEA 2022

- THEA 3232 Scene Painting | 2 | F
- THEA 3212 Scenic Design Prerequisite: THEA 2012 | 2 | S even
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Additional classes from across campus for Design/Technical emphasis, see individual course descriptions for prerequisites –
Students may also propose other courses but they must be approved by an advisor.

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Note: Theatre Arts majors are required to take either ARTH 1090 or 1100, the other course may be used for this emphasis area.

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** Please see semester class schedules for availability.

Additional required General Education for Theatre Arts majors—

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Grade Requirements: A grade of “C” or better in courses required for this major in addition to an overall GPA of 2.00 or higher.

Minor: Required

To schedule advising:
1. Please email your advisor.
2. State your name and include your student number
3. List several times you are available and ask for an appointment.

Make sure to consider these three steps toward graduation:
1. Completion of major and minor programs.
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3. Completion of university upper division requirements.
**DEPARTMENT OF PERFORMING ARTS-THEATRE (THEA)**

**Theatre Arts Major:** Teaching Emphasis  
Advisor: Larry Dooley  
57-58 credit hours  
2006-2007 catalog

| Required THEATRE courses (33 credit hours) |
|-------------------------------|-----------------|-------------------|
| **COURSE** | **GenEd** | **NUMBER** | **Course Title** | **Credit Hour** | **Semester Offered** |
| THEA | CA | 1033 | Acting I | 3 | SuFS |
| THEA | 1051 | | Freshman Seminar | 1 | F |
| THEA | 1052 | | Intro to Dramatic Literature | 2 | F |
| THEA | 1713 | | Script Analysis | 3 | S |

Note: “majors only section” offered Spring semester

Prerequisite: THEA 1052. Recommended Co-requisite: THEA 1033

Prerequisite: THEA 1033 and at least two of the following THEA 1223, 2012, 2022, OR 2032

| THEA | 2023 (1030) | Voice and Movement | 3 | F |
| THEA | 1223 | Stage Makeup | 2 | F |
| THEA | 2012 | Stage Scenery | 2 | F |
| THEA | 2022 | Stage Costume | 2 | S |
| THEA | 2032 | Stage Lighting | 2 | S |
| THEA | 2403 | Production & Stage Management | 3 | F |
| THEA | 3103 | Directing I | 3 | F |
| THEA | 3303 | History & Literature of Theatre I | 3 | F |
| THEA | 3313 | History & Literature of Theatre II | 3 | S |
| THEA | 3991 | Junior Seminar | 1 | F |

- **THEATRE Design courses (2-3 credit hours)** Select one of the following theatre design classes:
  - THEA 3212 Scenic Design 2 S even
  - THEA 3222 Lighting Design 2 S odd
  - THEA 4203 Costume Design 3 S even

- **THEATRE Practicum (3 credit hours)** Select from the following options—It is recommended for a Tech Practicum that students have completed or are currently enrolled in the corresponding technical theatre course: THEA 2012, 2022, 2032 and/or 2403
  - THEA 2851C/4851C Costume Tech Practicum 1 FS
  - THEA 2851L/4851L Lighting Tech Practicum 1 FS
  - THEA 2851M/4851M Management Tech Practicum 1 FS
  - THEA 2851S/4851S Scenic Tech Practicum 1 FS
  - THEA 2861/4861 Performance Practicum 1 FS

- **Theatre Teaching Focus Area (12 credit hours minimum)** Select from the following options approved by an advisor:

Required Theatre classes:
  - THEA 3340 Theatre Management 3 S even
  - THEA 4603 Creative Drama 3 F odd
  - THEA 4713 Teaching Theatre in the Secondary School 3 F even
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<td>Directing &amp; Choreo. for Musical Theatre</td>
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* Students will have the opportunity to audition for these courses each April and may be in a prerequisite course at the time of the audition.

Students completing the B.A./B.S. Theatre Teaching focus area must complete THEA 3340, THEA 4603, THEA 4713 plus one elective from the list above. Theatre teaching majors must also satisfy the Teacher Education admission and certification requirements.

**Additional required General Education for Theatre Arts majors—**

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**Grade Requirements:** A grade of “C” or better in courses required for this major in addition to an overall GPA of 2.00 or higher.

**Minor:** Required

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3. Completion of university upper division requirements.
DEPARTMENT OF PERFORMING ARTS-THEATRE (THEA)

Theatre Arts
Advisor: Jim Christian
Jim Christian@weber.edu

Musical Theatre
73-74 credit hours
2006-2007 catalog

<table>
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REQUIRED COURSES FOR MUSICAL THEATRE EMPHASIS—

• DANCE (8 credit hours) The following courses may be repeated twice for credit as approved by an advisor.

For ballet, modern & jazz all student begin with the 1st level and progress by recommendation of their instructor.

|   | DANC   |       | 1100   | Ballet I                                         | 1           | FS               |
|   | DANC   |       | 1200   | Modern I                                         | 1           | F                |
|   | DANC   |       | 1450A/3450A | Flamenco                      | 1           | *                |
|   | DANC   |       | 1450B/3450B | Social                                  | 1           | *                |
|   | DANC   |       | 1450D/3450D | Rhythm Tap                           | 1           | *                |
|   | DANC   |       | 1500   | Jazz I                                           | 1           | F                |
|   | DANC   |       | 1520   | Folk and Ethnic                                  | 1           | F                |
|   | DANC   |       | 1580   | Tap Dance                                        | 1           | *                |
|   | DANC   |       | 2470   | Ballet II                                        | 1           | FS               |
|   | DANC   |       | 2480   | Jazz II                                          | 1           | S                |
|   | DANC   |       | 2490   | Modern II                                        | 1           | FS               |
|   | DANC   |       | 3440   | Dance for Musical Theatre                        | 1           | S                |
|   | DANC   |       | 3470   | Ballet III                                       | 1           | FS               |
|   | DANC   |       | 3490   | Modern III                                       | 1           | S                |
|   | DANC   |       | 4910   | Rehearsal and Performance                        | 1           | FS               |

* These classes are offered as needed, please see semester class schedules for availability.

• MUSIC (6 credit hours)

|   | MUSC   |       | 1102   | Fundamentals of Musicianship                     | 2           | S                |
|   | MUSC   |       | 1143   | Music Theory for Musical Theatre                 | 4           | F                |

• THEATRE (42 credit hours)

|   | THEA   |       | 1713   | Script Analysis                                  | 3           | S                |
|   | THEA   |       | 1223   | Stage Makeup                                     | 2           | F                |
|   | THEA   |       | 2012   | Stage Scenery                                    | 2           | F                |
|   | THEA   |       | 2022   | Stage Costume                                    | 2           | S                |
|   | THEA   |       | 2023   | Voice and Movement for the Actor                 | 3           | F                |
|   | THEA   |       | 2032   | Stage Lighting                                   | 2           | S                |

Prerequisite: THEA 1052. Recommended co-requisite: THEA 1033
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**THEATRE Design courses (2-3 credit hours)** Select one of the following theatre design classes:

- THEA 3212 Scenic Design 2 S even
- THEA 3222 Lighting Design 2 S odd
- THEA 4203 Costume Design 3 S even

**THEATRE Practicum (3 credit hours)** Select from the following options—It is recommended for a Tech Practicum that students have completed or are currently enrolled in the corresponding technical theatre course: THEA 2012, 2022, 2032 and/or 2403

- THEA 2851C/4851C Costume Tech Practicum 1 FS
- THEA 2851L/4851L Lighting Tech Practicum 1 FS
- THEA 2851M/4851M Management Tech Practicum 1 FS
- THEA 2851S/4851S Scenic Tech Practicum 1 FS
- THEA 2861/4861 Performance Practicum 1 FS

**Grade Requirements:** A grade of “C” or better in courses required for this major in addition to an overall GPA of 2.00 or higher.

**To schedule advising:**
1. Please email your advisor.
2. State your name and include your student number
3. List several times you are available and ask for an appointment.

**Make sure to consider these three steps toward graduation:**
1. Completion of major program.
2. Completion of general education and graduation requirements.
3. Completion of university upper division requirements.
DEPARTMENT OF PERFORMING ARTS-THEATRE (THEA)

Theatre Arts Minor: Teaching 2006-2007 catalog
Advisor: Larry Dooley ldooley@weber.edu

Theatre Course Requirements for Theatre Arts Teaching Minor 21 CREDIT HOURS

<table>
<thead>
<tr>
<th>COURSE</th>
<th>GenEd</th>
<th>NUMBER</th>
<th>Course Title</th>
<th>Credit Hour</th>
<th>Semester Offered</th>
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<tr>
<td>THEA</td>
<td>CA</td>
<td>1033</td>
<td>Acting I</td>
<td>3</td>
<td>SuFS</td>
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<tr>
<td>THEA</td>
<td></td>
<td>1052</td>
<td>Introduction to Dramatic Literature</td>
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<td>F</td>
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<td></td>
<td>3103</td>
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<td>F</td>
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<td>Prerequisite: THEA 1033 and at least two of the following THEA 1223, 2012, 2022, or 2032</td>
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<tr>
<td>THEA</td>
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<td>4713</td>
<td>Teaching Theatre in the Secondary School</td>
<td>3</td>
<td>F even</td>
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- Required Theatre courses (11 credit hours)

- Technical Theatre (4 credit hours) Select two of the following technical theatre classes-
  - THEA 1223 Stage Makeup 2 F
  - THEA 2012 Stage Scenery 2 F
  - THEA 2022 Stage Costume 2 S
  - THEA 2032 Stage Lighting 2 S

- Theatre History (3 credit hours) Select one of the following theatre history classes-
  - THEA 3303 History & Literature of Theatre I 3 S
  - THEA 3313 History & Literature of Theatre II 3 F
  - THEA HU 3323 History & Lit. of Contemporary Theatre 3 S

- Theatre Elective (3 credit hours) Select one of the following options (in addition to the theatre history option)-
  - THEA ______ 1. Any upper division 3 credit hour Theatre Arts course or
  - THEA ______ 2. Any upper division 2 credit hour Theatre Arts course plus any 1 credit hour Theatre Practicum

Grade Requirements: A grade of “C” or better in courses used toward the minor.

To schedule advising:
1. Please email your advisor.
2. State your name and include your student number
3. List several times you are available and ask for an appointment.

Make sure to consider these three steps toward graduation:
1. Completion of major and minor programs.
2. Completion of general education and graduation requirements.
3. Completion of university upper division requirements.
Theatre Course Requirements for Theatre Arts Teaching Minor - 18 CREDIT HOURS

<table>
<thead>
<tr>
<th>COURSE</th>
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<th>NUMBER</th>
<th>Course Title</th>
<th>Credit Hour</th>
<th>Semester Offered</th>
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<tr>
<td>THEA</td>
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<td>Acting I</td>
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<td>SuFS</td>
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<td>THEA</td>
<td></td>
<td>1052</td>
<td>Introduction to Dramatic Literature</td>
<td>2</td>
<td>F</td>
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<tr>
<td>THEA</td>
<td></td>
<td>3103</td>
<td>Directing I</td>
<td>3</td>
<td>F</td>
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</table>

Prerequisite: THEA 1033 and at least two of the following THEA 1223, 2012, 2022, or 2032

- **Technical Theatre (4 credit hours)** Select two of the following technical theatre classes:
  - THEA 1223 Stage Makeup 2 F
  - THEA 2012 Stage Scenery 2 F
  - THEA 2022 Stage Costume 2 S
  - THEA 2032 Stage Lighting 2 S

- **Theatre History (3 credit hours)** Select one of the following theatre history classes:
  - THEA 3303 History & Literature of Theatre I 3 S
  - THEA 3313 History & Literature of Theatre II 3 F

- **Theatre Elective (3 credit hours)** Select one of the following options (in addition to the theatre history option):
  1. Any upper division 3 credit hour Theatre Arts course
  2. Any upper division 2 credit hour Theatre Arts course plus any 1 credit hour Theatre Practicum

**Grade Requirements:** A grade of “C” or better in courses used toward the minor.

**To schedule advising:**
1. Please email your advisor.
2. State your name and include your student number
3. List several times you are available and ask for an appointment.

**Make sure to consider these three steps toward graduation:**
1. Completion of major and minor programs.
2. Completion of general education and graduation requirements.
3. Completion of university upper division requirements.
ATTENDANCE POLICY
The Theatre area recognizes the importance of class participation and performance. To this end we enforce the following attendance policy: Tuesday/Thursday classes are allowed 2 absences, Monday/Wednesday/Friday classes are allowed 3 absences, however these absences may not be on a scheduled test day. Once the allowed absence limit has been reached the student’s grade will drop incrementally for each additional absence. Example: Mitzi, an “A” student, has missed 3 classes in a MWF theatre class. Today she is missing class and her grade will drop to an A-. If she misses the next class, her grade will drop to a B+. One more absence and she will have dropped a full letter grade to a B.

Tardies are as important an issue as absences. Therefore, 2 tardies equal 1 absence. Students should plan ahead and use absences and tardies wisely.

This attendance policy may vary slightly from class to class. Students should read their respective class syllabus to determine each teacher’s attendance policy.

ACADEMIC DISHONESTY
Plagiarism, cheating, collusion, falsification, accessing, unauthorized course or test information, using unauthorized resources or breaches of copyright law and will NOT be tolerated in any Theatre class. The penalty for academic dishonesty may be determined by your professor and can vary from repeating an assignment, failing the assignment and may result in the failure of the course.

ACCOMMODATION POLICY
Any student requiring accommodations or services due to a disability must contact Services for Students with disabilities (SSD) in room 181 of the Student Service Center. SSD can also arrange to provide course materials (including this HANDBOOK) in alternative formats if necessary.

GRADUATION AND ADVISEMENT (Do You Want to Graduate in Four Years?)
Realistically, it is difficult to graduate with a Musical Theatre or Theatre Arts Teaching degree in four years. This is because of the large number of credit hours required for the degrees. If a student takes only those courses required for the degree, it is possible to graduate in four years. We have found that most students prefer to take more time in completing their degrees so that they may take advantage of the many performing opportunities available to them.
We strongly recommend that students consult regularly—with their advisor. Regardless of the theatre degree program you choose, it is very important that you begin to take your required courses in theatre during the Freshman year. This may differ from the advice you receive from Academic Advisement, but it is essential for the following reasons:
1) The Musical Theatre major requires substantially more credit hours than most other majors.
2) Many theatre courses are offered in sequence and must be taken in the proper order.
3) Many courses have prerequisite requirements.
4) Many courses are offered only during one semester each year and/or on alternate years.
5) Excellence in theatre requires a strong commitment to the development of performance skills, creativity and collaboration, which is attained by early and sustained involvement in theatrical productions.

Each semester at the time of pre-registration for the next semester, students should consult with their advisors. Advisors can and will provide useful information for planning a course of study and for avoiding future scheduling conflicts. Students should feel free to discuss any problems experienced in the completion of program requirements.

Questions about general education requirements must be addressed early. General education courses should be scheduled along with your regular course of study in theatre to avoid scheduling and graduation problems.

Once you have declared your major your advisor is a theatre faculty member. Questions about theatre requirements should be addressed to your theatre advisor, or the department chair.

<table>
<thead>
<tr>
<th>FACULTY ADVISORS</th>
<th>Room</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tracy Callahan</td>
<td>308</td>
<td><a href="mailto:tcallahan@weber.edu">tcallahan@weber.edu</a></td>
</tr>
<tr>
<td>Jim Christian</td>
<td>358</td>
<td><a href="mailto:jchristian@weber.edu">jchristian@weber.edu</a></td>
</tr>
<tr>
<td>Larry Dooley</td>
<td>305</td>
<td><a href="mailto:ldooley@weber.edu">ldooley@weber.edu</a></td>
</tr>
<tr>
<td>Michael Palumbo</td>
<td>331B</td>
<td><a href="mailto:mpalumbo@weber.edu">mpalumbo@weber.edu</a></td>
</tr>
<tr>
<td>Van Tinkham</td>
<td>307</td>
<td><a href="mailto:vtinkham@weber.edu">vtinkham@weber.edu</a></td>
</tr>
<tr>
<td>Catherine Zublin</td>
<td>312 or 359</td>
<td><a href="mailto:czublin@weber.edu">czublin@weber.edu</a></td>
</tr>
</tbody>
</table>

SEQUENTIAL COURSES
There are many courses in the theatre program that must be taken in appropriate sequence; other courses are only offered every other year. To avoid extra time in school, see your advisor each semester to be sure you are taking the correct courses.
All transfer students should see a theatre advisor before registering for courses in the theatre degree programs.
Suggested Course Sequence: Acting/Directing and Design/Technical Emphasis

**Freshman- Fall**

THEA 1051   Freshman Seminar
THEA 1052   Intro to Dramatic Literature
THEA 2012   Stage Scenery
 THEA 1223   Stage Makeup
THEA 2023 (1030)   Voice & Movement (Acting/Directing)

or

COMM HU 1020   Principles of Public Speaking (Design/Tech)

• Practicum- as required/needed

THEA 2851C   Costume Practicum
THEA 2851L   Lighting Practicum
THEA 2851M   Management Practicum
THEA 2851S   Scenic Practicum
THEA 2861   Performance Practicum

**GE**   CM: ENGL 1010

**GE**   QL: MATH 950, 960, 955, 1010 or 1030

**Freshman- Spring**

THEA CA/1033   Acting I (for majors only)
THEA 1713   Script Analysis
THEA 2022   Stage Costume
 THEA 2032   Stage Lighting

• Practicum- as required/needed

THEA 2851C   Costume Practicum
THEA 2851L   Lighting Practicum
THEA 2851M   Management Practicum
THEA 2851S   Scenic Practicum
THEA 2861   Performance Practicum

**GE**   QL: next class in the sequence

**GE**   AI: POLSC 1100 or HIST 1700 or ECON 1740

**Sophomore- Fall**

THEA 2033   Acting II (Acting/Directing)

 or

THEA - - - -   Theatre Emphasis area
THEA 2403   Stage Management
ARTH CA 1090   Art & Architecture (or 1100/S)
THEA 2012   Stage Scenery
 THEA 1223   Stage Makeup

• Practicum- as required/needed

THEA 2851C   Costume Practicum
THEA 2851L   Lighting Practicum
THEA 2851M   Management Practicum
THEA 2851S   Scenic Practicum
THEA 2861   Performance Practicum
Sophomore - Spring
THEA - - - -  Theatre Emphasis area
(3-6 credit hours)
ARTH CA/1100  Art & Architecture (or 1090/S)
THEA 2022  Stage Costume
and/or
THEA 2032  Stage Lighting
*Practicum- as required/needed
THEA 2851C  Costume Practicum
THEA 2851L  Lighting Practicum
THEA 2851M  Management Practicum
THEA 2851S  Scenic Practicum
THEA 2861  Performance Practicum
GE  QL: next class in the sequence
GE  CIL: exam, online or classes  (or F)
GE  Continue SS or LS or PS
☞  Start/continue Minor
☞  Start/continue Foreign Language -or- Scientific Inquiry

Junior - Fall
THEA - - - -  Theatre Emphasis area
(3-6 credit hours)
THEA 3033  History & Literature of Theatre I
THEA 3991  Junior Seminar
THEA 3103  Directing I
*Practicum- as required/needed
THEA 4851C  Costume Practicum
THEA 4851L  Lighting Practicum
THEA 4851M  Management Practicum
THEA 4851S  Scenic Practicum
THEA 4861  Performance Practicum
GE  Continue SS or LS or PS
☞  Continue Minor
☞  Continue Foreign Language -or- Scientific Inquiry

Junior - Spring
THEA - - - -  Theatre Emphasis area
(3-6 credit hours)
ENGL HU/3500  Studies in Shakespeare
THEA 3313  History & Literature of Theatre II
*Practicum- as required/needed
THEA 4851C  Costume Practicum
THEA 4851L  Lighting Practicum
THEA 4851M  Management Practicum
THEA 4851S  Scenic Practicum
THEA 4861    Performance Practicum
GE       Continue SS or LS or PS
         Continue Minor
         Continue Foreign Language -or- Scientific Inquiry

Senior- Fall
THEA - - - -  Theatre Emphasis area
         (3-6 credit hours)
•Practicum- as required/needed
THEA 4851C  Costume Practicum
THEA 4851L  Lighting Practicum
THEA 4851M  Management Practicum
THEA 4851S  Scenic Practicum
THEA 4861    Performance Practicum
GE       Continue SS or LS or PS
         Continue Minor
         Continue Foreign Language -or- Scientific Inquiry

Senior- Spring
THEA - - - -  Theatre Emphasis area
         (3-6 credit hours)
•Practicum- as required/needed
THEA 4851C  Costume Practicum
THEA 4851L  Lighting Practicum
THEA 4851M  Management Practicum
THEA 4851S  Scenic Practicum
THEA 4861    Performance Practicum
GE       Continue SS or LS or PS
         Continue Minor
         Continue Foreign Language -or- Scientific Inquiry

Suggested Course Sequence: Theatre Teaching Emphasis
Theatre teaching majors must also satisfy the Teacher Education admission and certification requirements.

Freshman- Fall
THEA 1051  Freshman Seminar
THEA 1052  Intro to Dramatic Literature
THEA 2012  Stage Scenery
         and/or
THEA 1223  Stage Makeup
THEA 2023 (1030)  Voice & Movement
•Practicum- as required/needed
THEA 2851C  Costume Practicum
THEA 2851L  Lighting Practicum
THEA 2851M  Management Practicum
THEA 2851S  Scenic Practicum
THEA 2861 Performance Practicum

GE CM: ENGL 1010
GE QL: MATH 950, 960, 955, 1010 or 1030

**Freshman- Spring**
THEA CA/1033 Acting I (for majors only)
THEA 1713 Script Analysis
THEA 2022 Stage Costume
and/or
THEA 2032 Stage Lighting
• Practicum- as required/needed
THEA 2851C Costume Practicum
THEA 2851L Lighting Practicum
THEA 2851M Management Practicum
THEA 2851S Scenic Practicum
THEA 2861 Performance Practicum

GE QL: next class in the sequence
GE AI: POLSC 1100 or HIST 1700 or ECON 1740

**Sophomore- Fall**
THEA 2033 Acting II
or
THEA - - - - Theatre Emphasis area
THEA 2403 Stage Management
ARTH CA 1090 Art & Architecture (or 1100/S)
THEA 2012 Stage Scenery
and/or
THEA 1223 Stage Makeup
• Practicum- as required/needed
THEA 2851C Costume Practicum
THEA 2851L Lighting Practicum
THEA 2851M Management Practicum
THEA 2851S Scenic Practicum
THEA 2861 Performance Practicum

GE CM: ENGL 2010
GE QL: next class in the sequence
GE CIL: exam, online or classes (or S)
GE Start SS or LS or PS
☞ Start (Teachable) Minor
☞ Start Foreign Language -or- Scientific Inquiry

**Sophomore- Spring**
THEA - - - - Theatre Emphasis area
(3-6 credit hours)
ARTH CA/1100 Art & Architecture (or 1090/F)
THEA 2022 Stage Costume
and/or
THEA 2032 Stage Lighting
• Practicum- as required/needed
THEA 2851C Costume Practicum
THEA 2851L Lighting Practicum
THEA 2851M Management Practicum
THEA 2851S Scenic Practicum
THEA 2861 Performance Practicum

GE QL: next class in the sequence
GE CIL: exam, online or classes (or F)
GE Continue SS or LS or PS
⇒ Start/continue (Teachable) Minor
⇒ Start/continue Foreign Language -or- Scientific Inquiry

Junior- Fall
THEA - - - - Theatre Emphasis area
THEA 4603 Creative Drama (or Senior-Fall, odd years only)
THEA 4713 Teaching Theatre in the Secondary School (or Senior-Fall, even years only)
THEA 3033 History & Literature of Theatre I
THEA 3991 Junior Seminar
THEA 3103 Directing I
•Practicum- as required/needed
THEA 4851C Costume Practicum
THEA 4851L Lighting Practicum
THEA 4851M Management Practicum
THEA 4851S Scenic Practicum
THEA 4861 Performance Practicum

GE Continue SS or LS or PS
⇒ Continue (Teachable) Minor
⇒ Continue Foreign Language -or- Scientific Inquiry

Junior- Spring
THEA - - - - Theatre Emphasis area
THEA 3340 Theatre Management (or Senior-Spring, even years only)
ENGL HU/3500 Studies in Shakespeare
THEA 3313 History & Literature of Theatre II
•Practicum- as required/needed
THEA 4851C Costume Practicum
THEA 4851L Lighting Practicum
THEA 4851M Management Practicum
THEA 4851S Scenic Practicum
THEA 4861 Performance Practicum

GE Continue SS or LS or PS
⇒ Continue (Teachable) Minor
⇒ Continue Foreign Language -or- Scientific Inquiry

Senior- Fall
THEA - - - - Theatre Emphasis area
THEA 4603 Creative Drama (or Junior-Fall, odd years only)
THEA 4713 Teaching Theatre in the Secondary School (or Junior-Fall, even years only)
•Practicum- as required/needed
THEA 4851C Costume Practicum
THEA 4851L Lighting Practicum
THEA 4851M Management Practicum
THEA 4851S  Scenic Practicum
THEA 4861  Performance Practicum

**GE**  Continue SS or LS or PS

- Continue (Teachable) Minor
- Continue Foreign Language -or- Scientific Inquiry

**Senior - Spring**

THEA 3340  Theatre Emphasis area
THEA 3340  Theatre Management  (or Junior-Spring, even years only)

*Practicum- as required/needed
THEA 4851C  Costume Practicum
THEA 4851L  Lighting Practicum
THEA 4851M  Management Practicum
THEA 4851S  Scenic Practicum
THEA 4861  Performance Practicum

**GE**  Continue SS or LS or PS

- Continue (Teachable) Minor
- Continue Foreign Language -or- Scientific Inquiry

**Suggested Course Sequence: Musical Theatre**

**Freshman- Fall**

*THEA 1051  Freshman Seminar
*THEA 1052  Intro to Dramatic Literature
THEA 2012  Stage Scenery
THEA 1223  Stage Makeup
*THEA CA/1043  Intro to American Musical Theatre
DANC - - - -  technique class

*Practicum- as required/needed
THEA 2851C  Costume Practicum
THEA 2851L  Lighting Practicum
THEA 2851M  Management Practicum
THEA 2851S  Scenic Practicum
THEA 2861  Performance Practicum

**GE**  CM: ENGL 1010

**GE**  QL: MATH 950, 960, 955, 1010 or 1030

**Freshman- Spring**

*DANC CV/1010  Introduction to Dance
*THEA CA/1033  Acting I (for majors only)
THEA 1713  Script Analysis
THEA 2022  Stage Costume
THEA 2032  Stage Lighting
MUSC 1102  Fundamentals of Musicianship

*Practicum- as required/needed
THEA 2851C  Costume Practicum
THEA 2851L  Lighting Practicum
THEA 2851M  Management Practicum
THEA 2851S  Scenic Practicum
THEA 2861  Performance Practicum
GE  QL: next class in the sequence
GE  AI: POLSC 1100 or HIST 1700 or ECON 1740

*Pre-Major Core—courses that must be completed before students are admitted to the Musical Theatre program

**Sophomore- Fall**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>THEA 2033</td>
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<tr>
<td>THEA 2012</td>
<td>Stage Scenery</td>
</tr>
<tr>
<td>THEA 1223</td>
<td>Stage Makeup</td>
</tr>
<tr>
<td>MUSC 1143</td>
<td>Music Theory for Musical Theatre</td>
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<tr>
<td>THEA 2651</td>
<td>Individual Training in Stage Voice</td>
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<tr>
<td>DANC - - - -</td>
<td>technique class</td>
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*Practicum- as required/needed

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<tr>
<td>THEA 2861</td>
<td>Performance Practicum</td>
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GE  CM: ENGL 2010
GE  QL: next class in the sequence
GE  Start HU or SS or LS or PS
  Start Foreign Language -or- Scientific Inquiry

**Sophomore- Spring**

<table>
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<th>Course Code</th>
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<tr>
<td>THEA 2034</td>
<td>Voice &amp; Movement</td>
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<tr>
<td>THEA 2022</td>
<td>Stage Costume</td>
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<tr>
<td>THEA 2032</td>
<td>Stage Lighting</td>
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<tr>
<td>THEA 2651</td>
<td>Individual Training in Stage Voice</td>
</tr>
<tr>
<td>THEA 3440</td>
<td>Dance for Musical Theatre</td>
</tr>
<tr>
<td>DANC - - - -</td>
<td>technique class</td>
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*Practicum- as required/needed

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<th>Course Code</th>
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<tr>
<td>THEA 2851C</td>
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<td>Lighting Practicum</td>
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<td>Management Practicum</td>
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<td>THEA 2851S</td>
<td>Scenic Practicum</td>
</tr>
<tr>
<td>THEA 2861</td>
<td>Performance Practicum</td>
</tr>
</tbody>
</table>

GE  QL: next class in the sequence
GE  CIL: exam, online or classes
GE  Start/continue HU or SS or LS or PS
  Start/continue Foreign Language -or- Scientific Inquiry

**Junior- Fall**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA 2443</td>
<td>Acting for Musical Theatre</td>
</tr>
<tr>
<td>THEA 3033</td>
<td>History &amp; Literature of Theatre I</td>
</tr>
</tbody>
</table>
THEA 3991  Junior Seminar
THEA 3103  Directing I (or Senior-Fall, it’s a prerequisite for THEA 4143)

THEA 2443  Acting for Musical Theatre
THEA 4651  Individual Training in Stage Voice
DANC - - - -  technique class
•Practicum- as required/needed
THEA 4851C  Costume Practicum
THEA 4851L  Lighting Practicum
THEA 4851M  Management Practicum
THEA 4851S  Scenic Practicum
THEA 4861  Performance Practicum
GE  Continue HU or SS or LS or PS
☞  Continue Foreign Language -or- Scientific Inquiry

**Junior- Spring**
THEA 4143  Directing & Choreographing for Musical Theatre (or Senior-Spring, even years only)
THEA 3343  History & Literature of Musical Theatre
THEA 3443  Scene Study for Musical Theatre
THEA 3440  Dance for Musical Theatre
THEA 4651  Individual Training in Stage Voice
•Practicum- as required/needed
THEA 4851C  Costume Practicum
THEA 4851L  Lighting Practicum
THEA 4851M  Management Practicum
THEA 4851S  Scenic Practicum
THEA 4861  Performance Practicum
GE  Continue HU or SS or LS or PS
☞  Continue Foreign Language -or- Scientific Inquiry

**Senior- Fall**
THEA 3103  Directing I (or Junior-Fall, it’s a prerequisite for THEA 4143)
THEA 4651  Individual Training in Stage Voice
DANC - - - -  technique class
DANC - - - -  technique class
•Practicum- as required/needed
THEA 4851C  Costume Practicum
THEA 4851L  Lighting Practicum
THEA 4851M  Management Practicum
THEA 4851S  Scenic Practicum
THEA 4861  Performance Practicum
GE  Continue HU or SS or LS or PS
☞  Continue Foreign Language -or- Scientific Inquiry

**Senior- Spring**
THEA - - - -  Theatre Design course
THEA 4143  Directing & Choreographing for Musical Theatre (or Junior-Spring, even years only)
THEA 4651  Individual Training in Stage Voice
DANC - - - -  technique class
•Practicum- as required/needed
THEA 4851C  Costume Practicum
THEA 4851L  Lighting Practicum
THEA 4851M  Management Practicum
THEA 4851S  Scenic Practicum
THEA 4861  Performance Practicum

GE  Continue HU or SS or LS or PS
     Continue Foreign Language -or- Scientific Inquiry

PRIVATE VOCAL INSTRUCTION
Musical Theatre majors are required to complete 6 semesters of private vocal instruction, 4 of which should be upper division. Contact our departmental secretary, Mrs. Georgene Ady in the Performing Arts office, Browning Center room 331, for a list of approved instructors.

Private lesson payment is included in your semester billing, there is an additional charge above and beyond the regular tuition and fees. Consult the current course registration schedule for the specific fee.

THEATRE JURIES
Each Spring Semester, Theatre Arts faculty will conduct audition/interviews of students in the Theatre Arts area (Theatre Juries). Juries provide an opportunity for students to showcase their work, get feedback from the faculty on progress over the past year, and are an incentive for building a resume and portfolio. Those students who wish to retain or earn a tuition waiver (Wildcat Activity Scholarship) and those students who have meet the prerequisites and wish to audition for the below listed classes and/or programs will be required to undergo this process in order to be eligible for consideration. For other students, this process optional.

Guidelines for Theatre Arts Juries

Who should plan to participate:
1) All students who wish to retain or earn a Tuition Waiver (students must have a GPA of 2.5 or better)
2) All students who have meet the prerequisites and wish to audition for the following classes:
   • THEA 2033  Intermediate Acting
   • THEA 3033  Advanced Acting
   • THEA 4103  Directing II
3) All students who have completed the Musical Theatre core classes and wish to apply for admission to the Musical Theatre major.

When:
Each Spring Semester (in April), Theatre Arts faculty will conduct audition/interviews of students in the Theatre Arts area. Those students desiring tuition activity waivers for the next academic year or admittance to the Musical Theatre program or admittance to certain classes will be required to undergo this process in order to be eligible for consideration.
What must you prepare:
Each participating student will be allowed to prepare a 3-4-minute individual presentation consisting of one of the following:

**Musical Theatre program**—One contemporary acting piece and two two-minute contrasting vocal selection or one contemporary acting piece, one vocal selection and one two-minute dance solo. (Must arrange for accompaniment.)

**Acting**— Two contrasting acting pieces

**Design/Tech**— Portfolio presentation (May include models, renderings, draftings, patterns, photographs, schedules, magic sheets, storyboards, videotapes, single line diagrams, recordings, character sketches…)

**Directing/Stage management**—Exhibit of organizational skills (May include prompt book, Hodge analysis, concept statement…)

**Teaching**— Evidence of successful teaching methodologies through written evaluations, lesson plans, and course materials.

**Playwriting**— Evidence of achievement through revised drafts and completed manuscripts.

**Combination**— May combine acting, design/tech, directing, stage management, teaching or playwriting, please seek the approval of your advisor.

What must be submitted prior to the Theatre Juries: due April (date varies and will be posted)

Please note that your tuition waiver and/or admittance to a program or class is dependent on your attention to these details and the quality of your audition/interview.

One page document that contains the following information:

- Name
- Student number
- Contact information- local and permanent snail mail, email and phone
- Class standing and GPA
- Theatre Arts emphasis
- Awards or honors
- Note what you are presenting at Theatre Juries (2 acting pieces, portfolio…)
- Summary of theatre activities for the year
- Summary of theatre classes for the year
- Plan for upcoming summer
- Plan for theatre classes and participation for upcoming year

Please note why you are attending Theatre Juries:
- Tuition Waiver renewal (Do you currently have a full or half waiver?)
- Tuition Waiver request for upcoming semester/year
- Auditioning for specific class(es)
- Musical Theatre program

**DEPARTMENTAL THEATRE PRODUCTION HISTORY**

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<td>Ah, Wilderness Guys &amp; Dolls Getting Out The Majestic Kid</td>
<td>Eden Creek The Taming of the Shrew Hansel &amp; Gretel The Diviners Confusions</td>
<td>Tomb With a View Ice Wolf West Side Story</td>
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**CONTINUING STUDENT SCHOLARSHIPS**

Students who are currently enrolled at Weber State University, or previously enrolled with no interim transfer credit. Students must have completed 12 semester credit hours at WSU.

To be eligible for scholarships, please complete the following:

- Update your personal information through the student portal by **February 1**, every year.
- Be re-admitted or reactivated through Admissions if you have been out of school for more than one semester.
- Juniors and Seniors (those with over 60 hours) must have a declared major with their department and with Admissions.
Scholarships are available in the following categories—
Academic
High Honors/Honors Continuing Scholarship
Wildcat Activity Scholarships (to qualify you must maintain a GPA of 2.5 or better)
Financial Need-Based Scholarships
Donor-Sponsored Departmental Scholarships
Donor-Sponsored Special-Condition Scholarships
   Note: Some scholarships may need additional application or faculty nomination.

TUITION WAIVERS (WILDCAT ACTIVITY SCHOLARSHIPS)
Full and half tuition waivers are awarded to theatre majors showing outstanding potential and commitment to the theatre department. You must be a declared theatre major to be eligible for these waivers. Tuition waivers are awarded in the spring for the following school year. Juries presentations, academic performance and department participation are carefully considered in determining recipients and type of tuition waivers. Full tuition waiver recipients are required to complete 2 credit hours of practicum per semester. Half tuition waiver recipients must complete 1 credit hour of practicum per semester. All non-technical Theatre majors with a tuition waiver are required to participate in all departmental auditions, including directing scenes.

HOURLY /WORKSTUDY OPPORTUNITIES IN THEATRE
University Work-study programs and department hourly wage programs are available to students who qualify and who maintain satisfactory academic progress. These positions involve part-time employment on campus. Work-study is a monetary amount allowed by the government that is awarded to the student and provides approximately 2/3rd of the funds needed to pay that person. Students need to apply every year by March 1st. Awards are determined according to need and may vary from several hundred dollars to several thousand dollars. Because we as a department are only responsible for 1/3rd of the money, we like to hire these people first. On hourly payroll, the department pays the entire salary. To apply for a posted position you must first go to the office of Career

PRODUCTION OPPORTUNITIES

THE PERFORMING ARTS SERIES
The main goal of the Performing Arts Series is to provide opportunities for students to put into practice that which they have learned in the classroom, in the rehearsal hall, and in private study. To meet that goal, the Performing Arts Series produces dance, music and theatre activities under the administrative guidance of the Department of Performing Arts and the College of Arts and Humanities. It receives financial support from the Associated Students of Weber State University.

The Department offers a season of theatre productions as well as a season of dance and
musical events. Season tickets are available for either or both series. The theatre/dance season includes major dramatic plays, musical theatre productions, operas, operettas and dance productions. The director is either a faculty member or a guest professional.

**PRODUCTION ROTATION**
Each semester the Theatre Area produces a musical and a straight play, which provide students with opportunities for acting, design, technical theater, management and publicity. In addition, AAT sponsors two student productions each year. Theatre Area usually assists the Dance Area in producing the Orchesis dance concert and in return, dance students help with production hours on theatre productions.

**THEATER SPACES**
There are three theaters in the Browning Center:
- Austad Auditorium, a proscenium stage seating 1800
- Allred Theater, also proscenium, seating 330
- Eccles Theater, a black box with variable seating, 175 maximum.

**THE CALLBOARD**
This is located on the 1st floor on the wall outside the Allred Theater and Scene Shop. The callboard is used to post important, exciting and useful information such as auditions, cast lists, crew sign up sheets and crew assignments, rehearsal schedules, crew calls and other materials. Theatre majors and minors should consult the callboard daily in order to receive messages and important announcements. Failure to read the board will not be accepted as an excuse for failing to meet obligations.

**DEPARTMENTAL AUDITIONS**
Auditions are held at the beginning of each semester for both productions. Audition information and sign-up sheets are posted on the callboard. Call back information and cast lists will also be posted on the callboard. Cast members should initial the list to indicate acceptance of the given role. Potential cast members should read the entire play before auditions.

**CREW ASSIGNMENTS**
At the beginning of each semester crew sign up sheets are posted on the callboard and at the costume studio (Browning Center room 337). Students needing practicum credit and anyone else interested in a crew position should sign up. There is no limit to the number of positions one may sign up for; however, the actual number of crew positions will be limited. It is a good idea to list the order of preference for each position. Once cast lists have been posted the faculty and staff will make crew assignments. This list will be posted on the callboard, and students should initial the given assignment to indicate acceptance. It is the responsibility of the student to check with the project supervisor (John Bizzell is the Technical Director in the Scene Shop and Amber Smith is the Costume Studio Manager) to get specific information about the crew position. Especially in the case of construction crew, the student is responsible for creating a work schedule and fulfilling the minimum 45 hour per practicum requirement. Shop managers will not hunt you down, especially if they don’t know who you are. Make yourself known and get involved!

**PRACTICUM REQUIREMENT**
Students receiving full tuition waivers must complete 2 practicum credits per semester. A practicum is completed by either fulfilling specific duties for a production (acting, designing, stage managing, running crew, publicity, etc.) or by completing a minimum of 45 hours (per practicum) of construction time in the scene shop or costume studio. Half tuition recipients must complete 2 practicum per year. If
a student on full tuition waiver does not complete 1 of the 2 required practicum for a given semester he or she will automatically be dropped to half tuition waiver for the next semester. Anyone failing to complete 2 of the required practicum will loose tuition waivers entirely.

Student fulfilling a practicum assignment are expected to both register for the appropriate course number and fill out a THEATRE PRACTICUM CREDIT CLEARANCE FORM (available in the Performing Arts office). This is a duplicate form, which asks for a description of the intended task, with signatures of the student and project supervisor, and should be submitted to Van Tinkham.

JOB DESCRIPTIONS
The following descriptions are intended to give you a good idea of the responsibilities of each position. They are not comprehensive, and responsibilities may be modified to suit the needs of a given production. Not all of the positions described will be available for every production. The crew sign-up sheets will list specific positions needed for each production. Many positions are assigned by faculty members or as part of class work, such as Assistant Director, Choreographer, Stage Managers, and Designers. Some functions relate to specific classes and others relate to payroll positions. In payroll jobs a distinction is made between hourly and workstudy. All personnel are strongly encouraged to remember that these productions are a collaborative effort and the cooperation of all is needed to achieve the results that will give us the most pride.

ACTING/DIRECTING

DIRECTOR—This person becomes thoroughly acquainted with the script, provides the focus for the artistic vision and facilitates the creative collaboration of the design team, is responsible for holding auditions and making casting decisions, is in charge of rehearsals, blocking, instruction and coaching of the actors, and is responsible for overseeing the unification of all elements into a cohesive production.

ASSISTANT DIRECTOR—This person becomes thoroughly acquainted with the play prior to auditions, prepares the audition space and assists with auditions, assists with the taking of notes during rehearsals, offers input when requested by the director, and performs other duties as assigned by the director.

CHOREOGRAPHER—This person is responsible for the movement/dance in a show, usually dance numbers in musicals. However, the occasional straight play might call upon a choreographer.

ACTORS—Acting is the most sought after assignment and those auditioning are encouraged to not feel rejected if they don’t get the part they wanted. Directors often have to make difficult judgments regarding whom fits with whom, and who best promotes certain concepts.

MANAGEMENT/DESIGN

SCENIC DESIGNER—This person determines the scenic needs of the production; meets regularly with the director and other members of the design team to interpret the concept; develops groundplans, develops sketches: sketches ideas into color elevations and renderings; provides working drawings and draftings; meets with the scene shop personnel as necessary to facilitate the set construction and scenic painting; attends rehearsals as necessary; meets scheduled design deadlines. Student designers are required to complete the appropriate design classes and complete all the design elements required for entry into the Kennedy Center American College Theatre
Festival. Students are awarded design opportunities by the faculty costume designer on a case-by-case basis.

**LIGHTING DESIGNER**— This person determines the lighting needs of the production; meets regularly with the director and other members of the design team to interpret the concept. The faculty scenic/lighting designer does most of the designs on our stages. However, students are welcome in this role under the guidance of the faculty. As designer, one is responsible for extensive paper work that details the process. Student designers are required to complete the appropriate design classes and complete all the design elements required for entry into the Kennedy Center American College Theatre Festival. Students are awarded design opportunities by the faculty scenic/lighting designer on a case-by-case basis.

**PROPERTY DESIGN**—People in this position are primarily responsible for finding and creating the hand props that are used on stage. Some set dressing also often flows to the design crew. Student designers are required to complete the appropriate design classes and complete all the design elements required for entry into the Kennedy Center American College Theatre Festival.

**SOUND DESIGNER/RECORDING ENGINEER/SOUND CREW**—Often the sound designer is the sound crew. In the majority of circumstances the designer, in conjunction with the director, will determine the make up of the sound. That includes interlude music, sound effects, speakers, speaker placement, and reinforcement. Usually the designer will serve as recording engineer and make the show CD. The crew, often a composite of the designer and board operator, is responsible for actually placing speakers, running cable, setting up all mikes, and headsets.

**COSTUME DESIGNER**—This person determines the costume needs of the production; meets with the director and other members of the design team to interpret the concept; researches period details; creates costume plot; sketches ideas into renderings for director approval and as working drawings for costume construction team; determines fabrics and/or fabric modifications necessary to fulfill ideas determined on renderings; meets with costume shop personnel as necessary to facilitate the interpretation of the costume rendering into three dimensional costume; attends rehearsals as necessary; attends fittings as necessary; meets scheduled design deadlines. Student designers are required to complete the appropriate design classes and complete all the design elements required for entry into the Kennedy Center American College Theatre Festival. Students are awarded design opportunities by the faculty costume designer on a case-by-case basis.

**ASSISTANT COSTUME DESIGNER**—This person acts as liaison between the costume designer and costume shop when the designer is unavailable; and coordinates elements for fittings including all purchased items; compiles design notes from fittings; may attend production meetings and rehearsals as a representative for the costume designer and costume shop; provides costume information to other production areas; creates dressing lists required by the wardrobe supervisor; pulls rehearsal costumes as necessary; facilitates swatching and shopping for the costume designer; compiles and maintains the production “bible”; and performs other duties as assigned by the costume director.

**STAGE MANAGER**—Auditions are held annually in the stage management class (THEA 2403) and one person is chosen as the stage manager for each production. Previous stage managers often are selected/recruited/volunteer as these are lead positions and require experience and leadership. The task of stage managing is far ranging and requires extensive rehearsal hours as well as hours of preparation outside of the rehearsal and performance context. Briefly, the stage manager is responsible for creating a prompt script, maintaining rehearsals, some scheduling, supervising of running crews, and calling the show.
ASSISTANT STAGE MANAGER—Auditions are held annually in the Stage Management Class (Theatr2403). One person is chosen as the stage manager and usually 1-2 are selected to serve as assistants for each production. ASM’s often concentrate in more restricted areas such as backstage or liaison to design elements etc.

PUBLICITY ASSISTANTS—These two to five people report to the marketing director and may assist in several tasks. Often people are assigned the job of placing posters in designated areas. Other tasks may include poster art work, photography, print layout, or media contacts.

HOUSE MANAGER—The house manager coordinates between the technical director and the Browning Center staff to maintain our protocol and standards. The house manager is responsible for recruiting ushers, following up on them to confirm their commitment and posting sign up sheets for the ushers. Generally, the house manager is responsible for the proper seating of the audience.

USHERS—About two weeks before the performances, lists are placed on the call board asking for volunteers to usher. Ushers should dress appropriately and strive to seat the audience in a pleasant manner. Ushers need to arrive one hour before the show and stay to the end. Doors have to be opened at intermission and at the end of the show. The reward is seeing the show free.

RUNNING CREWS

LIGHTING BOARD OPERATOR—This person often works in the focus sessions to run up individual lights and generally prepare for running the board. During technical rehearsals, the board op sets cues at the direction of the lighting designer and runs those cues with the stage manager’s supervision. Often the only electric representative during a show, this person is usually responsible for anything electric. That may include work lights or anything that may happen to have a plug on it.

SOUND BOARD OPERATOR—Usually works with the sound designer to establish levels during the early phases of tech rehearsal. During production, this board op will run the appropriate cues at the direction of the stage manager. The sound person is also responsible for headsets and dressing room communication.

PROP MASTER & PROP RUNNING CREW—The props crews are responsible for daily set up and maintenance of props. They run the shows, hand off props to performers, transfer props from one side of the stage to the other, buy and/or prepare food props, buy daily supplies, and strike props nightly. The prop master is the head of this crew. Frequently, because of numbers of personnel involved, we combine running crews of grips, props, and flys into one large crew.

HEAD GRIP & GRIPS—This is the crew that moves scenery about and generally sets up, mops, runs the grand drape and does evening strikes. The head grip runs this crew. Frequently, because of numbers of personnel involved we combine running crews of grips, props, and flys into one large crew.

HEAD FLY PERSON & FLY CREW—These people run the fly systems that bring in scenery and drops during a show. All of the crews emphasize safety, however, it is an especially high priority with the fly crew. The head fly person is likely to run this crew. Frequently, because of
numbers of personnel involved we combine running crews of grips, props, and flys into one large crew.

**FOLLOW SPOT OPERATORS**—Follow spots are typically only used in musicals. Two or three spots may be employed to follow characters around the stage.

**WARDROBE SUPERVISOR**—Coordinates the care, management and organization of finished costumes during the dress rehearsal and performance period; reads the script; creates a costume change and dresser plot; supervises the preparation of dressing cards and costume check-in sheets; supervises the correct labeling of all costumes for proper wardrobe identification; attends rehearsals and run-throughs as necessary; supervises and organizes the wardrobe crew during the dress rehearsal period; coordinates the maintenance of costumes during the performing period including, but not limited to: repairs, laundry, shoe polishing and dry cleaning; supervises any alterations necessary during the dress rehearsal period; coordinates and supervises quick changes; sets up change areas backstage as necessary; supervises the costume strike including, but not limited to: laundry, dry cleaning, rental returns; and performs other duties as assigned by costume director.

**DRESSER**—Assists performers in dressing into costumes and facilitates quick changes; checks in and reviews costumes prior to each dress rehearsal and performance; checks out and retrieves costumes after each dress rehearsal and performance; maintains assigned dressing rooms; advises the wardrobe supervisor on matters of specific rigging or actor comfort as necessary; maintains a calm, professional demeanor for performers in your care; and performs other duties as assigned by wardrobe supervisor.

**NOTE:** All backstage personnel should wear black clothing, beginning with the first dress rehearsal.

**CONSTRUCTION**

**TECHNICAL DIRECTOR**—Occasionally someone volunteers as TD. As a student the functions that you would assist with might include the planning/ordering phase, the supervision of the show while it is being built in the scene shop, shifting it into the stage, and working through the movement of the set.

**HEAD CARPENTER & SCENIC CONSTRUCTION CREW**—The head carpenter is responsible for supervising the nuts and bolts of construction working with other students. The crew is comprised of students; some will be very proficient while others will need significantly more supervision. Our shows often test our limits in size and scope.

**MASTER ELECTRICIAN & ELECTRICS CREW**—These personnel are responsible for the hang and focus of all lights. They work with cabling, practicals, works, and any related electric functions. The Master Electrician supervises this crew in conjunction with the lighting designer.

**PROPS CONSTRUCTION CREW**—These people work with the prop designer to find and build all aspects of hand props. Often judgments need to be made as to which crews certain props fall under. Some projects will shift to or from costumes; others will come from set dressing.

**COSTUME CONSTRUCTION**—
Often there are no clear job descriptions in the costume studio as all work together to build the
costumes for each production and each person may fulfill multiple rolls. Specific assignments may include the three listed below.

- **CUTTER/DRAPER**—Uses the sketch provided by the costume designer to fabricates patterns, either by draping or flat patternmaking, cuts or supervises the cutting of all fabric for the costume from the pattern; supervises a crew by preparing and delegating work to the first hand and stitchers; researches the period, style and techniques necessary to complete the costume within the costume designer’s guidelines; maintains the integrity of the costume designer through interpretation of the sketch; performs other duties as assigned by the costume director.

- **FIRST HAND**—Assists the cutter in the creation of patterns; cuts fabric based on patterns supplied by the cutter; supervises stitchers; attends fittings to assist and take notes for the cutter; prepares alterations from fittings for stitchers; performs other duties as assigned by the cutter.

- **STITCHER**—Sews, either by machine or hand, the costumes assigned by first hand or cutter; and performs other duties as assigned by team leader.

**THEATRE ETIQUETTE** courtesy of Jim Christian

THEATRE IS A DISCIPLINE! Part of the great tradition of the theatre is a code of ethics, which belongs to every worker on the legitimate stage. This code, while unspoken, has been observed throughout the centuries and will continue long after us. It is neither superstition, nor dogma, nor a statute enforced by law. It is an attitude toward craftsmanship, a respect for associates, and a dedication toward the audience. This code outlines a self-discipline, which, far from robbing one of individuality, increases personal esteem and dignity through cooperation and common purpose. The result is a perfection, which encompasses all that is meant by “GOOD THEATRE.”

1. I SHALL ALWAYS BE PROMPT FOR REHEARSALS! (in fact, a bit early) The director will start on time.
2. Come to rehearsals focused and prepared to work . . . not for social activities.
3. Study your part when you are not on stage; also, study it at home. A rehearsal is where you try things out that you have given careful thought to beforehand.
4. When not studying your part, actively watch the others on stage. You will learn from their errors and achievements.
5. Don’t leave the rehearsal until the director has dismissed you.
6. The show must go on! I will never miss a performance.
7. I shall play every performance to the best of my ability, regardless of how small my role or large my personal problem.
8. I will respect my audience regardless of size or station.
9. I shall never miss an entrance or cause a curtain to be late by my failure to be ready.
10. I shall forego all social activities, which interfere with rehearsals and will always be on time.
11. I shall never leave the theatre building or stage area until I have completed my performance.
12. I shall remember that my aim is to create illusion; therefore, I will not destroy that illusion by appearing in costume or make-up offstage or outside the theatre.
13. I will not allow the comments of friends, relatives, or critics to change any phase of my work without proper authorization. I will not alter lines, business, lights, properties, settings, costumes, or any phase of the production without consultation with and permission from the director.
14. I shall accept the director’s advice in the spirit in which it is given, for s/he sees the production as a whole and my role as a portion thereof.

15. I shall look upon the production as a collective effort demanding my utmost cooperation; hence, I will forego the gratification of ego for the demands of the play.

16. I will be patient and will avoid temperamental outbursts for they create tension and serve no useful purpose.

17. I shall respect the play and the playwright, remembering that “a work of art is not a work of art until it is finished.”

18. I shall never blame my co-workers for my own failure.

19. I will never engage in caustic criticism of another artist’s work from jealousy or an urge to increase my own prestige.

20. I shall inspire the public to respect my craft and me by accepting both praise and constructive criticism graciously.

21. I will use stage properties and costumes with care, knowing they are tools of my craft and a vital part of the production.

22. I will observe backstage courtesy and shall comport myself in strict compliance with the rules of the theatre in which I work.

23. I shall never lose my enthusiasm for the theatre because of disappointment or failure for they are the lessons by which I learn.

24. Cooperate with all cast and crew members. There are no “stars” in a show; each person is needed to create a good production.

25. Accept criticism from the director cheerfully. It is the director’s duty to change things, to repair actions, to fix lines which are going badly, and to strive to achieve a perfect production.

26. Allow the director to direct. When s/he gives you directions, listen to her/him. If s/he asks you to write down her/his criticism, do so and then incorporate her/his suggestions in the next rehearsal.

27. Be quiet in the wings and auditorium. The arts cannot survive in chaos.


29. Don’t look at the prompter if you forget a line. Remain in character and wait for the prompt. Listen to it carefully. If you forget a line, you can always call for it (in rehearsals) by saying “Line.”

30. Do not mouth other actor’s lines or the counts of a dance routine.

31. When the director interrupts the rehearsal for another actor, stand quietly in character, ready to start again when the interruption is finished.

32. If anything accidentally falls on the floor, pick it up as soon as it’s appropriate.

33. After final curtain, have your friends meet you in the designated areas — not in the house or on the stage. The stage should remain empty until the house is empty.

34. Don’t touch items such as lights or props that are under the jurisdiction of another crew.

35. When entering the theatre, leave personal problems behind. Save your “DRAMA” for the stage.

36. Don’t confuse acting with living.

37. Never peek through the main curtain at the audience (before, during, or between the acts). If you must enter the house, enter from the back of the house, not the front.

38. Write down all the dates of rehearsals and what time they start and then see to it that you arrive early enough to remove your coat, etc. and be ready to start on time. If you have a dress rehearsal with make-up, allow yourself enough time so you will not have to rush in order to get into costume and make-up.

39. Do not gossip about your fellow actors, directors, staff, teachers, etc. In the world of the theatre, a misplaced word of gossip about a director or actor or crewmember may in the
future cost you a job. The world of the theatre is often plagued with rumors. Do not contribute to rumors. In this profession, your attitude may very well cost you a position in future productions. It is a small world and your reputation IS your strongest resume.

40. Take direction from only the director(s) or immediate supervisor. Do not give helpful instructions to fellow actors — they will only hate you for it.

41. Take directions as quickly and efficiently as possible. People who constantly stop to complain or fight with the director or others in the production are people who do not work much. If you feel that the director is wrong in a particular direction, see her/him after the rehearsal. ABOVE ALL — DON’T PUT THE DIRECTOR IN A POSITION WHERE S/HE CANNOT RETREAT, WHERE S/HE IS BACKED INTO A CORNER!

42. If you are responsible for a personal prop, be sure that you have it before you go on. Keep rehearsal areas clean. If you make a mess — clean it up.

43. Don’t be a “dressing room hop.” Give the other actors time to concentrate on their parts.

44. Don’t eat the props. (generally theatres are operated on tight budgets)

45. Give attention to personal hygiene — especially when you’re playing close scenes or involved in strenuous dancing.

46. Don’t covet other people’s roles. Concentrate on becoming proficient in your own.

47. Don’t attempt to usurp the director’s authority by directing other actors in rehearsals OR PRIVATELY.

48. Take care of your minds and bodies. Those are your tools. Alcohol and drugs have no place in the theatre.

49. Treat others with the same respect, dignity and tolerance with which you would like to be treated.

50. Find joy in the process of rehearsing, perfecting and presenting great theatre. After all, isn’t that why we’re here?

OTHER OPPORTUNITIES

A.A.T.
Associated Actors and Technicians is the student theatre organization at Weber State. In addition to various activities (frequently with food!), opportunities for community service and other events, AAT sponsors at least two student productions during the year. The first is a Christmas show that tours to local elementary schools, and in the spring they present an entirely student-produced play or an evening of one-act plays, on alternating years. You must be a member of AAT to direct, audition for, or work on an AAT produced show or activity.

ALPHA PSI OMEGA

*ALPHA PSI OMEGA* is a national honor fraternity with chapters in hundreds of American universities. It dates from the 1920s and is meant to recognize participation and excellence in theatre production programs. An honor fraternity (which, in this case, is for males and females) differs from a social fraternity or sorority in that membership is earned through activities related to the goals of the organization.

The Weber State University chapter of Alpha Psi Omega has been inactive for many, many years, and we are now reorganizing it for 2005.
• **MEMBERSHIP INFORMATION**— Membership into Alpha Psi Omega is offered when a currently-enrolled student meets certain requirements: 1) maintaining a 2.5 GPA and, 2) accumulating points through production responsibilities in departmental shows—such as acting, designing, crew work, choreography, stage management, etc…

• **A WORD ABOUT POINTS**— The secretary of Alpha Psi Omega uses printed production programs to tally points for everyone listed therein. Points are on a sliding scale—meaning that a similar “job” may get more or less points depending on the scale of the project. *These records are not public information and cannot be discussed in detail unless one is already a member of the fraternity.* Points accumulate for 4 years (8 semesters). If you think you should already be eligible but have not received a bid to join, talk to the Alpha Psi Omega advisor, Larry Dooley, and he may be able to tell you if you are close. If you think something has been overlooked, you are welcome to submit a record of all your activities over the previous 8 semesters. (Please include only WSU departmental productions.)

• **NEW MEMBERS**— We will hold regular inductions at the end of each fall semester.

**STUDENT DIRECTING**

While we have three faculty that direct most of our productions, some tasks are reserved for students. Directing I and II are taught by Tracy Callahan. Every other year the Directing II class produces 3-12 one-act/scene study pieces that are offered to our audiences. On alternate years, one student is chosen to direct the AAT (Associated Actors and Technicians) show. This is done under the supervision of the AAT advisor. Occasionally directors will allow students to work with them in directing projects. The faculty also supports student efforts. We try to make our spaces available for those exceptional projects that students have initiated.

**ORCHESIS**

The Dance Area presents Orchesis, a modern dance concert, each Fall and Spring semester. Theatre students are encouraged to participate. Orchesis provides opportunities for growth in dance performance, lighting and costume design.

**KC/ACTF: DESIGN AND IRENE RYAN COMPETITIONS**

The Kennedy Center American College Theatre Festival is a national theatre education program that aims to identify and promote quality in college level theatre production. To this end, each production entered is eligible for a response by a regional KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels. Outstanding actors and designers are invited to participate at the regional festival, and may be chosen to go on to the national level.

Productions entered on the Participating level are eligible for inclusion at the KC/ACTF regional festival and can also be considered for invitation to the national festival at the John F. Kennedy Center for the Performing Arts in Washington, D.C. Weber State has had this honor twice in recent years, first in 1994 with *The Pirated Penzance*, and again
in 2000 with *The Serpent*.

We are in KC/ACTF Region VIII with Arizona, California, Nevada, and Hawaii. In addition to performances, there is a wide range of activities that in the past have included workshops and seminars on such topics as playwriting, auditioning, voice, movement, stage combat, theatre for children, scene painting, scenery construction, etc.

Information on KC/ACTF region VIII can be found on the web at:

www.kcactf.org/region_8_index.html

**THEATRE CONFERENCES AND AUDITIONS**

Following is a list of regional and national auditions for summer stock companies, graduate programs, actor/tech internships, and professional theatre companies. Also listed are the corresponding websites. Since specific information is subject to change, students are encouraged to research these opportunities for themselves.

For more job listings you may also want to check out Backstage.com and Playbill.com

- MWTA (MidWest Theatre Auditions): www.webster.edu/depts/finearts/theatre/mwta/
- NWDC (Northwest Drama Conference): www.cwu.edu/~nwdc/
- RMTA (Rocky Mountain Theatre Association): www.rmta.net/
- SETC (South East Theatre Conference): www.setc.org/
- SWTA (South West Theatre Association): www.southwest-theater.com/
- URTA (University/Resident Theatre Association); www.urta.com/
- USITT (United States Institute for Theatre Technology): www.usitt.org/

**LOCAL THEATRE COMPANIES**

- Pioneer Theatre Company: www.pioneertheatre.org/
- Salt Lake Acting Company (SLAC): www.saltlakeactingcompany.org/
- Egyptian Theatre in Park City: www.egyptiantheatrecompany.org/
- The Grand Theater: www.slcc.edu/the-grand/
- Hale Center Theater: www.halecentretheatre.org/
- Rogers Memorial Theater: 801-298-1302
- Plan B Theater: www.planbtheatrecompany.org/
- Pygmalion Productions: www.pygmalionproductions.org/

Summer stock companies in Utah include:

- Utah Musical Theatre: community.weber.edu/umt/
- Utah Festival Opera: www.ufoc.org
- Old Lyric Repertory Company: www.usu.edu/lyric
- Utah Shakespeare Festival: www.bard.org/
- Tuacahn: www.tuacahn.org

**GENERAL INFORMATION**

**OFFICE OF CULTURAL AFFAIRS**

The Office of Cultural Affairs, headed by Diane Stern, presents a season of internationally distinguished performing artists that contributes to the enrichment of
campus and community cultural life. All Office of Cultural Affairs events are announced widely on campus and in the community. Tickets are available at the Dee Events Center ticket office (626-8500).

**EMAIL**

All students are assigned an email address upon entering the university. The Theatre Arts area will be using email as an important means of communicating with the students in our programs. Email messages will include production announcements, advisement information, reminders of deadlines and important dates, and notices of meetings. Thus, it is extremely important that you get into the habit of checking your email at least once a week. If you miss an important deadline or fail to register for an every-other-year course that you just have to have, and it was announced on the network, remember “I didn’t read it” will not solve your problem.

To forward YourName@mail.weber.edu to any address of your choice—

- log in to mail.weber.edu
- at the top of the screen just under the date is an OPTION box— CLICK on it
- select the MAILBOX MANAGEMENT tab
- look for the FORWARD ALL NEW MESSAGES option— CLICK on YES
- right below write your address in the box
- lastly— CLICK the SAVE button on the bottom of the page

**DEPARTMENT OF PERFORMING ARTS TECHNOLOGY LAB**

**Description** - This is a "closed" lab. It is available to the students, staff, and faculty of the Department of Performing Arts. The DPA Technology Lab is intended for academic use only.

**Location** - Browning Center room 322 (BC322). The lab is located near the north - east corner of the third floor. Open hours vary by semester, please see schedule in the lab and posted around the building.

**Contact** - The lab phone number is (801) 626-7166

**Lab Manager** - Mark D. Maxson  mmaxson@weber.edu

- Painter IX.5 and drawing tablets
- Finale 2006
- Pro Tools 6.9 LE update on the way
- VersaCAD 2005 for MAC OSX, donated by the company
- Final Cut Express HD on the 5 new eMaxs for your video editing pleasure.
- Jam Packs 2 and 3 for the machines that have Garageband.
# THEATRE FACULTY/STAFF DIRECTORY

<table>
<thead>
<tr>
<th>Faculty/Staff Member</th>
<th>Department/Role</th>
<th>Room</th>
<th>Extension</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ady, Georgene</td>
<td>Department Secretary</td>
<td>331</td>
<td>6437</td>
<td><a href="mailto:gady@weber.edu">gady@weber.edu</a></td>
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<tr>
<td>Bizzell, John</td>
<td>Technical Director</td>
<td>232</td>
<td>7191</td>
<td><a href="mailto:jbizzell@weber.edu">jbizzell@weber.edu</a></td>
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<tr>
<td>Callahan, Tracy</td>
<td>Acting/Directing advisor</td>
<td>308</td>
<td>7886</td>
<td><a href="mailto:tcallah@weber.edu">tcallah@weber.edu</a></td>
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<tr>
<td>Christian, Jim</td>
<td>Musical Theatre advisor</td>
<td>358</td>
<td>6992</td>
<td><a href="mailto:jchristian@weber.edu">jchristian@weber.edu</a></td>
</tr>
<tr>
<td>Dooley, Larry</td>
<td>Theatre Arts Teaching advisor</td>
<td>305</td>
<td>6432</td>
<td><a href="mailto:ldooley@weber.edu">ldooley@weber.edu</a></td>
</tr>
<tr>
<td>Jennings, Caril</td>
<td>Publicity/Marketing</td>
<td>302</td>
<td>6431</td>
<td><a href="mailto:crjennings@weber.edu">crjennings@weber.edu</a></td>
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<tr>
<td>Jensen, Scott</td>
<td>Managing Director of Browning Center</td>
<td>105A</td>
<td>7000</td>
<td><a href="mailto:sjensen@weber.edu">sjensen@weber.edu</a></td>
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<tr>
<td>Maxson, Mark</td>
<td>Sound advisor</td>
<td>322</td>
<td>7802</td>
<td><a href="mailto:mmmaxson@weber.edu">mmmaxson@weber.edu</a></td>
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<tr>
<td>Merx, Kayleen</td>
<td>Budget Specialist</td>
<td>331C</td>
<td>6430</td>
<td><a href="mailto:kmerx@weber.edu">kmerx@weber.edu</a></td>
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<tr>
<td>Palumbo, Michael</td>
<td>Chair, Department Of Performing Arts</td>
<td>331B</td>
<td>6991</td>
<td><a href="mailto:mpalumbo@weber.edu">mpalumbo@weber.edu</a></td>
</tr>
<tr>
<td>Smith, Amber</td>
<td>Costume shop Manager</td>
<td>337</td>
<td>7768</td>
<td><a href="mailto:asmith17@weber.edu">asmith17@weber.edu</a></td>
</tr>
<tr>
<td>Tinkham, Van</td>
<td>Design/Technical advisor</td>
<td>307</td>
<td>6435</td>
<td><a href="mailto:vtinkham@weber.edu">vtinkham@weber.edu</a></td>
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<tr>
<td>Zublin, Catherine</td>
<td>Design/Technical and minor advisor</td>
<td>359</td>
<td>6661</td>
<td><a href="mailto:czublin@weber.edu">czublin@weber.edu</a></td>
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<tr>
<td></td>
<td>Associate Dean of Arts &amp; Humanities</td>
<td>312C</td>
<td>6661</td>
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<tr>
<td>Costume Studio</td>
<td></td>
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<td>6662</td>
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<td>Scene Shop</td>
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**DON’T FORGET TO CONSULT YOUR ADVISOR REGULARLY!!**

**APPENDICEES**

1. Theatre Practicum Clearance Form
2. KC/ACTF Design Adjudication Form
THEATRE PRACTICUM CREDIT CLEARANCE FORM

Practicum classes offer credit for hands-on learning experience through involvement in department productions on stage, backstage or in “front of house.” Students are expected to complete a minimum of **45 hours** (or an approved variation) of work for this 1 credit hour class. Grades are based on the quality of the **commitment and work performed** by the student.

1. This form must be completed by the sixth week of the semester to obtain credit.
2. Complete all spaces.
3. Get appropriate signatures.
4. Return to Van Tinkham (BC 307)

Student: ___________________________  ID#: ___________________________

Phone: ___________________________  Email Address: ___________________________

Semester: _______  Year: _______  Production: ___________________________

I am enrolled in:

<table>
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<th>2851L</th>
<th>2851M</th>
<th>2851S</th>
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<td>4851L</td>
<td>4851M</td>
<td>4851S</td>
<td>4861</td>
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</table>

I am NOT enrolled for credit: (why) __________________________________________

I will be doing the following: (be specific)

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

_I understand that by signing this contract, I agree to abide by the conditions cited above._

_________________________________________  ________________________
Student Signature  Date

_________________________________________  ________________________
Project Supervisor/Instructor Signature  Theatre Arts Advisor Signature

White copy:  Student  Yellow copy:  Van Tinkham
**KC ACTF DESIGN ADJUDICATION FORM**

*Please print this page, and mail (or fax) the filled out questionnaire to:*

John Binkley, Regional Design Coordinator  
California State University, Northridge  
Theatre Arts Department  
18111 Nordhoff Street  
Northridge, CA  91330

**Adjudication Information—**

<table>
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<tr>
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<tbody>
<tr>
<td>Production</td>
</tr>
<tr>
<td>Adjudicator Name</td>
</tr>
<tr>
<td>Candidate's Name</td>
</tr>
<tr>
<td>Design Assignment</td>
</tr>
<tr>
<td>Telephone Number</td>
</tr>
<tr>
<td>Advisor/mentor</td>
</tr>
</tbody>
</table>

Was there a clear connection between this design and the overall production?  
Yes  _____  
No  _____

Was the design, as executed complimentary to the overall production?  
Yes  _____  
No  _____

Did this design reinforce the director's choices (dynamics, blocking, style of acting)?  
Yes  _____  
No  _____

Did the candidate indicate and express sensitivity to and some success with collaborative nature of theater production?  
Yes  _____  
No  _____

Were the designer's ideas and process clearly articulated to the respondent?  
Yes  _____  
No  _____
Was there sufficient documentation to meet Regional and National Design Requirements?
Regional Yes  _____
Regional No  _____
National Yes  _____
National No  _____

Do you recommend this candidate for Festival?
_____Very Strongly
_____Somewhat Strongly
_____With Reservation
_____Not at all
_____Wait list

Does this design project indicate a particular sensitivity to the production demands regardless of presentation documents?
Yes  _____
No  _____

Is this a KDL Award nomination?
Yes  _____
No  _____

Additional Comments?

National/Regional Categories:

Costume Design:
Swatched Renderings (6-12)
Presentation of process
Research
Color Chart for Non-rendered Costumes
Concept Statement
Representation of Process from Initial Sketches (3)

Scenic Design:
Ground Plan
Rendering or Model
Research
Concept Statement
Representation of Process from Initial Sketches (3)
Lighting Design:
Light Plot
Instrument Schedule
Photo Documentation
Sectional
Research

National Only:
Concept Statement
Set and Costume paint and fabric swatches
Cue sheets
Sketches of Special Looks

Regional Categories Only:

Makeup:
Makeup Plates(6-12)
Color Chart for Non-Rendered
Concept Statement
Photo Documentation

Audio:
Concept Statement
Research
Line Diagram
Instrument Schedule
Sectional of Speaker Placement
Recording of Design

Properties:
Renderings
Research
Concept Statement
Photo Documentation
Representation of Process
Construction Drawings

Adjudicators Note:

Remember these are the minimum requirements. Some of them overlap. Use your best judgment; a rule of thumb you might use is that there should be adequate paperwork to insure that someone other than the designer would be able to complete the job if something happened to the designer. Evidence of the designer' s research and process always to be encouraged.