Belhaven University Verse of the Year

Be rooted and grounded in love,
that you may have power, together with all the Lord’s people,
to grasp what is the breadth, and length, and depth, and height of Christ’s love.

Ephesians 3:17-18
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Reserving Spaces

Alpha Psi Omega
MESSAGE FROM THE CHAIR

Greetings! I’d like to take this opportunity to welcome you to the Belhaven University Theatre Department! We have an outstanding department and we want you to participate in our programs in the most positive and productive ways possible. Therefore we are providing you with a Theatre Department Handbook that hopefully answers everything you-always-wanted-to-know-about-the-department-but-didn’t-get-the-chance-to-ask! (If we missed something, please let us know!)

Please follow the steps listed below:
1. Read this Handbook carefully and thoroughly.
2. Fill out the Acknowledgement Form that states that you have read the Handbook and agree to the policies and procedures outlined. This form serves as a contract between you and the Department.
3. Return the Acknowledgement Form to Amy Smith, Administrative Assistant.
4. Please refer to the handbook when you want answers to your questions. Chances are, you’ll find them right here.
5. If you do not find an answer to your question, see the Chair.

Have a blessed year!!
Dr. David S. Sollish
Chair, Theatre Department

MISSION STATEMENTS

Belhaven University
Belhaven University prepares students academically and spiritually to serve Christ Jesus in their careers, in human relationships, and in the world of ideas.

Theatre Department
It is the mission of the Belhaven University Theatre Department to train servant artists in the use of the art of theatre to serve their Community, their Collaborators, and their Creator.
ACCREDITATION

Belhaven University is accredited by the Southern Association of Colleges and Schools Commission on Colleges (SACSCOC) to award associate, baccalaureate, and master degrees.

Belhaven University is one of 36 institutions accredited in all four of the major arts – music, dance, theater and visual arts. The Department of Music is an accredited institutional member of the National Association of Schools of Music (NASM). The Department of Visual Arts is an accredited institutional member of the National Association of Schools of Art and Design (NASAD). The Department of Dance is an accredited institutional member of the National Association of Schools of Dance (NASD). The Department of Theatre is an accredited institutional member of the National Association of Schools of Theatre (NAST).

DEPARTMENTAL GOALS

The Theatre Department at Belhaven University strives to accomplish the following goals:

1. To provide opportunities for participation in course work and production for majors leading to either a Bachelor of Arts degree or a Bachelor of Fine Arts degree.

2. To provide an engaging forum for discourse on the Belhaven campus through the staging of plays and musicals.

3. To foster and support the creation of new works through opportunities such as playwriting competitions, staged readings, and devised works.

4. To foster interdisciplinary arts participation, making Belhaven a distinctive experience in arts education in a Christian context.

5. To cultivate an increased sense of the professionalism and self-discipline required of all theatre artists.

6. To provide introductory exposure in theatre arts to students from other departments on campus.
**STUDENT LEARNING COMPETENCIES**

**Core Learning Competencies for All Theatre Students**
Every student who successfully completes a degree in theatre at Belhaven will be able to do the following:
1. Demonstrate knowledge and basic application of every aspect of theatre production, including acting, construction, design, direction, and management.
2. Apply knowledge of theatre history, dramatic literature, and script analysis to the creation and evaluation of theatre.
3. Examine the role of faith, ethical responsibility, and collaboration in the theatre arts.

**Competencies for BFA in Theatre (Acting) Students**
In addition to Learning Competencies 1-3, students who successfully complete a Bachelor of Fine Arts in Acting degree at Belhaven will be able to do the following:
4. Perform material from a broad spectrum of dramatic material from multiple genres and eras.
5. Examine a character in terms of objectives, tactics, obstacles, and images.
6. Demonstrate a solid command of voice and body as instruments of characterization.

**Competencies for BFA in Musical Theatre Students**
In addition to Learning Competencies 1-3, students who successfully complete a Bachelor of Fine Arts in Musical Theatre degree at Belhaven will be able to do the following:
4. Perform material from a broad spectrum of dramatic material from multiple genres and eras.
5. Examine a character in terms of objectives, tactics, obstacles, and images.
6. Demonstrate a solid command of voice and body as instruments of characterization.
7. Demonstrate competency in sight-singing, score analysis, and musicianship.
8. Execute skills in dance as appropriate to musical theatre.

**Competencies for BA in Theatre (Dramatic Writing) Students**
In addition to Learning Competencies 1-3, students who successfully complete a Bachelor of Arts degree with an emphasis in Dramatic Writing will be able to do the following:
9. Articulate and demonstrate an understanding of the full process of development of dramatic writing, through feedback, rewrites, and presentation.

**Competencies for BA in Theatre (Theatre Ministry) Students**
In addition to Learning Competencies 1-3, students who successfully complete a Bachelor of Arts degree with an emphasis in Theatre Ministry will be able to do the following:
10. Articulate and demonstrate an understanding of a variety of methods for integration of theatre arts in ministry application, in worship services, ministry-building, and missions work.
THEATRE FACULTY AND STAFF

Dr. David S. Sollish, Chair, Theatre Department & Associate Professor of Musical Theatre
B.F.A., West Virginia University
M.S., Illinois State University
Ph.D., Bowling Green State University

Courses Taught:
Acting I & II
Acting in Musical Theatre
Voice and Movement for Actors
Musical Theatre Studio I and II
Audition Techniques
Directing I
Jazz for Musical Theatre I and II
Social Dance for the Stage
Dialects
Perspectives in Theatre
Puppetry

Production Responsibilities:
Dr. Sollish directs 2 productions annually in the department.

Contact: dsollish@belhaven.edu or 601-974-6477

Mrs. Rebekah Bert, Specialty Instructor of Theatre
M.A. Binghamton University
B.A. Grove City College

Courses Taught:
Fundamentals of Stagecraft
Stagecraft II
Scene Painting
Stage Lighting

Production Responsibilities:
Mrs. Bert is the Technical Director for the Theatre Department and also the Scene Shop Manager.

Contact: rbert@belhaven.edu or 601-974-5497

Ms. Rebecca Freeman, Assistant Professor of Theatre
M.F.A. University of Alabama
B.A. University of Alabama

Courses Taught:
Costume Construction & Advanced Costume Construction
Makeup & Advanced Makeup
Costume Crafts
Costume Design

Production Responsibilities:
Ms. Freeman is the Costume Designer for the Theatre Department and also the Costume Shop Manager.

Contact: bfreeman@belhaven.edu or 601-965-7059
Mr. Joseph Frost, Associate Professor of Theatre  
M.F.A, M.A., Regent University  
B.A. Malone College  

Courses Taught:  
Introduction to Scriptwriting  
Playwriting  
Screenwriting  
Devised Theatre  
Directing I & II  
Improvisation  
Theatre Ministry I and II  
Acting IV  
Acting for the Camera  

Production Responsibilities:  
Mr. Frost directs 1-2 productions annually in the department.  
Contact: jfrost@belhaven.edu or 601-974-6148

Dr. Elissa Sartwell, Associate Professor of Theatre  
Ph.D., Louisiana State University  
M.A.T., B.A., George Fox University  

Courses Taught:  
History & Literature of the Theatre I and II  
Script Analysis  
Dramaturgy  
Acting II & III  
Acting Studio I & II  
Production Management  
21st Century Theatre  

Production Responsibilities:  
Dr. Sartwell directs 1-2 productions annually in the department.  
Contact: esartwell@belhaven.edu or 601-974-6473

Amy Smith, Administrative Assistant  
B.A (in progress), Belhaven University  
Contact: aesmith@belhaven.edu or 601-974-6477

Adjuncts for 2017-2018  
Mr. Frank Dolansky, Sound Engineering  
Mrs. Lauren Gunn, Stage Combat  
Ms. Laura Morton, Jazz for Musical Theatre
HOW TO DEAL WITH QUESTIONS AND CONCERNS

When a difficulty or concern arises, we encourage you to talk with the appropriate student, faculty member, or administrator immediately. Please refer to the Academic Organizational Chart for guidance on the chain of command.

Try to assess the situation or difficulty and be straightforward and honest with the other party or parties. Strive to maintain a Christ-like attitude in your difficulty and avoid spreading rumors or disparaging other people. Refer to Matthew 18:15-17 for the biblical model of reconciliation.

**Classroom-Related Concerns**
If the difficulty concerns a class, speak first with your professor. If that discussion is not satisfactory, you should share your concern with your assigned academic advisor, who may suggest a course of action based on the chain of command established in the Academic Organizational Chart.

**Production-Related Concerns**
If the question, concern, or difficulty concerns a production, first try discussing your concern or question with the person most directly related to the problem. If you still have difficulties, please proceed as follows, adhering to the order listed:

**Actors:**
1. Speak to the stage manager
2. If still unresolved, speak to the director of the production
3. If still unresolved, speak to the chair of the Theatre Department

**Shop Workers:**
1. Speak to the appropriate shop manager
2. If still unresolved, speak to the chair of the Theatre Department

**Crew:**
1. Speak to the stage manager
2. If still unresolved, speak to the Technical Director or Director of Costumes
3. If still unresolved, speak to the chair of the Theatre Department

**Academic Grievances**
Students wishing to file grievances on academic issues, including grades, should submit written appeals to the Academic Appeals Committee, which may be done through the Registrar's Office. Appeals regarding course grades must be filed before the end of the next semester in which the grade was received. Decisions made by the Academic Appeals Committee shall be final.
THEATRE FACILITIES

The Theatre Department is housed in the Center for the Arts, located at 835 Riverside Drive. The following list is provided as an overview of the department’s facilities. For more specific information regarding the use, scheduling, and policies for facilities, please refer to the Production section of this handbook.

The Black Box Theatre (Also known as “The Flex”)
This 200-seat fully flexible space is the department’s primary performance venue. The theatre is 54’ x 56’ with 220’ of walk along curtains broken into 11 separate pieces. It has a 17’ high-tension lighting grid.

Barber Auditorium
Located in the basement of Hood Library, Barber Auditorium is a 148-seat theatre used for main stage productions, student directed performances, and most performance classes.

Work Study Student Office/Guest Artist Office (Room 145)
Work space for Theatre office work study students and guest artists when in residence.

Student Break Room/Theatre Box Office (Room 146)
This space contains a refrigerator and microwave for student use, as well as a small library of scripts and theatre texts. This space is also used for Box Office record keeping purposes.

Audio/Video Lab/Guest Artist Office (Room 147)
Equipped with a computer for sound editing and CAD drafting, along with a 24” plotter.

Props Room (Room 152)
The props room houses the department’s collection of stock props. Additionally, the props room contains a large worktable for use in the making of props.

Costume Shop (Room 154)
The costume shop has plenty of natural light, three pinnable worktables for cutting and flat-patterning, fifteen desktop sewing machines, and seven sergers. Additionally, the shop has pinnable dress molds, an industrial steamer, a wash sink, and two ironing stations.

Flexible Dressing Rooms (Rooms 155 & 157)
These are the primary dressing rooms for The Black Box Theatre. These spaces are also used as classrooms and scene rehearsal spaces.

Costume Storage (Room 156)
Our wardrobe room includes three double-tiered racks for costume storage; shelving for shoes, wigs, and hats; and a state-of-the-art washer and dryer.

Facilities (cont’d)
**Room 151/153**

These two classrooms are used for a number of courses each semester. The two classrooms have a collapsible center wall which can be easily removed to form one large classroom suitable for large lectures, warm ups, and rehearsals.

**Theatre Department Offices (Room 150)**

Includes the chair’s office, faculty offices, and the office of the administrative assistant.

**RESERVING SPACES**

If you would like to reserve one of our flexible spaces (CFA 151/153, 155, or 157) for scene rehearsal, when the space is NOT in use for classes, rehearsals, performances, etc., you may do so by signing out the space with Amy Smith, Administrative Assistant. You MUST sign out the space during regular office hours or there is no guarantee that the space is yours to claim.

If you are looking to reserve another space (Barber Auditorium, the Black Box Theatre, etc.), you must submit your request—VIA EMAIL—to Dr. Sollish, Chair.

After use, you must return the space to its’ original arrangement, order, and cleanliness: NO EXCEPTIONS! Do NOT sit on the tables or use the furniture in any way that it was not intended to be used. Breakage or excessive messes will result in the space being taken away from student use.

**ALPHA PSI OMEGA**

*Alpha Psi Omega National Theatre Honor Society (ΑΨΩ)* is an American recognition honor society for participants in collegiate theatre. The Alpha Cast (Alpha Psi Omega’s term for “chapter”) was founded at Fairmont State College (now Fairmont State University) on August 12, 1925 by Prof. Paul F. Opp. The Belhaven University chapter, Iota Upsilon, offers membership inductions in the Fall and Spring. For more information on APO, please speak with President Michaela Bowen or any current member.
B.

Academic Information

Understanding B.A. and B.F.A. degrees

Admission to the Theatre Department

Degrees and Requirements
  Bachelor of Arts in Theatre
  Bachelor of Arts in Theatre (Theatre Ministry)
  Bachelor of Arts in Theatre (Dramatic Writing)
  Bachelor of Fine Arts in Acting
  Bachelor of Fine Arts in Musical Theatre

Jury Process for B.F.A. Senior Showcases

Theatre Seminar

Theatre Laboratory

B.F.A. Jury Scoring and Probation Process

Course Offerings

Recommended Reading List

Supplies List

Physical Contact

Auditioning for Performance Opportunity, Work, and Employment Outside the Department and University
Understanding B.A. and B.F.A. Degrees

The Theatre Department offers the Bachelor of Arts Degree (BA) and the Bachelor of Fine Arts Degree (BFA).

The B.A. is a liberal arts degree. It focuses on theatre in the context of a broad program of general studies. The B.A. degree requires 46 hours in theatre. Additionally, the Theatre Department offers two areas of emphasis within the B.A. degree: the B.A. in Theatre (Theatre Ministry); and the B.A. in Theatre (Dramatic Writing). The B.A. degrees with an emphasis require 53-54 hours in theatre.

The B.F.A. is a professional degree. It provides an intensive study in an aspect of theatre, supported by general studies. The B.F.A. in Acting requires 78 hours in theatre and acting. The B.F.A. in Musical Theatre requires 84 hours in theatre, acting, voice, and dance.
ADMISSION TO THE DEPARTMENT

In addition to submitting an application for admission to Belhaven University, prospective students must audition and/or present a portfolio in order to be granted admission to the Theatre Department. This audition must take place prior to the student’s first semester as a theatre major.

Each fall, the department hosts an audition day in connection with the University’s “Arts Discover Day.” Typically, this date is in November. Faculty members also travel to combined auditions across the country including, but not limited to, Mississippi Theatre Association, Christians in Theatre Arts Secondary Festival, North Texas Drama Auditions, The International Thespian Festival, and state Thespian festivals in Mississippi, Alabama, Georgia, Tennessee, Missouri, and Louisiana.

Additionally, students can schedule on-campus auditions throughout the school year. To schedule an audition, please contact the department’s Administrative Assistant at 601-974-6478. If you are unable to travel to Jackson for an audition, please contact the department chair, Dr. David S. Sollish, to discuss other options including video.

Please see below to determine the admission requirements for the degree plan of your choice:

**B.A. in Theatre**
Students wishing to pursue a B.A. in Theatre can choose one of the following options, both of which require an on-campus audition or interview. (If unable to travel to campus, please contact Dr. David S. Sollish to discuss other options)

Option One
- Perform an audition consisting of two contrasting monologues, totaling no more than 90 seconds.
- Submit a resume
- Submit a statement of career goals

Option Two
- Present a portfolio of your design and/or production work
- Submit a resume
- Submit a statement of career goals

**B.A. in Theatre (Theatre Ministry)**
Students wishing to pursue a B.A. in Theatre (Theatre Ministry) should submit a resume, a statement of career goals, and a letter of recommendation written by your pastor. Additionally, students must either perform a monologue or present a portfolio. As such, it is best to schedule an on-campus audition/interview.
<table>
<thead>
<tr>
<th>B.A. in Theatre (Dramatic Writing)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students wishing to pursue a B.A. in Theatre (Dramatic Writing) should submit a resume, a statement of career goals, and a sample of creative writing. Submissions can be emailed to <a href="mailto:aesmith@belhaven.edu">aesmith@belhaven.edu</a>.</td>
</tr>
</tbody>
</table>

**NOTE:** *A performance audition is not required for the BA in Theatre (Dramatic Writing). However, if a student wishes to be considered for additional scholarships, s/he may choose to schedule an on-campus audition.*

<table>
<thead>
<tr>
<th>B.F.A. in Acting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students must audition for the B.F.A. program before they can enroll in the program. The audition requirements for the B.F.A. in Acting reflect the rigor of the program. To audition for the program, students must complete the following:</td>
</tr>
<tr>
<td>• Perform two contrasting contemporary monologues, totaling no more than 90 seconds</td>
</tr>
<tr>
<td>• Perform a classical monologue (60 seconds max)</td>
</tr>
<tr>
<td>• Submit a resume</td>
</tr>
<tr>
<td>• Submit a statement of career goals</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B.F.A. in Musical Theatre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students must audition for the B.F.A. program before they can enroll in the program. The audition requirements for the B.F.A. in Musical Theatre reflect the rigor of the program. To audition for the program, students must complete the following:</td>
</tr>
<tr>
<td>• Perform two contrasting monologues totaling no more than 90 seconds</td>
</tr>
<tr>
<td>• Perform 30 seconds of a lyrical song from any musical</td>
</tr>
<tr>
<td>• Perform 30 seconds of an up-tempo song from any musical</td>
</tr>
<tr>
<td>• Perform a one-minute demonstration of your dance abilities (this can take the form of a single routine, or a demonstration of specific skills)</td>
</tr>
<tr>
<td>• Submit a resume</td>
</tr>
<tr>
<td>• Submit a statement of career goals</td>
</tr>
<tr>
<td>• <strong>NOTE:</strong> You will need to provide your own accompaniment. We recommend that you bring a CD player or use your smart phone with a blue tooth speaker</td>
</tr>
</tbody>
</table>

*Please note that if a student is auditioning at a combined audition or festival, the requirements for those specific auditions will be acceptable for admission into the department.*
DEGREE REQUIREMENTS

General Education
Every student at Belhaven University is required to complete a 37-hour general education sequence.

Theatre Core
Regardless of major, all theatre students must complete a 33-hour core of classes designed to provide a solid foundation in theatre arts.

In addition to the above requirements, students must complete requirements unique to their chosen degree. Please see the following pages for requirements specific to each degree.
Degree Requirements for the B.A. in Theatre

The B.A. in Theatre is a liberal arts degree designed to give students a wide range of training in different facets of the art of theatre, both off stage and on. The Bachelor of Arts program allows students the flexibility to pursue a diversity of interests both within the department and outside of their major. Students who graduate with a B.A. in Theatre may choose to continue their study at the graduate level, teach theatre at the secondary level, and/or pursue careers as actors, designers or technicians in professional or non-professional venues.

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credit Hours</th>
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</thead>
<tbody>
<tr>
<td>ENG 101 &amp; 102</td>
<td>Freshman English</td>
<td>6</td>
</tr>
<tr>
<td>BIB 220</td>
<td>Old Testament Survey</td>
<td>3</td>
</tr>
<tr>
<td>BIB 221</td>
<td>New Testament Survey</td>
<td>3</td>
</tr>
<tr>
<td>EDU 101</td>
<td>MOSAIC</td>
<td>1</td>
</tr>
<tr>
<td>ENG 225 &amp; 226</td>
<td>World Literature</td>
<td>6</td>
</tr>
<tr>
<td>HIS 225 &amp; 226</td>
<td>Western Civilization</td>
<td>6</td>
</tr>
<tr>
<td>HUM 225 &amp; 226</td>
<td>Biblical Themes</td>
<td>2</td>
</tr>
<tr>
<td>MAT 101 or 110</td>
<td>College Algebra or Quant. Reasoning</td>
<td>3</td>
</tr>
<tr>
<td>PHY125 or BIO125</td>
<td>Physical Sciences or Life Sciences</td>
<td>4</td>
</tr>
<tr>
<td>WVC 401</td>
<td>Kingdom Life</td>
<td>3</td>
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Subtotal for General Education Requirements: 37 hours

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credit Hours</th>
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</thead>
<tbody>
<tr>
<td>THE 120</td>
<td>Perspectives in Theatre</td>
<td>3</td>
</tr>
<tr>
<td>THE 140 &amp; 140L</td>
<td>Fundamentals of Stagecraft &amp; Lab</td>
<td>3</td>
</tr>
<tr>
<td>THE 151</td>
<td>Acting 1</td>
<td>3</td>
</tr>
<tr>
<td>THE 211</td>
<td>Script Analysis</td>
<td>3</td>
</tr>
<tr>
<td>THE 250</td>
<td>Makeup for the Stage</td>
<td>3</td>
</tr>
<tr>
<td>THE 305</td>
<td>Production Management</td>
<td>3</td>
</tr>
<tr>
<td>THE 473</td>
<td>History and Literature of the Theatre I</td>
<td>3</td>
</tr>
<tr>
<td>THE 474</td>
<td>History and Literature of the Theatre II</td>
<td>3</td>
</tr>
<tr>
<td>THE 475</td>
<td>Directing</td>
<td>3</td>
</tr>
<tr>
<td>THE (1-4)01-2</td>
<td>Theatre Laboratory (six semesters)</td>
<td>6</td>
</tr>
<tr>
<td>THE 100</td>
<td>Theatre Seminar (each semester)</td>
<td>0</td>
</tr>
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Subtotal for Theatre Core Requirements: 33 hours

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE 110</td>
<td>Art of Story</td>
<td>3</td>
</tr>
<tr>
<td>THE 205</td>
<td>Introduction to Theatre Design</td>
<td>3</td>
</tr>
<tr>
<td>THE 240 or</td>
<td>Stagecraft II or</td>
<td>3</td>
</tr>
<tr>
<td>THE 285 or</td>
<td>Costume Construction or</td>
<td></td>
</tr>
<tr>
<td>THE 251 or</td>
<td>Acting 2 or</td>
<td></td>
</tr>
<tr>
<td>THE 265</td>
<td>Voice and Movement for the Actor</td>
<td></td>
</tr>
</tbody>
</table>

Choose from

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE 326</td>
<td>Sound Engineering</td>
<td></td>
</tr>
<tr>
<td>THE 347</td>
<td>Props</td>
<td></td>
</tr>
<tr>
<td>THE 358</td>
<td>Costume Crafts</td>
<td></td>
</tr>
<tr>
<td>THE 440</td>
<td>Scene Painting</td>
<td></td>
</tr>
<tr>
<td>THE 450</td>
<td>Advanced Makeup</td>
<td></td>
</tr>
<tr>
<td>THE 485</td>
<td>Advanced Costume Construction</td>
<td></td>
</tr>
</tbody>
</table>

Subtotal for Additional Requirements in Theatre: 13 hours

General Electives

Courses of the student’s choice: 41 hours

Subtotal for General Electives: 41 hours

Total Hours Required for the B.A. in Theatre: 124
Degree Requirements for the B.A. in Theatre (Dramatic Writing)

The B.A. in Theatre with an Emphasis in Dramatic Literature is a liberal-arts degree intended to provide students a solid foundation in theatre studies in general and specifically in the creation and development of new plays. This degree is designed for students who wish to pursue additional professional and/or graduate study in playwriting.

<table>
<thead>
<tr>
<th>General Education</th>
<th>Course Number</th>
<th>Course Title</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENG 101 &amp; 102</td>
<td>Freshman English</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>BIB 220</td>
<td>Old Testament Survey</td>
<td>3</td>
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<tr>
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<td>ENG 225 &amp; 226</td>
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<td>Western Civilization</td>
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<td>HUM 225 &amp; 226</td>
<td>Biblical Themes</td>
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<td>College Algebra or Quant. Reasoning</td>
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<td>PHY 125 or BIO 125</td>
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Subtotal for General Education Requirements: 37 hours

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<tr>
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<td>Perspectives in Theatre</td>
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<tr>
<td>THE 140 &amp; 140L</td>
<td>Fundamentals of Stagecraft &amp; Lab</td>
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<tr>
<td>THE 151</td>
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<tr>
<td>THE 211</td>
<td>Script Analysis</td>
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<tr>
<td>THE 250</td>
<td>Makeup for the Stage</td>
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<tr>
<td>THE 305</td>
<td>Production Management</td>
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<td>THE 473</td>
<td>History and Literature of the Theatre I</td>
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<td>History and Literature of the Theatre II</td>
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Subtotal for Theatre Core Requirements: 33 hours

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<td>Intro to Creative Writing</td>
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<td>THE 472 or THE 493</td>
<td>Dramaturgy or Devised Theatre</td>
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<td>CWR 304 or CWR 305</td>
<td>Advanced Poetry Writing or Advanced Fiction Writing</td>
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Subtotal for Additional Requirements in Theatre: 21 hours

| General Electives | Courses of the student’s choice | 33 |

Subtotal for General Electives: 33 hours

Total Hours Required for the B.A. in Theatre (Dramatic Writing): 124
# Degree Requirements for the B.A. in Theatre (Theatre Ministry)

The B.A. in Theatre with an Emphasis in Theatre Ministry is a liberal-arts degree intended to provide students skills and training in both theatre arts and in ministry. Students who graduate with a B.A. in Theatre (Theatre Ministry) will be prepared to utilize the art and craft of theatre to serve within a variety of ministry organizations.

## Course List

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<td>Fundamentals of Stagecraft &amp; Lab</td>
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<td>THE 151</td>
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<td>THE 211</td>
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<td>THE 305</td>
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<td>THE 473</td>
<td>History and Literature of the Theatre I</td>
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<td>THE 474</td>
<td>History and Literature of the Theatre II</td>
<td>3</td>
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<td>THE 475</td>
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<tr>
<td>THE (1-4)01-2</td>
<td>Theatre Laboratory (six semesters)</td>
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<td>THE 100</td>
<td>Theatre Seminar (required each semester)</td>
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<td>Theatre Ministry I</td>
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<td>THE 300</td>
<td>Theatre Ministry II</td>
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<td>THE 240, 285 or 210</td>
<td>Stagecraft II, Costume Construction or Scriptwriting</td>
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<td><strong>Choose from</strong></td>
<td><strong>Choose from</strong></td>
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<td>THE 347</td>
<td>Props</td>
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<tr>
<td>THE 358</td>
<td>Costume Crafts</td>
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<td>THE 440</td>
<td>Scene Painting</td>
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<td>THE 450</td>
<td>Advanced Makeup</td>
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<td>THE 485</td>
<td>Advanced Costume Construction</td>
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<td><strong>Choose 6 hours from</strong></td>
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<td>BIB 350</td>
<td>The Church and Its Mission</td>
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<td>BIB 360</td>
<td>Global Social Responsibility</td>
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<td>BIB 365</td>
<td>Media Messages</td>
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<td>BIB 380</td>
<td>Youth Ministry</td>
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<td>BIB 412</td>
<td>Evangelism and Discipleship Building</td>
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**Total Hours Required for the B.A. in Theatre (Theatre Ministry): 124 hours**
# Degree Requirements for the B.F.A. in Acting

The B.F.A. in Acting is a professional degree that provides an intensive study in acting supported by general studies. Students in this program are required to audition and be available to perform in all departmental productions. B.F.A. in Acting students are required to participate in Juries each semester, presenting a growing list of potential audition material. To graduate, B.F.A. in Acting students must perform a Senior Showcase, demonstrating command of the material learned in coursework. Students who graduate with a B.F.A. in Acting will be prepared to pursue acting as a career. Students who graduate with a B.F.A. in Acting may choose to continue their study at the graduate level.

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<th>Course #</th>
<th>Course Title</th>
<th>Hours</th>
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<td>ENG 101 &amp; 102</td>
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<td>EDU 101</td>
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<td>1</td>
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<td>ENG 225 &amp; 226</td>
<td>World Literature</td>
<td>6</td>
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<tr>
<td>HIS 225 &amp; 226</td>
<td>Western Civilization</td>
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<td>HUM 225 &amp; 226</td>
<td>Biblical Themes</td>
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<td>MAT 101 or 110</td>
<td>College Algebra or Quantitative Reasoning</td>
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**Subtotal for General Education Requirements:** 37 hours

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<td>THE 140 &amp; 140L</td>
<td>Fundamentals of Stagecraft &amp; Lab</td>
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<tr>
<td>THE 151</td>
<td>Acting 1</td>
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<td>THE 211</td>
<td>Script Analysis</td>
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<td>THE 250</td>
<td>Makeup for the Stage</td>
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<td>THE 305</td>
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<td>THE 473 and 474</td>
<td>History and Literature of the Theatre I &amp; II</td>
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<td>Directing</td>
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<tr>
<td>THE (1-4)01-2</td>
<td>Theatre Laboratory (six semesters)</td>
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**Subtotal for Theatre Core Requirements:** 33 hours

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<td>Acting 2</td>
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<td>THE 351</td>
<td>Acting 3</td>
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<td>THE 451</td>
<td>Acting 4</td>
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<td>THE 265</td>
<td>Voice and Movement for the Actor</td>
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<td>THE 293</td>
<td>Audition Techniques</td>
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<td>THE 261 &amp; 361</td>
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<td>Dialects</td>
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<td>Devised Theatre or Improv</td>
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<td>THE 295</td>
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<td>THE 257 or 281</td>
<td>Jazz for Musical Theatre or Tap for Musical Theatre</td>
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<td>Senior Showcase</td>
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**Subtotal for Acting, Voice, and Movement:** 29 hours

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<td>THE410Playwriting</td>
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<td>Choose 4 hours</td>
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<td>from:</td>
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**Subtotal for Theatre Electives:** 16 hours

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**Subtotal for General Electives:** 9 hours

**Total Hours Required for the B.F.A. in Acting:** 124
Degree Requirements for the B.F.A. in Musical Theatre

The B.F.A. in Musical Theatre is a professional degree that provides an intensive study in musical theatre, including singing, dancing, and acting. This rigorous study of musical theatre is supported by general studies. B.F.A. in Musical Theatre students are required to audition and be available to perform in all departmental productions. Students in this program are required to participate in Audition Day Juries each semester, presenting a growing list of potential audition material. Students are required to pass a piano proficiency test. To graduate, B.F.A. in Musical Theatre students must perform a Senior Showcase, demonstrating command of the material learned in coursework. Students who graduate with a B.F.A. in Musical Theatre will be prepared to pursue careers in musical theatre.

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<td>THE 305</td>
<td>Production Management</td>
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<tr>
<td>THE 473</td>
<td>History and Literature of the Theatre I</td>
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<td>THE 474</td>
<td>History and Literature of the Theatre II</td>
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<td>THE 475</td>
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<tr>
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<td>Voice and Movement for the Actor</td>
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<td>THE 276 &amp; 376</td>
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<td>THE 293</td>
<td>Audition Techniques</td>
<td>2</td>
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<tr>
<td>THE 333</td>
<td>Acting in Musical Theatre</td>
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<td>THE 365</td>
<td>Dialects</td>
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<td>Beginning Ballet</td>
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<td>THE 281 and 282</td>
<td>Tap for Musical Theatre I and II</td>
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<td>THE 295</td>
<td>Social Dance</td>
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## Requirements for B.F.A. in Musical Theatre (Continued)

### Music

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<th>Course</th>
<th>Description</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 121</td>
<td>Music Theory I</td>
<td>3</td>
</tr>
<tr>
<td>MUS 122</td>
<td>Music Theory II</td>
<td>3</td>
</tr>
<tr>
<td>MUS 123-124</td>
<td>Musicianship I &amp; II (Sight-singing &amp; Ear Training)</td>
<td>2</td>
</tr>
<tr>
<td>MUS 223-224</td>
<td>Musicianship III &amp; IV (Sight-singing &amp; Ear Training)</td>
<td>2</td>
</tr>
<tr>
<td>MUS 393</td>
<td>Musical Theatre History and Literature</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>3 semesters of choral ensembles</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>8 semesters of applied voice</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Must pass Piano Proficiency Test</td>
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</table>

**Subtotal for Music:** 24 hours

### General Electives

<table>
<thead>
<tr>
<th>Description</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Electives of the student's choice</td>
<td>6</td>
</tr>
</tbody>
</table>

**Subtotal for General Electives:** 6 hours

**Total Hours Required for the B.F.A. in Musical Theatre:** 127

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Any musical theatre program has “hidden” costs. The theatre faculty at Belhaven want you to be aware of additional expenses that will likely come your way as a musical theatre student:

- Students in dance classes are required to purchase appropriate shoes and clothing for each class;
- Students enrolled in private voice lessons are required to pay a fee for the accompanist. This fee typically amounts to $600 per semester;
- Students enrolled in private voice lessons are required to pay for sheet music for music studied in lessons.
JURY PROCESS FOR BFA SENIOR SHOWCASES

I. IN ADVANCE of your jury, you will do the following:
   a) Complete the Senior Showcase Jury Form, providing title, author, era, and genre for each selection you wish to perform at your showcase.
   b) Type up a program “blurb” for each selection. Bring these blurbs with you to the jury.

   NOTE: Don’t worry about “final performance order” at this point. Just list your selections in the order in which you’d like to present them at your jury.

II. AT the jury, the following will take place
   a) You and your partner(s) will perform each selection, in the order of your choice (but that matches up with the order on your jury forms)
   b) Drs. Sollish and Sartwell will “score” each selection, using the options you see on the jury form.

III. WITHIN A DAY of the jury, you will receive notification of which selections are approved to be performed, which need more work with your advisor, which need to be seen again by both BFA directors, and which you need to cut from your program altogether. You will also be given feedback on your program blurbs.

IV. WITHIN 24 hours of receiving your jury results, you will need to do the following:
   a) Determine the order of your program (your advisor will be happy to help you figure this out)
   b) Prepare a program for your showcase, using the feedback you received on your blurbs.
   c) Submit the program electronically to your advisor as a Word document. (Be sure to CC Amy Smith, Administrative Assistant, at aesmith@belhaven.edu)

V. You’re now ready for your dress rehearsal! Once you’ve completed these steps, you’re ready for your dress rehearsal and your showcase performance.
THEATRE SEMINAR

Each semester, theatre majors are required to enroll in Theatre Seminar (THE 100). Theatre Seminar meets every Friday from 3:30 – 5:00pm (your official Belhaven schedule will list a slightly different time). Students will receive a satisfactory/unsatisfactory (“S” or “U”) grade for Theatre Seminar.

Theatre Seminar exists to provide students an opportunity to present work from their courses and to work on portfolio development and audition techniques. Additionally, Theatre Seminar is a time for departmental announcements, guest speakers, and workshops.

As part of Theatre Seminar, each student will participate in an end-of-the-semester project that will be critiqued by departmental faculty:

**BFA Acting Students and BFA Musical Theatre Students**

All B.F.A. students are required to perform a Jury at the end of each semester. In the jury, the student performs two contrasting monologues of his/her choice (MT students perform a monologue and 16-32 bars from a song of their choice). The student then performs an additional monologue (or song, in some cases) of the faculty’s choice, selected from the student’s “List of Ten.”

Additionally, MT students must pass a dance jury, a piano proficiency exam, and a vocal jury in the Music Department.

For more information on the Jury Scoring Process and Probation, please see page 26.

**BA in Theatre, BA in Theatre (Dramatic Writing), and BA in Theatre (Theatre Ministry) Students**

End-of-the-semester assignments for B.A. students will vary from semester to semester. Possible assignments include:

- Preparing and presenting a design/tech portfolio
- Completing materials necessary to apply for a specific job in theatre
- Have an original 10-minute play read before an audience
- And other assignments designed to help you prepare for a career

The faculty will provide scores and written feedback in response to the student’s end-of-the-semester jury or project. At times, the faculty may meet individually with students to provide oral feedback.
Theatre Laboratory

The Theatre Department offers a course called “Theatre Laboratory,” with course numbers 101, 102, 201, 202, 301, 302, 401, and 402. Students are required to take six (6) semesters of Theatre Laboratory. Theatre Laboratory awards a grade and course credit for the student’s work in the production season.

Following the audition process, each student who is enrolled in Theatre Laboratory will be given an “assignment” for each Mainstage production of the semester. For any given Mainstage production, students can receive one of the following assignments:

1) Cast Member
2) Stage Manager or Assistant Stage Manager
3) Scene Shop Worker
4) Costume Shop Worker
5) Lighting Crew
6) Sound or Props Design
7) Props Shop Worker
8) House Manager
9) Hair and Makeup Crew
10) Running Crew (including Board Ops)

Over the course of a student’s six semesters in Theatre Laboratory, he or she can expect to receive at least one assignment in each of the following areas: scene shop; costume shop; hair and makeup; box office/ front of house; running crew; and either lights, sound, or props. A student who wishes to repeat a specific assignment in lieu of being assigned to one of the other areas must submit an Application for an Alternate Theatre Lab Assignment form, available from the Administrative Assistant. This application will then either be approved or denied by the Chair of Theatre.

Except in rare circumstances, students will not receive more than one assignment for any MainStage production.

Each student will receive a grade from his/her supervisor for each production. These grades, combined with the student’s grades for set strikes and work calls, will be combined to determine the student’s final grade for the course. Grades are based on the student’s ability to meet expectations in the syllabus and in the Theatre Laboratory Checklist.

What follows is a general description of what can be expected from each assignment.

Cast/Stage Management
Students who are assigned to Cast Member, Stage Manager, or Assistant Stage Manager can expect to attend rehearsals between the hours of 6-10pm M-F, as well as occasional Saturday rehearsals. Among other things, actors can be expected to memorize their lines on schedule, display a positive attitude at rehearsal, and deliver a solid performance. Among other responsibilities, Stage Managers and ASMs can be expected to record blocking, communicate rehearsal schedules and fittings with the actors, run production meetings, and submit nightly rehearsal reports. All students, regardless of their assignment, are required to attend work calls and set strikes.
**Shop Workers**
Students who are assigned to Scene Shop, Costume Shop, Lighting Crew, Sound Design, and/or Props Shop can expect to work up to 10 hours a week during regularly scheduled hours. Among other things, shop workers can be expected to show up when scheduled, follow instructions, and display a positive attitude. **All students, regardless of their assignment, are required to attend work calls and set strikes.**

**Running Crew / Hair & Makeup**
Students who are assigned to "Crew" can expect to be at the theatre M-F 6-10 for tech week and for all dress rehearsals and performances. If tech is scheduled for a Saturday, "Crew" members will be expected to be present. Among other things, the crew can be expected to dress in all black, to follow the SM's instructions, to avoid headset chatter, and to display a positive attitude. **All students, regardless of their assignment, are required to attend work calls and set strikes.**

**House Manager**
Students assigned as House Manager can expect to sell tickets and handle all Front of House details at all performances for the given production under the supervision of the Box Office Manager/Administrative Assistant. The House Manager will also be responsible for the creation and maintenance of a lobby display for their assigned production in consultation with the director and/or dramaturg. This includes collecting, organizing, printing, and displaying student and guest artist headshots and biographies.

Among other things, the House Manager can expect to show up when scheduled, complete pertinent paperwork, follow instructions, and display a positive attitude. **All students, regardless of their assignment, are required to attend work calls and set strikes.**
B.F.A. JURY SCORING AND PROBATION PROCESS

All B.F.A. students are required to perform a Jury at the end of each semester. In the jury, the student performs two contrasting monologues of his/her choice (MT students perform a monologue and 16-32 bars from a song of their choice). The student then performs an additional monologue (or song, for Musical Theatre students) of the faculty's choice, selected from the student's "List of Ten.

If a B.F.A. student fails to receive passing scores for an end-of-the-semester Jury (see below), he or she will be placed on probation from the B.F.A. program. In the event that the student fails to receive passing scores on the subsequent semester's Jury, he or she will be asked to leave the B.F.A. program. In such cases, the student will be advised to switch to the B.A. track; to reapply for the B.F.A. program down the road; or to consider changing majors altogether.

Additionally, MT students must pass a dance jury, a piano proficiency exam, and a vocal jury in the Music Department.

For students entering either program beginning Fall 2016, the following scores must be met to avoid probation:

<table>
<thead>
<tr>
<th>Class</th>
<th>Fall Semester</th>
<th>Spring Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freshman</td>
<td>2.0</td>
<td>2.5</td>
</tr>
<tr>
<td>Sophomore</td>
<td>2.75</td>
<td>3.25</td>
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<tr>
<td>Junior</td>
<td>3.5</td>
<td>3.75</td>
</tr>
<tr>
<td>Senior</td>
<td>4.0*</td>
<td>4.0*</td>
</tr>
</tbody>
</table>

*Seniors will not need to perform an end-of-semester jury during the semester that they present their Senior Showcase. However, students will not be permitted to perform the Senior Showcase until they score at least a 4.0 in the prior semester.

For students transferring into the program with 24-45 credits, a 2.5 will be required of them for their first semester and then they will be held to the required scores in the table above. For students transferring into the program with 46+ credits, a 3.0 will be required for their first semester and then they will be held to the required scores in the table above. For students already admitted into the program prior to Fall 2016, the probation threshold is 3.0 for all semesters.
THEATRE COURSE OFFERINGS

THE 100 Theatre Seminar (0)
A gathering of all theatre majors at Belhaven University. Students are required to attend Theatre Seminar weekly and present an audition and/or portfolio at least once per semester. Students receive a S/U on their transcript for each semester of participation. Students may be exempted from attending the course due to other obligations with the approval of the theatre department chair. Performance exemptions are rare and may only be obtained with the approval of the theatre department chair. Students must enroll in THE 100 for each semester in which they are declared theatre majors. (Fall and spring)

THE 101, 102 Theatre Lab (1)
A practicum course requiring participation in the Belhaven University Theatre Season. Students receive credit for their practical crew and cast positions for the semester. Must be taken 6 semesters. Transfer students with fewer than 6 semesters at Belhaven can substitute additional production or performance electives as approved by the theatre department chair. (101 Fall only; 102 Spring only)

THE 110 Art of Story (3)
In this course we examine the structure and pieces of storytelling through multiple mediums and varying art disciplines, through which we gain a greater understanding of how stories work, and why they are important to the arts in communicating an idea. (On Demand)

THE 120 Perspectives in Theatre (3)
An introduction to what it means to be a Christian theatre artist. Particular emphasis is placed on an examination of the variety of career and ministry opportunities available in the field of theatre. (Spring only)

THE 140 Stagecraft I (2)
Study of the basic principles and techniques of the technical elements of theatre. The student will be introduced to stagecraft and set construction techniques, technical drawings, safety with and the proper usage of the power tools, and an overview of theatrical production organization and administration. Required of all theatre majors. Concurrent enrollment in THE 140 and THE 140L is required. (Fall only)

THE 140L Stagecraft Lab (1)
Much of the lab time will emphasize the practical application of the material taught in class. Concurrent enrollment in THE 140 and THE 140L is required. (Fall only)

THE 151 Acting I: Fundamentals of Acting (3)
An introduction to the basic principles of acting using modern scene study and improvisations. Required for all theatre majors. (Fall)
THE 200 Theatre Ministry I (3)
Students investigate the historical, theological, and aesthetic relationships of theatre and religion, studying available Christian dramatic literature. Examples will be cited on the potential and limitations of how theatre arts ministry can be used as a discipleship, education, and evangelism tool. In addition to classroom examples, opportunities will be provided for site-based ministry observations. The course will give specific career directions for theatre arts-related ministries, and survey successful ministry organizations using the theatre arts. (Fall, odd years)

THE 201, 202 Theatre Lab (1)
A practicum course requiring participation in the Belhaven University Theatre Season. Students receive credit for their practical crew and cast positions for the semester. Must be taken 6 semesters. Transfer students with fewer than 6 semesters at Belhaven can substitute additional production or performance electives as approved by the theatre department chair. (201 Fall only; 202 Spring only)

THE 205 Introduction to Theatre Design (3)
An introduction to the principles and execution of design for the theatre. (Fall, odd years)

THE 210 Introduction to Scriptwriting (3)
This course is designed as an introduction to the principles of storytelling as a dramatic art. Students will develop rough ideas through treatments and scripting exercises (including free form writing and dialogue construction) that will prepare them from writing short scripts for stage and screen. (Fall only)

THE 211 Script Analysis (3)
An investigation of dramatic structure and analysis. Specific emphasis is placed on analysis from the perspective of the director, the actor, and the designer. This course is also designed to introduce students to several major plays in the history of dramatic literature. Required for all theatre majors. (Fall only)

THE 240 Stagecraft II (3)
Pre-requisite: THE 140.
Students will explore and apply principles of technical theatre within the areas of costumes, props, lighting, and sound production. (Spring, even years)

THE 250 Makeup for the Stage (3)
Through lectures, practical assignments, and evaluations, students will receive a solid foundation in the application of stage makeup. They will also explore how an actor can use makeup as a tool to express character on stage. Required for all theatre majors. (Fall only)

THE 251 Acting II: Intermediate Acting (3)
Pre-requisite: THE 151
A continuation of the study of acting with emphasis on action-based technique and character development. (Fall only)
Theatre Course Offerings (cont'd)

THE 255 Stage Combat I (2 hours)
This beginning course teaches how to create the illusion of violence for stage and screen including basic instruction in Unarmed (feet, fists, slaps, punches, kicks, falls, and rolls) and Rapier and Dagger (Parries, cuts, thrusts and more!). The emphasis is on safe and realistic violence for the stage. (On Demand)

THE 257 Jazz for Musical Theatre I (1)
Beginning Jazz Technique for Musical Theatre Performance (Fall, Odd years)

THE 258 Jazz for Musical Theatre II (1)
Pre-requisite: THE 257
Intermediate Jazz Technique for Musical Theatre Performance (Spring, Even years)

THE 261 Acting Studio I (2)
Pre-requisite: THE 251
Intensive scene study using contemporary scripts. (Spring only)

THE 265 Voice and Movement for the Actor (3)
Pre-Requisite: THE 151
This course introduces the student to the body and the voice as created and as creative instruments of expression. Each student will participate in presenting materials individually and in ensemble. It is an applied study of the foundations of human expression as it relates to stage performance. Applying movement to meaning through gesture. Applying sounds to make words and amplifying the text. This course requires additional out-of-class time for rehearsal of material. (Spring, Even years)

THE 276 Musical Theatre Studio I (2)
Pre-requisite: THE 151
Applied study of musical theatre repertoire. This class works toward a public performance at the end of the semester. (Spring only)

THE 280 Improvisation (3)
This course offers students a chance to gain experience in techniques of theatrical improvisation, and its application to rehearsal processes, as well as an opportunity to perform Improv Comedy in a live audience setting. A study of different 29improve companies, approaches, techniques and perspectives will enhance the practical experiences. (Spring, odd years)

THE 281 Tap for Musical Theatre I (1)
Beginning Tap Technique for Musical Theatre performance (Fall, Even years)

THE 282 Tap for Musical Theatre II (1)
Pre-Requisite: THE 281
Intermediate Tap Technique for Musical Theatre performance (Spring, Odd years)
THE 285 Costume Construction (3)
Students will encounter an introduction to the principles and techniques of costume construction; including shop organization, management, cutting, sewing techniques, and wardrobe maintenance. (Fall, even years)

THE 293 Audition Techniques (2)
Pre-Requisite: THE 151
Emphasis on development and maintenance of an audition repertoire. Additional focus placed on headshots, resumes, and the development of cold-reading skills. (Fall, Even years)

THE 295 Social Dance for the Stage (1)
An introduction to a variety of social dances typically encountered in theatre, including waltz, tango, English country dance, foxtrot, Renaissance dance, and others. (Spring only)

THE 300 Theatre Ministry II (3)
Pre-requisite: THE 200
This course deals with the requirements involved in the management and operation of theatre arts as a ministry. Specific techniques will be provided for the operation of theatre arts ministry programs. Methods for designing activities will be given to foster efficient, effective and cooperative programs. Two different areas will be presented, including full-time theatre arts ministry and the arts ministry within a church. (Spring, even years)

THE 301, 302 Theatre Lab (1)
A practicum course requiring participation in the Belhaven University Theatre Season. Students receive credit for their practical crew and cast positions for the semester. Must be taken 6 semesters. Transfer students with fewer than 6 semesters at Belhaven can substitute additional production or performance electives as approved by the theatre department chair. (301 Fall only; 302 Spring only)

THE 305 Production Management (3)
Principles for stage management and production management for the theatre. (Fall only)

THE 326 Sound Engineering (2)
This course presents creative application of digital sound editing for media. Students will learn to design, create and edit sound using standard audio equipment and computer software. Editing pre-recorded music, creating realistic sound environments and representing visual art with sound will be some of the specific techniques investigated. (On Demand)

THE 333 Acting in Musical Theatre (3)
Pre-Requisite: THE 151
This course cultivates the skills of analyzing, interpreting, and performing the two primary texts of the musical theatre song: lyrics and music. By learning the performer’s mind/body connection through researching musical theatre repertoire, students ultimately are prepared for an effective musical theatre singing audition. (Fall, odd years)
Theatre Course Offerings (cont'd)

THE 340 Theatre Management (3)
A study of the business of theatre, budgeting, feasibility studies, funding, publicity/promotion, master scheduling, and event handling. Internship with a theatre or performance organization. (Spring, even years)

THE 347 Props (2)
Pre-requisite: THE 140
An introduction to the principles and techniques of set design and props in relation to a unified stage production. Proper drawing, labeling, and use of scale plans and models as well as the design and accumulation of performance props to accurately convey the playwright's intents and director's vision are required. (Spring, Odd years)

THE 351 Acting III: Period Acting Styles (3)
Pre-Requisites: THE 151 and THE 251
Study and practice of acting styles from Ancient Greece through the Victorian Era (Fall, Odd years)

THE 358 Costume Crafts (2)
Pre-Requisite: THE 285
An introduction to the art and craft of costuming. Including but not limited to areas of cobbling, millinery, and wig making. (Fall, Odd years)

THE 361 Acting Studio II (2)
Pre-requisite: THE 261
Intensive scene study using contemporary scripts. (Spring only)

THE 376 Musical Theatre Studio II (2)
Pre-requisite: THE 276
Applied study of musical theatre repertoire. This class works toward a public performance at the end of the semester. (Spring only)

THE 365 Dialects (2)
Pre-requisite: THE 265
A study in the techniques of vocal adjustments to take on dialects from different regions, nationalities, and backgrounds for the use in theatrical performance. Advanced vocal technique and preparation. (Spring, Odd years)

THE 390 Theatre for Young Audiences (2)
A study of the theory and practice of performance for children and young audiences. (On Demand)

THE 401, 402 Theatre Lab (1)
A practicum course requiring participation in the Belhaven University Theatre Season. Students receive credit for their practical crew and cast positions for the semester. Must be taken 6 semesters. Transfer students with fewer than 6 semesters at Belhaven can substitute additional production or performance electives as approved by the theatre department chair. (401 Fall only; 402 Spring only)
Theatre Course Offerings (cont'd)

THE 405 Advanced Topics in Theatre Design (3)
Pre-requisite: THE 205
An advanced exploration of an area of theatre design. Topics vary from semester to semester. Topics may include scenic design, costume design, rendering, drafting, etc. May be repeated for credit provided the topic is different. (Fall, Even years; Spring, Even years)

THE 410 Playwriting (3)
Pre-requisite: THE 210
This course is designed as an advanced study in the art of dramatic writing for the stage. Students will develop story ideas from concept through development and scripting to produce a full-length script for stage. Several styles and genres of plays will be explored and will include treatments and scripting exercise, free form writing and dialogue construction; as well as an examination of the process of getting a play produced. (Spring, Even years)

THE 412 Screenwriting (3)
Pre-requisite: THE 210
An advanced study in the art of dramatic writing for the screen. Students develop story ideas from concept through development and scripting to produce a full-length screenplay; examining genre and its effect on structure, and studying techniques in scripting that enable clearer communication of story. (Spring, Odd years)

THE 440 Scene Painting (2)
Pre-Requisite: THE 140
An introduction to the art and craft of scenic painting. Learning faux texturing techniques, large scale painting skills, and practical application of color theory.

THE 441 Internship (1-3)
Supervised practical experience in theatre. May combine work in residence with a theatre or ministry entity, site visitations to various facilities in pursuit of a particular pre-approved topic, or a combination of documented experiences in the field. Approval of the department chairman is required. Refer to “Student Intern Programs and Practicums” for further requirements. (Fall and Spring)

THE 445 Mission Trip (1-3)
A travel seminar with significant hands-on ministry, usually in a cross-cultural setting. Should be taken for one (1) hour credit during the semester preceding the mission trip for the purposes of preparation. There will be an emphasis on understanding and relating appropriately to those of other backgrounds while carrying out a ministry project. May be taken for a maximum of three credits. Approval of the department chairman is required. (On Demand)

THE 450 Advanced Makeup (2)
Pre-requisite: THE 250
Building upon the foundations of THE 250. Exploring appliances, prosthetics, bald caps, and other makeup applications. (Spring, even years)
Theatre Course Offerings (cont'd)

THE 451 Acting IV: Avant-Garde Acting Styles (3)
Pre-requisite: THE 351
Study and practice of acting styles from the twentieth and twenty-first centuries, including the Isms and physical-based acting approaches such as Viewpoints and Suzuki. (Spring, Even years)

THE 472 Dramaturgy (3)
Pre-requisite: THE 211
This course provides an overview of the art and craft of dramaturgy in the contemporary theatre. Through individual and group projects, students examine the role the dramaturg plays in developing production concepts, conducting production research, choosing translations, and developing adaptations of literature for performance. (Spring, Even years)

THE 473 History and Literature of the Theatre I (3)
Pre-requisite: THE 211
An overview of theatrical practices, innovations, and literature from 2000 BC through the 18th century. Emphasis will be placed on an examination of dramatic scripts, primary sources, and received historical narratives as a means for exploring the cultural significance of theatre and performance. (Fall, Even years)

THE 474 History and Literature of the Theatre II (3)
Pre-requisite: THE 211
An overview of theatrical practices, innovations, and literature from the 19th century through the present. Emphasis will be placed on an examination of dramatic scripts, primary sources, and received historical narratives as a means for exploring the cultural significance of theatre and performance. (Spring, Odd years)

THE 475 Directing I (3)
Pre-requisites: THE 140, THE 151, THE 211
Students investigate and apply the stage director’s art and craft; play selection, casting, mounting the play, rhythm, characterization, and actor-director relationships. (Fall only)

THE 476 Directing II (3)
Pre-requisite: THE 475
Students investigate advanced methods of stage directing beyond the fundamentals of Directing I. Global theories of directing and directing in non-traditional venues will also be examined. The semester will culminate in the presentation of a ten-minute play.

THE 485 Advanced Costume Construction (2)
Pre-requisite: THE 285
A continuation and building upon the skills learned in THE 245 through production and project work. The goal is to introduce the students to more complex and detailed costume construction and wardrobe skills. (Spring, Even years)
Theatre Course Offerings (cont’d)

**THE 493 Devised Theatre (3)**
Pre-requisite: THE 151
This course is a practical study of the processes and perspectives in the group creation of performance material for live theatre. A study of a variety of companies and approaches will inform the culminating project of an original, devised work in performance. This course may require additional out-of-class rehearsal. (Fall, Even years)

**THE 494 21st-Century Theatre and Literature (3)**
Pre-Requisite: THE 211
A study of contemporary trends in the world of theatre. Recent productions and publications will be studied, as well as an examination of developments in the realm of both commercial and avant-garde theatre in America and around the world. (On Demand)

**THE 495 Directed Studies (1-3)**
This course is designed to give individual students applied experience in special areas of theatre activity. (On demand)

**THE 497 Special Topics in Theatre (1-3)**
Advanced course for exploration of a specialized area of theatre activity. (On demand)

**THE 498 Senior Showcase (2)**
Pre-requisite: Senior standing
Prepare and present a recital of 30-40 minutes, not including breaks. Recital may include a collaborative component. Required for all BFA Musical Theatre and BFA Theatre (Acting) majors. Must be taken in the last spring of the student’s program of study. All Senior Showcases are subject to the approval of the Theatre Chair and are evaluated by a faculty jury. (Spring only)

**THE 499 Senior Project (2)**
Pre-requisite: Senior standing
A culminating project for advanced B.A. students. Projects must be coordinated with theatre faculty in advance of enrollment in the class. Example projects include directing a play for the university’s studio season; designing for a mainstage or studio production; writing a full-length play for production in the university’s studio season; writing an academic article on an approved topic; etc. (Fall and Spring)
RECOMMENDED READING LIST

The following list of plays and books has been compiled by the Belhaven University theatre faculty. They represent only a few of the plays that an educated theatre artist should know. Please understand that this list is not comprehensive. Theatre artists must always be reading plays and books.

**Ancient Greece**
- *Lysistrata* by Aristophanes
- *Oedipus the King* by Sophocles
- *The Oresteia* by Aeschylus
- *Medea* by Euripides

**Ancient Rome**
- *The Brothers Menaechmus* by Plautus
- *Phaedra* by Seneca

**Medieval**
- *Dulcitius* by Hrosvitha
- *Everyman* by Anonymous
- *The Second Shepherd’s Play* by Anonymous

**Non-Western**
- *Snow in Midsummer* by Guan Hanqing
- *Shakuntala* by Kalidasa
- *The Little Clay Cart* by Shudraka
- *Matsukaze* by Kan’ami/Zeami
- *Love Suicide at Sonezaki* by Monzaemon

**1600-1800 England**
- *Doctor Faustus* by Marlowe
- *Duchess of Malfi* by Webster
- *Hamlet* by Shakespeare
- *Julius Caesar* by Shakespeare
- *A Midsummer Night’s Dream* by Shakespeare
- *School for Scandal* by Sheridan
- *She Stoops to Conquer* by Goldsmith
- *The Country Wife* by Wycherly
- *The Rover* by Behn
- *The Way of the World* by Congreve

**France**
- *Le Cid* by Corneille
- *Phaedra* by Racine
- *Tartuffe* by Molière
- *Triumph of Love* by Marivaux

**Spain**
- *Fuente Ovejuna* by Lope de Vega
- *Life is a Dream* by Calderon

**Italy**
- *Servant of Two Masters* by Goldoni

**Early American Drama**
- *The Contrast* by Tyler
- *Fashion* by Mowatt
- *Uncle Tom’s Cabin* by Aiken
- *The Octoroon* by Boucicault
- *Margaret Fleming* by Herne

**19th Century Europe**
- *The Importance of Being Earnest* by Wilde
- *Arms and the Man* by Shaw
- *Ubu Roi* by Jarry
- *A Doll’s House* by Ibsen
- *Hedda Gabler* by Ibsen
- *Miss Julie* by Strindberg

**20th Century Europe**
- *The Cherry Orchard* by Chekhov
- *Betrayal* by Pinter
- *Cloud 9* by Churchill
- *Good Person of Szechwan* by Brecht
- *Woyzeck* by Buchner
- *Playboy of the Western World* by Synge
- *Translations* by Friel
- *Accidental Death of a Tourist* by Fo
- *Six Characters In Search of an Author* by Pirandello
- *Blood Wedding* by Lorca
- *House of Bernarda Alba* by Lorca
- *The Lower Depths* by Gorky
- *Waiting for Godot* by Beckett
- *The Bald Soprano* by Ionesco
- *Look Back in Anger* by Osborne

(cont’d on the next page)
20th Century North America, Latin America, and South America
Angels in America, parts 1 & 2 by Kushner
A Streetcar Named Desire by Williams
The Glass Menagerie by Williams
The Colored Museum by Wolfe
Death of a Salesman by Miller
Dutchman by Baraka
How I Learned to Drive by Vogel
Machinal by Treadwell
M. Butterfly by Hwang
Joe Turner's Come and Gone by Wilson
Fences by Wilson
Our Town by Wilder
Raisin in the Sun by Hansbury
Long Day’s Journey Into Night by O'Neill
The Heidi Chronicles by Wasserstein
Trifles by Glaspell
Who's Afraid of Virginia Woolf? by Albee
Information for Foreigners by Gambaro
The Children’s Hour by Hellman
Glengarry Glen Ross by Mamet
You Can’t Take It With You by Kaufman/Hart
Buried Child by Shepard

20th Century Africa
Death and the King's Horseman by Soyinka
Master Harold and the Boys by Fugard
Sizwe Bansi is Dead by Fugard, Kani, and Ntshona

21st Century
The Clean House by Ruhl
August Osage County by Letts
The Laramie Project by Kauffman
Topdog/Underdog by Parks
Rabbit Hole by Lindsay-Abaire
Doubt by Shanley
Proof by Auburn
Last Days of Judas Iscariot by Guirgis
Bengal Tiger at the Baghdad Zoo by Joseph
Metamorphosis by Zimmerman
Big Love by Mee
Between Riverside and Crazy by Guirgis

Musicals
Of Thee I Sing
Next To Normal
Sunday in the Park With George
Showboat
Oklahoma
A Chorus Line
West Side Story
Carousel
Sweeney Todd
Assassins

Other Books
The Poetics by Aristotle
Theatre of the Oppressed by Boal
Towards a Poor Theatre by Grotowski
The Empty Space by Brook
A Director Prepares by Bogart
The Theatre & Its Double by Artaud
True and False by Mamet
Actor and the Target by Donnellan
SUPPLIES LIST

The theatre faculty has provided the following list as a guideline for supplies you may want to acquire over your time at Belhaven so that you will be ready to hit the road running upon graduation.

For actors:
- A well-stocked makeup kit
- Character shoes
- A rehearsal skirt
- A variety of bras and a corset (women)
- A small personal hygiene and first aid kit

For musical theatre actors:
- All of the above
- Ballet, tap, and jazz shoes
- Dance belt (men)
- A binder for collecting marked sheet music for auditions

Sometimes specific courses require students to purchase supplies. The required supplies will be of use to students for many years to come. The following list offers a sample of the kinds of supplies a theatre student might need to obtain. Some courses may require supplies that are not listed below. *The theatre faculty strongly recommends that students have a laptop or tablet for use in their classes.*

Stagecraft:
- A tool belt
- Personal Protection Equipment (safety glasses, gloves, hard hat, ear plugs)
- Tape Measure

Costume Construction:
- Sewing Kit (needles, pins, scissors)
- Fabric

Design and Rendering Courses:
- A variety of pencils, brushes, paints, and papers for the purpose of rendering
- A portfolio in which to display design work
- A scale ruler

Production Management:
- A 3-ring binder
- A mini stage manager’s kit

Playwriting Courses:
- Final Draft software
PHYSICAL CONTACT

In classes, rehearsals, and in performances that involve movement, physical contact between teacher and student, student and student, and student and self may be used as part of the training and/or rehearsal process or required for performance. Examples of physical contact are dance lifts, an extension of character interaction in an acting scene, or tactile feedback used to guide alignment placement.

Physical contact will always be conducted in a professional manner and with respect to the body. If a student is uncomfortable with physical contact, they should inform the instructor, choreographer, or director. Physical contact will always take place during class time and rehearsals with other students present and aware that the contact is being made. This physical contact is never intended to be sexual in nature nor demean the student in any way and will never be used on the breast or genital area.

If you have an injury, chronic condition, or an area that is prone to sensitivity or pain, please notify the instructor immediately. If the student is uncomfortable at any time with the physical contact, he or she should immediately inform the instructor, or wait until after class, whichever the student prefers. In the case where a student feels uncomfortable with the physical contact, the instructor will immediately cease this practice with the particular student and discuss the issue at a later time. The student may also say “STOP”, or move away from the contact in order to end it. A REQUEST BY THE STUDENT TO CEASE ANY PHYSICAL CONTACT WILL HAVE NO EFFECT ON THE STUDENT'S GRADE.

AUDITIONING FOR PERFORMANCE OPPORTUNITY, WORK AND EMPLOYMENT OUTSIDE THE DEPARTMENT AND UNIVERSITY

Students must first petition their program director and the Chair of the Theatre Department if they wish to audition, accept and participate in outside activities such as productions or events that require off campus rehearsal and performance obligations during the academic year.

A letter detailing the opportunity, audition dates, location and the time line of the rehearsal and performance requirements of the activity must be presented to the program director and Chair of the Theatre Department IN ADVANCE of the audition or commitment to the outside activity. Each request will be considered individually. Failure to obtain permission PRIOR to the audition opportunity by the program director and Chair of the Theatre Department and notification after the fact will result in the student being placed on probation. These activities MUST NOT:

a. Conflict with department classes, rehearsals, or performances
b. Overtax the student’s energy so that department and academic work suffers

Students can request a leave of absence for professional performance opportunity outside the University for one semester or a full academic year by officially withdrawing from the University and Theatre program. They can return to the program as a student by applying for readmission in good standing with the understanding that their time away will delay their completion of the program requirements and initial graduation date. After a period of one year and failure of the student to apply for readmission to the University, their position in the program will be terminated.
Production Information

Mainstage Season, Second-Stage Season, and Season Selection

Theatre Festival

Auditions

Casting Policy

Typical Production Schedule

Rehearsals

Tech Week

Photo Call

Social Media Policy

Box Office and Comp Policy

Production Strike

Usage Policies for the Black Box Theatre & Barber Auditorium

Usage Policies for CFTA 151/153, 155, & 157
THE PRODUCTION SEASON

Mainstage Season
Each year, the Theatre Department presents three-to-four plays and two musicals as part of its Mainstage Season. Mainstage plays are performed in either the Black Box Theatre or in Barber Auditorium and are directed by members of the faculty.

Second Stage Season
The Theatre Department also oversees a number of second stage performances throughout the academic year. These performances may include the 24 Hour Theatre event, an Evening of One Acts and a brief Theatre Festival held at the end of the Spring semester. Additionally, outstanding juniors can propose to direct a show for the second stage during their senior year. Second Stage plays are typically directed by students and are staged with minimal sets and props. The department covers the royalty cost for approved Second Stage productions, but there is little to no budget for the purchase or building of sets, props, and costumes. Rather, students are encouraged to pull from existing stock. Second Stage performances can take place in CFA 151/153, Barber Auditorium, or another on-campus venue approved by the department chair. For information on how to submit a proposal for the second stage season, please see “Season Selection” below.

Season Selection
Each Fall, the faculty decides upon the season of plays for the following academic year and then submits that proposed season to the Provost and President for approval. The decision is based on numerous factors:

• The current enrollment of theatre students
• A rotation of theatrical styles and genres
• Scheduling
• Budget
• The feasibility of a given show

In all decisions, the theatre faculty strives to provide theatre students with production opportunities that will best serve them as well-rounded theatre artists.

If students have suggestions for plays and/or musicals they would like to see in the next MainStage season, they should submit a “Mainstage Suggestion” form, which is available from the Administrative Assistant. Title submissions will be accepted through September 8.

If students would like to propose to direct a play as part of the next year’s Second Stage Season, they must complete a “Proposal to Direct” form, which is available from the Administrative Assistant. This submission must be completed no later than September 8.

Theatre Festival
The Theatre Festival will be reserved for Senior Showcases and Senior Projects. If there are too few to fill a full festival, submissions will be accepted for additional projects to be added to the lineup. The Theatre Festival will culminate in a Theatre Banquet/Awards Ceremony sponsored by Alpha Psi Omega during Finals Week.
AUDITIONS

All students are permitted to audition for Belhaven theatre productions regardless of major or minor.

The Theatre Department holds two auditions during the academic year. The first audition, held during Theatre Camp (the Monday and Tuesday prior to the first day of class in August), is for all productions to be presented during the fall semester. The second audition, held toward the end of the fall semester, is for all productions to be presented in the spring semester.

Auditions will be publicized through Facebook and on the primary department callboard.

Except in rare circumstances, students will not be cast in more than one production per semester.

For the general auditions, you will sign up for an individual slot (either on the callboard or electronically) and prepare a 90 second audition in which you can perform a single monologue or song, two monologues, two songs, or a monologue and a song excerpt (accompanist will be provided; please bring sheet music. A capella singing or singing with a recording will not be acceptable). A dance audition may also be required for some productions.

Following the general audition, directors will hold callbacks for their respective plays.

While the directors will endeavor to complete the casting process in a two-day period, there may be a need to extend callbacks for a third day.

The final cast list will be posted on the primary department callboard and on the internal departmental Facebook page.

Read the scripts before you audition!

IMPORTANT NOTE:
BFA students (Acting and Musical Theatre) MUST audition and must be available for all productions. BA students, minors, and non-majors will be given an opportunity on your audition form to indicate if there are any plays or roles that you are unable or unwilling to accept. If you are cast in a role, you are expected to accept the role.

If you are cast in a role and you decline the role or drop out of the production, you will forfeit the opportunity to perform on the Belhaven stage for one calendar year. Furthermore, if a student is assigned to a technical position and withdraws, he or she will not be able to audition for the main stage during the following semester. Exceptions may be made in cases of severe illness or emergency.
CASTING POLICY

Casting is a complex and difficult process. A director can spend hours putting together the right combination of people for the cast. A number of factors can go into the director's decisions:

- physical type (height, weight, age)
- physical ability and skills (i.e., dance, combat, acrobatics)
- vocal quality
- the individual actor in relation to the actors being considered for roles that interact with the character for which the individual actor is being considered
- talent
- the actor’s track-record of attendance, attitude, and direct-ability
- the need for individual actors to receive a performance opportunity as part of their major
- the schedule and availability of the actor

While it is difficult to accept that you can’t control many of the factors that go into casting decisions, it is a reality in the theatre business. If you are not on the cast list, don’t assume that you had a “bad” audition, or that the director just doesn’t like you, or that you have no talent. Instead, consider making an appointment with the director(s) to ask for feedback on your audition.

While auditions are open to all Belhaven students, the Theatre Department honors its commitment to provide performance opportunities for its performance majors. As such, **casting preference will usually be given to students who are declared theatre majors.**

All professional degree (BFA) students are required to have at least one role per year and at least one significant role not later than their senior year.

Because of the specific skill set required for musicals, operas, and some plays, the Theatre Department reserves the right to cast outside of the department when necessary. On rare occasions, the department may invite community members and/or guest artists to audition.
TYPICAL PRODUCTION SCHEDULE

A detailed schedule for each production will be published and posted on that production’s specific call board in the hallway; it will also be posted on the production’s Facebook page. However, please note that all schedules are tentative.

REHEARSALS

Rehearsals for mainstage productions are held Monday through Friday between the hours of 6:00 and 10:00pm. Saturday rehearsals, when scheduled, will be between the hours of 10:00am and 4:00pm. Technical and dress rehearsals will have a different (and longer) schedule. Some exceptions are to be expected. If you wish to be cast in productions, make every effort to ensure that you are available during the hours indicated on the production schedule!!!

Once you are cast, you will be expected to attend every rehearsal for which you are called. Each director (and stage manager) will develop a rehearsal schedule specific to the production. Rehearsal schedules will be posted on the production’s callboard, located across from the lockers in the Center for the Arts. Be sure you understand the schedule!

Rehearsal Guidelines

• Be on time!
  o The scheduled rehearsal time is the time to begin work.
  o Arrive early enough to warm up and get any rehearsal props, costumes, or rehearsals required to start the scene.

• Be prepared!
  o Bring your script and a pencil to every rehearsal
  o Bring something to read or work on quietly when you are not on stage.

• Be a team player!
  o Pay attention to instructions
  o Be quiet when you are not onstage
  o Don’t gossip
  o Got drama in your life? Leave it at the door when you enter the rehearsal room

• Respect the process of producing theatre!
  o Receive the director’s notes and feedback graciously, even if you disagree
    ▪ Ask to speak with the director after rehearsal if you’d like clarification on the note
  o Never give an acting note to another actor.
  o Never accept an acting note from another actor.
  o Don’t touch props that aren’t yours
  o Check props and costume pieces prior to the start of rehearsal
  o TURN OFF YOUR CELLPHONES. Period. If cellphones or other electronic devices begin to interfere with the rehearsal or production process, the stage manager and/or director reserve the right to confiscate the device until the end of the rehearsal or performance.
• Remember that you can't control much in life, but you can control your attitude. Be the kind of person other people want to work with. You'll be surprised how far you'll go in life!
• Any student who is an RA or is participating in extra-curricular activities such as cheerleading or other athletics, must make themselves available—exclusively—to the production on which you are working beginning two weeks prior to opening night; no exceptions. These students must also make themselves available for every performance; no exceptions.

TECH WEEK

In some theatres, tech week is notoriously difficult. But tech week does not have to be a nightmare. Solid planning and patient attitudes can go a long way toward completing a successful tech week.

Tech week is made up of a series of specific rehearsals and activities designed to integrate all technical elements into the production. Here are some terms that we will be using during tech week:

Paper Tech
Paper tech involves the director, stage manager, lighting designer, sound designer, and the costume or scene designer if the show involves complicated or numerous quick changes or scene shifts. All cues and special needs are noted in the stage manager's script.

Dry Tech
A Dry Tech is a rehearsal without actors. The designers and area heads will run through each of their components, fixing problems as they go. This rehearsal is a good way to prep for the Cue-to-Cue rehearsal.

Dress Parade
Dress parade is a time for designers and directors to see all the costumes on stage under stage lighting. Typically, Dress Parade happens on the Friday prior to tech week in conjunction with the Makeup Workshop. All actors, director, and costume designers are required to attend.

Makeup Workshop
A makeup workshop is usually scheduled in conjunction with the dress parade on the Friday prior to tech week. This is a time for the cast to learn the makeup and hair styling for their character. All actors are required to attend.

Cue-to-Cue
In this rehearsal, the technical crew will have the opportunity to rehearse their light, sound, and special effect cues. All actors are required to attend this rehearsal, running the production as directed by the stage manager. In most cases, this will involve running lines prior to and up through the execution of a cue. If the cue is not executed to the satisfaction of the director and designers, or if adjustments need to be made in lighting and sound levels, the cue will be repeated until it is executed as envisioned. Patience is the key to a cue-to-cue rehearsal. Actors must be tolerant of errors and be prepared to repeat entrances, exits, and other important moments involving cues so that the technical crew can learn their role.
in the production. Actors have had weeks of rehearsal. The tech crew must learn their assignments in this one brief rehearsal. Actors are expected to remain quiet during periods of discussion and clarification. Actors should not "help the crew" unless requested to do so. Actors should also remain in the vicinity of the stage so that if the cue is to be run again, it can be done so quickly.

Technical Rehearsal (10 out of 12)
A technical rehearsal takes place following the q2q rehearsal and will take place on the Saturday prior to opening; the rehearsal will be ten hours long within the time frame of twelve hours). In the tech rehearsal, the stage manager is able to practice coordinating the calling of cues within a complete run of the show. Actors and crew should expect that the show might need to be stopped so that a cue can be repeated and/or fixed. Again, patience is imperative in this rehearsal.

• Beginning with the first Technical Rehearsal, ALL crew (stage crew, board ops, dressers, etc.) MUST wear black clothing from neck to foot. This is the proper “costume” for crew and, even though you may not be seen, you will be required to dress in this manner. If you show up to rehearsal or a performance not in proper dress, you will be asked to change.

First Dress Rehearsal
Dress rehearsals should be run as if the show were in production. Sometimes we call this "show conditions.” Typically, the first dress rehearsal takes place on the Monday of Performance Week.

Final Dress Rehearsal
The final dress rehearsal is typically held the night prior to opening.

Additional Rules for Tech Week and Performances
• Cell phones must be turned OFF during all rehearsals and performances. There is no need for any actor or crewmember to be texting, surfing the internet, or making phone calls during the tech, dress, or performance process. We have a reliable communication system to communicate between areas of the theatre. If you have an emergency in your family and need to stay in touch, you must alert the stage manager and director.
• Absolutely NO ONE may be backstage, in the dressing rooms, or in the Theatre office during technical/dress rehearsals or performances unless they are a member of the cast, crew, or faculty.
PHOTO CALL

Photo Call is typically held on the Monday or Tuesday after opening for Black Box Theatre productions and after the Thursday night performance for productions in Barber Auditorium. There will be a photo call for each production for artist portfolios and for university publications and archives. All actors and crew are required to attend photo call. The Director and Stage Manager will run the photo call. Actors and crew should listen carefully for instructions and move quickly. Patience is appreciated. Production photos are made available to students at cost. Please contact the department’s Administrative Assistant if you wish to purchase a production photo.

Photo calls will begin promptly fifteen (15) minutes after the final bow or curtain of the performance. NO photo call may last longer than ninety (90) minutes. The Stage Manager must keep strict time during the photo call.

SOCIAL MEDIA POLICY

Production Facebook Pages
The stage manager will create a PRIVATE Facebook page for his/her production. This page will be the primary communication method for all involved in the production including the cast, director, designers, departmental Administrative Assistant, and the Chair of the department.

Facebook Events/Invitations
Belhaven University Theatre Department will create Facebook events for each production. In order to ensure accurate information, students are asked not to create their own events for a production. Instead, send your friends the event that we have created.

Keep It Positive
When updating your status, please do not use negative language regarding the production or the production process.

Photos, Videos, Etc
You are welcome to take pictures during the production process for your own archives, but unless you are specifically asked to do so by the Chair of the Theatre Department, do not post such photos on any social media outlet. If you have a photo that you think would be fun to share with the masses, please forward it to the Department Chair, who may post the photo to the department’s social media pages.
BOX OFFICE & COMP POLICY

All Belhaven students, faculty, and staff receive complimentary tickets to Belhaven University Theatre productions. Additionally, all immediate family members of Belhaven students, faculty, and staff receive complimentary tickets. For the purposes of the box office, “immediate family” refers to parents, siblings, and offspring. In cases where a grandparent or aunt/uncle lives with the family as a parental figure, that family member will be considered immediate family. Please note that family complimentary tickets are not guaranteed without an advanced reservation.

Because the theatre department is already providing free tickets for students’ families, student performers, crew, and designers do not receive additional complimentary tickets to give away.

Tickets can be reserved by calling 601-965-7026 or by emailing boxoffice@belhaven.edu. The department accepts payment in the form of cash or check. Sorry, no credit cards accepted.

PRODUCTION STRIKE

Attendance at production strike is required for the following individuals:

- Everyone enrolled in Theatre Laboratory
- Everyone in the cast including non-majors
- All departmental work-study students
- The faculty director of that specific show
- The Technical Director
- The Costume Shop Manager

Production Strike takes place immediately following the final performance of the production. Please plan accordingly. If your family is traveling to visit you and attend the final performance, please make sure they understand that you will not be able to spend time with them after the performance. Strikes will end promptly at 11:59PM, no matter what. The individual shops will handle any unfinished strike tasks during the following work week.

Please bring a change of clothes with you to the theatre (including closed-toes shoes) that you don’t mind getting dirty. You will not be permitted to go home to change.

Snacks will be provided for those participating in strike. Do not expect a full meal during strikes.
USAGE POLICIES FOR THE BLACK BOX & BARBER AUDITORIUM

Because the Black Box and Barber Auditorium serve as the department’s primary performance venues, a classroom, a scene-shop, and a venue used by outside groups, it is imperative that the space be treated with respect and consideration for others.

- Following a class
  - Return any classroom furniture, cubes, or props to the appropriate location
  - Remove any papers or trash
- Following a rehearsal
  - Return all props and furniture to the appropriate location
  - Check to make sure furniture has been marked by spike tape before stowing furniture
  - Remove any papers or trash
- Following shop hours
  - Return all tools and equipment to the scene shop
  - Sweep the floor and remove any debris
  - Ensure that the stage floor is clear for rehearsal and classes
  - If a scenic element is not yet safe to use and cannot be moved to another location, it must be clearly labeled as unsafe to use
- Food and drink (other than water in a sealable container) MAY NOT be consumed in these spaces. Please use the lobby or other spaces to eat and drink.
- NO sitting on the tables or using furniture in a way it was not intended.

USAGE POLICIES FOR CFTA 151/153, 155, & 157

Because these spaces serve many different purposes, it is imperative that the space be treated with respect and consideration for others.

- Following a class or rehearsal
  - Return the room to the condition in which you found it
  - Store props and/or rehearsal furniture in the appropriate location
- When CFTA 151/153 is used for a Second Stage Season performance
  - Beginning the Monday of performance week, classes that regularly meet in 151/153 will be temporarily moved to another space.
  - The room must be returned to its default classroom formation immediately following the final performance of the production. No exceptions.
- NO sitting on the tables or using furniture in a way it was not intended.

*Failure to follow these rules can result in the lowering of grades and/or a meeting with the Chair of the Theatre Department
D.

Health and Safety Information

Healthcare Information
Counseling Services
Academic Support
First Aid Stations
In Case of an Injury
Safety Guidelines for the Scene Shop
Safety Guidelines for the Costume Shop
Drug and Alcohol Policy
General Suggestions
HEALTHCARE INFORMATION

Belhaven University is on the doorstep of some of the best medical facilities and doctors in the entire Southeast, and we need to take advantage of the care that is so close to our campus. So, to provide for you the best care possible, we have listed several of these facilities in order to direct you in case of need. Though we hope there will never be a need for you to visit one of these locations, we understand the importance of knowing all of your options and their various uses. The following is a list of several of the excellent health service providers nearby campus.

**About MEA:** The [MEA medical clinics](#) located throughout Jackson are the ideal spots to handle the various needs of our students. With accommodating weekday and weekend hours, and their close proximity to campus, MEA clinics provide the perfect place if a student is not feeling well. These sites are recommended for illnesses that are not emergency-related.

**About Baptist Medical Center:** [Baptist Medical Center](#) is a full-service emergency care facility providing emergency services 24 hours a day. Baptist’s ER provides care to patients of all ages and those with diagnoses ranging from non-emergent complaints to life threatening conditions. All physicians on staff in Baptist’s Emergency Department are board-certified specialists in emergency medicine.

**About UMC:** [UMC](#) doubles as one of the South’s premier hospitals, as well as a training ground for many of the doctors and nurses of the next generation. Located less than a mile from campus, it is an ideal place for any emergency related needs of our students.

**For uninsured students:** University Medical Center suggests that for students who do not have insurance or have international insurance, you will do best to go to the Federally Qualified Health Center at the [Jackson Medical Mall](#) (about 3 miles from campus). The FQHC is federally subsidized and staffed by UMC physicians. They assured us it provides quality care but will be less costly for our uninsured students.

Belhaven University recommends, but does not require, the bacterial meningitis vaccine for incoming resident students. There has never been a case of meningitis at Belhaven and the disease is rare, but the University is concerned that students be protected. The vaccine costs approximately $130 and can be administered at the [Mississippi Department of Health](#), just a short drive from campus.
COUNSELING SERVICES

Belhaven University seeks to meet the needs of students by fostering a warm environment of personal contact between students, faculty, and staff members. Additionally, professional counseling services are available on campus for all full-time traditional students during the academic year through our Campus Counselor, Christa Williams. Her office is located on the second floor of Cleland Hall. Appointments can be scheduled by calling 601-965-1428 or emailing counselor@belhaven.edu. A short-term model of counseling (4-6 sessions) is used in order to best serve the greatest number of students. The first appointment is free, sessions two through six are $5, and subsequent visits are $40.

Confidentiality Guaranteed: The Campus Counselor complies with all standard confidentiality laws. Information is only disclosed to the University as required by law for the safety of the client or other persons.

ACADEMIC SUPPORT

The Office of Student Care strives to facilitate the development and success of those students needing assistance or guidance in their adjustment to the academic program of Belhaven University. The staff work with students whose past and current academic performance suggests that assistance, accountability, and motivation might increase their academic success.

There are several academic labs available to students on campus. The Writing Center, Math Lab, Biology Lab, and Worldview (WVC) Lab have posted hours throughout the fall and spring semester. Students are always welcome to stop by the Think Center (located in the library) to meet with staff. The Student Care staff is here to help students set and achieve academic goals by helping with: study skills, note-taking, time management, discovering learning styles, deciding on a major, and providing information about tutoring labs.
Contact studentcare@belhaven.edu or 601-968-8865 for assistance.
FIRST AID STATIONS

There are three first aid stations located in the theatre facilities within the Center for the Arts. Each first aid station is stocked and maintained by Cintas, Inc.

1. Scene Shop
   a. First aid kit is located at the SE corner of the scene shop.
   b. Contains first aid supplies.
2. Costume Shop
   a. First aid kit is located at the SE corner of the costume shop, near the door to the hallway.
   b. Contains first aid supplies
3. Storage Room
   a. First aid kit is located to the right of the door in the storage room attached to the CFTA 150 office suite.
   b. Contains first aid supplies.
   c. Contains medicine, such as ibuprofen, pepto bismol, aspirin, etc.

IN CASE OF AN INJURY

In the event of an injury, use first aid stations to provide immediate care. Alert a faculty or staff member immediately. If additional medical attention is required, the injured student will be taken to a local urgent care clinic or hospital. In all cases, an “Accident Report” form must be completed and signed following the incident. This form is available from the Administrative Assistant or Stage Manager. The Chair of the department must be notified when an Accident Report has been submitted.

If immediate medical attention is necessary, call 911! Be sure to call the university’s security office as well – 601-968-5900. Using a campus phone, you may dial 5900 to reach security directly.
SAFETY GUIDELINES – SCENE SHOP

ALL students, staff, and faculty are expected to familiarize themselves with the following safety guidelines and to follow shop protocol at all times.

Proper Attire:

Safety demands that proper clothing be worn for work in the shop. The shop does not provide aprons or overalls, and will not be responsible for clothing damaged in any way. Failure to wear proper clothing is a safety hazard and is not an excuse to miss work. In accordance with the Theatre Department Handbook, the following guidelines apply when working in the scene shop or on any work call:

✓ No loose, long or baggy clothing. It can get caught in moving parts and machinery or snagged on splinters, etc.
✓ Wear shoes with good, non-slippery soles that cover the whole foot; no: sandals, open toed shoes, high heels, flip flops, or dress shoes.
✓ No gloves while using power tools. (Again, these can get caught in moving parts of machines.)
✓ No shorts or skirts (jeans are best). Wear clothes that will protect you from dust, etc.
✓ No long or large jewelry. It can get caught on things and may get ruined.
✓ You will get dirty and stained. Bring work clothes that can get dirty and possibly ruined.
✓ Long hair must be put up or tied back and put down your shirt. A cap is a good way to keep your hair up also.

General Safety Rules:

The following general safety rules have been developed to provide a safe and healthy working environment for all Belhaven University Theatre Department employees and students. These apply to all work activities. The most obvious safety rule is to be careful. Pay attention to what you are doing, what is going on around you, and do not rush. Repetitious jobs are more likely to cause inattention. Try to avoid monotony and boredom.

Being careful means being careful all the time. You can be careful for years and then get hurt in two seconds of inattention. Working with the proper tools and equipment in the shop and on stage demands 100% of your attention. This is entirely under your own control. Being careful is your best defense against injury. Having a healthy fear and respect for the tools will help ensure you use them safely.

Avoid danger by using common sense. Some people accept a greater risk of danger in order to work faster, more conveniently, etc. Do not hurry and cut corners on safety. Some people take greater risks because they have a strong notion on invulnerability, or as a show of bravado. This will gain no respect for you in our shop.
Scene Shop Guidelines (cont’d)

General Safety Bullets:

✓ Report to work well rested and physically fit to be able to give full attention to your job.
✓ No person shall be permitted to remain on the premises while their ability to work is affected by alcohol, drugs (prescription or non-prescription) or other substances, so as to endanger their health or safety or that of any other person. NOTE: There may be additional consequences for any of these conditions as dictated by the theatre handbook and/or Belhaven University.
✓ Persons are not permitted to work alone. **A qualified supervisor must be present any timework is to be performed in the scene shop.**
✓ Inappropriate behavior, such as horseplay, fighting and practical jokes are extremely dangerous and will not be tolerated.
✓ Any unsafe conditions that are encountered shall be corrected or reported to your supervisor.
✓ Do not operate any machinery or equipment if it is known to be in an unsafe condition. Any damaged equipment or missing machine guards must be reported to your supervisor.
✓ Machinery and equipment, including vehicles, are only to be operated by qualified persons and then only when adequately trained in the use of the equipment and authorized to operate it.
✓ Unsafe acts shall be reported to your supervisor.
✓ Smoking is prohibited within the Theatre Department.
✓ Avoid parking, even temporarily, in designated fire lanes.
✓ Employees/students are responsible for reporting to their supervisor whenever they become sick or injured at work. All injuries, no matter how minor, must be reported immediately.
✓ If you need to call 911 because of injury or concern, you must also notify campus Security (601) 968-5900.
✓ All warning signs, signals and alarms shall be obeyed.
✓ Employees/students shall not use unfamiliar tools or equipment without the proper instruction and permission from their immediate supervisor. Always use the correct tool for the job.
✓ Do not dispose of any hazardous materials or flammable liquids by pouring them down the sewer or drain; your supervisor will provide guidance in proper disposal of hazardous materials.
✓ Do not attempt to repair defective wiring or other electrical equipment. Report defective electrical equipment to your supervisor. Electrical equipment can only be repaired or serviced by a qualified electrician.
✓ In something looks unsafe it probably is ... IF YOU ARE IN DOUBT ... ASK!
Scene Shop Guidelines (cont’d)

**House Keeping Bullets: (A Clean Shop is a Safe Shop)**

- Clean up your work area at the end of your work shift. This means you must clean up all sawdust and debris, put away unused materials and return all tools and equipment to their proper place.
- Do not leave tools and supplies out unnecessarily.
- Do not let your work area become too cluttered; this can lead to trip hazards. CLEAN AS YOU GO!
- Remove nails/screws in all reused lumber. Flatten nails/screws in lumber that is trash.
- Do not leave long sticks in trash barrels. They can poke other workers.
- Do not block fire extinguishers, doors, or marked tool-safety areas.
- Keep general pathways and fire exits clear. It can be dangerous having to carry large items while walking over lumber and trash.

**Personal Protection Equipment (PPE):**

The shop will not provide you with all safety equipment. You must purchase your own work gloves, safety glasses, earplugs. As needed, other equipment will be supplied to you by the scene shop or you will be required to purchase it (advance notice will be given when possible). The current requirements are listed in the theatre Handbook. If you have any questions or doubts, ask the Technical Director or other Theatre Faculty.

Your safety is our concern. We will never knowingly put you in a position to be overexposed to hazardous materials. We welcome questions if you have any. We will attempt to explain things to you. Feel free to request or suggest safety equipment you feel is needed. It is always better to be safe rather than sorry. Our goal is to make you safe and comfortable when performing duties in the scene shop.

**Hands:**

Hands are the most susceptible to injury. Be sure to use the appropriate protective equipment or glove for the task you are performing. If you have any questions about what type of glove to use please ask. Watch the cutting edge of any tool, especially the power tools and be aware of where your hands are in relation to it. Pay attention and do not get distracted. There is a dangerous temptation to hold parts together with one hand while shooting pneumatic tools with the other. Sometimes staples and nails turn inside the wood and poke out where you do not expect them. Use clamps or other devices to keep hands away from dangerous actions. This would seem elementary, but the number of bad cuts from matte knives is incredible. Chisels fall into this category as well. **The simple rule is to keep both hands behind the direction in which the sharp edge is going and never pull a blade towards your body.**
Scene Shop Guidelines (cont’d)

Ears:
Hearing loss is a normal part of the aging process. Hearing loss is generally gradual, cumulative and irreversible. The tools in the shop generate noise that exceeds safe levels over extended periods of time (generally more than 4 hours). We therefore suggest you wear hearing protection while you are working in the shop. You are required to purchase your own set of ear plugs and the shop has a few ear muffs available. See the packaging or ask the Technical Director or your supervisor for assistance in their use.

Eyes:
Eye protection is required whenever an employee/student is using a power tool or is around power tool usage. You must wear eye protection any time a tool plugs in (electrical, air, water), creates debris, or poses a splash hazard.

Eye Safety Bullets:
✓ Be alert to eye hazards in your workspace.
✓ Wear the appropriate protective eyewear for the specific hazards to your eyes and face. If you are not sure which eyewear to use, ask the staff for assistance.
✓ Regular glasses do not count as protective eyewear.
✓ Make sure that your protective eyewear fits properly and is in clean and good condition.

Dust Masks:
Comfort masks are recommended for purchase by anyone who will be working in the scene shop. These are for use for comfort from dust. They will do nothing to protect from fumes and vapors and other assorted toxins. They will reduce the amount of large particles that can enter your respiratory system. Read the packaging for instructions on how and when to use them.

Lifting:
When lifting, have a secure footing, bend your knees, keep your back straight, take a firm hold of the object being lifted and slowly straighten your legs. If you must turn with a load, turn your feet and whole body. DO NOT twist yourself. Avoid reaching while lifting or putting the object down. Before carrying the object you have lifted, ensure that the path you are using is clear of debris and safe to move through. Look where you are going and communicate with the others carrying the object. If you are losing your grip or if something is to heavy, tell the person you are carrying it with and take a rest and get a better grip. This is much better than dropping it and having someone suddenly bear the entire weight at once. Be aware of the back end of the object and what is behind you. When carrying tall objects like a flat or ladder, lift with one hand high and one hand low. That is, lift with one hand, which carries the weight and the other hand extended to help balance the object. Be aware of the top of tall objects and things that it might hit like the ceiling, tops of doorways, other scenery and lighting equipment. If the object is too heavy for you, get assistance. Avoid manual lifting of materials, articles or objects that are too heavy. Wherever possible, use mechanical lifting devices to move heavy objects. Such devices include: cards or dollies, hand trucks, palette jacks, and chain hoists. Awareness and communication with fellow co-workers are the only prevention. When you lean scenery or materials against a wall, be sure that the base of the object is a sufficient distance away from the wall so it will not fall back by itself.
**Scene Shop Guidelines (cont’d)**

**Health Hazards:**
Ventilation is poor in the shop. We are continuously striving to make improvements with our equipment (within our budgets) and creating procedures for safe and alternate methods. Because this is mainly a wood working shop, the use of dust masks may help prevent some dust particles from getting in the nose. Note: these are not for lung protection from vapors and fumes.

Paint solvents, adhesives and welding produce toxic fumes. Do not spray paint in the Scene Shop or the Theater. Go outside (and use paper to prevent over-spray from getting on things that it shouldn’t). For contact adhesive, there is a water-soluble latex product that can be used. It is less toxic than some of the other types. Spray adhesive and spray shoe dye are especially toxic.

**Ladders/Genie Lifts:**
Working on ladders and scaffolds presents a potential for a fall. If you must use a ladder, always have someone there to foot the ladder and hold the bottom for you. Follow the warning labels on the ladders. Do not step on the top or the steps near the top as labeled. Before you get on a ladder, make sure that all four legs are firmly on the floor. Remember not to leave tools and hardware or anything heavy on top of a ladder. This could result in falling objects that will hit someone on the head. When you are working on a ladder you must take extra precautions. You need to be aware of overhead scenery and lighting instruments and electrical cable. Do not have loose items in your pockets that may fall. Whenever possible, tools should be attached to you. If you can’t attach tools, extra precautions must be made to keep people below aware of you and your work. You must be certified to use the Genie Personnel lifts.

**Fire Safety:**
- Most of the materials in the shop are combustible.
- Paint solvents, etc. are highly flammable and must be kept in a special cabinet
- Welding and grinding procures sparks. Paper, sawdust, oil and all flammable items must be moved away from the work area during these procedures.
- Know the location of the fire exits
- Know where the fire extinguishers are and what types we have in the shop.
Scene Shop Guidelines (cont’d):

Working in the Theatre Space

Working with a fly system and ropes:
When you are the person responsible for raising and lowering scenery or equipment it is your responsibility to make sure that people are out of the way, that all hazards are cleared and that everyone on stage knows that you are about to move something in our out (down or up) on stage. This should be loud verbal warning so all can hear you over all other work going on at the time. This goes for lifting a bucket up to a scaffold to moving a half-ton wall on a hydraulic batten. Yes, you must watch the rope you are pulling or the button you are pressing and the object that is moving at the same time.

Never become complacent with the equipment, never trust it completely.

Do no use any rope, hardware or cable that is worn or in questionable condition, especially when flying something that is heavy or something that could lead to a hazardous situation. We do not want to endanger anyone’s life. If you have questions always ask the Technical Director or other faculty/staff.

Working Above:
Whenever you are to work on the grid, loading deck or other overhead platform, all tools must be secured so they can’t fall. Loose change and other items in your pockets can cause serious injury if dropped from any height. They should be removed before you ascend. You are responsible to make sure the people working beneath you know you are above them, and whenever possible, they should be cleared from the area. If by chance an accident occurs and you do drop something, you should yell

**HEADS!!**

Do this clear and loud so people know where the warning is coming from and can scatter out of the way of danger. If you are below and you hear “heads” yelled, get out of the way! Do not let curiosity get the best of you and look up to see what is falling. This may lead to something hitting you in the face and could cause serious injury or death.

If you need to work above in an area that does not provide railings and there is a possibility of a fall that could cause injury, you must wear the proper Personal fall Protection Equipment (PFPE). You should also be trained in the proper use of this equipment.

Strike/Changeover:
This is a time where a lot of dangerous work goes on in a short amount of time. Make sure you are aware of all the things going on around you. The fast work pace and the extra enthusiasm you will find does not change the need to pay attention and follow the rules for working in the theater and with the power tools. Pay extra attention to screws/nails in wood and debris on the floor.

In case of an accident:
Report all accidents and injuries to the Technical Director or other faculty/staff member immediately. Also notify campus security.
Call 911.
There is a phone in the main theater office and at the theatre work study desk.
SAFETY GUIDELINES – COSTUME SHOP

Safety First in the costume shop. Often over looked, the costume shop can be a very hazardous area. Keeping the work area clean and orderly should reduce the potential for accidents.

1. Shoes must be worn at all times! No household slippers either. Slipping can occur where there are cords, needles, pins and heavy irons creating a trip hazard.

2. When using shoe or spray paint, spray outside. (since we don't have a spray booth). Use a drop cloth and avoid getting paint on or near the building. Follow the directions of the product and wear a respirator when necessary.

3. Clean up after yourself. Maintaining the machines, keeping them lint free and free of clutter will enable their efficiency and reduce possible injuries related to sharp objects. i.e.: scissors, pins, needles and serger blades

4. When a machine isn't operating correctly ask for help. Do not adjust any unnecessary tension, blades or areas you may be unfamiliar with.

5. No standing, sitting or sleeping on the cutting tables. Use a ladder for reaching into high areas and ask for help with heavy items.

6. Turn off the irons, steamers, hair curlers and flat irons when not in use.

7. When dyeing keep a constant eye on your dye bath. Follow the manufacturers directions and wear a respirator.

8. Clean up with bleach and when using the washing machine run a load of towels with bleach.

9. Use the front entrance and keep doors locked after 5 pm, after shows and rehearsals.

10. There will be no smoking in the costume shop. No food or drink is allowed except in designated areas. No one is to be under the influence of drugs or alcohol and will be reported and removed upon doing so.
DRUG AND ALCOHOL POLICY

The Theatre Department complies with the University’s policies on drugs, alcohol, and smoking as stated in *The Kilt*, the university’s student handbook.

Drugs and Narcotics
The University supports the federal and state laws with regard to drug use, possession, and distribution. No controlled substance shall be sold, possessed, or used on or off the University campus, in any of its facilities, or in a facility used by an organization recognized by Belhaven. Any person selling, possessing, or using controlled substances shall be subject to penalties, which may include immediate dismissal from the University.

*Students who show up for classes, rehearsals, shop hours, and/or performances under the influence of a controlled substance will be referred to Campus Security. Additionally, students who show up for production-related activities under the influence of drugs and/or alcohol may be removed from their production responsibilities for the duration of the given production.*

Alcohol
Students or guests may not sell, possess, or consume alcoholic beverages on campus, on the premises of any organization granted recognition by Belhaven, or at any University-related event. This includes athletic, music, or recreational events, on or off campus. Possession of empty containers on campus is considered possession of alcohol. When law allows for the consumption of alcohol, students are expected to exhibit the highest standards of Christian principles and behavior at all times.

*Students who show up for classes, rehearsals, shop hours, and/or performances under the influence of alcohol will be referred to Campus Security. Additionally, students who show up for production-related activities under the influence of drugs and/or alcohol may be removed from their production responsibilities for the duration of the given production.*

Tobacco
In the interest of promoting a healthy living environment for all of the University community, the use of tobacco in any form is prohibited on the campus, including buildings, parking lots, lawns, and sidewalks, as well as at all University-sponsored events. Prohibited products include, but are not limited to cigarettes, cigars, chewing tobacco, snuff, and pipe tobacco.

*Students are hereby warned that drug, alcohol, and tobacco violations may result in a ban from participation in productions, on-stage or off-stage.*
GENERAL SUGGESTIONS
FOR A HEALTHY LIFE IN THEATRE

It is wise for theatre students to pay attention to their health and physical fitness. Regardless of specialization within theatre, individuals are more likely to succeed if they have strength and endurance.

Actors require a strong, flexible body and a healthy voice. Theatre technicians must be able to lift, balance, stretch, and carry. As such, the theatre faculty strongly encourages students to eat well, exercise regularly, drink plenty of water, and refrain from smoking. Time management is important for all students, especially theatre students. In addition to coursework and rehearsals, many theatre students have work and family obligations. It is important to make time for adequate sleep.

If a student has a fever, he or she should not attend class or rehearsal so as to avoid spreading illness to others in the department. In all cases, the ill student should email professors to let them know that he or she won’t be in class. The student should email, text, or call the stage manager to communicate that he or she won’t be in rehearsal. If you are vomiting or your fever lasts more than a day, PLEASE seek medical attention before returning to class or rehearsal.

The theatre faculty encourages students to consider the implications of visible and/or distracting tattoos and piercings that may make it less likely for the actor to be cast.
E.

Sample Forms

Where to Locate Forms
Mainstage Suggestion Form
Proposal to Direct in the Second Stage
Theatre Festival Proposal Form
Sample “List of Ten” for B.F.A. Acting students
Sample “List of Ten” for B.F.A. Musical Theatre students
Jury Evaluation Form—B.F.A. Acting
Jury Evaluation Form—B.F.A. Musical Theatre
B.F.A. Acting Jury Rubric
B.F.A. Musical Theatre Jury Rubric
Theatre Laboratory Checklist
Application Form for Alternate Laboratory Assignment
Requirements for Piano Proficiency Check (B.F.A. Musical Theatre)
Dance Jury Form (B.F.A. Musical Theatre)
Accident Report
Where to Find Forms

**Academic Forms**
Students may access the following forms at [www.belhaven.edu/registrar/online_forms.htm](http://www.belhaven.edu/registrar/online_forms.htm)
- Address Change Request Form
- Drop Form
- Major Selection Form
- Name Change Form
- Request to Take a Course Online Form
- Request to Take a Course at Another Institution
- Special Request Form
- Transcript Request Form
- Transferability of Credits Notice
- Withdrawal Form

**Departmental Forms**
Departmental forms are available through the Administrative Assistant.
Belhaven Theatre Mainstage Recommendation
2018-2019 Academic Year

Name(s) ________________________________

Title of Play ________________________________

Description of Project (100 words or less): Further Description Attached____

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

Technical requirements (set, lights, sound, costumes)

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

Number of Roles: Male _____________ Female ______________

Is this play public domain? If no, who owns the rights to the play and how much is the royalty fee per performance?

____________________________________________________________________________________

____________________________________________________________________________________

Why do you think this play would be a useful addition to next year’s season?

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________
Belhaven Theatre Second Stage Directing Proposal
2018-2019 Academic Year

Name(s) ________________________________________________

Title of Play ____________________________________________

Number of Credits Earned: __________  GPA: _________

Will you have completed the directing class before Fall 2015? YES NO

Number of Roles: Male ____________  Female ____________

Why do you think this play would be a useful addition to our Second Stage season?
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

Who owns the rights to this play? __________________________

Cost per performance: __________

Please attach the following:

(A) A brief synopsis of the play and each of the characters. Discuss your unique production concept of the play.

(B) A detailed list of the technical requirements of the play (set, lights, sound, costumes, props). Describe how these requirements can be met using current stock.

© A list of your previous directing credits and coordinating experience that qualifies you to produce this play.

(D) A detailed resume'.
Belhaven Theatre Festival 2018
Application Form

Name(s) ________________________________________________________________

Title of Project _________________________________________________________

Description of Project (100 words or less): Further Description Attached____

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Technical requirements (set, lights, sound, costumes)

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Contributors needed:

________________________________________________________________________

________________________________________________________________________

Suggested location of event:
Black Box CFA 151/153 Barber Auditorium Other _____________

Suggested time slot of event:
Day: M T W Th F S
Slot: Afternoon Early eve (5/6) Evening (7:30) Late Night (9/10) Morning (Sat. only)

Anticipated Audience: ________________________________________________
Sample “List of 10” – BFA Acting

<table>
<thead>
<tr>
<th>Title of Play</th>
<th>Playwright</th>
<th>Character</th>
<th>Time Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <em>Hamlet</em></td>
<td>Shakespeare</td>
<td>Ophelia</td>
<td>0:50</td>
</tr>
<tr>
<td>2. <em>Our Town</em></td>
<td>Thornton Wilder</td>
<td>Emily</td>
<td>1:05</td>
</tr>
<tr>
<td>3. <em>St. Joan</em></td>
<td>Shaw</td>
<td>Joan</td>
<td>1:30</td>
</tr>
<tr>
<td>4. <em>Individuality of Streetlamps</em></td>
<td>Anna K. Gorisch</td>
<td>Mel</td>
<td>0:37</td>
</tr>
<tr>
<td>5. <em>Translations</em></td>
<td>Brian Friel</td>
<td>Maire</td>
<td>0:53</td>
</tr>
<tr>
<td>6. <em>Antigone</em></td>
<td>Sophocles/Anouilh</td>
<td>Ismene</td>
<td>0:45</td>
</tr>
<tr>
<td>7. <em>Last Night at Ballyhoo</em></td>
<td>Uhry</td>
<td>Sunny</td>
<td>0:42</td>
</tr>
<tr>
<td>8. <em>The Imaginary Cuckold</em></td>
<td>Moliere</td>
<td>Wife</td>
<td>0:39</td>
</tr>
<tr>
<td>9. <em>An Ideal Husband</em> *</td>
<td>Wilde</td>
<td>Mabel</td>
<td>0:50</td>
</tr>
<tr>
<td>10. <em>Belleville</em></td>
<td>Amy Herzog</td>
<td>Abby</td>
<td>0:35</td>
</tr>
</tbody>
</table>

* denotes a dialect piece
Sample “List of Ten” – Musical Theatre

| NAME: | ____________________________ | SEMESTER: | __________ |
| MAJOR: | ________________________________________________________________________________ |
| ANTICIPATED GRADUATION DATE: | ________________________________________________________________________________ |

**MONOLOGUES**

<table>
<thead>
<tr>
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</table>

**SONGS (16 bars)**

<table>
<thead>
<tr>
<th>Title of Show</th>
<th>Song</th>
<th>Character</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Once Upon a Mattress</td>
<td>Shy</td>
<td>Fred</td>
<td>0:30</td>
</tr>
<tr>
<td>2. Sound of Music</td>
<td>The Sound of Music</td>
<td>Maria</td>
<td>0:38</td>
</tr>
<tr>
<td>3. Title of Show</td>
<td>Die, Vampire, Die</td>
<td>Susan</td>
<td>0:40</td>
</tr>
<tr>
<td>4. The Mikado</td>
<td>Alone and Yet Alive</td>
<td>Katisha</td>
<td>0:45</td>
</tr>
<tr>
<td>5. She Loves Me</td>
<td>Vanilla Ice Cream</td>
<td>Amalia</td>
<td>0:30</td>
</tr>
</tbody>
</table>

* denotes a dialect piece
Name: ___________________________ Fall/Spring 20___  Freshman / Sophomore / Junior / Senior / Transfer

Selection #1: ___________________________ Selection #2: ___________________________

The following scale is used: 5=Exemplary  4=Proficient  3=Satisfactory  2=Developing  1=Unsatisfactory

<table>
<thead>
<tr>
<th>Selection #1</th>
<th>FEEDBACK</th>
<th>SCORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pursuit of Objective</td>
<td>Breath Support Exemplary  Proficient  Satisfactory  Developing  Unsatisfactory Healthy Technique ☑E ☐P ☐S ☐D ☐U Articulation ☑E ☐P ☐S ☐D ☐U Projection ☑E ☐P ☐S ☐D ☐U Vocal Variety ☑E ☐P ☐S ☐D ☐U</td>
<td>5 4 3 2 1</td>
</tr>
<tr>
<td>Overall Impression</td>
<td></td>
<td>5 4 3 2 1</td>
</tr>
<tr>
<td>Choice of Material</td>
<td>☐This is a strong piece for you – keep it! ☐This could be a good piece for you, but it needs work ☐This piece does not seem well-suited to you and/or the selection is not effective as an audition monologue</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Selection #2</th>
<th>FEEDBACK</th>
<th>SCORE</th>
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<tr>
<td>Pursuit of Objective</td>
<td></td>
<td>5 4 3 2 1</td>
</tr>
<tr>
<td>Levels/ Variety</td>
<td></td>
<td>5 4 3 2 1</td>
</tr>
<tr>
<td>Shaping</td>
<td></td>
<td>5 4 3 2 1</td>
</tr>
<tr>
<td>Physicality</td>
<td></td>
<td>5 4 3 2 1</td>
</tr>
<tr>
<td>Vocal Work</td>
<td>Breath Support Exemplary  Proficient  Satisfactory  Developing  Unsatisfactory Healthy Technique ☑E ☐P ☐S ☐D ☐U Articulation ☑E ☐P ☐S ☐D ☐U Projection ☑E ☐P ☐S ☐D ☐U Vocal Variety ☑E ☐P ☐S ☐D ☐U</td>
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### Shaping

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### Physicality

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### Vocal Work

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</table>

- **Breath Support**
  - ☐ Exemplary
  - ☐ Proficient
  - ☐ Satisfactory
  - ☐ Developing
  - ☐ Unsatisfactory

- **Healthy Technique**
  - ☐ E
  - ☐ P
  - ☐ S
  - ☐ D
  - ☐ U

- **Articulation**
  - ☐ E
  - ☐ P
  - ☐ S
  - ☐ D
  - ☐ U

- **Projection**
  - ☐ E
  - ☐ P
  - ☐ S
  - ☐ D
  - ☐ U

- **Vocal Variety**
  - ☐ E
  - ☐ P
  - ☐ S
  - ☐ D
  - ☐ U

### Overall Impression

<table>
<thead>
<tr>
<th>FEEDBACK</th>
<th>SCORE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5 4 3 2 1</td>
</tr>
</tbody>
</table>

- ☐ This is a strong piece for you – keep it!
- ☐ This could be a good piece for you, but it needs work
- ☐ This piece does not seem well-suited to you and/or the selection is not effective as an audition monologue

### Choice of Material

- ☐ This is a strong piece for you – keep it!
- ☐ This could be a good piece for you, but it needs work
- ☐ This piece does not seem well-suited to you and/or the selection is not effective as an audition monologue

---

### Professionalism

### Written Materials

<table>
<thead>
<tr>
<th>FEEDBACK</th>
<th>SCORE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5 4 3 2 1</td>
</tr>
</tbody>
</table>

- **Headshot**
  - Exemplary
  - Proficient
  - Satisfactory
  - Developing
  - Unsatisfactory

- **Resume**
  - Exemplary
  - Proficient
  - Satisfactory
  - Developing
  - Unsatisfactory

- **List of Ten**
  - Exemplary
  - Proficient
  - Satisfactory
  - Developing
  - Unsatisfactory

- **Comments:**

### Presentation

<table>
<thead>
<tr>
<th>FEEDBACK</th>
<th>SCORE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5 4 3 2 1</td>
</tr>
</tbody>
</table>

- **Attire**
  - Exemplary
  - Proficient
  - Satisfactory
  - Developing
  - Unsatisfactory

- **Slate**
  - Exemplary
  - Proficient
  - Satisfactory
  - Developing
  - Unsatisfactory

- **Confidence/Demeanor**
  - Exemplary
  - Proficient
  - Satisfactory
  - Developing
  - Unsatisfactory

- **Comments:**

---

**TOTAL SCORE:** ________/100

**Probation:** Yes  No

________________________  __________________
Signature of Faculty Member  Date
### BFA Musical Theatre Jury Evaluation Form

**Belhaven University**

**Name:** __________________________ Fall/Spring 20___  Freshman / Sophomore / Junior / Senior / Transfer

**Selection #1:** ____________________________  **Selection #2:** ____________________________

---

The following scale is used:  
5=Exemplary  4=Proficient  3=Satisfactory  2=Developing  1=Unsatisfactory

#### Song – Student Choice

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>FEEDBACK</th>
<th>SCORE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pursuit of Objective</strong></td>
<td></td>
<td>5  4  3  2  1</td>
</tr>
<tr>
<td><strong>Levels/Variety</strong></td>
<td></td>
<td>5  4  3  2  1</td>
</tr>
<tr>
<td><strong>Shaping</strong></td>
<td></td>
<td>5  4  3  2  1</td>
</tr>
<tr>
<td><strong>Physicality</strong></td>
<td></td>
<td>5  4  3  2  1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Vocal Work</strong></th>
<th><strong>Breath Support</strong></th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Satisfactory</th>
<th>Developing</th>
<th>Unsatisfactory</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>☐ E</td>
<td>☐ P</td>
<td>☐ S</td>
<td>☐ D</td>
<td>☐ U</td>
</tr>
<tr>
<td><strong>Pitch</strong></td>
<td>☐ E ☐ P ☐ S ☐ D ☐ U</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tone/Timbre</strong></td>
<td>☐ E ☐ P ☐ S ☐ D ☐ U</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Phrasing</strong></td>
<td>☐ E ☐ P ☐ S ☐ D ☐ U</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>☐ E ☐ P ☐ S ☐ D ☐ U</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Projection</strong></td>
<td>☐ E ☐ P ☐ S ☐ D ☐ U</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<table>
<thead>
<tr>
<th><strong>Overall Impression</strong></th>
<th></th>
<th>5  4  3  2  1</th>
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</thead>
</table>

**Choice of Material**

☐ This is a strong piece for you – keep it!
☐ This could be a good piece for you, but it needs work
☐ This piece does not seem well-suited to you and/or the selection is not effective as an audition monologue

---

#### Monologue – Student Choice

<table>
<thead>
<tr>
<th>CATEGORY</th>
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<th>SCORE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pursuit of Objective</strong></td>
<td></td>
<td>5  4  3  2  1</td>
</tr>
<tr>
<td><strong>Levels/Variety</strong></td>
<td></td>
<td>5  4  3  2  1</td>
</tr>
<tr>
<td><strong>Shaping</strong></td>
<td></td>
<td>5  4  3  2  1</td>
</tr>
<tr>
<td><strong>Physicality</strong></td>
<td></td>
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</table>

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<tr>
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<th>Unsatisfactory</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>☐ E</td>
<td>☐ P</td>
<td>☐ S</td>
<td>☐ D</td>
<td>☐ U</td>
</tr>
<tr>
<td><strong>Healthy Technique</strong></td>
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<td><strong>Articulation</strong></td>
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<tr>
<td><strong>Projection</strong></td>
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<tr>
<td><strong>Vocal Variety</strong></td>
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<tr>
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<th></th>
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**Choice of Material**

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### Pursuit of Objective

<table>
<thead>
<tr>
<th>LEVEL</th>
<th>EXEMPLARY</th>
<th>PROFICIENT</th>
<th>SATISFACTORY</th>
<th>DEVELOPING</th>
<th>UNSATISFACTORY</th>
</tr>
</thead>
<tbody>
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<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
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</table>

### Levels/Variety

<table>
<thead>
<tr>
<th>LEVEL</th>
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<td>4</td>
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<td>2</td>
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</table>

### Shaping

<table>
<thead>
<tr>
<th>LEVEL</th>
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<td>4</td>
<td>3</td>
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### Physicality

<table>
<thead>
<tr>
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### Vocal Work

#### Breath Support

<table>
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<tr>
<th>LEVEL</th>
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<td>1</td>
<td></td>
</tr>
</tbody>
</table>

#### Pitch

- ☐ E
- ☐ P
- ☐ S
- ☐ D
- ☐ U

#### Tone/Timbre

- ☐ E
- ☐ P
- ☐ S
- ☐ D
- ☐ U

#### Phrasing

- ☐ E
- ☐ P
- ☐ S
- ☐ D
- ☐ U

#### Rhythm

- ☐ E
- ☐ P
- ☐ S
- ☐ D
- ☐ U

#### Projection

- ☐ E
- ☐ P
- ☐ S
- ☐ D
- ☐ U

### Overall Impression

<table>
<thead>
<tr>
<th>LEVEL</th>
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### Choice of Material

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- ☐ This could be a good piece for you, but it needs work
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### Professionalism

#### Written Materials

- Headshot
- Resume
- List of Ten

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<tr>
<th>LEVEL</th>
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<td>3</td>
<td>2</td>
<td>1</td>
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</table>

#### Presentation

<table>
<thead>
<tr>
<th>LEVEL</th>
<th>EXEMPLARY</th>
<th>PROFICIENT</th>
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<th>DEVELOPING</th>
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<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

### TOTAL SCORE: __________/100

- Probation: Yes  No

---

Signature of Faculty Member

Date

This form will be kept on file in the Department of Theatre.
Students will have access to their jury forms no later than two weeks following the jury performance.
## Scoring Rubric for BFA Acting Juries
(also used for Musical Theatre students’ monologues)

### I. Pursuit of Objective

<table>
<thead>
<tr>
<th>Score</th>
<th>Description of Current Skill Level</th>
</tr>
</thead>
</table>
| Exemplary 5 | • Student has chosen a *compelling* objective for the character and *expertly* pursues this objective throughout the entire piece.  
• It is obvious who the character is and to whom the character is speaking. |
| Proficient 4 | • Student has chosen a *strong* objective and *effectively* pursues this objective throughout the entire piece.  
• It is clear who the character is and to whom the character is speaking. |
| Satisfactory 3 | • The student has a *solid* grasp of the character’s objective and pursues that objective in the performance  
• It is clear who the character is and to whom the character is speaking. |
| Developing 2 | • Student may have chosen an ineffective objective or may have been inconsistent in the pursuit of that objective.  
• It is not entirely clear who the character is and to whom the character is speaking. |
| Unsatisfactory 1 | • It is unclear who the character is speaking to and why. |

### II. Levels and Variety of Tactics

<table>
<thead>
<tr>
<th>Score</th>
<th>Description of Current Skill Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exemplary 5</td>
<td>• Student <em>expertly</em> incorporates multiple tactics and levels</td>
</tr>
<tr>
<td>Proficient 4</td>
<td>• Student <em>effectively</em> incorporates multiple tactics and levels</td>
</tr>
<tr>
<td>Satisfactory 3</td>
<td>• Student incorporates multiple tactics and levels, but some of the transitions appear unmotivated and/or forced</td>
</tr>
<tr>
<td>Developing 2</td>
<td>• Student has attempted to incorporate multiple levels and tactics, but the attempts are rarely effective</td>
</tr>
<tr>
<td>Unsatisfactory 1</td>
<td>• Student has not attempted to incorporate multiple levels and tactics</td>
</tr>
</tbody>
</table>

### III. Shaping of the Piece

<table>
<thead>
<tr>
<th>Score</th>
<th>Description of Current Skill Level</th>
</tr>
</thead>
</table>
| Exemplary 5 | • Student has found the beginning, middle, and end of the piece and developed a compelling arc  
• There is a convincing sense of the moment before. |
| Proficient 4 | • Student has developed a strong arc to the piece.  
• There is a strong sense of the moment before |
| Satisfactory 3 | • Student has developed a basic arc to the piece.  
• There is an adequate sense of the moment before. |
| Developing 2 | • The student has attempted to shape the arc of the piece, but these attempts are sometimes ineffective.  
• Student may have a sense of the moment before, but it is not translating to the viewer. |
| Unsatisfactory 1 | • Student has made little or no attempt to find the arc of the piece.  
• It is unclear what took place in the moment before. |

### IV. Physicality

<table>
<thead>
<tr>
<th>Score</th>
<th>Description of Current Skill Level</th>
</tr>
</thead>
</table>

73
<table>
<thead>
<tr>
<th>Score</th>
<th>Description of Current Skill Level</th>
</tr>
</thead>
</table>
| **Exemplary 5** | - Student demonstrates a mastery of physical skills in his/her communication of the character and story.  
- Student's physical choices are well suited to the character and story.  
- The student is consistently and expertly grounded, as appropriate for the character  
- Student's physical technique is effortless. |
| **Proficient 4** | - Student uses his/her entire body & face to convey the character & communicate the story  
- Student has discovered physical mannerisms and movements that are appropriate for the character.  
- Student is solidly grounded as appropriate for the character |
| **Satisfactory 3** | - Student uses his/her entire body and face to convey the character and story  
- Student has discovered physical mannerisms and movements that are (for the most part) appropriate for the character.  
- Student is grounded as appropriate for the character |
| **Developing 2** | - Student attempts to use his/her whole body and face to convey the character and story, but the results are not always effective.  
- The student's personal mannerisms are present and do not seem appropriate for the character.  
- Student is sometimes ungrounded |
| **Unsatisfactory 1** | - Student does not attempt to use his/her body or face to convey the character or story.  
- Student is not grounded. |

**V. Vocal Work**

<table>
<thead>
<tr>
<th>Score</th>
<th>Description of Current Skill Level</th>
</tr>
</thead>
</table>
| **Exemplary 5** | - Student employs healthy vocal technique, including outstanding breath support.  
- Student is easy to hear and understand.  
- Student demonstrates a mastery of expressive skills (i.e., inflection, rate, intensity, pause, pitch, etc) and uses these skills to communicate the story of the piece |
| **Proficient 4** | - Student employs healthy vocal technique, including strong breath support.  
- Student is easy to hear and understand  
- Student demonstrates solid expressive skills and uses these skills to effectively communicate the story. |
| **Satisfactory 3** | - Student employs healthy vocal technique and adequate breath support.  
- Student is easy to hear and understand.  
- Student demonstrates adequate expressive skills and uses them sufficiently enough to communicate the story |
| **Developing 2** | - Student’s vocal technique or breath support has not yet reached a consistent level of healthy sustainability.  
- Student is generally easy to hear or understand.  
- Student attempts to incorporate expressive skills, but these attempts are sometimes ineffective or inconsistent. |
| **Unsatisfactory 1** | - Student's vocal technique is unhealthy and damaging to the body. Student is not supporting the voice with breath.  
- Student is frequently hard to hear or understand.  
- Student's voice is lacking in expressiveness and comes across as monotone. |

**VI. Overall Impression**

<table>
<thead>
<tr>
<th>Score</th>
<th>Description of Current Skill Level</th>
</tr>
</thead>
</table>
| **Exemplary 5** | - You’re hired!  
- This performance was outstanding. It was powerful, compelling and left the audience |

wanting to see more.

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proficient 4</td>
<td>• Impressive!</td>
</tr>
<tr>
<td></td>
<td>• This performance was strong! The performance convinces us that you are an</td>
</tr>
<tr>
<td></td>
<td>accomplished actor who is an effective storyteller.</td>
</tr>
<tr>
<td>Satisfactory3</td>
<td>• Good job!</td>
</tr>
<tr>
<td></td>
<td>• This performance was solid. The performance convinces us that you are a</td>
</tr>
<tr>
<td></td>
<td>capable actor who is technically proficient.</td>
</tr>
<tr>
<td>Developing2</td>
<td>• In progress</td>
</tr>
<tr>
<td></td>
<td>• The performance could benefit from additional work. At the moment, the</td>
</tr>
<tr>
<td></td>
<td>performance leaves the audience unclear as to the actor’s ability to be</td>
</tr>
<tr>
<td></td>
<td>effective in performance.</td>
</tr>
<tr>
<td>Unsatisfactory1</td>
<td>• Don’t call us, we’ll call you.</td>
</tr>
<tr>
<td></td>
<td>• This performance was not acceptable. It is highly unlikely the student</td>
</tr>
<tr>
<td></td>
<td>would receive a call back (let alone a role) based on this audition.</td>
</tr>
</tbody>
</table>
### Scoring Rubric for BFA Musical Theatre Juries (song selections)

<table>
<thead>
<tr>
<th>I. Pursuit of Objective</th>
<th>Description of Current Skill Level</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Score</strong></td>
<td><strong>Exemplary 5</strong></td>
</tr>
</tbody>
</table>
|                         | • Student has chosen a *compelling* objective for the character and *expertly* pursues this objective throughout the entire piece.  
|                         | • It is obvious who the character is and to whom the character is speaking. |
| **Score**               | **Proficient 4**                   |
|                         | • Student has chosen a *strong* objective and *effectively* pursues this objective throughout the entire piece.  
|                         | • It is clear who the character is and to whom the character is speaking. |
| **Score**               | **Satisfactory 3**                 |
|                         | • The student has a *solid* grasp of the character’s objective and pursues that objective in the performance  
|                         | • It is clear who the character is and to whom the character is speaking. |
| **Score**               | **Developing 2**                   |
|                         | • Student may have chosen an ineffective objective or may have been inconsistent in the pursuit of that objective.  
|                         | • It is not entirely clear who the character is and to whom the character is speaking. |
| **Score**               | **Unsatisfactory 1**               |
|                         | • It is unclear who the character is speaking to and why. |

<table>
<thead>
<tr>
<th>II. Levels and Variety of Tactics</th>
<th>Description of Current Skill Level</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Score</strong></td>
<td><strong>Exemplary 5</strong></td>
</tr>
<tr>
<td></td>
<td>• Student <em>expertly</em> incorporates multiple tactics and levels</td>
</tr>
<tr>
<td><strong>Score</strong></td>
<td><strong>Proficient 4</strong></td>
</tr>
<tr>
<td></td>
<td>• Student <em>effectively</em> incorporates multiple tactics and levels</td>
</tr>
<tr>
<td><strong>Score</strong></td>
<td><strong>Satisfactory 3</strong></td>
</tr>
<tr>
<td></td>
<td>• Student incorporates multiple tactics and levels, but some of the transitions appear unmotivated and/or forced</td>
</tr>
<tr>
<td><strong>Score</strong></td>
<td><strong>Developing 2</strong></td>
</tr>
<tr>
<td></td>
<td>• Student has attempted to incorporate multiple levels and tactics, but the attempts are rarely effective</td>
</tr>
<tr>
<td><strong>Score</strong></td>
<td><strong>Unsatisfactory 1</strong></td>
</tr>
<tr>
<td></td>
<td>• Student has not attempted to incorporate multiple levels and tactics</td>
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</table>

<table>
<thead>
<tr>
<th>III. Shaping of the Piece</th>
<th>Description of Current Skill Level</th>
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</thead>
<tbody>
<tr>
<td><strong>Score</strong></td>
<td><strong>Exemplary 5</strong></td>
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</tbody>
</table>
|                                  | • Student has found the beginning, middle, and end of the piece and developed a compelling arc  
|                                  | • There is a convincing sense of the moment before. |
| **Score**                        | **Proficient 4**                   |
|                                  | • Student has developed a strong arc to the piece.  
|                                  | • There is a strong sense of the moment before |
| **Score**                        | **Satisfactory 3**                 |
|                                  | • Student has developed a basic arc to the piece.  
|                                  | • There is an adequate sense of the moment before. |
| **Score**                        | **Developing 2**                   |
|                                  | • The student has attempted to shape the arc of the piece, but these attempts are sometimes ineffective.  
|                                  | • Student may have a sense of the moment before, but it is not translating to the viewer. |
| **Score**                        | **Unsatisfactory 1**               |
|                                  | • Student has made little or no attempt to find the arc of the piece.  
|                                  | • It is unclear what took place in the moment before. |
### IV. Physicality

<table>
<thead>
<tr>
<th>Score</th>
<th>Description of Current Skill Level</th>
</tr>
</thead>
</table>
| **Exemplary** 5 | - Student demonstrates a mastery of physical skills in his/her communication of the character and story.  
- Student’s physical choices are well suited to the character and story.  
- The student is consistently and expertly grounded, as appropriate for the character  
- Student’s physical technique is effortless. |
| **Proficient** 4 | - Student uses his/her entire body & face to convey the character & communicate the story  
- Student has discovered physical mannerisms and movements that are appropriate for the character.  
- Student is solidly grounded as appropriate for the character |
| **Satisfactory** 3 | - Student uses his/her entire body and face to convey the character and story  
- Student has discovered physical mannerisms and movements that are (for the most part) appropriate for the character.  
- Student is grounded as appropriate for the character |
| **Developing** 2 | - Student attempts to use his/her whole body and face to convey the character and story, but the results are not always effective.  
- The student’s personal mannerisms are present and do not seem appropriate for the character.  
- Student is sometimes ungrounded |
| **Unsatisfactory** 1 | - Student does not attempt to use his/her body or face to convey the character or story.  
- Student is not grounded. |

*****Continued on Next Page*****
### V. Vocal Work

<table>
<thead>
<tr>
<th>Score</th>
<th>Description of Current Skill Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exemplary 5</td>
<td>• Breath is well-supported  &lt;br&gt; • Student is always on pitch with correct notes  &lt;br&gt; • Student has even tone quality throughout the vocal range; resonant, focused, vibrant  &lt;br&gt; • Dynamic levels are obvious, consistent, and phrasing is always consistent and sensitive to the style of music being sung. Student performs with a creative nuance and style in response to the score  &lt;br&gt; • All rhythms are consistent with the score  &lt;br&gt; • Song is easy to hear and understand</td>
</tr>
<tr>
<td>Proficient 4</td>
<td>• Breath is mostly supported  &lt;br&gt; • Student is always on pitch with a few incorrect notes  &lt;br&gt; • Some inconsistency in tone in the vocal range; beginning to be resonant  &lt;br&gt; • Dynamic levels and phrasing is usually consistent and sensitive to the style of music being sung. Typically performs with nuance and style that is indicated in the score  &lt;br&gt; • Most rhythms are consistent with the score  &lt;br&gt; • Most of the song is easy to hear and understand</td>
</tr>
<tr>
<td>Satisfactory 3</td>
<td>• More breath support is needed  &lt;br&gt; • Somewhat on pitch with a few incorrect notes  &lt;br&gt; • Much inconsistency between the vocal registers, but beginning to be focused and clear  &lt;br&gt; • Dynamic levels fluctuate but can be discerned. Phrasing is usually consistent and occasionally sensitive to the style of music being sung. Sometimes performs with nuance and style that is indicated in the score.  &lt;br&gt; • Some rhythms are consistent with the score  &lt;br&gt; • Song is generally easy to hear and understand</td>
</tr>
<tr>
<td>Developing 2</td>
<td>• Poor breath support  &lt;br&gt; • Recognizable, but barely on pitch with many incorrect notes  &lt;br&gt; • Tone is breathy and lacks focus  &lt;br&gt; • Attention to dynamic levels is not obvious. Phrasing is rarely consistent and/or rarely sensitive to musical style. Rarely demonstrates expression &amp; style. Just sings the notes  &lt;br&gt; • Most rhythms are not consistent with the score  &lt;br&gt; • Song is difficult to hear and/or understand</td>
</tr>
<tr>
<td>Unsatisfactory 1</td>
<td>• Breath is unsupported  &lt;br&gt; • Student is not on pitch  &lt;br&gt; • Weak, poor tone production  &lt;br&gt; • No sense of dynamics or phrasing; several technical flaws overshadow expression  &lt;br&gt; • No rhythms are consistent with the score  &lt;br&gt; • Song cannot be heard no understood</td>
</tr>
</tbody>
</table>

*****Continued On Next Page*****
### VI. Overall Impression

<table>
<thead>
<tr>
<th>Score</th>
<th>Description of Current Skill Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exemplary 5</td>
<td>• You’re hired!</td>
</tr>
<tr>
<td></td>
<td>• This performance was outstanding. It was powerful, compelling and left the audience wanting to see more.</td>
</tr>
<tr>
<td>Proficient 4</td>
<td>• Impressive!</td>
</tr>
<tr>
<td></td>
<td>• This performance was strong! The performance convinces us that you are an accomplished actor who is an effective storyteller.</td>
</tr>
<tr>
<td>Satisfactory 3</td>
<td>• Good job!</td>
</tr>
<tr>
<td></td>
<td>• This performance was solid. The performance convinces us that you are a capable actor who is technically proficient.</td>
</tr>
<tr>
<td>Developing 2</td>
<td>• In progress</td>
</tr>
<tr>
<td></td>
<td>• The performance could benefit from additional work. At the moment, the performance leaves the audience unclear as to the actor’s ability to be effective in performance.</td>
</tr>
<tr>
<td>Unsatisfactory 1</td>
<td>• Don’t call us, we’ll call you.</td>
</tr>
<tr>
<td></td>
<td>• This performance was not acceptable. It is highly unlikely the student would receive a call back (let alone a role) based on this audition.</td>
</tr>
</tbody>
</table>
THEATRE LAB CHECKLISTS

STUDENT: _______________________

Students are required to take six (6) semesters of Theatre Laboratory. In order to receive a passing grade for Theatre Laboratory, students will need to meet the requirements for their assigned areas, as indicated on the checklist below. During a student's time at Belhaven, he or she should expect to complete the checklist for scene shop; costume shop; hair and makeup crew; box office/front of house; running crew; and either lights, sound, or props.

<table>
<thead>
<tr>
<th>Area: SCENE SHOP</th>
<th>Exposure to _____ of the following tasks/skills:</th>
</tr>
</thead>
</table>
| Semester Assigned: Fall 20_____ Spring 20_____
| Production: | |
| | ☐ Using a drill |
| | ☐ Measuring a board |
| | ☐ Marking a board |
| | ☐ Making at least one cut with a powered saw |
| | ☐ Being familiar with our safety rules |
| | ☐ Knowing the actual dimensions of our lumber |
| | ☐ Being familiar with how to layout a frame for a flat or platform |
| | ☐ Using a speed square |
| | ☐ Changing the bit in a drill |

<table>
<thead>
<tr>
<th>Area: COSTUME SHOP</th>
<th>Exposure to _____ of the following tasks/skills:</th>
</tr>
</thead>
</table>
| Semester Assigned: Fall 20_____ Spring 20_____
| Production: | |
| | ☐ Measuring an actor’s body |
| | ☐ Cutting and sewing from pattern instructions |
| | ☐ Completing a hand-sewing sampler including slipstitch, hemming stitch, catch stitch, snaps, buttons, hooks, and bars |
| | ☐ Exhibiting sewing machine proficiency in the areas of cleaning, threading, and regular maintenance |

<table>
<thead>
<tr>
<th>Area: HAIR and MAKEUP</th>
<th>Exposure to _____ of the following tasks/skills:</th>
</tr>
</thead>
</table>
| Semester Assigned: Fall 20_____ Spring 20_____
| Production: | |
| | ☐ Applying stage makeup for characterization |
| | ☐ Applying corrective makeup |
| | ☐ Applying highlight and shadow |
| | ☐ Cleaning brushes |
| | ☐ Using pin curls and wig caps |
| | ☐ Styling a wig |
| | ☐ Using styling products to create hairstyles appropriate for the character |

<table>
<thead>
<tr>
<th>Area: BOX OFFICE/FOH</th>
<th>Exposure to _____ of the following tasks/skills:</th>
</tr>
</thead>
</table>
| Semester Assigned: Fall 20_____ Spring 20_____
| Production: | |
| | ☐ Selling and printing tickets via sellingticket.com |
| | ☐ Maintaining paper records of reservations |
| | ☐ Selling tickets at the door |
| | ☐ Completing a Show Audit |
| | ☐ Writing and recording the Box Office message script |
| | ☐ Designing table toppers and other publicity materials |
| | ☐ Completing a press release |
| | ☐ Coordinating poster distribution |
| | ☐ Designing and completing a Front of House display |
Area: **RUNNING CREW**

<table>
<thead>
<tr>
<th>Expose to _______ of the following tasks/skills:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Light Board Operator:</strong></td>
</tr>
<tr>
<td>□ Turning on lighting equipment</td>
</tr>
<tr>
<td>□ Starting cues</td>
</tr>
<tr>
<td>□ Stopping cues</td>
</tr>
<tr>
<td>□ Following stage manager’s directions</td>
</tr>
<tr>
<td><strong>Sound Board Operator:</strong></td>
</tr>
<tr>
<td>□ Turning on sound equipment</td>
</tr>
<tr>
<td>□ Adjusting volume level on channels</td>
</tr>
<tr>
<td>□ Adjusting gain levels on channels</td>
</tr>
<tr>
<td>□ Following stage manager’s directions</td>
</tr>
<tr>
<td>□ Starting and stopping Cues</td>
</tr>
<tr>
<td><strong>Backstage Crew:</strong></td>
</tr>
<tr>
<td>□ Being courteous to others</td>
</tr>
<tr>
<td>□ Staying quiet during the show</td>
</tr>
<tr>
<td>□ Becoming familiar with the script</td>
</tr>
<tr>
<td>□ Familiarizing oneself with every scene change and the flow of people backstage</td>
</tr>
<tr>
<td><strong>Dressers/Wardrobe Crew:</strong></td>
</tr>
<tr>
<td>□ Assisting with the dressing of actors, including quick changes</td>
</tr>
<tr>
<td>□ Use of laundry machines, stain removal and daily disinfecting during performance</td>
</tr>
</tbody>
</table>

**Semester Assigned:**
- Fall 20____
- Spring 20____

**Production:**

---

Choose ONE of the below areas

<table>
<thead>
<tr>
<th><strong>Area: LIGHTS</strong></th>
<th><strong>Area: SOUND</strong></th>
<th><strong>Area: PROPS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semester:</strong> ________</td>
<td><strong>Semester:</strong> ________</td>
<td><strong>Semester:</strong> ________</td>
</tr>
<tr>
<td><strong>Production:</strong> ________</td>
<td><strong>Production:</strong> ________</td>
<td><strong>Production:</strong> ________</td>
</tr>
<tr>
<td>□ Identify different types of lights</td>
<td>□ Analyze a script for what sound is needed</td>
<td>□ Read and analyze script to create a props list</td>
</tr>
<tr>
<td>□ Hang lighting equipment</td>
<td>□ Meet with director</td>
<td>□ Organize a props table</td>
</tr>
<tr>
<td>□ Focus lights</td>
<td>□ Research sounds needed for the show</td>
<td>□ Buy, find, or create needed props</td>
</tr>
<tr>
<td>□ Circuit lighting equipment</td>
<td>□ Find sound effects</td>
<td>□ Research time period of a show</td>
</tr>
<tr>
<td>□ Read a light plot</td>
<td>□ Create sound effects, if needed</td>
<td></td>
</tr>
<tr>
<td></td>
<td>□ Program sound cues</td>
<td></td>
</tr>
<tr>
<td></td>
<td>□ Use Qlab to create sound cues</td>
<td></td>
</tr>
</tbody>
</table>

*continued on next page*
THEATRE LABORATORY – Expectations for Actors and Stage Managers

Students may apply and/or audition to be Actors and/or Stage Managers for one or more productions during their time at Belhaven. In order to receive a passing grade in Theatre Laboratory for their work as Actors and/or Stage Managers, students will be expected to meet the following expectations.

<table>
<thead>
<tr>
<th>Area: ACTING</th>
<th>Expected Outcomes /</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester Assigned:</td>
<td></td>
</tr>
<tr>
<td>Fall 20____</td>
<td>Delivers a prepared audition</td>
</tr>
<tr>
<td>Spring 20____</td>
<td>Is prepared for all rehearsals for which s/he is scheduled</td>
</tr>
<tr>
<td>Production:</td>
<td>Brings a pencil to rehearsal</td>
</tr>
<tr>
<td></td>
<td>Wears appropriate rehearsal attire and shoes</td>
</tr>
<tr>
<td></td>
<td>Meets off-book deadlines</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Area: STAGE MANAGEMENT</th>
<th>Expected Outcomes /</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester Assigned:</td>
<td></td>
</tr>
<tr>
<td>Fall 20____</td>
<td>Prepares a contact sheet</td>
</tr>
<tr>
<td>Spring 20____</td>
<td>Works with the director to prepare and communicate a rehearsal schedule</td>
</tr>
<tr>
<td>Production:</td>
<td>Runs weekly production meetings</td>
</tr>
<tr>
<td></td>
<td>Sends nightly rehearsal reports to the members of the production team</td>
</tr>
<tr>
<td></td>
<td>Oversees the taping out of the set and the spiking of set pieces</td>
</tr>
<tr>
<td></td>
<td>Arrives 15 minutes prior to each scheduled rehearsal</td>
</tr>
<tr>
<td></td>
<td>Takes blocking notation</td>
</tr>
<tr>
<td></td>
<td>Prepares cue lists for the running of the show</td>
</tr>
<tr>
<td></td>
<td>Calls the show</td>
</tr>
</tbody>
</table>
Application for Alternate Laboratory Assignment

Name__________________________________________  Date________________________________________

How many semesters have you been enrolled in Theatre Laboratory? __________

Which assignments have you already completed? (circle all that apply)

- Scene Shop
- Costume Shop
- Hair and Makeup
- Box Office/FOH
- Running Crew
- Sound/Props/Lights

Assignment you wish to repeat: ____________________________________________________________

Why is it important for you to repeat this assignment?
__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________

Is there any additional information that you would like faculty to have before they make a
decision on your request?
__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________

Signature of Student_________________________________  Date______________________________

Date of Faculty Vote: ________________

Decision:  ___Request Approved  ___Request Denied
PIANO PROFICIENCY EXAM
for BFA Musical Theatre

Name of Student_________________ Faculty Member__________________

1. Read a single line melody at sight.
   Read at sight a single line melody in treble and bass clef. This melody will have
   no more than three sharps or flats, at least one dotted rhythm, at least one
   accidental, and have no limit on its melodic span.

   Treble Clef: Pass_____ Fail_____

   Bass Clef: Pass_____ Fail_____

2. Read at sight two voices from the same staff.
   The song will have no more than three sharps or flats, at least one dotted
   rhythm, and at least one accidental. Females will be asked to play the alto and
   soprano voices. Males will be asked to play the tenor and bass voices.

   Pass_____ Fail_____

3. Demonstrate a 5-finger pattern in requested keys
   On request, play a 5-finger pattern (do-re-mi-fa-so-fa-mi-re-do) in three (3)
   major and three (3) minor keys. Students may choose the right or left hand.

   Pass _____ Fail_____

4. Play a one-octave scale in requested keys
   On request, play a one-octave scale in three (3) major and three (3) minor keys.
   Students may choose the right or left hand.

   Pass_____ Fail_____

FINAL RESULT* Passs_____ Fail_____

*Students are required to perform satisfactorily in ALL items to receive a Pass in the Piano
Proficiency Test
Students will demonstrate excellence in the following areas of dance performance:

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Excellent – 4</th>
<th>Good – 3</th>
<th>Satisfactory – 2</th>
<th>Needs Improvement – 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bodily Skills</td>
<td>The axial and locomotor movements are memorized and performed with control and skill.</td>
<td>The axial and locomotor movements are most often memorized and performed with some control and skill.</td>
<td>The axial and locomotor movements are somewhat memorized and performed with little control and skill.</td>
<td>The axial and locomotor movements are not memorized and performed without control and skill.</td>
</tr>
<tr>
<td>Theme/Focus</td>
<td>The movement language is unique and reflects the theme or idea of the compositional problem.</td>
<td>The movement language is often unique and most of the time reflects the theme or idea of the compositional problem.</td>
<td>The movement language is seldom unique and seldom reflects the theme or idea of the compositional problem.</td>
<td>The movement language is not unique and does not reflect the theme or idea of the compositional problem.</td>
</tr>
<tr>
<td>Movement Abstraction</td>
<td>The movement has been abstracted through one or more of the elements of dance.</td>
<td>The movement partially abstracted through one or more of the elements of dance.</td>
<td>The movement has moments of abstraction using one or more of the elements of dance.</td>
<td>The movement is literal without any evidence of abstraction through the one or more of the elements of dance.</td>
</tr>
<tr>
<td>Compositional Structure</td>
<td>The composition has a clearly defined structure, which is repeatable.</td>
<td>The composition has a structure, which is defined and repeatable.</td>
<td>The composition has a loosely defined structure and is repeated in its entirety.</td>
<td>The composition lacks repeatable structure.</td>
</tr>
<tr>
<td>Performance</td>
<td>The dancer is focused, concentrated and committed to the performance of the movement.</td>
<td>The dancer is often focused, concentrated and committed to the performance of the movement.</td>
<td>The dancer is seldom focused, concentrated and committed to the performance of the movement.</td>
<td>The dancer is not focused, concentrated and committed to the performance of the movement.</td>
</tr>
</tbody>
</table>

Comments:
Belhaven University Theatre Department
ACCIDENT REPORT

*Students shall use this form to report all injuries or near misses incurred during any department-approved event or work call. This form should be filled out by a student with faculty supervision and submitted to a faculty member for approval.*

<table>
<thead>
<tr>
<th>I am reporting a ____ near miss ____ injury</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name:</td>
</tr>
<tr>
<td>Faculty Supervisor at event:</td>
</tr>
<tr>
<td>Date of injury/near miss:</td>
</tr>
<tr>
<td>Time of injury/near miss:</td>
</tr>
<tr>
<td>Names of witnesses (if any):</td>
</tr>
<tr>
<td>Where, exactly, did the incident occur?</td>
</tr>
<tr>
<td>What were you doing at this time?</td>
</tr>
<tr>
<td>Describe step by step what led up to the injury/near miss. (continue on back of form, if necessary)</td>
</tr>
<tr>
<td>What could have been done to prevent this injury/near miss?</td>
</tr>
<tr>
<td>What parts of your body were injured? If a near miss, how could you have been hurt?</td>
</tr>
<tr>
<td>Did you see a doctor about this injury?</td>
</tr>
<tr>
<td>_____ Yes _____ No</td>
</tr>
<tr>
<td>If yes, what is the name of doctor or clinic?</td>
</tr>
<tr>
<td>Doctor's phone number:</td>
</tr>
<tr>
<td>Date of visit:</td>
</tr>
<tr>
<td>Time of visit:</td>
</tr>
<tr>
<td>Has this part of your body been injured before?</td>
</tr>
<tr>
<td>_____ Yes _____ No</td>
</tr>
<tr>
<td>Supervisor Signature:</td>
</tr>
<tr>
<td>Date:</td>
</tr>
<tr>
<td>Student Signature:</td>
</tr>
<tr>
<td>Date:</td>
</tr>
<tr>
<td>Witness Signature(s):</td>
</tr>
<tr>
<td>Date:</td>
</tr>
</tbody>
</table>
Senior Showcase Jury Form

Selection #1

Title: ______________________________ Author: ____________________________
Era: ______________________________ Genre: _____________________________

Faculty Decision: 
___Ready for Showcase
___Work with Faculty Mentor until mentor signs off on the piece
___Both faculty must see this piece again before the showcase
___This piece should not be included in the showcase

Faculty Comments:

Selection #2

Title: ______________________________ Author: ____________________________
Era: ______________________________ Genre: _____________________________

Faculty Decision: 
___Ready for Showcase
___Work with Faculty Mentor until mentor signs off on the piece
___Both faculty must see this piece again before the showcase
___This piece should not be included in the showcase

Faculty Comments:
FINAL THOUGHTS
(Some original, some borrowed over time)

This is the THEATRE Department, not the DRAMA Department. Please keep your personal drama outside the doors.

Courtesy: Always be courteous to everyone, all the time, even those you don't respect.

Luck: You have to be lucky in this business: problems with your car, health, relationships, can all undermine your chance because the business doesn’t care. Build complication time into your schedule as things rarely go perfectly. Luck is preparation meeting opportunity.

Sleep: You must take care of yourself physically to develop mentally. The single MOST important thing you can do is to get regular sleep. Late nights and morning classes work against that, but you must do your best. Sleep is necessary for memorization and learning: neural connections are formed during the deep stages of sleep.

Nutrition: You must eat properly for energy and mental sharpness, but you must watch your caloric intake. Sugars, simple carbohydrates (pasta, rice, breads) and fats must be managed. Exercise as much as you are able.

Recommendations: The faculty WANT to write great letters of recommendation for you. Earn them.

Networking: Make friends, make connections. Be social, courteous, friendly, and burn NO bridges.

Never Skip Class: 90% of success in life is showing up on time. What a waste to not attend classes you PAID for.

Sit in Front in Class: You pay better attention to the teacher, the teacher pays better attention to you.

Make the Hard Choice: When confronted with an easy or a hard choice, choose the difficult one—you’ll separate yourself from the group and learn more.

Grades: Learn the material! The grades will fall into place.

Early is on-time; on-time is late; late is inexcusable! Showing up late to rehearsal by 1 minute is multiplied by the number of people affected. 1 x 20 cast members = 20 human minutes wasted!!!!

ALWAYS remember the Golden Rule: So whatever you wish that others would do to you, do also to them, for this is the Law and the Prophets. MATTHEW 7:12

Have a Blessed Year!