

## PREFACE

Welcome to the Department of Theatre Arts at Virginia Tech! We're glad you're a part of our highly successful and innovative theatre program. This handbook has been designed by the theatre faculty to provide students with information about the programs, policies, procedures, expectations, and opportunities in the Department of Theatre Arts. We hope you will find this material helpful.

The Department of Theatre Arts is rooted in the liberal arts tradition. We offer a Bachelor of Arts degree program noted for its informal atmosphere, its comprehensive nature, and its close faculty/student working relationship. In the department you'll have the benefits of a small, close-knit program within the environment of a major comprehensive university.

Theatre students are most likely to succeed when they understand completely the theoretical, historical, and practical elements of the theatre. Additionally, it is essential that students grasp the historical and social traditions that created and continue to sustain the theatre as an art form. Here you will find a careful balance between classroom instruction and practical theatre experiences.

In the Department of Theatre Arts, you will develop your individual talents. You will learn about the most advanced technology and theatre thinking. You will work closely with many talented students doing many different kinds of projects. We don't just teach the conventional methodology of theatre; we explore contemporary and emerging methods and their impact on traditional viewpoints. Our program promotes student involvement in all areas of production including acting, stage management, scenic design and construction, costume design and construction, lighting, sound, props, and management. Our production program provides a creative forum where theories learned in the classroom can be applied and augmented.

Theatre Arts is one of three programs that make up the School of Performing Arts and Cinema within the College of Liberal Arts and Human Sciences, which brings together the talents and expertise of the faculty, staff, and students in the Departments of Music, and Theatre Arts, and the Cinema program in the Department of Communication. The School promotes a wide range of curricular offerings in the visual and performing arts through the various undergraduate and graduate degree programs in Cinema, Music, and Theatre Arts. The School encourages students to seek out and develop interdisciplinary pursuits among the visual and performing arts areas. Such pursuits complement interdisciplinary performance and exhibit initiatives engaged in by the three departments. The School, through the offerings of the three departments, provides a wide range of public performance and gallery opportunities for the university community. Ranging from opera/musical theatre through instrumental and choral ensembles to theatre productions in mainstage and studio formats to exhibits in the Armory Art Gallery, these events contribute significantly to the cultural life of the university. As spectators/participants or as performers, all students at Virginia Tech are invited to share in these activities. Open auditions are generally scheduled at the beginning of each academic term, and curricular credit may be achieved, depending on the performance ensemble or activity. Additional resources can be located on the departmental website at [www.theatre.vt.edu](http://www.theatre.vt.edu)

There is much to be learned in this dynamic program that offers Theatre Arts majors a balanced approach to the study of theatre. The balance is achieved not only by the range of courses offered, but also by the combined excellence of instruction and production that has become the trademark of the department. The strength of the faculty and the reputation of the production quality have moved the Department of Theatre Arts at Virginia Tech into the ranks of one of the most prestigious theatre training programs in the Southeast.

# THEATRE ARTS DEPARTMENT PHILOSOPHY AND MISSIONS

## DEPARTMENT OF THEATRE ARTS MISSION

The mission of the Department of Theatre Arts at Virginia Tech is to educate and train students in and about theatre.

This mission is undertaken in an environment, created by a faculty and staff of professionally active teacher/artists, where students are challenged to develop their individual skills, understanding, and ways of thinking about theatre and the profession.

This mission is fulfilled in the following ways:

- 1) an undergraduate B. A. program where students are given a general education in theatre within the context of a broad liberal arts curriculum. This education consists of study of (a) the theoretical aspects of theatre and their practical fulfillment in production and (b) opportunities for more specific advanced training in some aspects of theatre production;
- 2) a graduate MFA program to train students to enter the profession in the areas of: costume design and technology, scenography and lighting design, technical theatre, props design/management, directing, arts administration, and stage management;
- 3) a production program to serve the educational and training needs of the undergraduate and graduate programs; and
- 4) an outreach program that is committed to serving the cultural and theatrical needs of a range of people and constituencies both on and off campus.

Rather than suggesting an order of priority, the above list should be viewed as interconnected components necessary to the fulfillment of the total mission of the Department.

## PRODUCTION PROGRAM MISSION

The production program supports the overall mission of the Department of Theatre Arts in providing practical production opportunities within which students are challenged to develop their individual skills, understanding, and ways of thinking about theatre as a creative activity and as a profession.

It also supports the mission of the department in providing a wide range of practical opportunities within which theatre practitioners and community, broadly defined, may engage and interact.

Specifically, the mission of the production program at Virginia Tech is two-fold:

- 1) to provide our students with the opportunity to participate at all levels in the creation of theatre in a wide variety of forms; and
- 2) to provide the university and the local community with access to a wide variety of theatre experiences.

## UNDERGRADUATE MISSION

The mission of the Undergraduate Program is to provide students an education in the creation and understanding of theatre. The faculty seeks to guide students toward taking responsibility for their own learning, developing self discipline, committing to artistic integrity, and responding to changing conditions and possibilities of theatrical expression.

To achieve this mission, the Department of Theatre Arts provides;

- classes, workshops, and laboratories in theatre literature, history, theory, and practice;
- a wide range of engagement for students in theatre practice in a variety of venues, forms, and purposes;
- individual mentoring that encompasses academic advising, artistic, personal, and professional issues;
- support and encouragement for students to establish a personal set of theatrical skills, values, ethics, and vocabulary;
- continued exploration in contemporary technology and varied media of expression; and
- an environment in which the learning needs of students guide choices for the selection and creation of theatre expression and the allocation of human, technical, and financial resources.

## GRADUATE MISSION

The purpose of the MFA Program is to train individuals to enter leadership positions in the field of professional performing and visual arts in the areas of: costume design and technology, scenography and lighting design, technical theatre, props design/management, directing, arts administration, and stage management.

The foundation of this training is practical application centered on the production experience and support of the production process. In a tutorial format, each Master Teacher, in partnership with the student, develops a personalized program in response to the student's background, needs, and goals. The enrollment in each area of training is thus limited to provide optimum interaction with the Master Teacher and optimum opportunities for meaningful practical experiences.

The training, which responds to the needs of the field, is realized through a series of experiences which include:

- 1) individualized studio work between the Master Teacher and the student;
- 2) major responsibilities in, and support of, the productions and programs of the School of Performing Arts and Cinema;
- 3) group interaction within each discipline;
- 4) traditional courses in the Department and the University;

- 5) off-campus opportunities of a short duration with professional arts organizations;
- 6) internships with arts organizations nationally and internationally;
- 7) participation in regional and national conferences, seminars, and workshops; and
- 8) professional summer employment.

### COMMUNITY SERVICE AND ENGAGEMENT MISSION

The Department of Theatre Arts at Virginia Tech understands the art form called theatre to be an aspect of healthy community life--an interchange between theatre makers and the audience. The myriad ways in which theatre practitioners engage with other people and organizations within any given community constitute Community Service and Outreach.

The mission for Community Service and Outreach includes:

- 1) providing professional assistance in collaboration with units and individuals within the university where expertise in some aspect of theatre is needed;
- 2) using theatre strategies as a tool for exploring, explicating, and solving problems and issues within the university and within communities throughout the country;
- 3) providing theatre performances, classes, or workshops outside the regular theatre curriculum to various constituencies within the university, across the state, and nationally;
- 4) providing assistance in explicating the nature of theatre and specific theatre events to various constituencies within and beyond the university; and
- 5) providing professional assistance and expertise to the theatre world in education, in community theatre, and in professional theatre.

The service and outreach mission is accomplished through the actions of individuals and teams of faculty, staff, and students.

### EXPECTATIONS

As members of the Department of theatre Arts, students, staff, and faculty exist and function in accordance with certain expectations about how we work, study, learn, teach, and behave. The following is an attempt to define some of those expectations.

Respect for one's colleagues is paramount and underlines all other department expectations. As a result, IT IS EXPECTED:

- 1) We honor all individuals in the Department of Theatre Arts for their talents, intellect, creative efforts, and academic abilities.
- 2) We accept and respect the uniqueness of each individual and reject all forms of discrimination.
- 3) We are obligated to assist, protect, and care for colleagues "in trouble."
- 4) We give priority to the care of our physical and emotional health.
- 5) We are responsible for the care, cleanliness, and order of the spaces in which we gather, study, learn,

rehearse, and construct.

- 6) We accept our responsibilities and obligations for course requirements and production assignments.
- 7) We give thought to long-term consequences of our actions.
- 8) We assume the primary responsibility for our own personal growth and professional development.
- 9) We attend classes, rehearsals, and shops on time and arrive prepared to work.
- 10) We understand participation in the production activities is a privilege attained as a result of hard work, commitment, and discipline.
- 11) We recognize the importance of intellectual and artistic curiosity as being central to creating successful work in the theatre.
- 12) We understand the importance of effective communication and devote attention to improving our writing and speaking skills.
- 13) We take advantage of every opportunity to see theatre productions
- 14) We take advantage of every opportunity to experience and learn about other forms of artistic expression.
- 15) We take advantage of the opportunity to enroll in a wide range of classes with the recognition that everything learned will be of value in improving the understanding and practice of theatre.
- 16) We are committed to and take pleasure in learning all we can about the history, literature, theory, and practice of theatre.

## ADVISING

The Department of Theatre Arts is committed to excellence in academic and career advising for all undergraduate students. The Department requires all undergraduate students to attend an advising session with their faculty advisor each semester. Advising sessions run concurrent with the university calendar for course pre-registration. Each advising session contains three primary objectives: 1) to advise each undergraduate student for course selection; 2) to address the academic progress, growth, and concerns of each undergraduate student; and 3) to offer career education, options, and advice to each student.

Advising procedure differs with each student's class rank. Advising procedures for each class break down as follows:

### **FRESHMEN** - Advising Procedure

All Freshmen will discuss course registration in **FUNDAMENTALS OF THEATRE AND PRODUCTION (TA 2104)**. Attendance at this class session is mandatory and will have two functions. First, the University Core Curriculum and Departmental requirements will be outlined and defined. Second, Theatre Arts faculty will offer assistance to all freshmen in course pre-registration. Upon completion of this advising session, all freshmen must sign up for a second advising session with their assigned course advisor. During the individual session, the faculty advisor and student can opt to discuss any concerns that seem appropriate.

### **SOPHOMORES, JUNIORS AND SENIORS** - Advising Procedure

Juniors and Seniors will be advised on an individual basis with a Theatre Arts faculty member. The faculty members will provide an advising time schedule on their office doors. Each Junior and Senior must sign up for an appointment with his/her advisor prior to the pre-registration period.

**NOTE: Student folders are kept locked in Michelle Raines' office. You may gain access to your folder by checking it out from Michelle. At advising time the folders will be distributed directly to advisors.**

## CURRICULUM BASICS

The curriculum in the Department of Theatre Arts is unique in the nation and is founded on a system of block courses whose key elements are Design Lab, Performance Lab, Fundamentals of Theatre and Production, Script Analysis, History of Drama and Theatre, and Contemporary Theatre. All courses in these blocks are taught jointly by more than one professor. The team taught laboratory approach makes all the resources of the department available to all the students from their first days in the program.

The curriculum introduces students to the fundamental systems of thinking that are central to creating the theatre event, rather than prescribe a single way to work. Students are required to think through choices and their consequences, to take charge of their education, and to discipline themselves to doing the work, meeting deadlines, growing in their skills, and challenging their own creativity.

One of the unique aspects of the curriculum is the close collaboration among the students and faculty in all aspects of learning. There are opportunities for students to develop every part of their multiple intelligences creatively--physical/kinesthetic, visual/spatial, spoken language, interpersonal language, interpersonal knowledge, written language, music/sound, and practical and theoretical mathematics. The courses create opportunities for students to gain confidence as individuals and opportunities to interact with a variety of communities. Many of the topics courses present opportunities to gain computer skills in every aspect of computing -- graphics and design, electronic manipulation of equipment, business planning and spread sheets, lighting, sound, desk top publishing, and word processing.

## THEATRE ARTS COURSE DESCRIPTIONS

### Undergraduate Courses

2014: INTRODUCTION TO THEATRE Primarily for the non - major. Appreciation and understanding of theatre through historical perspectives, comparison with other art forms, and primary acquaintance with practice and techniques of script interpretation, producing, directing, acting, and all aspects of design. (3H,3C).

2024: INTRODUCTION TO ACTING Primarily for the non - major. The course is designed to lead the student to an awareness and appreciation of acting, both as a participant (actor) and as an observer (audience). Emphasis is placed on improvisation, ensemble, and scene work. (3H,3C).

2104: FUNDAMENTALS OF THEATRE AND PRODUCTION Introduction to theatre vocabulary and understanding of the theatrical process. Theatre aesthetics, theatrical modes of expression, basic script analysis, production analysis, theory and practice of collaboration, theatre organizations, history and operations of professional theatres, production analysis. Limited to Theatre Arts majors and minors. (3H,3C).

2114: SCRIPT ANALYSIS Understanding of drama as an element of theatre with focus on the process of script analysis for theatrical production. (3H,3C).

2134: PERFORMANCE LAB An introduction to the process of acting, through a variety of laboratory experiences, beginning with basic performance skills and culminating in the performance experience. Emphasis is on improvisation, terminology, physical action, script analysis, characterization, and rehearsal and performance techniques. Limited to Theatre Arts majors. (6L,3C).

2135, 2136: THEATRE DESIGN LAB An introduction to the processes, technologies, and aesthetics of the visual design of theatrical productions. 2135: Scenography, lighting and costume design are explored in

history and contemporary theatre practice. 2136: A range of design problems will offer opportunity to learn various design approaches and provide practice with different media and means of design expression. (6L,3C).

2144: FOUNDATIONS OF MOVEMENT AND VOICE An introduction to the process of acting, through a variety of laboratory experiences, beginning with basic performance skills and culminating in the performance experience. Emphasis is on various methods of performance style and analysis, theater movement and body conditioning, and vocal awareness and production. (6L, 3C).

2224: INTERMEDIATE PERFORMANCE INTENSIVE This course provides the Theatre Arts major, who desires a rigorous exploration of acting, a forum for application of the techniques and skills learned. These skills will be strengthened and applied through observation of and participation in scene and monologue work. Focus will be placed on basic skills and concepts necessary to creative, truthful, and believable performance of selected scenes, including use of voice and body, imagination, relaxation, sense and emotion memory, and script analysis. (3H,3C).

2414 STAGE AND LIGHTING TECHNOLOGY: Application of tools and techniques for production. (3H,3C)

2444: STAGE MAKEUP Basic application of stage makeup with emphasis on corrective, modeling, and three-dimensional techniques. (1H,6L,3C). Alternate years.

2604: INTRODUCTION TO ARTS MARKETING An introduction to the theories and practice of marketing and building community engagement as applied to arts activities and professional not-for-profit arts organizations, through a survey of standard marketing approaches, examination of current practices in the field, and direct hands-on experience. (3H, 3C).

2964: FIELD STUDY By agreement of a specific instructor, a student may elect to engage in a particular project or activity with the guidance and supervision of that faculty member. No specific form is required and a "contract" of expectations is developed between the student and the faculty. Variable credit is available, usually 1 to 3 hours, and only a P/F grade can be given. Variable credit course.

2984: SPECIAL STUDY Courses offered, due to student interest or desire of the faculty, on a one-time basis. Such courses must be scheduled, with the approval of the Department Head, in the usual manner in the time-table and must be submitted on the appropriate Special/Independent Study Forms available in the Departmental Office. Variable credit course.

3014: THEATRE PRODUCTION LAB Production experiences in the areas of performance, design and theatre technology, management, and writing. All theatre students are required to complete 3 hours of Theatre Production Lab -- at least one hour must be spent in each of the shops (scenic and costume and management). This is a course in which credit is given for your supervised efforts in the Theatre. Exact duties will be determined through consultation with the supervising instructor and advisor. You must fill out a contract for this course which can be obtained from the theatre department office or from your advisor. May be repeated for a maximum of nine credits. Variable credit course. Pre: Consent of instructor.

3104: JAPANESE THEATRE Survey of the historical background and distinguishing characteristics of traditional Japanese theatre with special focus on production techniques of Noh, Kabuki, and the Doll Theatre. (3H,3C). Alternate years.

3105, 3106: HISTORY OF DRAMA AND THEATRE History of drama and theatre from primitive ritual to the present day and its relationship to the social, economic, and political forces from age to age. 3105: primitive, Greek, Roman, Medieval, Renaissance, and Asian. 3106: Restoration, eighteenth, nineteenth, and twentieth centuries. Pre: 2114. (3H,3C).

3144: THEATRE DESIGN TOPICS Rotating topics in design and theatre technology. May be repeated for credit up to a maximum of 9 hours of credit. Variable credit course. Pre: 2135, 2136 or consent.

3154: PERFORMANCE TOPICS Rotating topics in performance skills and theories. May be repeated for credit up to a maximum of 9 hours of credit. Variable credit course. Pre: 2125, 2126 or consent/audition.

3315/3316: PLAYWRITING Writing for various forms of performance with emphasis on the development and production of a script. Variable credit course. Cross listed with English.

3604: ARTS MANAGEMENT The development of the not-for-profit arts organization, structures and characteristics of boards of directors, artistic missions and goals, funding, volunteer support, and fiscal control. Pre: Junior standing or consent. (3H,3C).

3624: STAGE MANAGEMENT The systems, procedures, forms, and duties of the stage manager in the professional, academic, and community theatre are explored in relationship to the production process and other theatre artists. Pre: 2014 or consent. (3H,3C)

4014: CONTEMPORARY THEATRE SEMINAR Issues and concerns in contemporary theatre; production philosophies and approaches, employment opportunities, career options, and preparation of portfolio and resume materials. Pre: Junior standing. (3H,3C).

4304: THEATRE OUTREACH Participation in theatre projects or activities that focus on community and social issues. May be repeated for a maximum of six credits. Variable credit course. Pre: Junior standing and consent.

4315-4316: DIRECTING Script analysis, theories, techniques, and practical applications of theatrical direction. 4315: Theories and aesthetics of directing, functions of the director, script analysis, basic principles and techniques of staging. 4316: Rehearsal techniques, style determination realism, and non-realism. Pre: senior standing or consent for 4315; 4315 for 4316. (3H,3C)

4704: PROFESSIONAL THEATRE INTERNSHIP Internship of one semester in acting, directing, management, design, or technical theatre with a professional company for selected advanced students; classroom, workshop, and production experiences. Minimum 9 credits, maximum 15 credits. Variable credit course. Pre: audition and consent.

4964: FIELD STUDY By agreement of a specific instructor, a student may elect to engage in a particular project or activity with the guidance and supervision of that faculty member. No specific form is required and a “contract” of expectations is developed between the student and the faculty. Variable credit is available, usually 1 to 3 hours, and only a P/F grade can be given.

4974: INDEPENDENT STUDY By agreement of a specific instructor, a student may elect to explore a particular topic with the guidance and supervision of that faculty member. The specific nature of the study must be detailed on the appropriate Special/Independent Study Form. Variable credit is available, usually 1 to 3 hours, and an A/F grade can be given. The method of evaluation and the expectations of the final written paper must be clearly defined for Dean's approval. To register for Independent Study, a student must typically have a minimum of a 2.5 QCA.

4984: SPECIAL STUDY Courses offered, due to student interest or desire of the faculty, on a one-time basis. Such courses must be scheduled, with the approval of the Department Head, in the usual manner in the time-table and must be submitted on the appropriate Special/Independent Study Forms available in the

Departmental Office.

4994: UNDERGRADUATE RESEARCH Special individual research projects conducted with the supervision of a faculty member, usually available only for advanced students. Variable credit course.

Please see the Graduate Catalog for graduate course listings.

## REQUIREMENTS FOR THE B.A. IN THEATRE

A minimum of 42 hrs. in Theatre Arts (30 hours of required classes and 12 hours of Theatre Arts electives) is required to complete the major in Theatre Arts, which is applied to the 120 hours needed for graduation.

### THEATRE ARTS COURSES REQUIRED:

TA 2104 Fundamentals of Theatre and Production (3 Hrs.)  
TA 2114 Script Analysis (3 Hrs.)  
TA 2134 Performance Lab (3 Hrs.)  
TA 2135 Theatre Design Lab (3 Hrs.)  
TA 2136 Theatre Design Lab (3 Hrs.)  
TA 2414 Stage and Lighting Technology (3 Hrs.)  
TA 3105 History of Drama and Theatre (3 Hrs.)  
TA 3106 History of Drama and Theatre (3 Hrs.)  
TA 4315 Directing I (3 Hrs.)  
TA 3014 Production Lab (3 Credits: Design/Tech Required with Stage & Lighting Technology  
Costume Required with Design Lab  
Management)  
+ 12 Hrs. Theatre Arts Electives

### ANCILLARY COURSES REQUIRED:

ENGL 4165 or 4166 Shakespeare (3 Hrs.)

And in consultation with the advisor, 6 hours of course work that explores theories and historical perspectives of other art forms.

### ACCEPTED ANCILLARY COURSES:

The following are courses that fulfill the 6 credit hours of Ancillary Course Requirements for the Bachelor of Arts in the Department of Theatre Arts. Advisors and students: Please refer to this list in considering your options for this area:

History of Architecture	ARCH	3115-3116
Design-Related Media	ARCH	3514
Introduction to Textile	AHRM	2204
Advanced Patternmaking	AHRM	3014
History of Costume	AHRM	4034
Foundations of Art & Design	ART	1504
Basic Drawing	ART	1514
Survey of the History of Western Art	ART	2385,2386
Introduction to Digital Art & Design	ART	2504
Life Drawing	ART	2514
Introduction to Painting	ART	2524
Introduction to Watercolor	ART	2534
Introduction to Ceramic	ART	2544
Introduction to Sculpture	ART	2554
Introduction to Photography	ART	2564
Introduction to Graphic Design	ART	2575-2576
Topics in Art History	ART	3004
Greek Art & Architecture	ART	3084
Roman Art & Architecture	ART	3184
Medieval Art & Architecture	ART	3284

Italian Renaissance Art & Architecture	ART	3384
Baroque & Rococo Art & Architecture	ART	3484
Topics in Digital Art & Design	ART	3504
Topics in Drawing	ART	3514
Topics in Painting Media	ART	3524
Topics in Ceramics	ART	3544
Topics in Sculpture	ART	3554
Intermediate Graphic Design I & II	ART	3565-3566
Topics in Graphic Design	ART	3574
Nineteenth-Century Art: Neo-Classicism to Post-Impressionism	ART	3584
Twentieth-Century European & American Art	ART	3784
American Art to 1910	ART	3884
Topics in Art History	ART	4384
Black Aesthetics	BLST	2774
Blacks in the Performing Arts	BLST	4774
Ancient Greek & Roman Mythology	CLA	2444
Oral Traditions and Culture	COMM	2104 (AINS 2104) (HUM 2104)
Visual Media	COMM	2034
Introduction to Film	COMM	2054
Verbal Art as Performance	COMM	2114
American Film Genre	COMM	3054
Broadcast Writing	COMM	3174
Television Production	COMM	3184
Film Production	COMM	3194
Literature & Film	COMM	3544 (ENGL 3544)
Film History	COMM	4084
The Film Director	COMM	4354
Introduction to Shakespeare	ENGL	1634
Introduction to Drama	ENGL	1684
Literature & Film	ENGL	3544 (COMM 3544)
British Drama to 1800	ENGL	4554
Modern Drama	ENGL	4564
Introduction to Humanities & the Arts	HUM	1604
Traditional Asian Cultures	HUM	1914
Humanities & the Arts: The Creative Process	HUM	2204
Experiences in the Arts	HUM	2214
Humanities & the Arts: Renaissance and Earlier	HUM	3014
Humanities & the Arts: Post Renaissance	HUM	3024
Appalachian Folk Culture	HUM	4404
Theory/Fundamentals	MUS	1005-1006
Music Appreciation	MUS	1104
Theory/Harmony	MUS	2025-2026
Intermediate MIDI Application	MUS	2054
Audio Technology for Music	MUS	2055-2056
Survey of Music	MUS	2115,2116
Class Applied Voice	MUS	2224
Individual Applied Voice	MUS	2514
Vocal Diction	MUS	2515-2516
Music in America	MUS	3115,3116
20TH Century Music Literature	MUS	3124
Vocal Music Literature	MUS	3134
History & Analysis of Musical Style	MUS	3135-3136

Early Music Literature	MUS	3144
Aesthetics	PHIL	3414
Optics	PHYS	4614
Religion & The Modern World	REL	1034
Topics in Religion & Culture	REL	4324
Religion & Literature	REL	3024
Women, Culture and the Arts	WS	2224

#### THEATRE ARTS ELECTIVE COURSES:

- TA 2144 Foundations of Movement and Voice (3 Hrs.)
- TA 2224 Intermediate Performance Intensive (3 Hrs.)
- TA 2444 Stage Makeup (3 Hrs)
- TA 2604 Introduction to Arts Marketing (3 Hrs.)
- TA 2964 Field Study (Variable Credit)
- TA 2984 Special Study (Variable Credit)
- TA 3104 Japanese Theatre (3 Hrs.)
- TA 3154 Performance Topics (Variable Credit)
- TA 3144 Theatre Design Topics (Variable Credit)
- TA 3315/3316 Playwriting (3 Hrs)
- TA 3604 Arts Management (3 Hrs.)
- TA 3624 Stage Management (3 Hrs.)
- TA 4014 Contemporary Theatre Seminar (3 Hrs.)
- TA 4304 Theatre Outreach (Variable Credit)
- TA 4316 Directing II (3 Hrs.)
- TA 4704 Professional Theatre Internship (9 Minimum, 15 Maximum)
- TA 4964 Field Study (Variable Credit)
- TA 4974 Independent Study (Variable Credit, 8 Hrs. max. in combination w/4994 )
- TA 4984 Special Study (Variable Credit
- TA 4994 Undergraduate Research (Variable Credit,8 Hrs. max. w/4974)

### **SATISFACTORY PROGRESS TOWARD THE DEGREE IN THEATRE ARTS**

Upon having attempted 72 semester credits (including transfer, advanced placement, advanced standing, credit by examination, course withdrawal), students must have a minimum in-major GPA of 2.0 and must have completed:

- TA 2104 Fundamentals of Production
- TA 2114 Script Analysis
- TA XXXX Performance Lab or Design Lab
- Additional TA courses
- Total credits 18

For more specific information about student probation and suspension, consult the Undergraduate Course Catalogue.

#### Satisfactory Progress

University policy requires that all students meet the following minimum criteria to be certified as making satisfactory progress toward a degree.

1. Have an overall grade point average at or above that specified in the academic eligibility schedule (determined at the end of the Spring semester).

2. Upon having attempted 36 semester credits (including transfer, advanced placement, advanced standing, credit by examination, and freshman rule hours), students must have passed at least 12 semester credits of University Core Curriculum requirements.
3. Upon having attempted 72 semester credits (including transfer, advanced placement, advanced standing, credit by examination, freshman rule hours), students must
  - a. have passed at least 24 semester credits of University Core Curriculum requirements;
  - b. be enrolled in a degree-granting program; and
  - c. be certified at the close of the academic year by their department as making satisfactory progress toward a degree, based upon pre-established minimum criteria from departmental checksheets. The minimum criteria for Theatre Arts requires students to have the following courses completed: TA 2104, 2114, 2125, 2126 (or 2135, 2136) and 6 hours of TA electives.
4. Upon having attempted 96 semester credits (including transfer, advanced placement, advanced standing, credit by examination, and freshman rule hours), students must have an in-major grade point average of 2.0 or above.

### **LIBERAL EDUCATION REQUIREMENTS IN THE COLLEGE OF LIBERAL ARTS AND HUMAN SCIENCES**

A) Foreign Languages – The requirement may be fulfilled by successful completion of one of the following:

- (1) The third year (level III) of one foreign language in secondary school.
- (2) A score of 500 or more on the CEEB Achievement Test.
- (3) The 1105 and /or 1106 courses in Chinese, French, German, Greek, Italian, Japanese, Latin Portuguese, Russian or Spanish, including prerequisites
- (4) An examination in a language not taught at Virginia Tech with consent of the Department of Foreign Languages; arrangements made through department (does not carry credit towards graduation).

B) Area 1 Writing and Discourse - The requirement may be fulfilled by completing one of the following:

- (1) ENGL 1105 and 1106 or ENGL H1204
- (2) ENGL 1106 (if received Advanced Standing (with credit) for ENGL 1105.
- (3) Advanced Placement (Score of 3 or above) AP
- (4) Credit by examination. (Contact Engl. Dept./Writing Center, 213 Williams)

C) Area 2 Human Ideas, Cultural tradition and Values (6 hours of courses approved for Area 2)

D) Area 3 Society and Human Behavior (6 hours of courses approved for Area 3)

E) Area 4 Scientific Reasoning and Discovery (6 or 8 hour sequence or cluster approved by the college for Area 4 , 6 hours lecture, 2 hours of lab optional)

F) Area 5 Quantitative and Symbolic Reasoning (6 hours of course combinations approved for Area 5)

G) Area 6 Creativity and Aesthetic Experience - Theatre Arts majors are exempt from this area.

H) Area 7 Critical Issues in a Global Context (a 3 hour course on the University approved list. The requirement may overlap or “double-count” with other areas in the core, the major, or electives.

## **REQUIREMENTS FOR THE MINOR IN THEATRE ARTS**

With the assistance of an advisor from the Theatre Arts faculty, a student wishing to pursue a minor in Theatre Arts must complete a minimum of 18 credit hours. Of the 18 hours required, minimum of 9 hours must be in 3000 and/or 4000 level courses.

## **MINOR AND DOUBLE MAJOR PROGRAMS FOR THEATRE MAJORS**

In addition to requirements for a major in Theatre Arts, students are encouraged to elect a minor field of study or an additional major as part of their general degree requirements. Course descriptions and requirements for minor and double major programs are listed in the Undergraduate Catalog by department. If a student wishes to minor or major in another department, he or she must meet with a representative of that department to insure all requirements are understood.

## **CERTIFICATION PROGRAM IN EDUCATION WITH ENGLISH/THEATRE FOCUS**

Those students intending to prepare for a career teaching in secondary education with an emphasis in English/Theatre must complete the degree requirements in the Department of English, take a double major in Theatre Arts, or take supplementary courses in Theatre Arts. The degree is intended to be a five year program, with the fifth year in the College of Liberal Arts and Human Sciences' Education's certification program.

## **HONORS PROGRAM**

The Department of Theatre Arts is proud to have a consistently outstanding record of participation in the University Honors programs. Departmental requirements for these programs are as follows.

For those students who wish to pursue enhanced undergraduate education, the University Honors Program provides a linkage to the following opportunities: priority registration; special Honors colloquia and Honors sections of core classes; the development of an amplified curriculum; credit for undergraduate research; access to, and assistance in, application to major national scholarship programs for advanced undergraduate and graduate education; small group interaction with faculty; five-year bachelor's-master's programs; and other academic benefits. Currently, almost 1500 students on campus participate.

A student may choose between two ways to participate in the Honors program: the Commonwealth Scholar diploma and the "in Honors" diploma.

The requirements of the Commonwealth Scholar diploma include:

- (1) maintaining an overall 3.5 QCA;
- (2) completing 9 hours of Honors courses (only one course at the 1000/2000 level), honors colloquia, or graduate courses; and
- (3) completing the necessary form in the Honors Office, first floor of Hillcrest Hall

The highest degree an undergraduate may obtain from Virginia Tech is Summa Cum Laude in Honors. First year students may sign up for the "in Honors" degree if they have a 3.7; second year students must have a 3.6; and juniors and seniors must have 3.5. An Honors mentor will serve as a personal advisor and supervise Honors research. The library privileges accorded to graduate students will be given to a student pursuing an "in Honors" degree. The requirements for an "in Honors" diploma include:

- (1) maintaining an overall 3.5 QCA;
- (2) filing the candidacy form in the Honors Office, first floor of Hillcrest Hall;
- (3) completing 9 hours of Honors courses (only one course at the 1000/2000 level), Honors colloquia, or graduate courses;
- (4) taking 6-9 hours of undergraduate research with a professor in your major (mentor) for a grade (A-F); and
- (5) turning your thesis into the Honors Office with a written approval of your mentor two weeks before graduation.

Some departments require graduate courses and public presentations of research findings in lieu of the thesis. The departmental requirements must be met by the student.

## **PRODUCTION BASICS**

Production is at the core of theatre studies at Virginia Tech. We produce in simple venues and in the highest technically supported venues. We learn to make choices with all kinds of resources. Students have access to people who have worked in a wide range of theatre venues and styles--big professional musicals, rock shows, political theatre, student groups, small professional ensembles both Equity and non-Equity, film, video, community theatre, theatre in the classroom, ensemble based work, and with new writers.

Students can write, direct, produce, stage manage, house manage, advertise, perform in, or design their own work or the work of others in several venues with fellow students and with faculty mentors. They can specialize if they like, but they can also become highly skilled in several arenas. The theatre stage becomes the "laboratory" where the student can develop skills and test emerging talents. The faculty and students work under professional conditions to create quality theatre for both the audience and theatre practitioner. Each year Theatre Arts-University Theatre produces works ranging from contemporary drama and new works to Shakespeare and other classics.

During the recent past, the AIDS Improvisation Troupe and an ensemble called the Performing Community have been active on the campus and in the community. Still other students in the Department teach classes for community youth through the Parks and Recreation Department's programs or assist with the plays put on by the local high school drama groups.

## **TYPES OF PRODUCTIONS**

A wide variety of productions are staged annually within the Department of Theatre Arts which provide hundreds of opportunities for performers, directors, designers, stage managers, and technicians.

Carefully woven into each season are various studio level productions including actor workshops, tours, directing scenes, and showcases of original scripts. Student and faculty directed productions regularly include developmental work, contemporary plays, and major classical works vital to the balanced development of a theatre student.

### **12 and 12 THEATRE**

When requested, and within the constraints of available space, on Wednesdays at noon and midnight, PAB 204 is set aside for one hour for anyone who has something he/she wants to perform for an audience. The venue is available on a first come-first served basis. It must be reserved in advance through the Department's Production Stage Manager. How much in advance will depend on the demand at any given

time in the semester.

- Guidelines:
- (1) Material performed must be non-royalty only.
  - (2) Material must be performable in a one-hour time span.
  - (3) Material must be performable without technical support -- the space cannot be rearranged to accommodate a 12 and 12. Notice of an upcoming 12 and 12 will be posted on the call boards by noon on Tuesday (i.e. the day before) by the Production Stage Manager.

As the name implies, two performances are intended for any given event, one at noon and one at midnight, so that everyone who would like to attend might have at least one chance to do so, working around classes, rehearsals, etc. Please contact a faculty member to arrange for a 12 and 12 piece.

#### LABORATORY PRODUCTIONS (Sometimes referred to as WORKSHOP):

Within the department, laboratory productions are the arena where an aspiring young playwright may first hear the work read, where directing students can try out a play or scene they find exciting, or where a group of students can get together and create an original ensemble piece. Laboratory are intended primarily to be about the interaction of actor, director, and script, -- NOT about “stuff” (set, lights, costumes, etc.) To insure this focus, access to “stuff” is intentionally limited.

To propose an idea for a laboratory, a student must ask a faculty member to be the advisor for the project, submit a written proposal to that faculty member. The faculty advisor presents the proposal to the faculty members and notifies the student once a decision has been made.

- Guidelines:
- (1) The production venue for workshops is PAB 204.
  - (2) Laboratory productions are directed and designed by qualified graduate and undergraduate students and on occasion by faculty members. To be given directorial or design responsibility, a student must have demonstrated the ability to take on that assignment, either in an academic context or in a production context. Approval to direct a workshop is given by the department. Approval to function in a design capacity is given by the appropriate faculty member (sets/lights: Randy Ward; costumes/make-up: Lisa Liebetrau).
  - (3) All laboratory productions have available to them:
    - a) set pieces and props, pulled from stock but not modified.
    - b) costumes pulled from stock--minimal alterations O.K.
    - c) stock lighting equipment/system currently installed in 204.

**NOTHING MAY BE BUILT IN EITHER SHOP FOR LABORATORY PRODUCTIONS.**
  - (4) All workshops have a production budget of \$50.00 to be used for expendable props (i.e. food) and/or publicity material.
  - (5) Workshops are supported by the department with limited and specific forms of publicity. All publicity material must be coordinated with the School of Performing Arts and Cinema Management Office, and the marketing director for the individual workshop.
  - (6) Any workshop which is under royalty **MUST** be cleared with the department head, who will contact the leasing agent and see that the appropriate royalty fee is paid. **UNDER NO CIRCUMSTANCES** is the director of a workshop production to contact the leasing agent him/herself.
  - (7) Do **NOT** photo copy scripts. They will be ordered by the department.
  - (8) Each workshop will have access to PAB 204 only after the preceding production has closed. As a rule, access is guaranteed the week before technical rehearsals are to start.

Access to other rehearsal spaces should be scheduled through the Production Stage Manager.

- (9) All production elements must be struck from PAB 204 IMMEDIATELY following the final performance. It is expected that the workshop director and stage manager will assume leadership in assuring that strike is an ensemble event. It is important to remember the needs of classes taught in PAB 204.

## FULLY BUDGETED (SOMETIMES REFERRED TO AS “MAINSTAGE”)

Fully budgeted productions, sometimes referred to as Mainstage and second stage productions, are selected by the Production Committee. They are generally directed by a member of the faculty or a guest artist and the resources to accommodate full realization of the production are included in the department's annual budget and personnel assignments. These resources may include lighting design and execution, costume design and execution, sound design and execution, scenic design and execution, movement and voice coaching, dialect coaching, extensive promotion and publicity, and a variety of other supports to the production.

## PRODUCTION OPPORTUNITIES

Students are encouraged to become actively involved, to explore and participate in every area of theatre. Crew assignments are open to all students. Areas include:

- Lighting, sound, props, costume, house, and stage crews
- Marketing teams and stage management crews
- All facets of workshop productions

If you would like to work in some aspect of non-performance production you should see the faculty or staff member in charge of the area of interest.

All persons are encouraged to audition for Theatre Arts productions whether or not they are students at the University. All information about the audition process including director expectations and readings will generally be posted on the callboard (2nd floor of the Performing Arts Building) two weeks prior to the audition. Students are expected to list any previous commitments that may conflict with rehearsals or performances on the audition form. Students are expected to arrive prepared for auditions and dressed appropriately. Please watch the callboard for announcements about audition workshops, or contact the production's director at least ten days prior to audition dates for assistance.

## POSITION STATEMENT ON NON-DEPARTMENTAL PRODUCTIONS

No department personnel (either faculty or staff) have any obligation to support, facilitate or provide resources for productions that are not Theatre Department productions. A theatre major who participates in non-departmental production(s) must not, in any way, suggest that they *represent* the Department of Theatre Arts.

## FACILITIES AND TECHNOLOGIES

### Theatre Production Facilities

We currently produce departmental productions (student, faculty and guest artist directed) in three theatre venues.

The Haymarket Theatre is a 485-seat George Izenour designed traditional proscenium with continental seating and a 34-foot wide proscenium. It has 36 single purchase linesets, winch driven teator, torms and first electric, and a hydraulic pit/apron lift that sinks to 18 feet below stage level. Grid height is 45 feet. Velour masking, sky drops, scrims, and sky sized black and white RP screens are available stock.

Lighting is from two FOH positions; four box boom positions, and onstage electrics. Lighting control distribution is dimmer per circuit (188 dimmers/circuits). Available consoles include ETC Eos, ETC Obsession, Jands Hog 500, Strand GSX, and Strand Lightboard M. Lighting fixture inventory includes 400+ focusing units including ETC Source Four (various focal lengths), Arri Fresnels, Altman 360Q (various focal lengths), Altman PAR 64, L&E Cyc Lights, Altman Mini-Strips & Desisti HMI Fresnels. Movers include a variety of High End Studio units in current use. (We also have an inventory of High End Intellabeams – we were one of the first universities to adopt moving lights in the 1980s).

Projection equipment includes Pani BP-2 Incandescent (2) and Pani BP-1.2 HMI large format scenic projectors (2), Sanyo and Mitsubishi high-contrast video projectors (5). DMX controlled dousters and WATCHOUT Version 3.4 Presentation software with Dell projector computers for control of three video projector outputs.

Sound support is via portable racks containing distribution, equalization and effects processing with Crown amplifiers. Sound mix is via an Allen & Heath GL2-S 22x2 mixing console. Playback is available in any traditional medium, or as digital data from computer. Speakers include options by JBL and Klipsch. Sound editing utilizes Digidesign hardware, ProTools 7.3 LE, and QLab run on Apple computers.

The Studio Theatre is a 214-seat three quarter thrust/modified proscenium designed by Theatre Arts faculty member Randy Ward, with a high circuit density lighting catwalk at 30 feet above stage level. There is a trap room 9 feet below stage level with a utility flooring system. Above the lighting catwalk there is a four-foot square matrix of rigging points for chain hoist suspension of overhead scenic elements. A large control room overlooks the theatre and provides for all control functions.

Lighting control distribution is dimmer per circuit (325 dimmers/circuits). Lighting control is dimmer per circuit (188 dimmers/circuits). Available consoles include ETC Eos, ETC Obsession, Jands Hog 500, Strand GSX, and Strand Lightboard M. Lighting fixture inventory includes 400+ focusing units including ETC Source Four (various focal lengths), Arri Fresnels, Altman 360Q (various focal lengths), Altman PAR 64, L&E Cyc Lights, Altman Mini-Strips & Desisti HMI Fresnels. Movers include a variety of High End Studio units in current use. (We also have an inventory of High End Intellabeams – we were one of the first universities to adopt moving lights in the 1980s).

Projection equipment includes Pani BP-2 Incandescent (2) and Pani BP-1.2 HMI large format scenic projectors (2), Sanyo and Mitsubishi high-contrast video projectors (5). DMX controlled dousters and WATCHOUT Version 3.4 Presentation software with Dell projector computers for control of 3 video projector outputs.

Velour masking, sky drops, scrims, and sky sized black and white RP screens are available stock. Tunnels connect from either side of the stage to a center vom that can be converted to seating when not used in production. There are side house galleries that are used for performance that can connect to a system of

dismountable galleries that can wrap around the entire stage at 12 feet above stage level. These galleries can be used as an entire unit or in individual sections.

Sound support is via booth racks containing distribution, equalization and effects processing with Crown amplifiers. Sound mix is via an Allen & Heath Saber 32x8 mixing console. Playback is available in any traditional medium, or as digital data from computer. Speakers include options by JBL and Klipsch. Sound editing utilizes Digidesign hardware, ProTools 7.3 LE, and QLab run on Apple computers.

The Experimental Theatre (Black Box Theatre - Existing Space) is a workshop theatre space currently located in The Performing Arts Building. It is a 24 x 50 foot space with a fixed lighting pipe grid at 12 feet above stage level. Lighting control distribution is dimmer per circuit (24 dimmers/circuits). Control is normally by Strand GSX, although a Strand Mantrix 2-scene preset console is also available. Lighting fixture inventory includes 50 units including Altman 360Q, Altman Fresnels, and Strand ellipsoidals.

Sound support includes Crown amplifiers, Allen & Heath mixing console, Digidesign 8 Channel Digital Playback & JBL speakers.

Audience risers and portable seating allow flexible staging configuration.

This venue is used primarily for workshop and laboratory productions and serves between 12 and 19 low tech productions each year.

A New Experimental Theatre (Black Box Theatre – New Space) is currently under construction. This new space is intended to replace the current Black Box Theatre.

It is approximately 43 X 43 feet in area with a fixed lighting pipe grid at 18'6" above finished floor. Dimmer per circuit lighting control is via a full rack (96 dimmers) distributed in a parallel circuit configuration to 192 circuit locations. A raised control room with full view of the staging and audience area will provide lighting, sound, and stage management control.

Portable risers and seating will allow flexible seating configurations. Much of the current sound and lighting inventory will transfer, with supplemental equipment hopefully provided in Furniture, Fixtures, and Equipment (FF and E) budget lines.

This new space will also double as a performance classroom. A unique feature of the space is an east facing 12 X 18 foot high window providing for a more open feel in class and production preparation. For performance, a motorized blackout shade will allow full stage lighting control.

This new stage will be housed in a new building with a street-facing lobby, a box office and dressing room support. Also included is a new 1500 square foot rehearsal hall with a full mirror wall and sprung bamboo flooring.

## **Shop and Storage Facilities**

The Scene Shop is a 3500 square foot space with 20' clear height, located immediately adjacent to The Studio Theatre. Access to the loading dock is via a 24' X 8' lift. The scene shop is equipped with extensive industrial grade woodworking and metalworking tools, both electric and pneumatic. The space is certified for "hot work" and is equipped with gas, plasma, MIG and TIG metal working equipment, and regularly produces extensive steel and aluminum construction.

Beyond traditional construction techniques, the shop regularly designs and fabricates motion control systems using fluid, pneumatic and electrical power components. A paint area provides support for scenic art needs. Tool cabinets, hardware bins, and many pieces of power equipment are equipped with casters for portability as the shop space is sometimes included in performance.

The Costume Shop – (Existing Space) is a 1200 square foot space in the current Performing Arts Building featuring excellent ambient lighting from many windows. It is well equipped with cutting tables, ironing tables, a fitting room, and Bernina electronic sewing machines. The shop also utilizes sergers for edge finishing and electronic embroidery capability. There is an adjacent craft area with spray booth, washers and dryers, and a large capacity commercial dye vat. Extensive shelving provides for fabric and notion storage in the shop.

A Storage Warehouse is an off campus 17,000 square foot climate controlled lease space that houses some 25,000 plus costume pieces and a large collection of antique, modern and handcrafted furniture pieces. Additionally a large array of platform, steel structural elements and specialty items are maintained in this facility. The department has a 16-foot diesel box van for logistic support as the storage facility is located some two miles off campus.

The Sub-Stage at The Haymarket Theatre contains a large shop area, dressing rooms, and storage for hand props, soft goods and equipment. It is used as additional workspace when we produce in this theatre.

#### *Rehearsal, Office and Other Spaces*

The Performing Arts Building - (Existing Space) has been the home of the Theatre Arts Department since 1974. It contains offices for most of the faculty and the administrative staff, a conference room, and a small student lounge. The Experimental Theatre (Black Box Theatre – see listing above) and the Costume Shop (see listing above) are also in this 1899 building that has served as a YMCA building and as a Corps of Cadets Headquarters in earlier occupancies.

This building also houses two major classroom/rehearsal spaces of approximately 1100 square feet each. These two rooms, plus the theatre space serve a variety of classroom needs ranging from Introductory classes to Theatre History to Performance Lab uses. One of the rooms has a mirror wall and dance barres. These three classroom/rehearsal spaces will be replaced by only two equivalent spaces in the planned renovation of Henderson Hall and the planned New Experimental Theatre Building (both projects currently out to bid). The loss of one space will have to be accommodated in a shared lecture classroom (with Art & Art History), and in the additional use of a new lighting laboratory as a secondary small classroom/rehearsal space.

Additionally the marketing and management operations of the department are housed in this building, and we are concerned that they have been eliminated in the Henderson Hall Renovation.

The Henderson Hall Renovation – (New Space) is a major renovation of a building that has been earmarked for Theatre Arts and Art. When completed, all of the functions currently housed in the Performing Arts Building will be accommodated. In addition to the current PAB functions, several new space capabilities will be added, including a lighting laboratory, and an expanded audio/video production and editing area. Separate dedicated studios for scenic and lighting design will be incorporated and a larger computer teaching studio will be included. This renovation, along with the New Experimental Theatre Building, have been long anticipated and will provide improved, though not greatly expanded, teaching and production spaces.

### Future Facilities

A new Center for the Arts, Art Gallery, and Center for Creative Technologies in the Arts is another project with a long history at Virginia Tech. Originally envisioned in a more limited expression, the concept is one of broad scope and would boldly establish a significant “arts precinct” on the campus. Currently this is in early conceptualization.

Both graduate and undergraduate student design portfolios, in an on-line World Wide Web format, are available at the Theatre Arts web site ([www.theatre.vt.edu](http://www.theatre.vt.edu)). Students have already received a design commissions from this Internet presence.

## AUDITION TIPS

(The following is adapted from Acting In Person and In Style by Jerry L. Crawford published by William C. Brown Publishers.)

1. If you are auditioning for a written role, read the play in advance.
2. If you are auditioning for a specific part, practice key speeches for that role in advance. It is usually not necessary to memorize speeches unless audition directions call for it. What is desired is sufficient familiarity to permit glancing up from the book occasionally.
3. Be extremely disciplined and courteous at auditions. Be punctual and be attentive to all directions and requests. Be totally silent except when you are asked to speak... It is also wise to avoid unnecessary commentary or discussion with the director, who is bound to be completely occupied. Be cooperative, but not aggressive.
4. If the audition is open, listen carefully to the other auditioners as it may be beneficial to hear other interpretations. However, if you are particularly impressed by someone, it is generally best not to change your interpretation. Rather, use the other audition as stimulation to do an even better job with your audition. Do not imitate anyone else's work.
5. Avoid falling into the trap of self-criticism. Reflection and self evolution should occur after the audition is completed. During the audition, remain flexible and good-natured no matter what happens.
6. How much emotion should an actor reveal at an audition? Again, personalization is the key to the answer. If the role and scene demand intense emotion, provide as much as your person can honestly project, but do not force emotion. Forcing inevitably leads to artificiality. Personal naturalness and comfort should be the guides. Unless the role calls for truly unusual emotional intensity, the audition situation may provide enough energy that you need not worry or think about creating emotion.
7. When casting is announced, try to be understanding and cheerful whether you are cast or not. It is juvenile and destructive to allow either delight or disappointment to affect progress for any length of time. It is particularly meaningless to second-guess casting decisions. To do so is to indulge in debilitating emotionalism. It is the surest sign of un-professionalism, and it invariably gains nothing but the possible disfavor of a director and your colleagues. Learn this lesson at the first unsuccessful audition. Locate a constructive attitude in dealing with disappointment by turning at once to positive tasks and activities, such as helping with some other aspect of the production, preparing a new audition, playing a favorite sport, attending a film, or socializing with friends outside the Theatre environment.
8. You should generally dress for an audition in a comfortable, clean manner. The question arises, should you dress for the character? The answer is in a reasonable way, yes--with qualifications. Dress similarly to the attire of the character only for auditions for modern plays. Obviously, if the role is selected from a historical play, you should not attempt to dress in period costume. In this instance, wear neat, but neutral clothing such as slacks and sweater (wear basic blue, gray, or brown colors). For women, a dress (or skirt and blouse) with simple lines and neutral colors is favored over slacks or jeans. While the latter are at times acceptable, most directors wish to audition an actress in a dress or skirt because these are the garments most worn by women characters in plays. Hair should be well groomed and kept out of the face of both men and women. Shoes and clothing should fit well and never hinder quiet, natural movement. Do not wear shoes with platform heels that adversely affect balance and movement. Also, unless necessary for a character type, do not wear tennis shoes or sandals. Shoes or boots are best for both men and women. Generally, it is important not to overdress and thereby have to compete against your own appearance. On the other hand, overly casual dress is not desirable.
9. Thoroughly warm up your voice and body before the audition.
10. Quickly determine the size of the room in which you are auditioning and adjust your vocal projection accordingly. If the listeners are at the rear of a large auditorium, you must amplify considerably. If they are only a few feet from you, do not blast them out of their seats. A cardinal rule; if you err, do it slightly on the loud side.
11. Never apologize for your appearance or physical condition (such as a head cold). If you have a cold, it

will be obvious and understood... Do not fuss with yourself, the room, or the properties. Remember personalization and do not push for artificial intensity. Use yourself to the best advantage no matter what character you are reading.

12. Above all BE PREPARED.

## **REHEARSAL/PERFORMANCE DEMEANOR**

All cast members are expected to comply with the following guidelines:

1. Plan to arrive at rehearsal at least ten minutes early so that you are ready to begin at the appointed time. If required, sign in and report to the stage manager.
2. Wear clothing and shoes appropriate to the rehearsal.
3. Hair should be pulled away from your face and caps should not be worn. Never wear constrictive clothing (esp. blue jeans) or shoes which inhibit movement. These items may prevent you from developing physical characteristics and delay character development. Sweats are not appropriate for most dance rehearsals or rehearsals which require a great deal of movement.
4. Always bring a pencil (not a pen) to rehearsal. Actors should also bring paper (preferably a bound notebook) to take notes before, during, and after rehearsal. If the director gives you a note to change something, always write it down.
5. Sit quietly and listen intently during notes. Someone else's note may be useful to you (In most cases, they are very helpful). Do not comment on, discuss, and/or question each note given you. Save lengthy discussion or questions until the director asks for them. Most comments are unnecessary and waste everyone's time.
6. The only people authorized to fix a problem, no matter how small, are the director, the designer/technical director, the costumer, the stage manager, and crew heads. Report all problems to the proper person. Actors/actresses never correct other performers or technicians, and technicians never correct other technicians or performers.
7. During technical/dress rehearsals, all company members must sign in at the call board in the theatre. If you must leave after signing in, you must receive permission from the stage manager.
8. Spectators or observers are allowed at rehearsal ONLY with the director's permission.
9. Never come to rehearsal and/or performance in an altered state. Even one beer or glass of wine can have a negative impact on your work.
10. No one except cast and/or crew is allowed backstage during technical/dress rehearsals and performances.
11. Cast members are not permitted outside the backstage area in make-up and/or costume. One hour prior to performance time, technicians should be on-call at their assigned location. Only Box Office personnel, ushers and the stage manager should be in the lobby prior to the show or during intermission.
12. Personal problems and grievances should be left at the door upon arrival at rehearsal or performance. These problems and grievances block the creative process, hinder your work, and destroy the spirit of company.
13. Smoking is not permitted in any theatre, shop, or rehearsal space.
14. Respect for others and the space being used is best demonstrated by being responsible for any items/trash you brought into the space.

## **REHEARSAL SPACE RESERVATION POLICY**

### **I. Production Rehearsals**

Activities requiring a rehearsal space (rm. 104, 105, 204, Henderson 140) may be scheduled on-line through the departmental web-site ([www.theatre.vt.edu/PAB/](http://www.theatre.vt.edu/PAB/)). The request should include the rehearsal space

requirements -- size of room needed, number of people involved, special rehearsal furniture needs, musical instrument needs, etc. -- as well as specific dates and times needed. This applies to all productions approved by the Production Committee and required class scenes.

## II. Class Scene Rehearsals

Acting and Directing classes will have several rooms available for them in McBryde or other campus buildings as reserved by the Department Head. The students are responsible for leaving these rooms neat, clean, and in their original set up positions following the rehearsals. Use of these spaces is a privilege and not a right. They can be taken away from the department if they are abused.

Rooms in the Performing Arts Building may also be reserved for work on class scenes. These should be scheduled on-line through the departmental web-site ([www.theatre.vt.edu/PAB/](http://www.theatre.vt.edu/PAB/)). No student/group should sign up for more than 3 hours per evening in any of these spaces.

ANY QUESTIONS ABOUT ROOM RESERVATION POLICY OR PROCEDURE SHOULD BE DIRECTED TO THE PRODUCTION STAGE MANAGER.

### **RULES FOR USE OF THEATRE FACILITIES**

1. No eating, drinking, or smoking in rehearsal and performance spaces. Bottled water is permitted.
2. All rehearsal furniture must be returned to its assigned storage area or room. No other set pieces can be brought to rehearsal spaces without permission of the Head of the Department.
3. Chairs and furniture must be stored neatly at the close of rehearsal.
4. Trash must be disposed of and lights turned off when leaving the space.
5. Any problems with facilities should be reported in writing to the Head of the Department.
6. Priority is always given to shows in production.

### **DEPARTMENT OF THEATRE ARTS CASTING POLICY**

1. Playing in department productions is a privilege, not a right.
2. Auditions have always been, and will continue to be, open to all students and members of the community; whether or not they are theatre majors.
3. The department is committed to casting performers of color and of a variety of ethnic backgrounds.
4. The most important aspect in casting a show is to serve the artistic concept of a production as articulated by the director and/or production team.
5. Guest artists are used in productions for a variety of reasons, including but not limited to special expertise in a style or art form, productions that need age appropriate actors, and promoting on-stage interaction between students and faculty.

The faculty has sensed the need for clarification of casting procedures because of some actual or imagined misperceptions. Departmental productions serve a number of constituents who might not be visible at first glance. The productions are, of course, integral to the educational and developmental experiences of our students. This department is to some extent unusual because we have graduate programs in areas of theatre other than performance, and consequently undergraduate students don't have to compete with graduate acting students for roles. However, performance opportunities are not now, and never have been, the exclusive preserve of undergraduate theatre majors. Auditions have always been open to anyone who cares to audition and certain productions demand guest artists who are invited to participate and may be compensated for that participation. We hold that it is healthy for majors and non-majors to work together,

for younger people and older people to work together, for faculty and students to work together, for people of different cultures and backgrounds to work together, and most importantly, for the person who is most suited for the role to play the part. Our aesthetic demands that we must serve the particular play and the particular production. We are obligated to present our audiences with the best and most varied work that we can do. Our decisions for choosing plays and projects are based on the needs of our students in the areas of performance, technical theatre, design, management; and on the needs of our audiences. While we are a process oriented department, we recognize our responsibility to deliver an experience worthy of an audience member's time. The theatre deserves no less.

### **COSTUME POLICY**

1. Costumes are designed for your character. The designer and directors are concerned with how the character looks, not you. Therefore, complaints or criticism about how you and others look in costume are unacceptable. If you have a problem with the fit or wearability of a costume, please discuss it with the costumer at the appropriate time.
2. During dress rehearsals and performances, costume problems should be written on the sheet provided in the dressing room.
3. Costumes should be treated with the same respect as your best personal clothing. This involves hanging costumes up and storing accessories in the bags provided. You are responsible for returning all costume pieces to the dressing room or designated area after each rehearsal/performance. Do not ask the stage manager, other performers or technicians to pick-up or care for your costume.
4. No eating, drinking (except water), or smoking in costume is permitted at any time.
5. Performers are not allowed in the lobby in costume.
6. Costumes will be washed/ cleaned as needed. If you have a special cleaning need, write it on the sheet provided in the dressing room.

### **MAKE-UP POLICY**

1. Performers are expected to provide their own make-up. Student make-up kits can be ordered in the Bookstore.
2. Each performer is expected to police his/her make-up area after each rehearsal/performance.
3. No eating, drinking (except water), or smoking allowed in dressing rooms.

### **STAGE MANAGER RESPONSIBILITIES**

1. If assigned prior to auditions, assist the director in compiling audition information forms and coordinate the auditions.
2. Assist in the development and implementation of production meetings. Establish times, location, and make contact with necessary personnel.
3. Compile a company directory and rehearsal schedule and distribute to all appropriate personnel. Coordinate rehearsal schedule with the Production Manager so that rehearsals can be scheduled.
4. Tape off floor plan on rehearsal space floor.
5. Keep a prompt book which contains the blocking script, directory, prop schedule, cues, and other information required by the director, designers, and/or technical director. Keep this book on your person at all times.
6. Arrange all costume fittings with costumer and cast members.
7. Contact any cast member who is late or absent to rehearsal or costume fitting.
8. See that rehearsals begin on time and are orderly and free from distraction, unnecessary noise or talking.

9. If requested by director, conduct physical and vocal warm-ups and lead articulation exercises.
10. Write down all blocking notes, special instructions, changes, and cues given by the director. Report all notes and changes to appropriate designers, technical director, or costumer.
11. If director desires, develop and complete a rehearsal log and post daily.
12. Sweep/check the stage floor prior to every rehearsal or performance. Make sure stage floor is free from all debris. Be sure to check backstage areas and orchestra pit.
13. Create a Call Board and Sign-in list as required by director.
14. Attend all dry techs and cue to cue rehearsals and record all sound and light cues. Check cues with appropriate sound and/or light board operators.
15. Call cues during technical rehearsals and performances.
16. Be sure all backstage lights are operating properly.
17. During dress rehearsals and performances, give calls to cast and crew as detailed by the director.
18. Coordinate calls with the House Manager for beginning of show, intermission, and end of show.
19. Know location of first-aid kit and emergency phone numbers.
20. Make sure all lights and equipment (including coffee pot) are turned off. Place "Equity light" on stage. Be sure all doors are locked and secured.
21. Immediately report any serious problems to the director, technical director, and/or faculty member in charge.
22. Perform any other duties requested by the director, designers, technical director, or costumer.
23. Read the book Stage Management by Lawrence Stern, an excellent reference.
24. Remove all rehearsal tape from floors when it is no longer needed.

## PHOTO CALL INFORMATION

All departmental budgeted productions are required to have a photo-call. This photo-call serves three purposes, all of equal importance. First, it allows for the taking of archival photos. Second, it allows the production staff to take portfolio shots that involve actors (under unusual circumstances that require the presence of the shift crew for changes, shots of the set without actors may also be set up at the discretion of the stage manager). Third, it provides performers with an opportunity to order archival shots for their acting portfolios. Photo-call usually follows one of the performances and should run no longer than one hour. Below are the responsibilities of specific individuals involving photo-call.

### Marketing Coordinator:

Contact the photographer and set a date and time (shortly after the curtain goes down) for the photo-call. Make sure the photographer understands that there will be 12-15 set-ups, is expected to shoot a roll of 36 exposures, and that there may be additional set-ups for members of the production staff. Inform the stage manager of the date a.s.a.p.

### Director:

Select 12-15 shots for the archives and provide a list to the stage manager at least 48 hours prior to photo-call. The director often runs the scenes that are set up and freezes them at the appropriate moments. This task may be passed on to the stage manager at the director's discretion. However, one person should be "freezing" all of the set-ups.

### Production Staff:

Provide the stage manager with a list of requested set-ups at least 48 hours prior to the photo-call. As many requests as possible within the one hour photo-call will be honored. However, time limits and other requests may require editing of these lists. This editing takes place at the discretion of the stage manager. Any editing should, to the extent possible, be done in collaboration with the members of the production staff involved. (Due to time limits, requests are usually only taken from the following people: director, technical

director, designers, choreographer, marketing director). The members of the production staff are also responsible for taking their own photographs or arranging for another photographer to take them.

#### Stage Manager:

Coordinate starting time with marketing coordinator. Make sure all actors, technicians, and members of the production staff are aware of the date and time as soon as possible. Coordinate all requests for set-ups into one list, and when absolutely necessary, cut set-ups due to time restrictions. Make sure that all members of the cast and technicians are aware of the order of set-ups (reverse order is the most common, but not required). The costume running crew should be made aware of the costume needs, and the electricians should be given a list of light cues corresponding to the list of set-ups. The stage manager is responsible for running the photo-call. This includes having the set-ups run in order (lights, sets, props, and actors); freezing scenes if the director chooses not to do so; keeping the photo-call within one hour; and above all, keeping things running smoothly.

#### Cast and Technicians:

Follow instructions from the stage manager and director and when you are not involved, remain quiet and within calling distance.

## **TICKET POLICIES FOR PRODUCTIONS**

#### TA Majors

Can reserve one comp ticket per production through the Ticket Office in order to guarantee a seat. In addition, majors can get a comp ticket (for him/herself) at curtain time as often as desired as long as seats are available (show major's card at box office).

#### Faculty/Staff

Can reserve a maximum 2 comps per production. Additional comps can be obtained for special guests of the department. This policy extends to all faculty and staff of the School of Performing Arts and Cinema.

#### TA Classes

Non-majors in Theatre classes can receive one discount ticket per production in exchange for the “ticket voucher” given out by the professor.

#### Production Cast and Crew

Two comps each per production-- program listing is used by box office to determine names of cast and crew; additional names should be sent to box office by stage manager or director. There will be no “double indemnity” – meaning, majors in a show only get their 2 company comps, not those plus another for being a major!

#### Special Coupons and Group Rates

Any group of 10 or more can receive the group rate. In addition, we occasionally offer the group rate to selected target audiences. The latter will have a special coupon to exchange at the box office for a ticket. We keep the coupons for our records.

## **PRODUCTION STRIKE POLICY**

Although all Theatre Arts staff, students, and faculty are encouraged to participate, production strikes are considered to be projects to be completed by:

1. members of the Production Cast and Crew
2. graduate students in the Technical Theatre/Design and Costume Design & Technology; and
3. those who are required to participate by virtue of class assignment.

## **LISTSERV POLICY**

Listservs are maintained by the Department of Theatre office of theatre arts majors and interested others. These listservs are used to relay information that pertains to the academic, procedural, or production missions of the Department of Theatre Arts (ie. audition notices, meeting notices, course information) or similar functions for the College or University. These listservs will not be used to relay information of a political or personal nature. All requests for access to the listserv should be directed to Michelle Raines at [mtraines@vt.edu](mailto:mtraines@vt.edu).

## **FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT STATEMENT**

You have the right to view materials in your file. Please submit requests to view your materials to Michelle Raines. If possible make this request in writing, or via email, several hours in advance of the need.

In addition, after graduation, the Theatre Department uses your contact information in order to send you information and updates. The information is located on our Department website for alumni networking. We do not share this information with other programs or commercial entities. If you would prefer to be removed from the Department's contact list or from the website please inform us in writing.

## FACULTY/STAFF OF THE DEPARTMENT OF THEATRE ARTS

The resident faculty of the Theatre Arts Department is made up of professional theatre artists who continue to work in their respective creative fields while maintaining a full time commitment to the education of students. Guest artists are regularly engaged to participate in productions and to conduct workshops and seminars. Virginia Tech students receive frequent exposure to distinguished campus visitors such as Andrew Wade (former head of Voice at the Royal Shakespeare Company), Tina Packer (Artistic Director of Shakespeare and Company), Joan Shirley (Commedia Artist), Keith Hennessy (Contact Improvisation Artist), Olympia Dukakis (Actress, director), Liv Ulman (Actress), and Marty Pottenger (1996 Obie Award winning Performance Artist), Ping Chong (Director, Performance Artist), Ben Cameron (Head, Theatre Communications Group).

### Resident Faculty and Staff:

Patricia Aldridge .....Fiscal Technician  
John Ambrosone .....Lighting Design  
Bill Barksdale .....Technical Direction, Sound Design  
P. A. Distler .....Alumni Distinguished Professor Emeritus  
Donald A. Drapeau .....Professor Emeritus  
Jane Harrison .....Administrative Assistant, School of Performing Arts and Cinema  
Necia Evans .....Costume Shop Manager  
David Johnson .....Theatre Studies  
Gregory Justice .....Acting, Movement, Performance  
Ann Kilkelly .....Performance Studies, Tap, Dramatic Lit  
Patricia Lavender.....Marketing, Arts Administration  
Robert Leonard .....Directing, Ensemble, Improvisation  
Bob McGrath.....Directing/Dramaturgy  
Kristen Morgan-Johnson .....Scenic Technology  
Felice N. Proctor .....Professor Emeritus  
Michelle Raines .....Administrative Assistant, Dept. of Theatre Arts  
Patricia Raun .....Acting, Voice, Performance  
Department Head, Theatre Arts  
Director, School of Performing Arts and Cinema  
Cara Rawlings.....Movement/Acting  
Susanna Rinehart .....Theatre Studies  
Jane Stein .....Costume Design  
Randolph W. Ward.....Scenography, Lighting Design  
David A. Wedin.....Asst. Technical Director, Sound Design  
Michael Anthony Williams.....Acting

## **SPRING THING**

Each year the Department of Theatre Arts sponsors an awards banquet. Scholarships and awards are announced as part of the evenings festivities. Typically Spring Thing is planned and promoted by the graduating senior class and tickets to the banquet run between \$15.00 and \$20.00.

### **DEPARTMENTAL SCHOLARSHIPS AND AWARDS**

#### **THE DONALD A. DRAPEAU ACADEMIC SCHOLARSHIP:**

**Purpose:** The Academic Scholarship, a one-time award in the amount of \$500.00, will be given annually in honor of the contribution of long-time Department Head, Donald A. Drapeau, to a freshman, sophomore, or junior Theatre Arts Major who has proven academic excellence within the University and the Department of Theatre Arts. Additionally, the recipient of the Academic Scholarship must have exhibited excellence in at least one area of theatre production.

#### **Eligibility:**

- The recipient must have a Quality Credit Average of 3.0 on a scale of 4.0 to be considered for the award.
- The recipient must be a Theatre Arts major at Virginia Tech.
- The recipient must be a freshman, sophomore, or junior.
- The student must have demonstrated excellence in one or more areas of theatre production.

#### **Procedure:**

- Nominations for this scholarship will come from the Faculty of the Department of Theatre Arts.
- Time will be taken at one or more faculty meetings in Spring Semester to discuss nominees. The Faculty will then vote to determine the recipient of the scholarship.
- Announcement of the scholarship will be made annually at the “Spring Thing” Banquet and presented by a member of the Theatre Arts Faculty or Staff.

## THE SAMUEL ROBERT COX MEMORIAL ENDOWMENT SCHOLARSHIP:

Purpose: The Samuel Robert Cox Memorial Endowment is a \$500.00 Scholarship, given in memory of Samuel Robert Cox, a Virginia Tech Theatre Arts graduate of 1973. It is intended to give special recognition to an undergraduate Theatre Arts student who is a Virginia resident, currently enrolled at Virginia Tech, and have demonstrated excellence in the pursuit of the Bachelor of Arts degree in Theatre Arts. The award is intended to provide both encouragement and financial assistance to the student in his/her creative pursuits.

### Eligibility:

- The student must be a Virginia resident.
- The recipient must be enrolled at Virginia Tech and be a declared Theatre Arts major in the B.A. program.
- The student must have a minimum Quality Credit Average of 3.0 on a scale of 4.0 in order to be considered for this award.
- The student must have demonstrated an interest and proficiency in multiple areas of theatre production.

### Procedure:

- Nominations for this award will be submitted from the Department of Theatre Arts Faculty and staff during the Spring Semester.
- The Scholarship and Awards Chair will accept the nominations and review each student's eligibility requirements.
- The Scholarship and Awards Chair will present their results to the Head of the Department of Theatre Arts.
- The Department Head will select the recipient of the award. The final procedure may be done one of two ways. The Department Head may select the winner, or confer to the faculty and staff for consensus before their decision is made.
- Announcement of the Award will be made annually at the "Spring Thing" Banquet and presented by a member of the Theatre Arts Faculty or Staff.

## THE BOX/BUXTON SCHOLARSHIP:

Purpose: This scholarship (\$2,000.) is intended for a rising junior or rising senior Theatre Arts major (having completed at least 45 hours of course work) with a QCA of 2.5 or higher. This student must have demonstrated financial need and/or made significant contribution to the non-performance area of the department's production activities.

### Eligibility:

- The recipient must have a Quality Credit Average of 2.5 on a scale of 4.0 to be considered for the award.
- The recipient must be a Theatre Arts major at Virginia Tech.
- The recipient must be a rising junior or rising senior.
- The student must have demonstrated financial need and/or made significant contribution to the non-performance area of the department's production activities.

### Procedure:

- Nominations for this scholarship will come from the Faculty of the Department of Theatre Arts.
- Time will be taken at one or more faculty meetings in Spring Semester to discuss nominees. The Faculty will then vote to determine the recipient of the scholarship.
- Announcement of the scholarship will be made annually at the "Spring Thing" Banquet and presented by a member of the Theatre Arts Faculty or Staff.

## ARTS SCHOLARSHIPS:

Each year, The Department of Theatre Arts will award two scholarships in the amount of \$2,000.00 each to talented students who have been admitted as incoming freshmen or transfer students to the University as Theatre Arts Majors. In addition scholarships in the amount of \$1,000 each will be awarded to two rising sophomores, two rising juniors, and two rising seniors.

### Conditions for Application:

There are two (2) conditions that must be satisfied for incoming students to be considered for scholarships:

- Students must apply and be accepted for admissions to Virginia Tech through the University's Office of Admissions; and
- Students must complete scholarship application procedures administered by The Department of Theatre Arts.

Scholarship candidates will be evaluated on:

- a) Scholarship application materials; and
- b) Personal interview/audition

Performers should prepare a one (1) to two (2) minute monologue from a contemporary theatre piece; non-performers should bring examples of their work (for example, designs/drawings or publicity releases).

The interviews will be approximately 15-20 minutes in length.

## ANNUAL DEPARTMENT AWARDS:

The Department of Theatre Arts at Virginia Tech offers awards of recognition to the students, staff, faculty, professionals, and community members for service to the Department of Theatre Arts and its production program. These awards are given annually at the "Spring Thing" banquet during the Spring Semester. Each departmental award and its criteria follows.

- The Helen Hayes Award- Presented on behalf of Miss Helen Hayes, the award is given to that student who has made outstanding contributions to the continuance and betterment of Theatre over the past several years. The Helen Hayes Award is intended for and to be presented to a graduating undergraduate Theatre Arts major.
- The Anne and Phil Milhous Award-Presented in honor of the two people who, for some 20 years, fostered the growth of Theatre at Virginia Tech, the award is given to that student who has made an outstanding and continued contribution to the non-performance aspects of theatre. The Anne and Phil Milhous Award is intended for and presented to an undergraduate Theatre Arts Major.
- The Theatre Arts Award-Presented on behalf of the Virginia Theatre Arts Faculty and Staff, this award honors the student who, in the judgment of the faculty and staff, has achieved excellence in an individual role or performance. The Theatre Arts Award is intended for and to be presented to an undergraduate Theatre Arts Major.
- The Tom Haggerty Award-Given in Memory of Tom Haggerty, this award is presented to a member of the freshman theatre class who, during the current year, has made an outstanding contribution to the theatre production program. The Tom Haggerty Award is intended for and to be presented to an undergraduate Theatre Arts major.
- The Sharon Malone Award-Presented in honor of Sharon Malone who, for 14 years, fostered the education and growth of Theatre at Virginia Tech in the areas of costume design and construction.

This award is presented to the non-student who has contributed significantly to the advancement of the production activities of Theatre Arts production program during the current year.

- The Felice Proctor Award – Presented in honor of Felice Proctor who, for over 25 years, fostered the education and growth of Theatre at Virginia Tech as a Professor of Costume Design. She designed costumes for over 150 productions during her tenure in the Department of Theatre Arts at Virginia Tech. This award is presented to the non-major student who has contributed significantly to the advancement of the activities of Theatre Arts production program during the current year.
- The Katherine Keefe Graduate Student Award – Presented in honor of Miss Katherine Keefe and all the graduate students through out the department's history who have challenged us with new ideas. This award is presented to the Graduate Student who has contributed beyond expectation to the advancement of the activities of the Theatre Arts program during the current year.

Procedure for Nomination and Selection for Annual Department Awards:

Each semester of every year the Scholarship and Awards Chair will prepare a ballot for all Department of Theatre Arts Faculty and Staff. This ballot will contain all the names of undergraduate personnel for that semester and will be distributed two weeks prior to the opening of the final fully supported productions of each semester. Because the awards ceremony corresponds with the annual “Spring Thing” Banquet held after the close of the final supported production of the academic year, any non-supported functions that follow cannot be included on the ballot. Because the Helen Hayes Award, the Tom Haggerty Award, the Sharon Malone Award, the Felice Proctor Award, and the Katherine Keefe Award include service to the department and/or the production program, the balloting for these will consist of a “write-in” vote by the faculty and staff. The Anne and Phil Milhous Award and Theatre Arts Award section of the ballot will include lists of the undergraduate students involved in supported and non-supported T.A.-U.T. productions for that semester. Each faculty member will be asked to nominate one person for each award each semester. All nominations will be collected prior to the faculty meeting held after the opening of the final supported departmental production each semester.

Additional Criteria for Awards:

- Every attempt will be made to insure that individuals do not receive multiple awards in one year.
- Generally each award will be given to only one person per year.
- There is no preference made between supported and non-supported productions in recipient selection.

## NON-DEPARTMENTAL FINANCIAL OPPORTUNITIES AT VIRGINIA TECH

For students who are seeking ways to finance their undergraduate studies, the University offers a variety of programs, including: PELL Grants, Supplemental Educational Opportunity Grants (SEOG), College Work Study Program (CW-S), National Defense Student Loans (NDSL), Stafford Student Loans, and PLUS Loans.

In addition, the University sponsors a competition each year for scholarship excellence, with awards ranging from \$8,000 to \$12,000. Other scholarships awarded by the University include a Community College Scholarship Program for transfer students, and a number of awards specifically targeted to minority students.

For more information about these and other financial aid opportunities, contact: Office of Financial Aid, Virginia Tech, Blacksburg, VA 24061.

Students eligible for Federal Work Study should see the Department Head about availability of positions in the department.

## **INTERNSHIPS AND WORK AWAY FROM BLACKSBURG**

Students are encouraged to pursue theatre related internships and summer theatre work with professional companies. These experiences provide an opportunity for unique learning, facilitate the development of a professional network, and add impressive credentials to students resume. There are numerous companies and organizations that offer employment opportunities. Much information can be found on the Theatre Arts Callboard (outside PAB 204). Additionally announcements about internship opportunities, professional openings, and graduate programs are contained in catalogues available in Michelle's office.

### **GOOD ADVICE**

#### **EFFECTS OF SMOKING AND ALCOHOL ON THE VOICE (FROM THE VOICE BOOK BY MICHAEL McCALLION)**

From the voice point of view it would seem that some professional speakers can smoke moderately without suffering damage to the voice in the short term while others cannot take tobacco at all without immediate impairment of vocal efficiency. If you feel tobacco is doing your voice harm and intend to stop smoking it is best to do so when you are not working. Most smokers who stop go through a period of vocal adjustment during which the voice often sounds worse than before. Eventually the voice regains its clarity and the efficiency in tuning generally improves a good deal. The longer-term effects of smoking on the voice are insidious and you are not likely to be aware of them until quite suddenly you find you haven't the necessary breath control. Deposits of tar in the lungs cut down your oxygen absorption and eventually this can lead to shortness of breath. Heavy smokers will in due course suffer deterioration in the condition of the vocal cords and this will affect their ability to tune the voice particularly in the higher range.

Heavy spirit drinking leads to cordal damage as does heavy smoking. Alcohol before a performance is not a good idea; if you drink enough to raise your body temperature you are drinking enough to provide extra blood flow to the vocal cords; This will have an effect on your tuning and may cause you to produce a rougher sound than normal.

### **POLICY ON ALTERED STATES IN PERFORMANCE AND PRODUCTION**

Marijuana, alcohol, and other chemically altering substances negatively affect the physical processes and can lead to permanent damage to the actor's instruments--the voice and body. The use of alcohol, non-prescription drugs, and hallucinogenics is prohibited in and around theatre areas. Their use prior to rehearsal, construction, performance, or strike leads to unsafe work environments and unsatisfactory performances. Cast or crew members who undertake any kind of production work in an altered state will be promptly relieved of their responsibilities by the stage manager, director, or supervisor of the work area.

## TROUBLESHOOTING

### Who should you see if you have a problem or a question?

-If you have a personal or curricular problem, you should first see your academic advisor who can direct you to the right resources.

-If you have a personal or emotional problem, please see the Counseling Center in McComas Hall. Call 231-6557.

-If you want to improve your writing skills, please call the Writing Center for assistance. Call 231-6995.

-The following people may be of assistance for specific departmental issues:

**Greg Justice** can answer questions about undergraduate advising and Theatre Arts curriculum, and the University Honors program.

**Louise Adams** can answer questions about publicity and marketing for productions.

**Patty Raun**, Department Head, can answer questions related to production, committees, and curriculum of the Department of Theatre Arts, and course substitutions.

**Randy Ward** can answer questions about getting involved backstage and shop assignments.

## IMPORTANT PHONE NUMBERS AND EMAIL ADDRESSES

### FACULTY / STAFF

ALDRIDGE, Pat	1 – 9302	paldridg@vt.edu
AMBROSONE, John	1 – 9012	jambroso@vt.edu
BARKSDALE, Bill	1 – 6734	bbark@vt.edu
EVANS, Necia	1 – 5947	nevans@vt.edu
HARRISON, Jane	1 – 5921	eharriso@vt.edu
JOHNSON, David	1 – 5505	dajohns6@vt.edu
JUSTICE, Greg	1 – 5536	gjustice@vt.edu
KILKELLY, Ann	1 – 7652	akilkell@vt.edu
LAVENDER, Patsy	1 – 5940	plavendr@vt.edu
LEONARD, Bob	1 – 9299	rhleonar@vt.edu
MCGRATH, Bob	1 – 8562	mbob@vt.edu
MORGAN-JOHNSON, Kristen	1 – 0799	kmorganjohnson@vt.edu
RAINES, Michelle	1 – 5335	mtraines@vt.edu
RAUN, Patty	1 – 4204	praun@vt.edu
RAWLINGS, Cara	1 – 1136	cara@vt.edu
RINEHART, Susanna	1 – 3203	susannar@vt.edu
STEIN, Jane	1 – 6606	jastein@vt.edu
WARD, Randy	1 – 5387	rward@vt.edu
WEDIN, David	1 – 7848	dawedin@vt.edu
WILLIAMS, Michael Anthony	1 – 1115	michaelanthonywilliams@vt.edu

### OTHERS

FAX ~ (located in Theatre Main Office)	231-7321
Arts at VA Tech Box Office	1 – 5615
SOTA Management Office	1 – 7623
Costume Shop	1 – 5947
Studio Scene Shop	1 – 7301
Squires Control Booth	1 – 7312
Technical Graduate Office	1 – 2094
Stage Manager Graduate Office	1 – 3939
Haymarket Scene Shop	1 – 6563
Costume Storage (K-Mart)	1 – 9303
Campus Security	1 – 6411
Inclement Weather Info	1 – 6668
Student Health Center	1 – 6444

This book belongs to:

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone #: \_\_\_\_\_

If found, please return.