

SCHOOL OF PERFORMING ARTS

STUDENT GUIDEBOOK

FOR

THEATRE, MUSICAL THEATRE, and DANCE

all the school's a stage



2005 - 2006

**WICHITA STATE UNIVERSITY
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SEVEN CHARACTERISTICS OF SUCCESSFUL PEOPLE

1. **PASSION!** – All of these people have discovered a reason, a consuming, energizing, almost obsessive purpose that drives them to do, to grow, and to be more... There is no greatness without a passion to be great, whether it's the aspiration of an athlete or an artist, a scientist, a parent, or a businessman.
2. **BELIEF!** – Our beliefs about what we are and what we can be precisely determine what we will be. If we believe in magic, we'll have a magical life. If we believe our life is defined by narrow limits, we've suddenly made those limits real.
3. **STRATEGY!** – A strategy is a way of organizing resources. A recognition that the best talents and ambitions also need to find the right avenue. You can open a door by breaking it down, or you can find the key that opens it in tact.
4. **CLARITY OF VALUES!** – Values are specific belief systems we have about what is right and wrong for our lives. They're the judgments we make about what makes life worth living. Many people do not have a clear idea of what is important to them. Those people who are successful, e.g. Ronald Reagan, John F. Kennedy, Martin Luther King, Jr., have a sense of who they are and why they do what they do.
5. **ENERGY!** – It is almost impossible to amble languorously toward excellence. People of excellence take opportunities and shape them. They live as if obsessed with the wondrous opportunities of each day and the recognition that the one thing no one has enough of is time.
6. **BONDING POWER!** – Nearly all successful people have in common an extraordinary ability to bond with others, the ability to connect with and develop rapport with people from a variety of backgrounds and beliefs.
7. **MASTERY OF COMMUNICATION!** – People who succeed in life are those who have learned how to take any challenge that life gives them and communicate that experience to themselves in a way that causes them to successfully change things. People who fail take the adversities of life and accept them as limitations. [Those who are successful] also are masters of communication to others. What they have in common is an ability to communicate a vision or a quest or a joy or a mission. Mastery of communication is what makes a great parent or a great artist or a great politician or a great teacher.

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SCHOOL OF PERFORMING ARTS FACULTY AND STAFF

CHAIR

Steven J. Peters School of Performing Arts, Associate Professor: (Directing, Playscript Analysis, Dramatic Theory, Dramatic Literature); B.A. Ouachita University; M.A. Baylor University; Ph.D. Texas Tech University

PROGRAM DIRECTORS

C. Nicholas Johnson Program Director of Dance, Associate Professor: (Jazz, Art of Dance, Modern Dance, Choreography, and Mime); B.S. University of Utah; M.F.A. Theatre/Dance, University of Arizona

Marie Allyn King Program Director of Musical Theatre and Opera, Associate Professor: (Opera Workshop, Directing, Musical Theatre Workshop, Acting); B.F.A. Florida Atlantic University; M.F.A. University of Cincinnati

Drew Tombrello Program Director of Theatre, Assistant Professor: (Acting, Directing, Art of the Theatre); B.F.A. University of Alabama-Tuscaloosa; M.F.A. University of Alabama-Tuscaloosa

FACULTY

Judith Babnich Professor: (Acting, Voice); B.A. Edgecliff College; M.A. University of Cincinnati; Ph.D. University of California Los Angeles

Joyce Cavarozzi Associate Professor: (Art of the Theatre, Acting, Directing); B.S.E. Ohio University; M.A. Ohio State University

Denise Celestin Associate Professor (Ballet, Dance History, Choreography, and Music for Dance); B.F.A. Texas Christian University; M.F.A. Texas Christian University

Bela Kiralyfalvi Professor Emeritus

Betty Monroe Professor: (Costume Design, Costume History, and Makeup); B.F.A. Wayne State University; M.F.A. Michigan State University

Audrey Needles Professor Emeritus

Bradford Reissig Assistant Professor: (Scenic and Lighting Design); B.S. Kansas State University; M.F.A. Illinois State University

Linda Starkey Assistant Professor: (Voice for Musical Theatre, Acting, Art of the Theatre, History of Musical Theatre); B.M.E. University of Kansas; M.A.C. Wichita State University; M.M. Fort Hayes State University

Stephanie Thibeault Assistant Professor: (Modern Dance, Choreography, Dance History, Art of the Dance); B.F.A. Southwest Missouri State University; M.F.A. University of Maryland

Sabrina Vasquez Instructor; (Ballet, Modern, Jazz)

Richard Welsbacher Professor Emeritus of Theatre: Emeritus Director of Theatre

ADJUNCT FACULTY

Danette Baker Lecturer: (Acting, Stage Movement, Improvisation, Contemporary Theatre and Drama); B.A. Wichita State University; M.F.A. Ohio University

Kacy Combs Lecturer: (Jazz); B.F.A. Towson State University

Jill Ewonus Lecturer: (Art of the Dance)

Terry Grillot Lecturer: (Tap)

Payton Rivet Lecturer: (Hip-Hop I)

Jeannine Saunders Lecturer: (Playwriting I & II, Development of Theatre I & II; Art of the Theatre, Theatre as a Mirror of America); B.A. in English & Education; M.A. in Communications with emphasis in Theatre & Playwriting; extended studies in Creative Writing and Criticism

Jessica Sims Lecturer (Ballet I)

Brad Victory Lecturer (Ballroom I & II, Latin, Swing)

PROFESSIONAL STAFF

Ed Baker Technical Director School of Performing Arts: (Stagecraft, Stage and Theatre Management; Drafting for the Theatre); B.A. Wichita State University; M.F.A. Ohio University

Jason Flanders Scene Shop Manager: B.A. Arkansas Tech; M.F.A. University of Oklahoma

Rebecca Maholland Costume Shop Manager: B.A. Hendrix College, Conway, Ark.; M.M. Wichita State University

SCHOOL OF PERFORMING ARTS ADMINISTRATIVE STAFF

Renea Goforth Sr. Administrative Assistant, School of Performing Arts/Dance
Academic Records Coordinator, School of Performing Arts/Dance

Elnora E. Watson Administrative Specialist, School of Performing Arts
Academic Records Coordinator, School of Performing Arts/Theatre & Musical Theatre

Office Assistants

Publicity Staff

SCHOOL OF PERFORMING ARTS

GREETINGS

Dear New and Continuing Students:

Welcome to the dynamic learning community of the WSU School of Performing Arts.

We are excited that you selected our School of Performing Arts for your college education. In addition to its setting within the uniquely comprehensive WSU College of Fine Arts, our School is the only state-supported unit of its kind to offer a Bachelor's degree in the performing arts and a Bachelor of Fine Arts degree (pre-professional training) in theatre performance, theatre design/technology, musical theatre, and dance in the Midwest! In fact, you have selected one of only three state-supported schools of performing arts in the entire country!

The School Guidebook Committee has designed this manual to be a tool for your accomplishment. Please read it carefully and rely on its policies and procedures as you blaze your trail toward graduation. Remember, too, that this guidebook is a dynamic document; some of its contents are subject to change from year to year.

One thing remains constant: our dedication to **you!** Our professional faculty and staff will spark your curiosity, fuel your passion, expand your potential, inspire your achievement, and cheer as you realize your dreams! Bon Voyage!

Steve Peters, Chair
School of Performing Arts

MISSION STATEMENT

Students pursuing a Theatre, Musical Theatre, or Dance degree in the School of Performing Arts will develop knowledge, techniques, and collaborative skills conducive to a lifetime of independent learning and creativity.

Through classroom study and production/performance experiences, students will be prepared to work in the professional arena, study further in graduate school, and/or pursue careers in teaching.

Students seeking a liberal arts education in theatre will obtain a broad practical and theoretical knowledge of theatre through instruction and production/performance opportunities.

Faculty and students will engage in the discovery and development of new information and the refinement of existing knowledge through original, creative, experimental, and scholarly work.

The School enriches the campus community, the Greater Wichita area, and the surrounding thirteen county areas through numerous performances of theatre, musical theatre, and dance each year.

LEARNING OBJECTIVES FOR ALL STUDENTS

Critical Thinking: Students completing a degree in theatre, musical theatre, or dance will have completed projects that synthesize concepts into actual bodies of work, illustrating critical thinking skills.

Communication Skills: Students completing a degree program in theatre, musical theatre, or dance will be able to express information cogently, completely, and concisely in both written and oral form.

Knowledge of the Discipline: Students completing a degree in theatre, musical theatre, or dance will have a knowledge of the general practices and major components of the arts discipline. Specifically, this knowledge will be demonstrated by an understanding of the art form's history, theory, criticism, literature, fundamental skill areas, production principles, and interdisciplinary collaboration.

Career Preparation: Students completing a degree program in theatre, musical theatre, or dance will acquire a foundation for a career as a graduate student, public school teacher, professional artist, or a professional in an allied field.

Performance Experience: Students completing a degree program in theatre, musical theatre, or dance will participate in the production of plays, musicals, or dance concerts as well as classroom performances and practicum assignments. This opportunity for experiential learning will require the demonstration and application of knowledge of both the art and the craft of the disciplinary concentration.

Creative Development: Students completing a degree in theatre, musical theatre, or dance will develop and communicate a sense of their own creative process, individual style, and personal aesthetic.

SCHOLARSHIPS

There are several scholarship opportunities for majors in the School of Performing Arts. These scholarships are:

Mildred Armstrong Scholarship
James and Catherine Buck Scholarship
Marjorie Lois Graham Scholarship
Heriford Scholarship
Daniel Hesse Scholarship
Randal Jones Scholarship
Marcus Family Endowed Scholarship
Perry Scholarship

There are program specific scholarships for theatre, musical theatre, and dance majors in the School of Performing Arts. To be eligible a student must be a declared major in Theatre, Musical Theatre or Dance. Program specific scholarships are listed in their corresponding sections: Theatre, Musical Theatre, and Dance. Students should check with the Director of each program for the specifics of scholarship criteria. A list of scholarships is also available in the School of Performing Arts office.

ACADEMIC ADVISING

Academic advising for students majoring in Theatre, Musical Theatre, or Dance is provided. Elnora Watsona and Renea Goforth are Co-Academic Coordinators for Theatre/Musical Theatre and Dance respectively. The Academic Coordinators interview and advise students at transition points in their matriculation, such as upon entry as a freshman or transfer student, and in the senior year as students prepare for graduation. All students are assigned a faculty advisor in their area of specialization and are required to make advising appointments with that advisor prior to enrolling each semester (*see Advising flowchart at the end of the SPA section*). The School of Performing Arts Academic Coordinators maintain current records of each major's academic progress. Typically, advising for fall is done during April, and for spring during November. Go prepared to your advising appointment with a tentative schedule and questions relating to your academic progress and problems. We want you to use your time efficiently and to graduate successfully.

GENERAL EDUCATION AND BASIC SKILLS REQUIREMENTS

All students in the School of Performing Arts must complete the course requirements of the WSU General Education program. The General Education requirements are as follows:

Basic Skills (12 credit hours total): English 101 (3), English 102 (3), Communication 111 (3), Math 111 (3) or 131 (3).

Introductory Courses (21 credit hours minimum): Fine Arts (3), Humanities (6), Social and Behavioral Sciences (6), and Natural Sciences and Mathematics (6).

Further Study and Issues & Perspectives (9 credit hours minimum, at least one but no more than 2 Issues & Perspectives courses): Fine Arts or Humanities (3), Social and Behavioral Sciences (3), and Natural Sciences and Mathematics (3).

All courses in the General Education program must be from the approved list found in the semester *Schedule of Courses*

Basic Skills courses are to be completed within the first 48 credit hours of the student's matriculation. If the Basic Skills courses are not completed within the first 48 credit hours, an academic "hold" will be placed on the student's record. The student will not be allowed to register for any other course until such time as the student does enroll in the basic skills course(s) not yet completed. This 48 credit hour hold will be electronically removed by the Academic Coordinators of the School of Performing Arts. If after the hold has been removed it is determined the student did not enroll in the required basic skill course(s), the hold will be electronically reinstated before the current semester is completed.

Application for Exception to Catalogue Regulations

Students may petition for exceptions to the catalogue regulations. These may include substituting one course for another, adding or withdrawing from class due to extenuating circumstances, or a variety of other situations. Petitions go through seven steps: (1) application is filled out by student; (2) signed by advisor; (3) signed by the Chair; (4) reviewed by the College Committee; (5) reviewed by the Associate Dean of the College of Fine Arts; (6) reviewed and acted upon by University Committee; (7) notification to School of final action (*see Appendix "How to Make Your Request for Exception"*).

SPA COMPUTER LAB

The School of Performing Arts has a computer lab which is available for student use as required by academic needs. Priority is given to classes that require computers for classroom education. If the computer lab is not in use by a class, any student may use it for academic purposes and to check school-related e-mail. Do not save documents to the hard-drives as these are cleaned weekly. Any student caught abusing the privileges of the computer lab will be denied further computer lab use. The computer lab is open during normal School of Performing Arts hours.

COMMUNICATION

Communication between students and faculty is vital to the academic success of the student, and the School of Performing Arts makes every effort to ensure open lines of communication.

Faculty Office Hours

Office hours are designated times when faculty are available to meet with students for whatever reason the student may need, be it academic progress, production issues or if the student simply needs to talk. Each faculty member of the School of Performing Arts has posted office hours which can be found on faculty office doors and/or on the syllabi for each class. Most faculty have open door policies during the designated office hours, some require appointments. Check with the individual faculty member to ensure that you are aware of their office hour policy.

Callboards

The Callboards for the School of Performing Arts are located outside the office of the School of Performing Arts in Wilner and outside the Dance studios in the Heskett Center. The Callboards are the means of communication utilized for School of Performing Arts announcements, Program announcements, and information related to productions, e.g. audition announcements, castings, rehearsal schedules, workdays and the like. To keep up-to-date on this information check the callboards daily.

Blackboard

The School of Performing Arts is in the process of setting up a School of Performing Arts 'class' on Blackboard. All students in the School of Performing Arts will have access to this 'class'. This will become the SPA electronic Callboard and will, when fully functional, be the primary means of communication for SPA information. You will be notified when this Blackboard 'class' is implemented.

E-mail

All students have a WSU e-mail address. Generally, the WSU student e-mail address is the student's first initial, middle initial and the student's last name followed by the WSU e-mail address (aksmith@wichita.edu). Faculty members utilize e-mail as a means of communication, therefore all students should check their e-mail daily. If you wish to have your e-mail sent to a different address you must set up a link between the WSU e-mail address and your preferred e-mail address. The computing desk can aid you in doing this. Their number is 978-3535.

STUDENT ASSISTANTS

School of Performing Arts Student Assistant positions generally include shop assistants and office assistants. Student Assistants are paid positions held by students who work with the faculty and staff to promote an efficient production process. These positions are usually held by

upper classmen, although Freshman and Sophomores will be considered if they demonstrate the skills, grades, and disposition necessary to carry out the responsibilities of the jobs. The role of the Student Assistant in production in the School is, just as the name implies, first as a Student then as an Assistant. The educational element of the assistant program must be the primary focus.

Student Assistants play an integral part in the ability of the School to provide the scope and quality of educational experience expected of the institution. Student Assistants supplement and complement the teaching and production activities of the faculty and staff.

Student Assistants have a number of important responsibilities, both as students and as employees.

- a. Student Assistants are expected to behave in a professional manner, respecting their fellow Assistants, as well as students, faculty, staff, and administrators, and in general conduct themselves in a manner befitting an ethical and honest academic colleague. In their studies they will devote a sufficient amount of time and energy toward achieving their degree, communicating with their professors and advisors in a timely manner, and taking the initiative in asking questions about academic requirements and financial matters.
- b. Student Assistants are expected to fulfill their obligations to the best of their knowledge, training, and ability; to carry out their job responsibilities in a conscientious and timely manner; and to perform their duties in accordance with all relevant University, state government, and federal government rules and regulations.

Insurance

Students employed by the University who are injured while working are covered by worker's compensation. It is imperative that the student notifies the School of Performing Arts office immediately of the injury so we may submit the required claims forms. The deadline for submissions is 72 hours after the injury is incurred, or the claim is void.

STUDENT HEALTH

All enrolled WSU students who have paid fees are eligible to receive full service offered by the WSU Student Health Services. Student Health Services is located in 209 Ahlberg Hall. For specific information on the services available call 316-978-3620 or refer to the Student Health Services page on the WSU website.

In case of medical emergencies that occur when Student Health Services is closed, students may go to one of the minor emergency centers of nearby hospitals or the

Wichita Clinic. Students will be responsible for any expense incurred at these medical facilities.

All students are encouraged to have accident and hospitalization insurance. MegaLife Insurance and Student Assurance Services have policies available to WSU students. Information on these policies is available at Student Health Services. There is considerable potential for an accident or unexpected illness to result in catastrophic cost, and such cost could jeopardize your educational and financial security. We strongly urge that you purchase student insurance if you are not covered by your parent's or other family member's policy.

SAFETY ISSUES

Safety Policy Statement

In order to realize its mission, the School of Performing Arts must use its resources to provide an environment that is both safe and secure. This requirement extends to all School of Performing Arts faculty, staff and students. Long term safe practices are created through education and leadership by example. To do this, the School will:

- Assign various safety responsibilities throughout the school.
- Provide a program for inspecting and maintaining its physical facilities.
- Conduct safety meetings to increase awareness and remedy unsafe conditions.
- Provide safety training to educate people on all issues related to safety.
- Develop an Emergency Preparedness Plan.

Thus the School of Performing Arts will succeed in reducing accidents, hazards, and risk exposure. This policy will serve as a guide for incorporating safe working conditions and learning ethics for all employees and students in the Wichita State University School of Performing Arts.

SPA Safety Responsibilities

General Information and Personal Responsibility

It is important for every individual to accept responsibility for his or her personal safety. All supervisors, program heads, and administrative staff are required to control and limit workplace hazards in their respective areas.

Anyone who acts in an unsafe manner is a danger to themselves and to others who work around them. Whenever hazardous job performance is discovered, corrective action should be taken. Faculty, staff and, if necessary, administrators should be informed of these

activities. Faculty, staff, and/or administrators should counsel the student and notify him or her of any unsafe acts. This consultation should be documented and kept in the employee's personnel file. Any employee who habitually acts in an unsafe manner is subject to reprimands, which may include termination of employment.

Faculty and Staff

These persons are a key component in enforcing safety policy because they have regular interactions with all students. Faculty and staff serve as the liaison between administrators and students. They should be able to easily identify anyone who acts carelessly or who have a tendency to be involved in unsafe incidents. Once identified, faculty and staff should initiate corrective action and notify their respective administration or Safety Coordinator for long term solutions. The primary purpose of this responsibility is to incorporate safe ethics throughout the work spaces and reduce the School of Performing Arts exposure to hazards.

Employees and Students

Every SPA employee and student is responsible for his or her own personal safety. Particularly, employees and students should be familiar with their personal work spaces and ensure that they are utilized professionally and effectively. They should pay attention to spillage, debris, and assure good housekeeping practices with respect to cleanliness and tidiness.

Additionally, employees and students should understand the building layout in which they work, specifically any information related to emergency preparedness. Information about building safety shall be available to each student and employee within the School of Performing Arts. This information will include a floor plan of the specific building identifying the location of all applicable fire systems and emergency evacuation routes. Finally, everyone must be alert and conscientious of unsafe working conditions. When discovered, these conditions should be reported to Faculty, Staff or Safety Coordinator so that corrective action can be initiated.

General Safety Rules

- Good safety ethics are required from everyone
- Report accidents or any unsafe activity to a Safety Coordinator or member of Faculty or Staff
- Consult the Emergency Information Floor plan map located in every building
- Possession or use of any weapons on campus is prohibited by law
- WSU is an alcohol and drug free zone. Possession or use of these substances on campus is prohibited by law
- Smoking is not allowed inside any building

- Before beginning a task, notify your supervisor of any impairment that may reduce your ability to perform in a safe manner
- Operate equipment only if you are trained and authorized to do so
- Be sure to use Personal Protective Equipment to protect yourself from hazards
- Keep an orderly work environment. Pay close attention to hazards that can cause slips, trips, or falls
- Store flammables, hazardous materials, and hazardous waste in appropriate containers
- Use proper lifting techniques. Bend your knees when lifting objects. DO NOT bend your back when lifting objects
- Fasten safety belts before starting any motor

See Appendix for a list of Emergency Contact numbers and Proper Lifting Techniques.

SCHOOL OF PERFORMING ARTS SEASON

The School of Performing Arts MainStage season is a faculty production tier that is fully produced by the School. The MainStage season consists of plays, musicals, operas, and dance concerts.

The School of Performing Arts SecondStage season is a laboratory tier that consists of productions with limited technical and financial support by the School. The SecondStage season is composed of student productions in theatre, musical theatre and dance. The SecondStage season also includes the winning entry of the Theatre program's National Playwriting Competition. This particular production is directed by a theatre faculty member.

Students also receive opportunities to see the work of professional companies, meet and work with guest artists and participate in master classes which enhance a student's awareness of the professional world.

Auditions

Auditions for all School of Performing Arts fall productions are generally held within the first full week of the fall semester. Auditions for the School of Performing Arts Theatre spring productions are generally held during the final weeks of the fall semester; auditions for the Musical Theatre spring productions are generally held as early as possible. Auditions for the School of Performing Arts Dance spring concert are generally held during the first week of the spring semester. Although auditions for all shows (MainStage and SecondStage) are generally held consecutively casting priority is given to MainStage productions. Specific audition requirements are listed on the Callboards outside the School of Performing Arts office and outside the dance studios in the Heskett Center.

Additional information can be found in the program specific sections of this guidebook.

Publicity

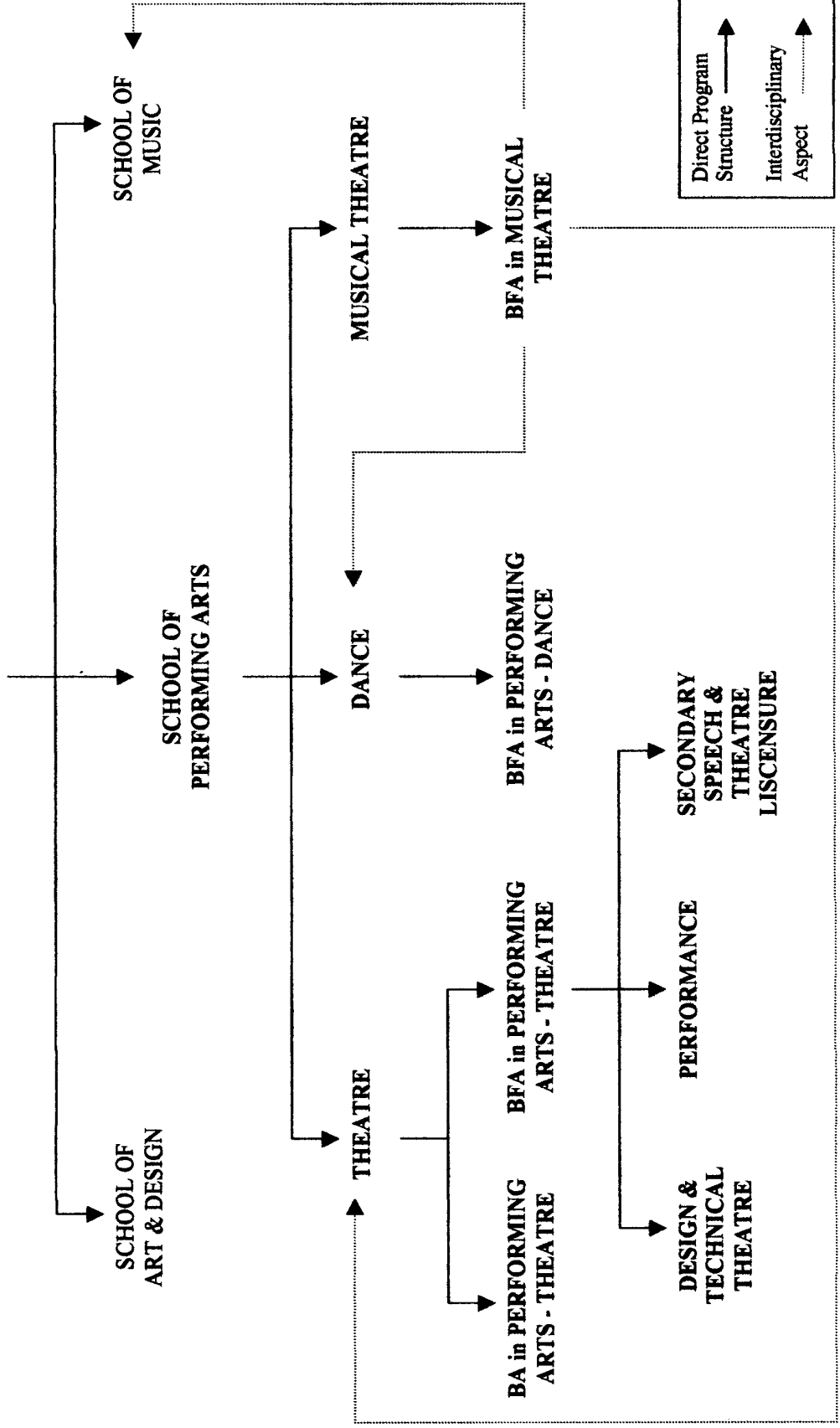
Students who perform in School of Performing Arts productions must provide current bios and headshots for publicity purposes. Students may also be asked to make themselves available for show publicity shots.

UNIVERSITY PLAYERS

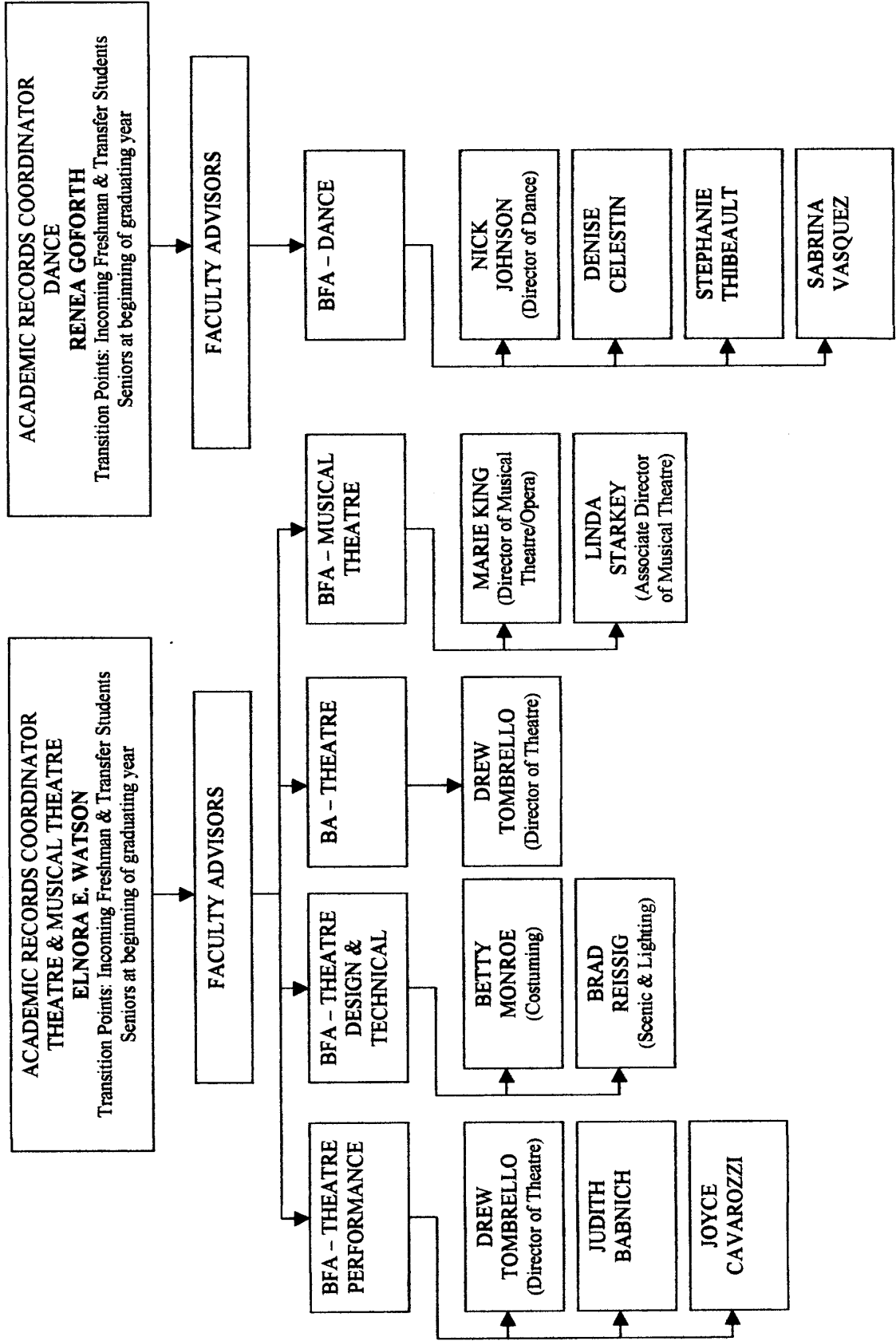
University Players is a student operated organization whose mission is to promote and strengthen the Performing Arts. The organization's goals are to provide support for the Performing Arts at WSU, to offer opportunities and to increase appreciation for the Performing Arts. Any person enrolled or involved in the School of Performing Arts (Theatre, Musical Theatre, Dance) is automatically a member and eligible

DEGREE STRUCTURE FLOWCHART

COLLEGE OF FINE ARTS



SCHOOL OF PERFORMING ARTS ACADEMIC ADVISING



THEATRE PROGRAM

MISSION STATEMENT

The WSU Theatre Program seeks to develop and nurture a community of scholars and creative artists who will become actors, designers, technicians, educators, innovators and advocates of theatre in the 21st century.

OBJECTIVES

To offer a broad academic program, balanced by an extensive production schedule. The B.F.A. in Performing Arts – Theatre is a pre-professional training degree with 2 tracks, Performance and Design & Technical Theatre, and the soon to be implemented 3rd track, Secondary Speech & Theatre Licensure. The BA in Performing Arts – Theatre focuses on the pedagogy and theory of the theatrical process.

To provide an environment for the intellectual and artistic growth of students and faculty as creative artists.

To contribute to the general advancement of theatre through creative, artistic and scholarly work by students and faculty.

To support, serve, and enrich the community through workshop offerings, education outreach programs, acting as consultants, providing talent for various organizations and presenting plays to enlighten and educate the WSU community, the city of Wichita and the surrounding regions.

INTRODUCTION

Welcome to the School of Performing Arts Theatre Program! As a student of the Theatre Program you will find your years with us full of excitement, challenges, and rewards. This section of the guidebook provides a brief introduction to the inner workings of the Theatre Program: its academic aspects as well as production information. It will attempt to explain some important terms, outline some vital policies, procedures, and guidelines, and answer any questions you may have during your course of matriculation. As this is a brief introduction, there may be additional questions or concerns which arise during your years of study. Please consult your advisor or the Director of Theatre whenever questions come up.

CURRICULUM OF THE PROGRAM

The Degrees

The Theatre Program currently offers two degrees in theatre: The Bachelor of Fine Arts (B.F.A.) in Performing Arts – Theatre degree with a choice between two areas of emphasis: Performance and Design & Technical Theatre; and a Bachelor of Arts (BA) in Performing Arts – Theatre.

The B.F.A. in Performing Arts – Theatre/Performance and the B.F.A. in Performing Arts – Theatre/Design & Technical Theatre are pre-professional degrees. The Performance emphasis focuses on a broad yet intensive study of the performance field. The Design & Technical Theatre emphasis focuses on the field of design and the investigation of its supportive technology. Majors in these emphases are immersed in courses which stress the knowledge, skills, and discipline necessary for advancement in the area of acting (performance) or design and technical theatre. The B.F.A. in Performing Arts – Theatre degree is intended for students who plan to pursue advanced study and/or careers as actors/directors, or designers/theatre technicians.

The BA in Performing Arts – Theatre is a degree focusing on the pedagogy and theory of the theatrical process. Majors pursuing this degree receive an overview in theatre studies, with more open options for areas of further study. The BA in Performing Arts – Theatre allows students to combine additional areas of interest along with theatre. This degree is intended for those who wish to pursue advanced study or for those who wish to combine a major in Theatre with a major or minor in another field.

The Core

Each track within the B.F.A. in Performing Arts – Theatre shares a core foundation in the areas of acting, directing, playscript analysis, technical theatre, and theatre history. Through this core, students gain a broad understanding of the art and craft of theatre and share a common experience. The core provides the foundation for further specialization in acting and design & technical theatre. The BA in Performing Arts – Theatre also shares elements of the core.

Requirements for B.F.A. in Performing Arts - Theatre

Minimum credit hours required for the B.F.A. in Performing Arts – Theatre is 124 credit hours with a minimum 2.0 GPA. 82 credit hours are in theatre and theatre related courses and 42 credit hours are in the WSU General Education program. 45 credit hours must be in upper division courses (300 or above).

The B.F.A. in Performing Arts – Theatre/Performance Track consists of 44 credit hours of core theatre courses plus 38 credit hours in advanced theatre studies in acting, voice, movement, and additional specialized theatre electives.

The B.F.A. in Performing Arts – Theatre/ Design & Technical Theatre Track consists of 44 credit hours of core theatre courses plus 38 credit hours in advanced theatre studies in design (scenic, costuming, lighting, sound), technical theatre, and additional specialized theatre electives.

Requirements for BA in Performing Arts - Theatre

Minimum credit hours required for the BA in Performing Arts - Theatre is 124 credit hours with a minimum 2.0 GPA. 43 credit hours are in theatre (31 credit hours in the core courses), 15 credit hours in Foreign Language, 42 credit hours in the WSU General Education program, and 24 credit hours in additional electives (not in theatre). 45 credit hours must be upper division courses (300 or above).

The degrees within the Theatre program are not awarded lightly. Students of the Theatre Program are expected to have a full knowledge of their area study, a firm grasp of the skills of their discipline, to apply themselves to the study wholeheartedly, to engage in the collaborative nature of the discipline, and to add to the advancement of the art through their various projects.

Theatre B.F.A. and BA Flowcharts, Check sheets, Suggested Programs of Study and Theatre Course Rotation Overview can be found at the end of the Theatre Program section of this Guidebook.

SCHOLARSHIPS

In addition to the School of Performing Arts scholarships there are several scholarship opportunities available through the Theatre program. To be eligible for a Theatre program scholarship a student must be a declared Theatre major and have a G.P.A. according to the established guidelines of the scholarship. The student must enroll in and maintain a minimum of 12 credit hours throughout each semester of scholarship award, 6 credit hours must be in Theatre. Theatre requirements for consideration for scholarship include: auditioning for all theatre productions, working on crews or in shops or other directly related theatre activities, and participation in MainStage Theatre production workdays and strikes. Theatre scholarships are as follows:

Eleanor Doty Clare Scholarship
Brett Neff Memorial Scholarship
June Lair Scholarship
Mary Jane Teall Scholarship
Miller Trust
Julianne Weaver Masters Scholarship
Audrey Needles Scholarship
George Wilner Scholarship

Specific scholarship criteria can be obtained from the Director of Theatre and/or the School of Performing Arts office.

REGULATIONS FOR CREDIT FOR PRACTICUMS

The major requirement for the Technical Theatre practicum consists of tasks performed by the student concerning the WSU Theatre productions and theatre management. Since no structured teaching takes place within the practicum format, the primary objectives are to develop previously acquired skills through participating in producing and managing theatre and to develop new skills through on-the-job training in the production/management process. Students report to the instructor of record, as specified in the semester *Schedule of Courses*, for specifics of practicum assignments.

Technical Practicums (180 ABC & 380 ABC)

Each B.F.A. major is required to complete six credit hours of practicum: two in Stagecraft, two in Costuming, and two in Management. BA majors are required to complete two practicum credit hours. The BA student, in consultation with the unit heads, may choose one of the following areas in which to concentrate his/her work or may combine two or more of these areas: Stagecraft, Costuming, Management.

Forty-five minimum hours are required for achieving one credit hour. The student must keep a time sheet and accurately record the number of hours completed on a regular basis. Since production work is seasonal, the student is reminded that the approach of production deadlines often demand a more concentrated use of time; a written schedule will be maintained, keeping in mind the hours may not be completely equally spaced throughout the semester. If a student does not complete the required number of hours for registered credits, he/she may receive an unsatisfactory or failing grade for the course. Student commitment and quality of work as well as student attitude toward learning will be the focus in assigning grades.

Areas of technical practicum include:

Stagecraft (180A & 380A)

Scenery (construction, running crew)
Properties (inventory, construction, running crew)
Lighting (inventory, running crew)
Sound

Costuming (180B & 380B)

Construction
Hair Dressing
Wardrobe Mistress
Running Crew (costume or make-up)

Management (180C & 380C)

Publicity

Stage Management

Assistant to Director

Facilities Management

House Management

Office Management

Performance Practicums (180 D & 380 D)

Two Performance Practicums are required of performance majors. Performance practicums may not be substituted for the required practicums in Stagecraft, Costuming, or Management. Students may receive one practicum credit for each full-length production in which they are cast. (It is expected that the acting role will call for at least 45 hours of rehearsal and performance time).

Students may sign up for a Performance practicum at the beginning of the semester. If the student is not cast, the student must drop the course. The instructor of record for a Performance practicum is a member of the performance faculty as listed in the semester *Schedule of Courses*.

ASSESSMENTS

Students in the Theatre Program are regularly assessed in and out of class through course work and performance/design/production work.

Year End Assessment

All students in the Theatre program are reviewed at the end of the academic year by the Theatre faculty. These assessments take the form of verbal evaluation between faculty and student, and a written record of the evaluation is placed in the student's file.

Senior Jury and Portfolio Review

Senior students pursuing the B.F.A. in Performing Arts – Theatre degrees are required to present a Senior Jury (Performance Track) or a Portfolio Review (Design & Technical Theatre Track) as part of the Theatre Program's final assessment process. The guidelines for this assessment procedure are as follows:

Senior Jury

Senior Jury is the final assessment for those B.F.A. majors following the Performance Track. It must be scheduled to take place at the end of the last or next to last semester before the student's graduation. The specific time must be established by mid-term of the semester during which the jury is scheduled.

Performance majors shall be assigned to a member of the performance faculty who will act as a jury advisor. This assignment will be made in consultation and agreement with the student. This faculty jury advisor will be responsible for overseeing the selection and preparation of

the material to be presented, as well as any written material required by the performance faculty to document the work.

Set pieces for the jury shall be limited to a chair or stool and a table. Minimal hand props (such as fans, handkerchiefs, etc.) and small costume elements (such as scarves, hats, etc.) may be used. The student is responsible for acquiring, striking, and returning any props, set and costume pieces used for the jury.

The Jury consists of:

1. Two contrasting audition pieces, each between two and two and one-half minutes in length.
2. Two monologues or soliloquies from two distinct periods. The maximum time for each is five minutes.
3. Two scenes from two distinct periods, to be performed with only one other actor. Each scene must be between seven and ten minutes in length.
4. A student created program that includes the selections of material and the name of the scene partners on one side and a résumé on the other. Student must also provide a headshot.

The performance selections must be from different plays, and must be chosen from four different periods. One must be from Elizabethan-Jacobean drama, and one from Classical Greek.

The jury personnel shall consist of the theatre performance faculty.

Portfolio Review

For the Design & Technical Theatre major, the Portfolio Review is generally scheduled during the first semester of the senior or graduating year. The first semester is recommended for the student's benefit so that during the second semester the student has materials to use for a job search, applying for internships, or applying to graduate schools. However, a student may choose to do the review during the second semester.

The review time is to be established by the midterm of the semester in which the review is held. The student is assigned to one of the design faculty in consultation and agreement with the student.

The review consists of the following:

1. Student presentation of portfolio and résumé to the Design Faculty
2. Question and answer period between faculty and student
3. Oral criticism of the works by Design faculty
4. Discussion of future plans with faculty

Format of Portfolio Criteria

The student should choose the medium of displaying the portfolio. This can range from a scrapbook of shows to a slide presentation. The choice, by the student, should be decided based on career choices and available portfolio materials.

These materials should be arranged in a determined order and show the following:

1. Demonstrated Skills in Rendering: regardless of the design field, the student should show a working knowledge of executing a visual representation of the desired effect. There should be a demonstration of different mediums as well as a strong variety of production styles.
2. Diversity in the Design Field: for the graduating senior, diversity in the design field is essential. The student should show experiences in several design fields, e.g. set design, lighting design, and/or costume design.
3. Demonstration of Design, Technical and Artistic Skills: student should show their design, technical, and artistic skills through projects from theatre courses and other visual arts.
4. Demonstrated Skills in Rough Sketching and Drafting: regardless of the design field, the student should show all work involved in the process. There should be a demonstration of the process and the progress through rough sketches and decisive choices in drafting.
5. Presentation of Realized and Theoretical Projects: the student should present both realized and theoretical projects as, at this level, all projects are valuable for the student to show. The realized projects should be accompanied with photographic evidence that demonstrates the production skills of the individual as well as the total design image, i.e. show not only the full stage setting, but supportive photos of significant painting or dressing ideas the designer might have. The costumer might show several photos of full-length costumes, but might also show close-ups of trims, jewelry, or other crafted accessories.
6. Inclusion of Public Responses: it is important to get the differing reactions of several theatregoers, directors, other colleagues, and critics to show how the design student's work has been received. Include both positive and negative responses.
7. Current Résumé for All Review Faculty: the résumé should be developed and fine-tuned through early discussion with the faculty advisor. Include projects slated for graduating semester.

PRODUCTION

Production is a necessary part of the learning process for all theatre majors. Through production, students are given the opportunity to apply the knowledge and skills they are acquiring during their academic process. Students of the

Theatre program have these opportunities through the MainStage and SecondStage season and through Readers Theatre.

Participation in the School of Performing Arts theatre productions is open to all university students. Auditions are open only to WSU students. **Exception**: in cases where the director wishes to enhance the learning experience of the student, or is unable to cast a role from the regular auditions, the director may bring in a faculty member or guest artist from outside the university to perform with the students.

Any major who goes through the audition process is assumed to be available for the cast. All B.F.A. Performance majors on scholarship are required to audition for all theatre productions. B.F.A. Performance majors not on scholarship are expected to audition for all theatre productions. BA students are encouraged to audition, take on technical responsibilities, or in some other way participate in the production process. Design/Tech majors will receive design/technical assignments based on level of progression and development. Majors may not turn down roles or assignments. **Exception**: Majors may request to be excused from participation in a particular production for academic reasons such as poor academic standing, class conflict, or a directing or designing assignment in SecondStage. The request must be made in writing and submitted to the Director of Theatre in advance of the scheduled auditions.

All theatre majors must be in good academic standing (2.0 G.P.A. or higher) to participate in production.

MainStage Season

The School of Performing Arts Theatre program presents four major productions a year in the MainStage Season. All types of plays are produced in order to give audiences and students working in the program an understanding of as many different styles and periods of drama as possible. The MainStage Season consists of Faculty or Guest Artist directed and designed shows. Advanced Design students may be given the opportunity to design for a MainStage production.

SecondStage Season (Theatre Laboratory Program)

The SecondStage Theatre Season includes all student-directed and student-designed productions. The program is under the supervision of the School of Performing Arts Theatre faculty as part of the academic curriculum of the School. Students must have had the appropriate class to direct or design in the SecondStage. Students may receive directing credit under Thea 375 Directed Projects or 675 Directed Study. Design students may receive credit under Thea 375, Thea 675, or Thea 510 Design Project (*see Directing/Designing in the SecondStage in Theatre section of Guidebook*).

Readers Theatre

Readers Theatre generally presents four programs a year that are student directed and performed. The focus is on text. Rehearsal time and production values are limited. Students are given the opportunity to explore new plays, original works, and material not initially meant for performance. Under the supervision of faculty, students submit projects for consideration. Students may receive credit under Thea 375 Directed Projects or 675 Directed Studies.

Summer Theatre

The Summer Theatre Season typically produces with a company of paid actors and technicians selected for the season. Students as well as non-student members of the community may audition for the summer season. (*The Summer Theatre is on a temporary hiatus*).

Auditions

Auditions for all fall theatre productions will be held during the first full week of the fall semester as part of the general School of Performing Arts auditions, and generally during the final weeks of the fall semester for the spring productions. Audition announcements are posted on the Callboard outside the School of Performing Arts office in Wilner Auditorium.

Audition Procedure

Following is the normal procedure:

1. Students prepare two monologues in advance
2. Upon arrival at the designated audition location the student will fill out a form listing name, address, past experience, special abilities (or they may turn in a résumé with the same information). Students will also fill out a form indicating any technical opportunities sought.
3. Students perform their prepared audition pieces.
4. The director then asks students to read cuttings from the play. The usual procedure is to have everyone read one time in order to determine what role or roles an individual might be suitable for, then competitive readings are held for each role.
5. If a second night of auditions is planned, each student should plan to attend both nights. Newcomers will be asked to give an initial reading first, then competitive readings will continue.
6. Callbacks will be announced for the third night. The names of the individuals needed for callbacks will be posted on the Callboard outside the School of Performing Arts office.

The specific audition process may vary somewhat from director to director. Be sure to check the Callboard for updates on audition requirements. If you have further questions about the audition expectations for a specific play, ask the director. *Procedures for auditions for musicals can be found in the Musical Theatre section of this Guidebook.*

Casting

Students are advised to be realistic about the roles they are suited for. A student should realize that if he or she is not cast for a particular play it is because others seemed more suitable for various reasons at the time, not because he or she does not have talent or is of less worth. Those who are not cast are urged to get involved by working backstage and to audition for future productions. A student is likely to be cast in future productions particularly if she or he is recognized as dependable and responsible.

Technical and Production Opportunities

There are numerous technical opportunities available each semester including paid and volunteer positions. Paid positions may include Student Assistant positions in the Scene Shop, the Costume Shop, the Publicity Office, and Administrative Office Assistants (*see Student Assistants in the SPA section of this Guidebook*).

The Theatre program's production policy involves a total theatre concept, and we expect each major to work in every area of the theatre to gain as much experience as possible over a four-year period. This enhances the student's awareness of the workings of this collaborative art form, and provides a unifying experience for the students in the program. We also encourage Theatre minors and non-majors to participate in this total theatre concept. Student volunteers in the shops are welcome. Volunteers and other workers should plan to work consistent hours if possible every week. Students accepting responsibility for major technical positions must attend the production meetings. Students interested in working in the technical area should fill out a production form at auditions or see a member of the Design and Technical faculty or staff.

The following description should help students understand the kinds of positions available.

- **Stage Manager:** Responsibilities include setting up for rehearsal; calling, attending and running production meetings; serving as liaison between directors and designers; recording show blocking; sweeping stage when needed; arranging furniture and props for rehearsal; taking notes for director. During performances the stage manager is responsible for running the show, calling all cues, and is responsible for all backstage.
- **Assistant Stage Manager:** Responsibilities include prompting actors and helping the stage manager with production.
- **Student Technical Director:** Responsibilities include working with designer in determining materials and methods of construction; coordinating a build and paint schedule with the School Technical Director; aiding in set construction; attending all production

meetings; supervising load-in and setup of set, props, and special effects; supervise all tech crews during tech week; assume responsibility for any set pickup arising from tech week; supervise strike and load-out. Must attend all technicals, dress rehearsals, and performances.

- **Student Shop Assistants:** Assume a major part of constructing elements for productions. Includes scene shop assistants who construct sets and help in all areas of technical production, and costume shop assistants who construct costumes, make alterations and repairs.
- **Running Crew:** Position and responsibilities include stage hands: those who change scenery; costume crew: those who change and maintain costumes; make-up crew: assist with make-up during run; props crew: those who set up and maintain props; light crew: assist with hanging, focusing and running lights including followspots. All running crews must attend all technicals, dress rehearsals, and performances.
- **Props Master:** Responsibilities include obtaining and maintaining all hand props, set props and set dressing for the play; supervising props running crew; setting up prop table and ‘running’ props during technicals, dress rehearsals, and performances.
- **Make-up Head:** Responsibilities include designing make-up; making certain that proper make-up is available and replacing depleted supplies; assisting actors with make-up and clean-up during the run of the show. Must be at all dress rehearsals and performances. For shows with difficult or heavy make-up, planning weeks in advance may be necessary.
- **Master Electrician:** In charge of hanging, focusing, and running lights. Must be at work sessions and run-throughs, dress rehearsals and performances.
- **Light Board Operator:** The actual running operator of the light board. Must be at all technicals, dress rehearsals and performances.
- **House Manager:** Responsibilities include setting up stations, ensuring cleanliness of front of house and auditorium, overseeing ushers, acting as liaison between front of house and stage manager.

Some of these positions may qualify for practicum credit (see *Regulations for Credit for Practicum*).

Rehearsals

The rehearsal period for a theatre MainStage show ranges from five to seven weeks. Rehearsals are generally held weekday evenings five nights a week. Occasionally,

afternoon weekday rehearsals or weekend rehearsals may be scheduled.

Students are given a rehearsal schedule usually at the first or second meeting of the company. Weekly rehearsal schedules and/or changes in the schedule are also posted on the Callboard. Actors must check the Callboard daily. Actors must attend all rehearsals calling for their scenes. No one should miss a rehearsal unless there is an emergency. If an emergency necessitates a delayed arrival or a missed rehearsal the actor must notify the director and stage manager in advance.

Actors are expected to be in the rehearsal space at least ten minutes prior to the scheduled rehearsal start time, and are expected to come prepared and ready to work. They are expected to conduct themselves in a professional manner during the rehearsal which includes self-discipline, initiative, responsibility, openness, honesty, and the ability to work with others.

Actors should wear appropriate clothing during rehearsals. Avoid clothing that will hinder the freedom of movement needed for the role. Going barefoot and/or wearing open-toed shoes is not considered rehearsal appropriate unless specified by the role.

Students who are found to be undependable because of frequently missing rehearsal or being late, who are found under the influence of alcohol or drugs, who have contracted an extended illness or sustained a severe injury, or who cannot successfully continue their participation because of extenuating circumstances will be released from the cast or crew and replaced according to the discretion of the director and the theatre faculty.

Members of the production staff should check with the director or stage manager to find out when they are needed at rehearsals. The stage manager and assistant to the director must be at every rehearsal. Props manager, master electrician, stage hands, and lighting crew must be at all run-throughs, technical rehearsals, and dress rehearsals starting a week to ten days before opening. Make-up and costume crews must be on hand beginning with dress rehearsals or earlier if special needs require it.

Visitors are generally not allowed during the rehearsals. These are work periods and not finished productions, and visitors may inhibit actors or may report unfavorably on the production without understanding the work in progress. Students are to ask the director’s permission before inviting visitors. Visitors are not allowed backstage before, during or after performances. Friends and family are welcome to wait in the house or lobby. Actors may come out to visit after the performance. Actors must change out of costume before visiting with the public. For visitors on strike night, see Strike.

Costumes, Make-up and Props

In most cases, costumes are supplied for the actors. Occasionally, students may be asked to supply their own shoes or outerwear. Students must furnish their own underwear.

Fittings

1. Costume fittings are scheduled through the stage manager at times that both the shop supervisor and designer can be available in the shop for the fitting.
2. It is imperative that actors do not miss their fittings. If you are going to be late or an emergency occurs which prevents you from making your fitting, please call the costume shop at least 30 before the scheduled fitting time.
3. Please do not bring guests to the fittings.
4. Be prepared for your fitting by wearing appropriate underwear, have long hair secured up from the neck area, and by being clean.

If costume problems arise during dress rehearsals and performances, report the problem to the costume crew. Actors must wear deodorant for dress rehearsals and performances. Smoking, eating and drinking (other than water) in costume is prohibited; if a costume is damaged by any of these habits it is the actor's responsibility to replace it.

Theatre majors must supply their own make-up kits and learn to do their own make-up. Be advised that it is not a good idea to leave your make-up kit in the dressing room. The SPA Theatre program will supply special make-up items, hair and wigs.

It is the actor's responsibility to keep their dressing room area clean during the run, and to clean up their area after the close of the show.

Actors are encouraged to use props early in rehearsals. Props will be in the care of the stage manager or the props manager and are always to be returned to them or to the prop table. Students are not to remove props from the theatre under any circumstances.

Valuables

Students should not bring valuables to the theatre. Money, rings, watches, and similar items are easily stolen. Do not leave such items in the dressing rooms or backstage. Purses, wallets, money, rings, watches, keys and other items of value should be given to the stage manager.

Workdays

Generally, the Saturday two weeks before the first tech of a MainStage show is a Workday. All theatre majors (scholarship and non-scholarship) and cast members are expected to participate in the workday. The Saturday two weeks before first tech of a SecondStage show is also a workday for those involved in the specific show.

Strike

All students involved in any theatre program production (MainStage, SecondStage, Readers Theatre) are required to help with strike immediately following the last performance of the show. Do to the time constraints, it is requested that students do not visit with family and friends after the show on strike night. Be sure to wear appropriate clothing and appropriate footwear (no open-toed shoes or heels) for strike.

CONCERNING OFF-CAMPUS COMMITMENTS

The School of Performing Arts production schedule is extensive, and is a necessary part of the overall education of students within the School. In order to fulfill its function as part of the academic curriculum, student involvement and commitment are required. The Theatre program is conscientious of the demands of time this extensive schedule places on the student theatre artist. To ensure that the student is not overwhelmed with commitments during their course of study at the University the Theatre program has established the following guidelines pertaining to student production commitments during the academic year.

1. Theatre scholarship student's primary commitment is to the Theatre program and they are required to participate in School of Performing Arts theatre productions, be it in an onstage or technical capacity.
2. Students are allowed to accept work in off-campus productions only with the prior approval of the Director of Theatre in consultation with the appropriate faculty.
3. Non-scholarship Theatre majors are also expected to participate in WSU theatre productions before accepting off-campus assignments.

SECONDSTAGE

The SecondStage is the Theatre Laboratory Program and consists of all student directed and student designed productions. Students may submit a proposal for directing a SecondStage play under Thea 375 Directed Projects or Thea 675 Directed Study. Qualified students are also given the opportunity to design the set, costumes, sound, lighting, and take charge of the technical direction. Design students may receive credit through Thea 510, Thea 375, or Thea 675.

Guidelines for Directing in the SecondStage

1. Students who want to direct in the SecondStage must be a theatre/musical theatre major, have completed a minimum of 60 credit hours, and have completed Directing I (or for musicals) Directing the Musical, Stagecraft, and Costuming. Stage Lighting and Stage

- Management are also recommended. Students must have a minimum 2.5 G.P.A.
2. Students must submit a proposal in the early spring prior to the year they want to direct. The student director's proposal must defend the choice of the play, discuss the director's concept and approach to the play, assess the technical needs. Each director will need a faculty advisor and a student technical staff including: designers, technical director, and stage manager. The design and technical staff will be selected by the appropriate design and technical faculty. Proposals for student productions will be considered by the faculty when planning the season for the following year.
 3. The Student director must select a play that is practical as far as cast, sets, costumes, props, and lighting are concerned. The purpose of the laboratory is to encourage creativity and experimentation. When the student is certain of their choice, he/she should submit a script to the advisor for approval. Casts above eight must be approved in advance (*see also Guidelines for Designing*).
 4. Before auditions, the student director must submit to the advisor a written analysis for the play and characters (*see Worksheet for Play Analysis at end of this section*).
 5. The student director must conduct open auditions. While casting possibilities may be considered when choosing a play, no commitments are to be made until after hearing all cast possibilities at auditions. Auditions are to be held in conjunction with the School of Performing Arts auditions.
 - A. The cast and crew list must be submitted to the advisor before it is posted.
 - B. Casts and crews must not conflict with personnel involved in MainStage productions.
 - C. No director or designer of a student production should be in the cast of the play in which she/he is directing or designing.
 6. Weekly production meetings must be held. These production meetings include the director, designers, stage manager, and student technical director. Advisors and SPA Technical Director must be informed of these weekly meetings and may be in attendance. Additionally, the director must arrange weekly conferences with the advisor. The purpose of these conferences is to clarify all production plans and also to work out problems as they arise.
 - A. A design approval date shall be established during the first production meeting. Set, light, sound, and costume designs must be approved by the faculty designers.
 - B. The load-in date for cast and crew shall be set in consultation with the faculty designers, Technical Director of the School of Performing Arts, and Director of Theatre.
 7. A rehearsal schedule is to be submitted to the faculty advisor upon casting. The faculty advisor will attend the rehearsal usually to see a portion of the show after it is blocked, to see a complete run-through of the whole play, and to see a dress rehearsal.
 8. The advisor will attend at least one performance. A post mortem may be held following the close of the show. Personnel in attendance include the director, designers, stage manager, student technical director and faculty advisors.
 9. Student productions are allowed a minimal budget for all supplies for sets, costumes, lighting, publicity, etc. (*see Budget Worksheet in Appendix*). Items such as scripts and royalties will be paid for by the School. All arrangements for purchases and reimbursements (e.g. petty cash vouchers) must have prior approval of the advisor and the School of Performing Arts Technical Director. Receipts for purchases are to be turned over to the Technical Director of the School of Performing Arts within 24 hours of purchase (*see Purchasing and Tracking Procedures in Appendix*).
 10. SecondStage productions will usually have seven performances. This may vary from season to season.
 11. No key personnel involved in a MainStage production should participate in a student production rehearsing at the same time. This includes not only the cast of the MainStage production, but the technical staff as well. This policy is for the protection not only of the student director and designers, but the individual student as well. A student in charge of an area in a student production may find him/herself in conflict with assignments, divided in his/her responsibilities, and overextended. MainStage productions must take precedence.
 12. No equipment, flats, platforms, props, costumes, or any other property may be used for student productions without specific permission of the Scene Shop Manager and Costume Shop Manager in consultation with the SPA Technical Director.
 13. No items are to be borrowed for any reason in the name of the Theatre Program, School of Performing Arts, or the University without prior approval of the advisor. The student director will be held responsible for items borrowed and their prompt return.
 14. All SecondStage productions should include a note such as "The SecondStage is part of the total academic program of the School of Performing Arts."
 15. Strike: *See Designing in the SecondStage #10 B.*
 16. All student directors must complete a prompt book that must be turned into the advisor after the performance. The prompt book must include the following items:

Audition Forms	Program
Attendance Log	Press Release

Play Analysis	Publicity Clippings
Cast List	Ground Plans
Crew List	Sound Plot
Prop List	Rehearsal Reports
Rehearsal Journal (daily diary of the production)	
Script w/blocking notation, sound, and light cues.	

valuable signatures: the student director, the faculty design advisor, and the SPA Technical Director.

Guidelines for Designing in the SecondStage

1. The student designer must have successfully completed the appropriate design class: Scene Design 1 for scenic, Costume Design for costumes, Lighting I for lights. Additional required classes: Stagecraft and Costuming. The student may design more than one element in any given production if approved by the faculty designers. Each designer should prepare a written analysis of the play in relation to their area of design (*see Guidelines for Directing in the Second Stage*).
 2. Student designers must work hand-in-hand with student directors and their advisors, exhibiting an awareness of budget, space and schedule.
 3. The student designer must develop all necessary paperwork, drafting, sketching, swatching, etc. for their given area of design. The student designer must attend weekly production meetings (*see Guidelines for Directing, item #6*). Additionally, the student must set up weekly meetings with their advisor to ensure a strong product. The realization of any design will not begin without approval from the faculty advisor and the SPA Technical Director.
 4. No student designer is allowed to be cast in a show they are scheduled to design; nor accept any time/production obligations that would detract from their ability to carry out to the fullest their design obligations. Any exceptions must be approved by the advisor and the design faculty.
 5. At the time of design approval, a calendar must be developed with the SPA Technical Director and the production team to be followed in developing production. This will involve scheduling of shops, load-in, and utilization of any available personnel. The SPA shop time devoted to working on a SecondStage show is limited to one week. If additional work is needed the student designer will be responsible for it on his/her own time.
 6. To begin building a student set design, the student technical director must receive the following:
 - A. Drafting: floor plans, side-section, elevations, and any necessary detail work e.g. moulding, millwork, architectural details.
 - B. Budgeting: Breakdown of appropriated monies into props, paint, lumber, and other incurred building expenses.
 - C. Approved designs: either a color rendering or "scale color model" representing the final look of the production. The designs include three
7. Borrowing in the Theatre Program and University names (*see Guidelines for Directing #11 and 12*).
 8. If a student technical director is not available the student designer will serve in that capacity. Regardless of this arrangement, the student designer is responsible for the outcome of the technical aspects of their production. In other words, they will assist in construction, purchasing (*see Guidelines for Directing item #9*) and delivery of materials and properties, and all painting and finishing touches of the set.
 9. The designer will attend all technical rehearsals. They will be responsible for communicating changes to the technical director and/or crew heads. If the designer is acting as technical director they will carry out any necessary changes themselves.
 10. The final stage of a design project includes two very important steps:
 - A. A post mortem may be held following the close of the show. Personnel in attendance include designers, director, stage manager, student technical director, and faculty advisors.
 - B. Strike: all designers, cast and crews are responsible for carrying out a complete strike of the SecondStage facilities. This strike includes disassembling of set, cleaning of the space, the return of borrowed items, and complete and proper storage and/or disposal of sets, costumes, props, lighting and sound equipment. Strikes are part of the grading for the designers, director, student technical director, actors, and technical crews. Strike does not end until designers, directors, cast and crew are excused by the School of Performing Arts Technical Director.

All students involved with the SecondStage facilities will aid in the maintenance and security of the facility and its outlying regions.

Policies on the Use of the Welsbacher Theatre at the Hughes Metropolitan Complex (29th and Oliver)

Four rooms (*hereafter referred to as the Welsbacher facility*) at the Metropolitan Complex have been assigned for exclusive use by the School of Performing Arts Theatre Program: the Welsbacher Theatre space itself, the adjacent Green Room, and (west of the Green Room) men's and women's dressing rooms and restrooms. Access to the Welsbacher facility is through Entrance P. The Welsbacher facility is not typically cleaned by the building's custodial services. Theatre personnel are responsible for keeping it clean. Theatre personnel are also responsible for keeping these rooms locked.

During theatre performances, we also have use of the lobby area by Entrance N, and the hallways leading to the Theatre and the public restrooms in this area. This entrance and hallway are shared with other departments in the Metropolitan Complex.

The Metropolitan Complex Facilities Manager is Becky Anderson. Her office is Room 120, just off of Entrance C. Phone: 978-6486.

General Rules and Guidelines for the Use of the Welsbacher Facility

Outside doors are secured by a security alarm system. Keys to the doors and codes for the security alarm are issued to School of Performing Arts faculty and staff. During specific productions in progress, the production director and stage manager will be issued keys.

When leaving the building at night or on weekends, the security alarm must be reset. All inside and outside doors must be secured before alarm will set.

Everyone must be out of the building by midnight.

Do not move, or in any way, use equipment or furniture in parts of the building (other than those designated above as the Welsbacher facility) unless you have prior approval of the facilities manager.

Do not enter areas of the Hughes Metropolitan Complex that are not designated as the Welsbacher facility as these are on separate security alarm systems and the School of Performing Arts does not have access to those security codes.

Areas designated as Tornado Shelters are clearly indicated. Familiarize yourself with their locations. Technical directors and stage managers must be aware of the procedures to follow in event of a tornado warning.

On behalf of the School of Performing Arts, the chief person in charge of the facility is the Director of Theatre, who delegates most of the day to day responsibilities to the Technical Director.

Students! Please take good care of this facility as if it were your own, because it is!

Worksheet for Play Analysis

1. Given Circumstances – Environmental Facts.
Discuss under the following numbered headings, and how each affects the action of the play.
 - A. Geographical location, including climate
 1. Date: year, season, time of day
 2. Economic environment
 3. Political environment
 4. Social environment
 5. Religious environment

2. Working synopsis of all characters (what is your directorial approach towards each character).
3. Dialogue demands of your selection and, in classical plays, discuss the structure of the dialogue.
4. What is the Dramatic Action
 - A. Break the play into director beats
 - B. Give a thesis sentence to each beat
5. Concept
 - A. Meaning of the Title
 - B. Philosophical statements in the play
 - C. How does the action lead directly to the idea (meaning)?
6. What is the Mood of the Play
7. Theme – Deliver your concept of the play into one thesis sentence.

ORGANIZATIONS AND CONTESTS

Kennedy Center American College Theatre Festival

The Kennedy Center American College Theater Festival (KCACTF) is a national theater program involving 18,000 students from colleges and universities nationwide which has served as a catalyst in improving the quality of college theater in the United States.

The goals of the Kennedy Center American College Theater Festival are: to encourage, recognize, and celebrate the finest and most diverse work produced in university and college theater programs; to provide opportunities for participants to develop their theater skills and insight; and achieve professionalism; to improve the quality of college and university theater in America; to encourage colleges and universities to give distinguished productions of new plays, especially those written by students; the classics, revitalized or newly conceived; and experimental works.

www.kennedy-center.org/education/actf

Each production entered in KCACTF is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, playwrights, designers, stage managers and critics at both the regional and national levels.

Students selected to participate in KCACTF award and scholarship competitions must meet with their advisors at the time of selection to receive information on competition rules. Students selected as Irene Ryan Acting Scholarship nominees will need partners for the competition, and doubling up of partners should be expected. Partner choices must be made in consultation with the Directors of their respective programs.

Wichita State University National Playwriting Contest

Open to all undergraduate and graduate students enrolled at any college or university in the United States. Both one-act and full-length plays may be submitted. Two or three short plays on related themes by the same author will be judged as one entry. The total playing time must be a minimum of 90 minutes. Full-length plays in one or more acts should be a minimum of 90 minutes in playing time. There is no restriction of subject, style, treatment, etc. The plays must be original, unpublished, and unproduced. More than one entry may be made by each eligible playwright.

One typewritten, bound copy should be submitted. Two title pages must be included: one bound, the other unbound. The unbound title page should contain the author's name, address and telephone number. This information must appear nowhere else in the manuscript. A self-addressed envelope must accompany each entry if return is requested. If the contestant wants an acknowledgment of the receipt of the manuscript, a self-addressed stamped postcard must be included. The deadline is February 15 each year.

There will be a production of the winning play by the WSU Theatre (may be entered in the KC/ACTF Playwriting Awards Category). Transportation and other expenses for the playwright to attend will be provided. The judging will be done by a panel of three selected from the Theatre Faculty of Wichita State University's School of Performing Arts. Students should request a copy of these guidelines.

Wichita State University Design Competition

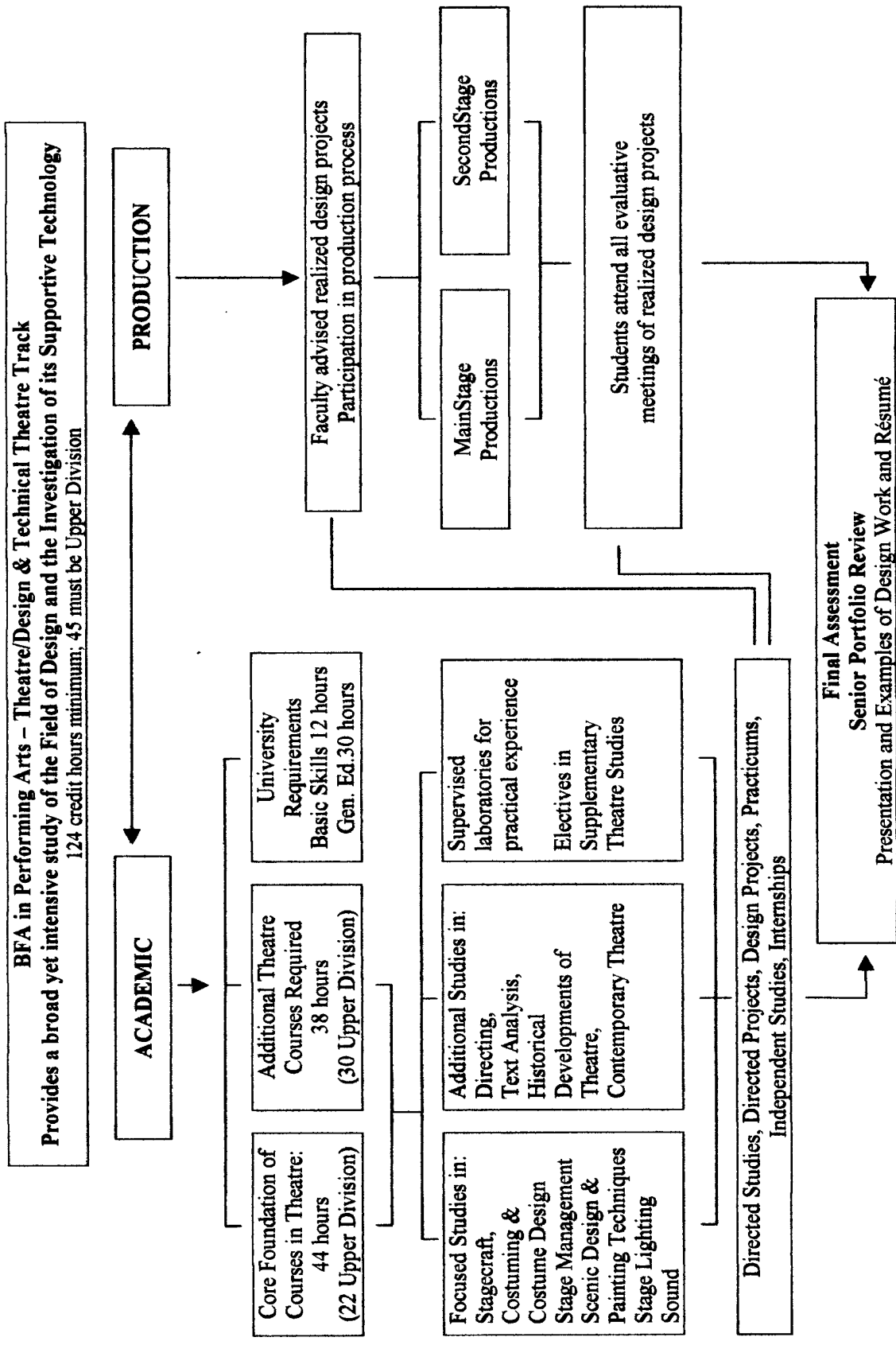
The Design Competition is open to all undergraduates enrolled in American colleges or universities in either the fall or spring semester. Each entry must be accompanied by an entry form signed by a faculty member certifying that the student is a currently enrolled undergraduate in that institution. Scene designers are limited to one entry consisting of one rendering (maximum size 18"x30") of a single set and a ground plan drawn to scale for that rendering. The face of the rendering should carry only the title of the show designed. Costume designers are limited to three renderings and a color chart supplied for all costumes within one play. The sketches (maximum 18"x24") should have fabric swatches attached, with the title of the show, character, act and scene labeled on the face. Renderings must carry the designer's name and return address on the back, and be accompanied by a statement of the design concept or approach to the design challenge.

The jury will be composed of one to three designers. Awards in each category (Scene Design and Costumes) are \$250 first, \$100 second, and \$50 third place. Students should request a copy of the guidelines. Deadlines vary,

but are usually during April and May.

(The Design Competition has been temporarily suspended).

CURRICULUM FLOWCHART FOR BFA DESIGN & TECHNICAL THEATRE MAJORS



BFA in Performing Arts – Theatre/Design & Technical Theatre Track
 Provides a broad yet intensive study of the Field of Design and the Investigation of its Supportive Technology
 124 credit hours minimum; 45 must be Upper Division

ACADEMIC

PRODUCTION

Core Foundation of Courses in Theatre:
44 hours
(22 Upper Division)

Additional Theatre Courses Required
38 hours
(30 Upper Division)

University Requirements
Basic Skills 12 hours
Gen. Ed. 30 hours

Focused Studies in:
Stagecraft,
Costuming &
Costume Design
Stage Management
Scenic Design &
Painting Techniques
Stage Lighting
Sound

Additional Studies in:
Directing,
Text Analysis,
Historical
Developments of
Theatre,
Contemporary Theatre

Supervised laboratories for
practical experience
Electives in
Supplementary
Theatre Studies

Directed Studies, Directed Projects, Design Projects, Practicums,
Independent Studies, Internships

Final Assessment
Senior Portfolio Review
 Presentation and Examples of Design Work and Résumé

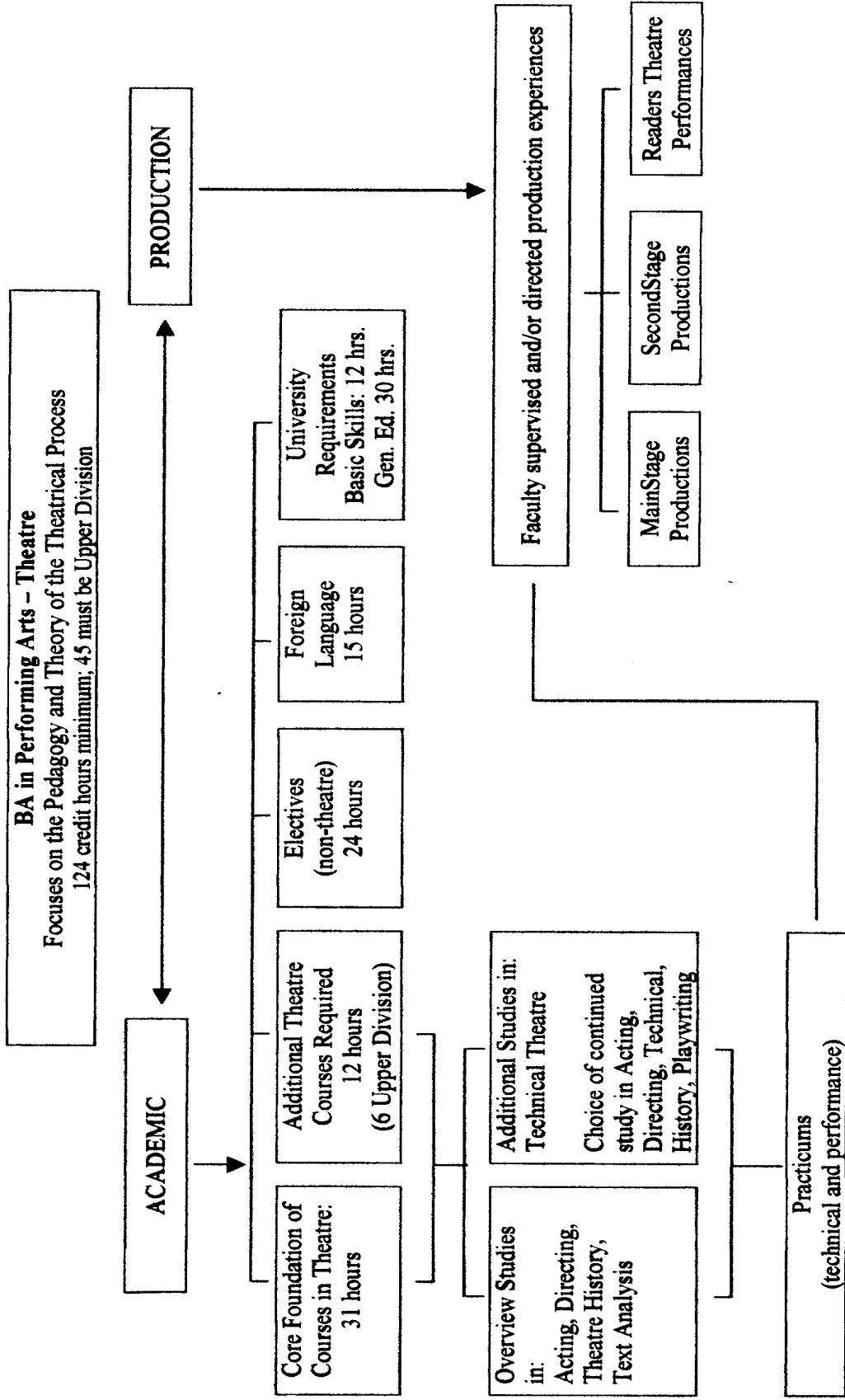
Faculty advised realized design projects
Participation in production process

MainStage Productions

SecondStage Productions

Students attend all evaluative
meetings of realized design projects

CURRICULUM FLOWCHART FOR BACHELOR OF ARTS IN PERFORMING ARTS - THEATRE



BACHELOR OF FINE ARTS IN PERFORMING ARTS – THEATRE/PERFORMANCE

General Requirements: total hours for graduation **124** minimum, minimum overall GPA **2.0**, must complete **42** hrs of **general education** and must have **45** hrs of **Upper Division Credits**.

REQUIREMENTS IN THIS MAJOR – 82 HOURS

CORE REQUIREMENTS FOR A MAJOR – 44 HOURS

Thea	143	The Art of the Theatre	(3)	_____
Thea	180A	Thea Practicum-Stagecraft	(1)	_____
Thea	180B	Thea Practicum-Costume	(1)	_____
Thea	180C	Thea Practicum-Management	(1)	_____
Thea	243	Acting I	(3)	_____
Thea	244	Stagecraft	(4)	_____
Thea	253	Costuming for the Stage	(4)	_____
Thea	254	Makeup	(2)	_____
Thea	272	Stage and Theatre Management	(3)	_____
Thea	345	Stage Lighting I	(4)	_____
Thea	359	Directing I	(3)	_____
Thea	380A	Thea Practicum-Stagecraft	(1)	_____
Thea	380B	Thea Practicum-Costume	(1)	_____
Thea	380C	Thea Practicum-Management	(1)	_____
Thea	450	Contemporary Theatre and Drama	(3)	_____
Thea	623	Development of the Theatre I	(3)	_____
Thea	624	Development of the Theatre II	(3)	_____
Thea	728	Playscript Analysis	(3)	_____

ADDITIONAL REQUIREMENTS FOR PERFORMANCE OPTION - 27 Hours

Thea	180D	Thea Practicum-Performance	(1)	_____
Thea	221	Oral Interpretation	(3)	_____
Thea	222	Voice and Diction	(3)	_____
Thea	241	Improvisation and Theatre Games	(3)	_____
Thea	326	Expressive Voice for the Stage	(3)	_____
Thea	331	Dialects for the Stage	(3)	_____
Thea	342	Advanced Acting	(3)	_____
Thea	380D	Thea Practicum-Performance	(1)	_____
Thea	455	Senior Jury	(1)	_____
Thea	643	Styles of Acting	(3)	_____
Thea	651	Scene Study	(3)	_____

3 CREDITS FROM THE FOLLOWING - 3 Hours

Dance	201	Modern Dance I	(3)	_____
Dance	210	Ballet I	(3)	_____
Thea	218	Stage Movement	(3)	_____

PLUS AT LEAST 8 CREDITS FROM THE FOLLOWING – 8 HOURS

Thea	516	Playwriting I	(3)	_____
Thea	517	Playwriting II	(3)	_____
Thea	559	Directing II	(3)	_____
Thea	590	Theatre - Special Topics	(2-3)	_____
Thea	675	Directed Studies	(3)	_____
Thea	725	Dramatic Theory	(3)	_____
Or Any Upper Division Theatre Elective			(2-3)	_____

BACHELOR OF FINE ARTS IN PERFORMING ARTS – THEATRE/DESIGN & TECHNICAL THEATRE

General Requirements: total hours for graduation **124** minimum, minimum overall GPA **2.0**, must complete **42** hrs of general education and must have **45** hrs of Upper Division Credits.

REQUIREMENTS IN THIS MAJOR: 82 HOURS

CORE REQUIREMENTS FOR A MAJOR - 44 Hours

Thea	143	The Art of the Theatre	(3)	_____
Thea	180A	Thea Practicum-Stagecraft	(1)	_____
Thea	180B	Thea Practicum-Costume	(1)	_____
Thea	180C	Thea Practicum-Management	(1)	_____
Thea	243	Acting I	(3)	_____
Thea	244	Stagecraft	(4)	_____
Thea	253	Costuming for the Stage	(4)	_____
Thea	254	Makeup	(2)	_____
Thea	272	Stage and Theatre Management	(3)	_____
Thea	345	Stage Lighting I	(4)	_____
Thea	359	Directing I	(3)	_____
Thea	380A	Thea Practicum-Stagecraft	(1)	_____
Thea	380B	Thea Practicum-Costume	(1)	_____
Thea	380C	Thea Practicum-Management	(1)	_____
Thea	450	Contemporary Theatre and Drama	(3)	_____
Thea	623	Development of the Theatre I	(3)	_____
Thea	624	Development of the Theatre II	(3)	_____
Thea	728	Playscript Analysis	(3)	_____

ADDITIONAL REQUIREMENTS FOR DESIGN/TECHNICAL OPTION - 28 Hours

Thea	300	Drafting for Theatre	(3)	_____
Thea	344	Scene Design I	(3)	_____
Thea	451	Portfolio Review	(1)	_____
Thea	544	Advanced Stagecraft	(3)	_____
Thea	546	Scene Painting	(3)	_____
Thea	647	Scene Design II	(3)	_____
Thea	649	Stage Lighting II	(3)	_____
Thea	653	Costume History	(3)	_____
Thea	657	Costume Design	(3)	_____
Art	145	Foundation Drawing	(3)	_____

5 CREDITS FROM THE FOLLOWING - 5 Hours

Thea	375	Directed Projects in Theatre	(3)	_____
Thea	675	Directed Studies	(2-4)	_____

5 CREDITS FROM THE FOLLOWING - 5 Hours

Thea	180D	Thea Practicum-Performance	(1)	_____
Thea	221	Oral Interpretation	(3)	_____
Thea	222	Voice and Diction	(3)	_____
Thea	225	Expressive Voice for the Stage	(3)	_____
Thea	230	Dialects for the Stage	(3)	_____
Thea	241	Improvisation and Theatre Games	(3)	_____
Thea	380D	Thea Practicum-Performance	(1)	_____
Thea	510	Design Project	(1)	_____
Thea	516	Playwriting I	(3)	_____
Thea	517	Playwriting II	(3)	_____
Thea	559	Directing II	(3)	_____
Thea	590	Special Topics	(2-3)	_____
Thea	610	Directing the Musical	(3)	_____
Thea	621	Advanced Oral Interpretation	(3)	_____
Thea	643	Styles of Acting	(3)	_____
Thea	651	Scene Study	(3)	_____
Thea	725	Dramatic Theory	(3)	_____
Or Any Upper Division Theatre Elective			(2-3)	_____

Academic Records Coordinator Elnora E. Watson, School of Performing Arts, 978-3368 (elnora.watson@wichita.edu)

BACHELOR OF ARTS IN PERFORMING ARTS - THEATRE

REQUIREMENTS:	THEATRE	43	GENERAL EDUCATION	42
	FOREIGN LANGUAGE	15	ELECTIVES (not in major)	24

A total of 124 hours is needed for graduation, 45 of these must be Upper Division credits

REQUIREMENTS FOR THIS MAJOR – 43 HOURS

CORE REQUIREMENTS FOR A MAJOR - 23 Hours

Thea	180	Theatre Practicum	(1)	_____
Thea	221	Oral Interpretation	(3)	_____
Thea	243	Acting I	(3)	_____
Thea	254	Stage Makeup	(3)	_____
Thea	380	Theatre Practicum	(1)	_____
Thea	359	Directing I	(3)	_____
Thea	623	Development of the Theatre I	(3)	_____
Thea	624	Development of the Theatre II	(3)	_____
Thea	728	Playscript Analysis	(3)	_____

ANY TWO FROM THE FOLLOWING - 8 Hours

Thea	244	Stagecraft	(4)	_____
Thea	253	Costuming for the Stage	(4)	_____
Thea	345	Stage Lighting I	(4)	_____

PLUS 12 HOURS OF THEATRE ELECTIVES, 6 OF WHICH MUST BE UPPER DIVISION

Thea	143	The Art of the Theatre	(3)	_____
Thea	218	Stage Movement	(3)	_____
Thea	222	Voice and Diction	(3)	_____
Thea	241	Improvisation and Theatre Games	(3)	_____
Thea	272	Stage and Theatre Management	(3)	_____
Thea	326	Expressive Voice for the Stage	(3)	_____
Thea	331	Dialects for the Stage	(3)	_____
Thea	342	Advanced Acting	(3)	_____
Thea	344	Scene Design I	(3)	_____
Thea	375	Directed Projects in Theatre	(3)	_____
Thea	450	Contemporary Theatre and Drama	(3)	_____
Thea	451	Portfolio Review	(1)	_____
Thea	455	Senior Jury	(1)	_____
Thea	510	Design Project	(1)	_____
Thea	516	Playwriting I	(3)	_____
Thea	517	Playwriting II	(3)	_____
Thea	544	Advanced Stagecraft	(3)	_____
Thea	546	Scene Painting	(3)	_____
Thea	559	Directing II	(3)	_____
Thea	610	Directing the Musical	(3)	_____
Thea	621	Advanced Oral Interpretation	(3)	_____
Thea	643	Styles of Acting	(3)	_____
Thea	647	Scene Design II	(3)	_____
Thea	649	Stage Lighting II	(3)	_____
Thea	651	Scene Study	(3)	_____
Thea	653	Costume History	(3)	_____
Thea	657	Costume Design	(3)	_____
Thea	675	Directed Studies	(3)	_____
Thea	725	Dramatic Theory	(3)	_____

FOREIGN LANGUAGE: Candidates for the BA degree may successfully complete 111 and 112, plus 5 additional hours in one Foreign Language, or 111 and 112 in two foreign languages. Other foreign language experience or high school foreign language study at the rate of one high school unit (one year) for each college semester may apply toward the required proficiency (15 credit hours).

PROGRAM OF STUDY/BFA in PERFORMING ARTS – THEATRE/PERFORMANCE

FRESHMAN YEAR

6 credits of General Education courses each semester:

Basic Skills: 12 Hours

English	100/101	(3)
English	102	(3)
Math	111 (or) 131	(3)
Comm	111	(3)

10 credits of Theatre courses each semester drawn from:

Thea	143	The Art of The Theatre	(3)
Thea	180	Theatre Practicum (1 per semester)	(1)
Thea	243	Acting I	(3)
Thea	222	Voice and Diction	(3)
Thea	218	Stage Movement	(3)
	or	Dance 201 Modern Dance I	(3)
	or	Dance 210 - Ballet I	(3)
Thea	244	Stagecraft (Lab arr)	(4)
Thea	253	Costuming for the Stage (Lab arr)	(4)

SOPHOMORE YEAR

6 credits of General Education courses each semester (12 of 30 Hours)

Suggested Core Courses

FINE ARTS & HUMANITIES

Art H 121, Art H 122, Art H 124, Dance 140, Mus C 160, Mus C 162
Eng 230, Eng 232, Phil 100, Wom S 190, Wom S 287, Hist 101,
Comm 190

SOCIAL & BEHAVIORAL SCIENCES

Anthr 100, Anthr 102, Min S 100Q, Eth S 210,
Psy 111, Soc 111, Pol S 121

NATURAL SCIENCES & MATHEMATICS

Biol 106, Biol 107, CS 105, Geol 111, Geol 102, Phys 131

10 credits of Theatre courses each semester drawn from:

Thea	221	Oral Interpretation	(3)
Thea	326	Expressive Voice for the Stage	(3)
Thea	331	Dialects for the Stage	(3)
Thea	241	Improvisation & Thea Games	(3)
Thea	254	Makeup	(2)
Thea	342	Advanced Acting	(3)
		*Prerequisite: Thea 243 Acting I	
Thea	180	Theatre Practicum (1 credit per semester)	(1)
Thea	272	Stage & Theatre Management	(3)
Thea	345	Stage Lighting I	(4)

JUNIOR YEAR

6 credits of General Education courses each semester

Suggested Further Study Courses (Needs to be in the same disciplines as core)

FINE ARTS & HUMANITIES

Dance 225, Mus C 325, Mus C 346, Mus C 493, Engl 340,
Engl 320, Phil 331, Hist 530, Hist 512, Hist 535

SOCIAL & BEHAVIORAL SCIENCES

Anthr 303, Eth S 240, Psy 304, Pol S 358, Psy 516
Soc 301, Soc 315, Soc 516

NATURAL SCIENCES & MATHEMATICS

Biol 309, Geol 302, Geol 310, Geol 570, C S 300

10 credits of Theatre courses each semester drawn from:

Thea	359	Directing I	(3)
		*Prerequisites: Thea 243 Acting I, Thea 244 Stagecraft, Thea 272 Stage & Thea Management	
Thea	450	Contemporary Theatre & Drama	(3)
		*Prerequisite: Junior Standing	
Thea	623	Development of the Theatre I	(3)
Thea	624	Development of the Theatre II	(3)
Thea	728	Playscript Analysis	(3)
Thea	643	Styles of Acting	(3)
		*Prerequisites: Thea 243 Acting I, 342 Advanced Acting, and Junior standing	
Thea	380	Theatre Practicum	(1)

SENIOR YEAR

6 credits of General Education courses each semester

Suggested Issues & Perspective Courses:

FINE ARTS & HUMANITIES

Hist 308, Hist 330, Mus C 310

SOCIAL & BEHAVIORAL SCIENCES

Psy 416, Psy 534, Soc 316

NATURAL SCIENCES & MATHEMATICS

Biol 310, Biol 370, Geol 300

4 credits of Theatre courses drawn from:

Thea	455	Senior Jury	(1)
Thea	651	Scene Study	(3)
		*Prerequisites: Thea 243 Acting One, 342 Advanced Acting, and Junior Standing	

3 credits of Theatre electives drawn from:

Thea	516	Playwriting I	(3)
		*Prerequisite: Instructor's consent	
Thea	517	Playwriting II	(3)
		*Prerequisites: Thea 516 Playwriting I and Instructor's consent	
Thea	559	Directing II	(3)
		*Prerequisites: Thea 359 and Department's consent	
Thea	675	Directed Studies	(3)
		*Prerequisite: Department's consent	
Thea	375	Directed Projects in Theatre	(2-4)
		*Prerequisite: Department's consent	

13 credits of electives are needed in addition to the Basic Skills, General Education Courses, and the Requirements for the Major to fulfill the 124 credits required for graduation.

7/19/2004

MODEL PROGRAM BFA in PERFORMING ARTS - THEATRE/DESIGN & TECHNICAL THEATRE

FRESHMAN YEAR

6 Credits of General Education courses each semester:

Basic Skills: 12 Hours includes:

English 100/101	(3)
English 102	(3)
Math 111 or Contemporary Math 131	(3)
Communication 111	(3)
ACT, AP, CLEP, CRE	

7 Credits of Theatre courses each semester (Total 14 hours) drawn from:

Thea 143 The Art of Theatre	(3)
Thea 180 Theatre Practicum (1 per semester)	(1)
Thea 244 Stagecraft (Lab arr)	(4)
Thea 253 Costuming for the Stage (Lab arr)	(4)
Thea 300 Drafting for the Theatre	(3)
Art 145 Foundation Drawing	(3)

SOPHOMORE YEAR

9 Credits of General Education courses each semester (18 of 30 Hours):

Example Distribution Courses (6 of 30 hours):

FINE ARTS & HUMANITIES	Art History 121 or 122	(3)
	Dance 140, Mus C160	

SOCIAL & BEHAVIORAL

SCIENCES	Soc 111 or Psy 111	(3)
	Anthr 100, Geog 210	

NATURAL SCIENCES &

MATHEMATICS	Biol 106 or Phys 111	(3)
	C S 105, Chem 211	

Thea 180 Theatre Practicum	(1)	
Thea 243 Acting I	(3)	
Thea 254 Stage Makeup	(2)	
Thea 272 Stage & Theatre Management	(3)	
Thea 344 Scene Design I	(3)	
Thea 345 Stage Lighting I (Lab arr)	(4)	
	*Prerequisite: Thea 244 Stagecraft (grade C or better)	
Thea 375 Directed Projects in Theatre	(3)	
	*Prerequisite: Departmental Consent	

JUNIOR YEAR

3 Credits of General Education courses each semester (total 6 Hours)

Suggested Further Study Courses (Needs to be in the same disciplines as core)

FINE ARTS & HUMANITIES

Mus 346, Comm 312, Engl 272, Engl 340

Hist 511, Phil 305

SOCIAL & BEHAVIORIAL SCIENCES

Anthr 522, Eth S 334, Psy 304, Psy 516, Soc 315, Soc 515

NATURAL SCIENCES & MATHEMATICS

Biol 309, Geol 302, Geol 310, Geol 570, CS 300

3 credits of general electives per semester (total 6 hours)

Suggestions are to round out secondary areas of interest, primarily in the arts, e.g., Figure Drawing, Musicology or Music Performance, Sculpture, Graphic Art, Film and TV and especially any of the Art foundation sequence.

7 to 10 credits of Theatre courses each semester (total 17 hours) drawn from:

Thea 359	Directing I	(3)
*Prerequisites: Thea 243 Acting I, Thea 244 Stagecraft, and Thea 272 Stage & Thea Management		
Thea 380	Theatre Practicum (1 credit per semester)	(1)
Thea 544	Advanced Stagecraft (Lab arr)	(3)
Prerequisite Thea 244 Stagecraft I		
Thea 546	Scene Painting	(3)
*Prerequisite Thea 244 Stagecraft		
Thea 623	Development of the Theatre I	(3)
Thea 624	Development of the Theatre II	(3)

SENIOR YEAR

4 credits of general elective courses

10 - 12 credits of Theatre courses each semester (total 22 hours) drawn from:

Thea 450	Contemporary Theatre	(3)
*Prerequisite: Junior Standing or above		
Thea 451	Portfolio Review	(1)
*Prerequisite: Taken in graduating year		
Thea 647	Scene Design II	(3)
*Prerequisite: Thea 344 Scene Design I and Thea 345 Stage Lighting		
or		
Thea 653	Costume History	(3)
*Prerequisite: Thea 253 Costuming for the Stage		
Thea 649	Stage Lighting II/Thea Sound	(3)
*Prerequisite: Thea 345 Stage Lighting		
Thea 657	Costume Design I	(3)
*Prerequisites: Thea 653, Art 145		
or		
Thea 375	Directed Projects in Theatre	(3)
*Prerequisites: Departmental Consent		
Thea 728	Playscript Analysis	(3)
*Prerequisites: Theatre 623, 624		

3 credits of Theatre electives drawn from:

Thea 221, 222, 225, 230, 241, 516, 517, 542, 559, 610, 621, 643, 651, or 725.

13 total credits of general electives are needed in addition to the Basic Skills, General Education Courses, and the Requirements for the Major to fulfill the 124 credits required for graduation.

12/28/2005

COURSE ROTATION OVERVIEW - THEATRE

Catalog #	Course	Offered
143	The Art of the Theatre (3)	EVERY SEMESTER
180	Theatre Practicum (1) A - Stagecraft; B - Costume; C - Management; D - Performance	EVERY SEMESTER
180E	Musical Theatre Performance (1)	EVERY SEMESTER
218	Stage Movement (3)	EVERY SPRING
221	Oral Interpretation (3)	EVERY SEMESTER
222	Voice and Diction (3)	EVERY SEMESTER
241	Improvisation and Theatre Games (3)	EVERY SPRING
243	Acting I (3)	EVERY SEMESTER
244	Stagecraft (4)	EVERY SEMESTER
253	Costuming for the Stage (4)	EVERY SEMESTER
254	Makeup (2)	EVERY FALL
260	History of Musical Theatre (3)	EVERY SEMESTER
272	Stage and Theatre Management (3)	EVERY FALL
300	Drafting for the Theatre	SPRING, EVEN YEARS
326	Expressive Voice for Stage (3)	FALL, ODD YEARS
330	Musical Theatre Lab (2)	SPRING, EVEN YEARS
331	Dialects for the Stage (3)	FALL, EVEN YEARS
342	Advanced Acting (3)	EVERY FALL
344	Scene Design I (3)	SPRING, ODD YEARS
345	Stage Lighting I (4)	EVERY SEMESTER
359	Directing I (3)	SPRING EVEN YEARS
375	Directed Projects in Theatre (3)	EVERY SEMESTER
380	Theatre Practicum ABCD (1)	EVERY SEMESTER
380E	Musical Theatre Performance (1)	EVERY SEMESTER
385	Theatre as a Mirror of Today's America (3)	EVERY SPRING
444	Theatre CAD Applications for the Theatre (3)	SPRING, EVEN YEARS
450	Contemporary Theatre and Drama (3)	EVERY THIRD SEMESTER
451	Portfolio Review (1)	EVERY SEMESTER
455	Senior Jury (1)	EVERY SEMESTER
480	Theatre Internship (3-15)	ON DEMAND & APPROVAL
510	Design Project (1)	EVERY SEMESTER
516	Playwriting I (3)	FALL, EVEN YEARS
517	Playwriting II (3)	FALL, ODD YEARS
530	Musical Theatre Scene Study (2)	SPRING, ODD YEARS
544	Advanced Stagecraft (3)	SPRING, ODD YEARS
546	Scene Painting (3)	SPRING, EVEN YEARS
555	Senior Project (1)	EVERY SEMESTER
559	Directing II (3)	SPRING ODD YEARS
590	Special Topics (2-3)	ON OCCASION
610	Directing the Musical (3)	SPRING, EVEN YEARS
621	Advanced Oral Interp (3)	ON DEMAND
622	Academic Theatre Practicum (2)	ON DEMAND
623	Development of Theatre I (3)	EVERY FALL
624	Development of Theatre II (3)	EVERY SPRING
630	Musical Theatre & Opera Audition (3)	EVERY FALL
643	Styles of Acting (3)	SPRING, ODD YEARS
647	Scene Design II (3)	FALL, ODD YEARS
649	Stage Lighting II (3)	FALL, EVEN YEARS
651	Scene Study (3)	SPRING, EVEN YEARS
653	Costume History (3)	SPRING, EVEN YEARS
657	Costume Design (3)	SPRING, ODD YEARS
675	Directed Studies (2,3,4)	EVERY SEMESTER
725	Dramatic Theory (3)	FALL, ODD YEARS
728	Playscript Analysis (3)	EVERY FALL
780	Internship (3-15)	ON DEMAND & APPROVAL
820	Investigation & Conf.(3)	EVERY SEMESTER
823	History of Drama Criticism (3)	SPRING, EVEN YEARS
824	Dev Mod Theatre Styles (3)	SPRING, ODD YEARS

Please note that while this is the scheduling plan, changes are sometimes necessary and unavoidable. If you have a problem concerning a specific course, please see your advisor

MUSICAL THEATRE PROGRAM

PROGRAM'S RELATIONSHIP TO THE MISSION OF THE UNIVERSITY

Central to Wichita State University's primary mission, the BFA degree Musical Theatre provides "comprehensive educational opportunities in an urban setting" for the people in Wichita, the surrounding counties, and the region. The BFA in Musical Theatre advances the university's goal of "providing high quality instruction and...fostering the cultural development of a diverse metropolitan community and of the state of Kansas" by "building on a strong tradition in the arts." Furthermore, the program clearly utilizes Wichita's "many cultural...resources."

Wichita State University faculty and students experience ongoing collaborative relationships with the various area arts organization. As these arts organizations grow, Wichita audiences demand performers more rigorously trained in acting, singing, and dancing. This BFA seeks to strengthen our partnerships with local professional companies and to establish our position as a premier training institution of musical theatre in the Mid-West. There are few nationally recognized schools that train students to sing and act and dance as well. Most programs tend to emphasize one artistic skill over another (as is the case with every other school in the state). WSU graduates are expected to excel in all three skills to meet the expectations of professional organizations such as Music Theatre of Wichita and other regional and national companies.

OBJECTIVES

- Achievement of the highest possible level of performance as an actor-singer-dancer
- Development of essential skills and knowledge in all three disciplines
- Performance in workshops and fully realized productions of musicals
- Performance of a significant role in at least one full production during advanced study
- Development of repertoire and technique for auditions in all three disciplines
- Acquisition of marketing and business skills by the individual performer to manage his career
- Development of an understanding of technical theatre

INTRODUCTION

With the support of the University Administration, the College of Fine Arts committed itself in 1998 to a new interdisciplinary degree program involving requirements in Dance, Music and Theatre. The program is housed within the School of Performing Arts as a Bachelor of Fine Arts in Musical Theatre. The degree builds on the significant strengths already present in both the Schools of Music and the School of Performing Arts and in the community.

The application of an interdisciplinary degree approach by the School of Performing Arts enables the production of excellent quality. While production work for all staged performances within the two schools (School of Music – Opera & School of Performing Arts – Dance, Musical Theatre & Theatre) is handled independently, there is more and more integration and cooperation across disciplines. By maximizing and sharing faculty and staff expertise across the disciplines of dance, music and theatre, a high quality Musical Theatre program has been established.

The BFA in Musical Theatre is intended to prepare the student for a professional career immediately upon graduation. Students completing the program will have reasonable expectation of immediate employment in a professional musical theatre company. It is important to note that in the United States there are very few advanced degrees in musical theatre; the BFA in Musical Theatre is universally regarded as fully preparing one for a professional career.

CURRICULUM OF THE PROGRAM

The curriculum of the BFA in Musical Theatre has been developed following the standards for musical theatre programs promulgated by their respective accrediting agencies: the National Association of Schools of Music and the National Association of Schools of Theatre.

Following the guidelines of the respective accrediting organizations, NASM and NAST, the curriculum comprises five areas: theatre, music, dance, interdisciplinary courses, and the General Education program as required by Wichita State University. The BFA in Musical Theatre at Wichita State University includes 28 credit hours in Theatre, 28 credit hours in Music, 27 credit hours in Dance, and 10 credit hours in Interdisciplinary courses. The student will fill in the remaining hours with courses necessary to meet Wichita State University's General Education requirements. History of Musical Theatre is the required Introduction to Fine Arts General Education course for this major, and

Development of Theatre I or II is the required Further Studies course in General Education for this major.

Musical Theatre Curriculum Flowchart, Check sheet, Program of Study, and Course Rotation Overview can be found at the end of the Musical Theatre section of this Guidebook.

SCHOLARSHIPS

Musical Theatre scholarships are available. To be eligible a student must be a declared Musical Theatre major, have a GPA of 3.0 in the major and 2.75 overall. The student must enroll in and maintain a minimum 12 credit hours throughout each semester of scholarship award, 6 of which must be in Music, Theatre, and Dance. Additional program requirements for consideration for scholarship include: auditioning for all music theatre productions, being actively involved in the activities of the program, and participation in Musical Theatre production workdays and strikes. A scholarship student is to keep a journal of all activities to be turned in at the end of each semester. Scholarships in Musical Theatre are as follows:

Pete & Mickey Armstrong Musical Theatre Scholarship
Anna & Belden Mills Musical Theatre Scholarship
Vee Gordon Scholarship
Overstreet Musical Theatre Scholarship

Specific scholarship criteria can be obtained from the Director of Musical Theatre and the School of Performing Arts office.

Additional scholarships are available through the School of Performing Arts. See Scholarships in the School of Performing Arts section of this guidebook.

MUSICAL THEATRE PERFORMANCE (180E & 380E)

Two Musical Theatre Performance practicums are required of musical theatre majors. Students may receive one practicum credit for each full-length production in which they are cast (it is expected that the acting role will call for at least 45 hours of rehearsal and performance time).

Students may sign up for Musical Theatre Performance practicum at the beginning of the semester. If the student is not cast, the student must drop the course. The instructor of record for a Musical Theatre Performance practicum is a member of the musical theatre faculty as listed in the semester *Schedule of Courses*.

ASSESSMENT

The goal of the BFA in Musical Theatre is to train and teach students to reach proficiency in the art and skills of musical theatre within a sound academic framework. To ensure satisfactory progress in the program, the following forms of student evaluation are used.

Entering Assessment

For scholarship consideration students entering the program will be required to audition and demonstrate satisfactory potential in acting, dancing, and singing. There will be the normal evaluations of students in each course.

Juries (Semester Assessment)

An interdisciplinary committee made up of Music Theatre faculty members will hold proficiency juries at the end of each semester in all three disciplines to ensure that students are reaching adequate levels of performance. Development of competencies in acting, dancing and singing will be monitored to insure satisfactory progress in the degree program. All students will prepare and present 3 contrasting musical theatre songs, a memorized monologue and learn a dance combination. If satisfactory progress is not being demonstrated in acting, dancing, or singing the student may be put on probation in that area. While enrolled in the program, students will be expected to audition and successfully perform both leading and supporting roles in School of Performing Arts MainStage and SecondStage productions. The skill which they demonstrate in performance will be an important factor in evaluating their progress.

Senior Project (Final Assessment)

There will be a final Senior Project in which students will perform a series of scenes and songs from musicals in order to demonstrate their skills in all three disciplines. The student, in consultation with his/her faculty advisor, will prepare 2 contrasting musical theatre solos, 2 scenes with dialogue leading into either a solo or duet, and one production number involving up to a minimum of 6 performers. The numbers will be staged and/or choreographed as appropriate. The student is responsible for selecting performers for their scenes, planning a rehearsal schedule, planning the marketing (posters and programs) and all technical elements. The student is responsible for acquiring, striking and returning any set, prop, or costume pieces used for the Senior Project. At the conclusion, the senior will prepare a written defense and evaluation of the project. Consult program directors for more information.

During their training, students will also refine their professional presentation including résumés, headshots, and video portfolio where appropriate. Student initiative

in participating in professional auditions will also be assessed.

PRODUCTION

The School of Performing Arts produces at least one large musical and one smaller musical during the regular academic year. Additional performance opportunities are available through SecondStage (student directed) musicals, and MainStage Theatre, Dance and Opera series.

Auditions

Auditions for the fall Musical Theatre production(s) are held during the School of Performing Arts fall auditions (first full week of the fall semester), and auditions for the spring are generally held as early as possible (either final weeks of fall semester or beginning weeks of spring semester). Auditions for the Opera are held separately in the School of Music.

Audition Procedure

The audition process for musicals typically entails singing, dancing and acting. The procedure for auditioning for a musical is generally as follows:

1. Prepare two contrasting songs, one ballad and one up-tempo. Bring your own music, an accompanist will be provided.
2. Once at the audition location, fill out form listing name, address, phone number, previous experience (or a résumé), and the role desired.
3. On the first night of auditions, actors will be required to learn a dance combination in the style of musical being done, followed by song presentation.
4. On the second night competitive readings will begin and actors will be asked to read cuttings from the script. Actors may be requested to prepare specific songs from the show as well.
5. Callbacks may be held following the initial night of dance, singing, and competitive readings. The list of name of the individuals invited for callbacks is posted on the Callboard outside the School of Performing Arts office.

For audition requirements for theatre (non-musical) productions, see Auditions in the Theatre Program section.

Technical and Production Opportunities

(see Technical and Production Opportunities in the Theatre Program section)

Casting

(see Casting in the Theatre Program section)

Rehearsals

(see Rehearsals in the Theatre Program section)

Costumes, Make-up & Props

(see Costumes, Make-up & Props in the Theatre Program section)

Workdays

(see Workdays in the Theatre Program section)

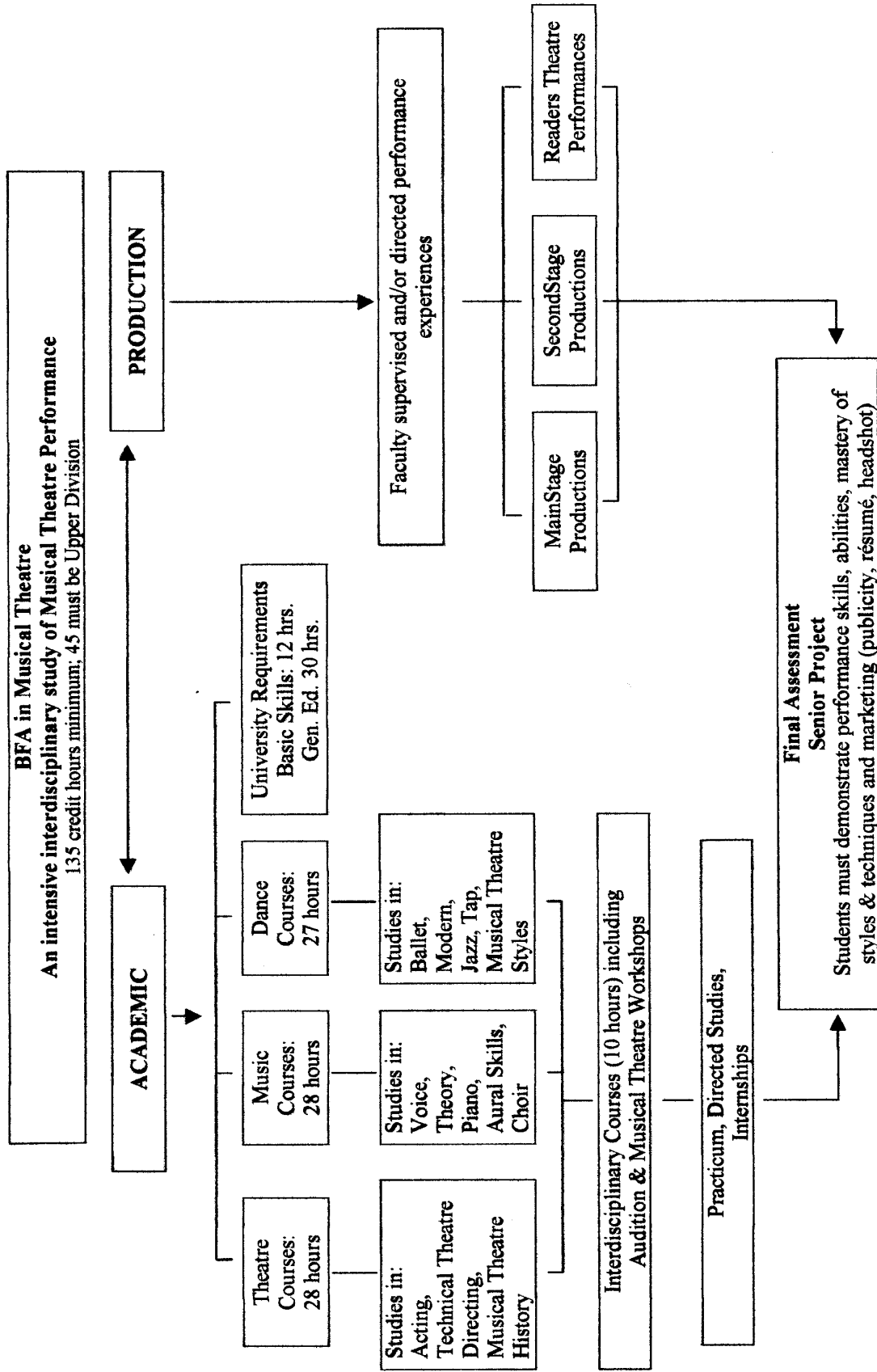
Strike

(see Strike in the Theatre Program section)

SECONDSTAGE (Additional Learning Opportunities)

Students in Musical Theatre have the opportunity to explore areas in Directing, Music Direction, and Choreography in the School of Performing Arts SecondStage Laboratory series. See SecondStage in the Theatre Program section for information, including Guidelines for Directing in the SecondStage (*see Theatre Program section of the Guidebook*). Students interested in music direction and choreography should consult with the program directors.

CURRICULUM FLOWCHART FOR MUSICAL THEATRE MAJORS



BACHELOR OF FINE ARTS DEGREE IN MUSICAL THEATRE

General Requirements: total hours for graduation **135** minimum, minimum overall GPA **2.0 (3.0 for scholarship consideration)**, must complete **42** hrs of **general education** and must have **45** hrs of **Upper Division credits**.

REQUIREMENTS IN THIS MAJOR: 93 hrs.

THEATRE REQUIREMENTS - 28 HOURS (plus 6 hours of general education)

**Thea 260 required as Introductory Fine Arts Course and Thea 623 or 624 as Fine Arts Further Study*

Thea	243	Acting I	(3)	_____
Thea	254	Stage Makeup	(2)	_____
Thea	342	Advanced Acting	(3)	_____
Thea	643	Styles of Acting	(3)	_____
Thea	610	Directing the Musical	(3)	_____

CHOOSE TWO FROM THE FOLLOWING

Thea	244	Stagecraft	(4)	_____
Thea	253	Costuming for the Stage	(4)	_____
Thea	272	Stage and Theatre Management	(3)	_____
Thea	345	Stage Lighting	(4)	_____

CHOOSE TWO FROM THE FOLLOWING

Thea	222	Voice and Diction	(3)	_____
Thea	375 or 675	Directed Projects or Directed Studies	(3)	_____
Thea	651	Scene Study	(3)	_____

DANCE REQUIREMENTS - 27 Hours

Dance	120	Jazz I	(3)	_____
Dance	220	Jazz II	(3)	_____
Dance	130B	Tap I	(3)	_____
Dance	130J	Tap II	(3)	_____
Dance	201	Modern I	(3)	_____
Dance	210	Ballet I	(3)	_____
Ballet	310	Ballet II	(3)	_____
Dance	230	Musical Theatre Dance I	(3)	_____
Dance	330	Musical Theatre Dance II	(3)	_____

MUSIC REQUIREMENTS - 28 Hours

Mus C	127Q	Theory I	(2)	_____
Mus C	128	Theory II	(2)	_____
Mus A	232Y	Voice	(2)	_____
Mus A	232Y	Voice	(2)	_____
Mus A	232Y	Voice	(2)	_____
Mus A	232Y	Voice	(2)	_____
Mus A	432Y	Voice	(2)	_____
Mus A	432Y	Voice	(2)	_____
Mus C	129	Aural Skills I	(2)	_____
Mus C	130	Aural Skills II	(2)	_____
Mus A	113 P	Piano Level I	(1)	_____
Mus A	114 P	Piano Level II	(1)	_____
Mus	340	Vocal Coaching	(1)	_____
Mus	340	Vocal Coaching	(1)	_____
Mus P	212F	Choir	(2)	_____
Mus P	212F	Choir	(2)	_____

INTERDISCIPLINARY REQUIREMENTS-10 Hours

Thea	630	Musical Theatre & Opera Audition	(3)	_____
Thea	180E	Musical Theatre Performance	(1)	_____
Thea	380E	Musical Theatre Performance	(1)	_____
Thea	330	Musical Theatre Lab	(2)	_____
Thea	530	Musical Theatre Scene Study	(2)	_____
Thea	555	Senior Project	(1)	_____

**These courses fulfill General Education requirements*

Program of Study
BACHELOR OF FINE ARTS IN MUSICAL THEATRE
CODE: F30M

42 Hours in General Education, including Thea 260 History of Musical Theatre required as an Introductory Fine Arts Course & Thea 623 or 624 Development of Theatre I or II as Fine Arts Further Study: total hours for graduation 135 minimum, overall GPA 2.0. 4/25/98

FRESHMAN YEAR

FALL SEMESTER

Mus C 127Q	Theory I	(2)	
Mus A 232Y	Voice	(2)	
Mus P 212F	Choir	(2)	
Mus C 129	Aural Skills I	(2)	
Thea 243	Acting I	(3)	
Dance 210	Ballet I	(3)	
Basic Skills to be selected in consultation with advisor		(3)	
TOTAL			17

SPRING SEMESTER

Mus C 128	Theory II	(2)	
Mus A 232Y	Voice	(2)	
Mus C 130	Aural Skills II	(2)	
Dance 310	Ballet II	(3)	
Mus P 212F	Choir	(2)	
Basic Skills to be selected in consultation with advisor		(6)	
TOTAL			17

SOPHOMORE YEAR

FALL SEMESTER

Dance 120	Jazz I	(3)	
Dance 130B	Tap 1	(3)	
Mus A 113 P	Piano Level I	(1)	
Thea 342	Advanced Acting	(3)	
Mus A 232Y	Voice	(2)	
One of the following		(4)	
Thea 253	Costuming for Stage		
Thea 244	Stagecraft		
Thea 345	Stage Lighting I		
Thea 272	Stage and Theatre Management		
General Education to be selected in consultation with advisor*			
Theatre 260 History of Musical Theatre suggested		(3)	
TOTAL			19

SPRING SEMESTER

Mus A 232Y	Voice	(2)	
Mus A 114P	Piano Level II	(1)	
Dance 220	Jazz II	(3)	
Dance 130J	Tap II	(3)	
Thea 643	Styles of Acting	(3)	
General Education and/or Basic Skills in consultation w/advisor		(6)	
TOTAL			18

BASIC SKILLS (4 courses, 12 credit hours) must be completed by the end of the Sophomore Year as part of the General Education Program. These courses include the following: Engl 101 (3), Engl 102 (3), Comm 111 (3), and Math 111 or 131 (3).

JUNIOR YEAR

FALL SEMESTER

Dance 230	Music Theatre Dance I	(3)
Dance 201	Modern I	(3)
Mus A 432Y	Voice	(2)
Thea 254	Stage Makeup	(2)
One of the two not yet taken		(4)
Thea 253	Costuming for Stage	
Thea 244	Stagecraft	
Thea 345	Stage Lighting I	
Thea 272	Stage and Theatre Management	
General Education to be selected in consultation w/advisor		(3)
TOTAL		

17

SPRING SEMESTER

Dance 330	Music Thea Dance II	(3)
Thea 330	Music Thea Lab	(2)
Mus A 432Y	Voice	(2)
Thea 610	Directing the Musical	(3)
General Education to be selected in consultation with advisor		(6)
TOTAL		

16

SENIOR YEAR

FALL SEMESTER

Thea 623	Development of Theatre I	(3)
Thea 630	Opera/Musical Theatre Auditions	(3)
Mus P 340	Vocal Coaching	(1)
Thea 180E	Music Thea Performance	(1)
One of the following		(3)
Thea 222	Voice and Diction	
Thea 375	Directed Projects	
General Education to be selected in consultation with advisor		(6)
TOTAL		

16

SPRING SEMESTER

Mus P 340	Vocal Coaching	(1)
Thea 530	Music Thea Scene Study	(2)
Thea 555	Senior Project	(1)
Thea 380E	Music Thea Performance	(1)
One of the following:		(3)
Thea 222	Voice and Diction	
Thea 375	Directed Projects	
Thea 651	Scene Study	
General Education to be selected in consultation with advisor		(6)
TOTAL		

15

TOTAL DEGREE HOURS

135

Please note: There are proficiencies which must be achieved in some courses in order to move on to the next level. That may mean in some cases that a student may have to take a class over in order to develop that proficiency

COURSE ROTATION OVERVIEW - MUSICAL THEATRE

THEATRE REQUIREMENTS

Thea	243	Acting I (3)	EVERY SEMESTER
Thea	254	Stage Makeup (2)	EVERY FALL
Thea	342	Advanced Acting (3)	EVERY FALL
Thea	643	Styles of Acting (3)	SPRING, ODD YEARS
Thea	610	Directing the Musical (3)	SPRING, EVEN YEARS
CHOOSE TWO FROM THE FOLLOWING			
Thea	244	Stagecraft (4)	EVERY SEMESTER
Thea	253	Costuming for the Stage (4)	EVERY SEMESTER
Thea	272	Stage and Theatre Management (3)	EVERY FALL
Thea	345	Stage Lighting I (4)	EVERY SEMESTER
CHOOSE TWO FROM THE FOLLOWING:			
Thea	222	Voice and Diction (3)	EVERY SEMESTER
Thea	375 or 675	Directed Projects or Directed Studies (3)	EVERY SEMESTER
Thea	651	Scene Study (3)	SPRING, EVEN YEARS

REQUIRED DANCE COURSES

Dance	120	Jazz I (3)	EVERY SEMESTER
Dance	130B	Tap I (3)	EVERY FALL
Dance	130J	Tap II (3)	EVERY SPRING
Dance	201	Modern I (3)	EVERY SEMESTER
Dance	210	Ballet I (3)	EVERY SEMESTER
Dance	220	Jazz II (3)	EVERY SEMESTER
Dance	230	Musical Theatre Dance I (3)	EVERY FALL
Dance	310	Ballet II (3)	EVERY SEMESTER
Dance	330	Musical Theatre Dance II (3)	EVERY SPRING

MUSIC REQUIREMENTS

Mus A	232Y	Voice (2)	EVERY SEMESTER
Mus A	432Y	Voice (2)	EVERY SEMESTER
Mus C	129	Aural Skills (2)	EVERY FALL
Mus C	130	Aural Skills (2)	EVERY SPRING
Mus A	113P	Piano (1)	EVERY SEMESTER
Mus A	114P	Piano (1)	EVERY SEMESTER
Mus P	340	Vocal Coaching (1)	EVERY SEMESTER
Mus P	212F	Choir (1)	EVERY SEMESTER
Mus P	213F	Choir (1)	EVERY SEMESTER

INTERDISCIPLINARY COURSES

Thea	555	Senior Project (1)	EVERY SEMESTER
Thea	630	Musical Theatre & Opera Audition (3)	EVERY FALL
Thea	180E	Musical Theatre Performance (1)	EVERY SEMESTER
Thea	380E	Musical Theatre Performance (1)	EVERY SEMESTER
Thea	330	Musical Theatre Lab (2)	SPRING, EVEN YEARS
Thea	530	Musical Theatre Scene Study (2)	SPRING, ODD YEARS

GENERAL EDUCATION REQUIREMENTS

Thea	260	History of Musical Theatre (Fine Arts Intro)	EVERY SEMESTER
Thea	623 or 624	Development of Theatre I or II (Fine Arts Further Study)	EVERY FALL/SPRING

DANCE PROGRAM

MISSION STATEMENT

Students pursuing a B.F.A in Performing Arts – Dance will develop knowledge, techniques and collaborative skills conducive to a lifetime of independent learning and creativity. Through classroom study and production/performance experiences, students will be prepared to work in the academic or professional arena, study further in graduate programs, and/or pursue careers in teaching. Faculty and students will engage in the discovery and development of new information to enhance knowledge through original, creative, experimental, and scholarly work. The program enriches the campus community, the Greater Wichita area, and the surrounding thirteen counties through numerous performances and community interaction each year.

OBJECTIVES

The primary goal of the dance program is to prepare dance performers and choreographers for a professional career with the emphasis on diversity of training, performance styles, choreography and interdisciplinary projects. This is achieved by maintaining a consistent influx of guest artist choreography and teaching residencies and by promoting professional performance sensibilities through Wichita Contemporary Dance Theatre. The dance program faculty engages in ongoing faculty development, creative work, and scholarship that support student achievement. The dance program also advocates for and provides a shaping influence in the cultural enrichment of Wichita and the state of Kansas.

INTRODUCTION

The Wichita State University School of Performing Arts Dance Program offers a unique approach to pre-professional training culminating in a B.F.A in Performing Arts – Dance. WSU prepares dancers for the diverse demands of professional careers with a degree program emphasizing modern, ballet, jazz, and choreography. Other dance curriculum includes kinesiology, dance history, music for dance and mime theatre. The program is the only dance program in Kansas that is fully accredited by the National Association of Schools for Dance.

Performances during the year include two MainStage dance concerts, an undergraduate concert, senior concerts, informal showings, lecture-demonstrations, ACDF and involvement with opera and musical theatre productions. Students also have opportunities to perform with companies and arts organizations such as Metropolitan Ballet of Wichita. The dance program organizes tours for the Wichita Contemporary Dance Theatre (WCDT), the program's resident touring company, and for the Alithea Mime Theatre, a professional company in residence at Wichita State University. In addition, the program annually sponsors performances and master classes by professional touring companies with such companies as Complexions Contemporary Ballet, Ririe-Woodbury Dance Company, Doug Varone & Dancers, Hubbard Street Dance Company, Parsons Dance Company, Ballet Folklorico, Marcel Marceau and Paco Peña Flamenco Company.

This balance between professional faculty and nationally recognized guest artists stresses strong technical training, regular performances, choreographic opportunities, and course work in an effort to develop both an educated and artistic performer. The Dance Program's faculty of four trains students in the craft of dance as a performing art in order to establish careers as performers, choreographers, and educators.

WHAT IS EXPECTED OF THE DANCE MAJOR

The student/dancer has an obligation to participate fully in all aspects of the Dance program. Regular class attendance is mandatory and important to one's development as an individual artist and performer. Dance majors are required to participate in **Wichita Contemporary Dance Theatre** each year of study and encouraged to participate in Mid-America Dance Theatre. Majors are encouraged to perform in the choreography projects of fellow students. This requirement does not apply to senior dance majors during the semester in which they present their Senior Concert.

STANDARDS FOR THE DANCE MAJOR PROGRAM

Depending on academic and program standing, Dance majors must enroll each semester in Modern technique and six semesters in Ballet technique. Once any class is in session no one is allowed to enter or leave without the instructor's permission. Promptness to class, rehearsals, and crew calls are mandatory. All

students are expected to wear proper attire for all classes as specified by the instructor. No rehearsal has priority over any class. Choreographers will set all Dance rehearsals at hours that will not conflict with University scheduled classes. Usage of dance studios and department equipment is a privilege and must be cleared through the office of the Director of Dance.

Leave of absence for professional engagements may be granted only by the Chair of the School of Performing Arts and the Director of Dance with the dance faculty approval. **Students must secure such permission before making any outside contractual or verbal engagement. Absences may not conflict with department rehearsals, concerts, and other such functions of the school.** The School of Performing Arts does not intend to discourage professional opportunities, this policy simply ensures that the dancer's primary focus of energy is his/her Wichita State University training. The Director of Dance should be informed when any extended leave of absence is anticipated.

Dance Program Participation Policy

The WSU Dance Program requires an 80% participation rate for all studio classes. Students must dance in 24 out of the 30 meetings in classes that meet twice a week, and 36 out of the 45 meetings in classes that meet three times a week to get credit for the course. Sitting and watching a class does not count as participation. Participating for less than the full class time does not count as participation. Students who do not meet the participation requirement for any reason will receive a failing grade (unless they have withdrawn from the course) and will need to repeat the course.

CURRICULUM OF THE PROGRAM

The Dance concentration is designed to provide the student with intensive professional study of concert dance. This is accomplished through studio and practical experience in technique, performance, and choreography.

Dance majors must complete a minimum of 48 hours in Modern, Ballet, and Jazz techniques. All majors must attain a proficiency of Level IV in Modern Dance (B or better for 2 consecutive semesters), and Level III in Ballet.

There are an additional 39 hours of course requirements for dance including: Choreography I, II, and III; Dance History, Dance Kinesiology, Tap, Music for Dance, Dance Performance, Costuming,

Lighting, and electives. In addition, all dance majors are required to perform.

The following courses are open to students outside the program with no prerequisites. Courses at Level II or above require permission of the instructor.

Dance 120	Jazz I
Dance 130A	Ballroom I
Dance 130L	Ballroom II
Dance 130V	Hip Hop
Dance 130B	Tap I
Dance 140	Art of the Dance
Dance 201	Modern Dance I
Dance 210	Ballet I
Dance 225Q	Dance History I
Dance 315	Music for Dance

Dance Curriculum Flowchart, Check Sheet, Program of Study and Course Rotation Overview can be found at the end of the Dance Program section of this Guidebook.

SCHOLARSHIPS

The School of Performing Arts awards scholarships to students who qualify by audition. Auditions encompass demonstrated proficiencies in modern, ballet, and jazz techniques. Dance scholarship recipients must be Dance majors, must be full-time students registered for a minimum of 12 credit hours, including a minimum of 6 credit hours of Dance courses each semester, must maintain a university GPA of 2.75 and a Program GPA of 3.0 and must qualify to participate in **Wichita Contemporary Dance Theatre** and participate in Mid-America Dance Theatre. Dance scholarships are as follows:

City Dance Scholarship
Kim Stephens Scholarship
Martha Fleming Scholarship
Out of State Scholarship
Selma Miller Trust

Specific scholarship criteria can be obtained from the Director of Dance and/or the School of Performing Arts office. Additional scholarships are available through the School of Performing Arts (*see Scholarships in the School of Performing Arts section*).

ASSESSMENTS

The Dance Program regularly assesses student performance both in and out of class. In addition to

regular assessments through course work, the following will be used to assess dance majors in their progress.

Dance Major Review

At the end of each year, Dance majors participate in formal reviews with members of the full-time dance technique faculty. Areas to be evaluated include technique skills, Dance performance, attendance, and participation in dance program activities including Mid-America Dance Theatre.

Senior Concert

Graduating Dance Majors are required to present a **Senior Concert** to include at minimum one solo, a duet, one group work. In addition, the senior choreographer must perform in a minimum of two of these works.

Senior Concert Requirements

Each senior, in consultation with the full-time faculty, chooses a senior advisor to oversee the concert production and the senior thesis. Each senior student will act as publicist, producer, choreographer, and performer, in concert with his/her faculty advisor.

Choreography represented in the Senior Concert must be the work of the student in consultation with their faculty advisor. Students must use students in the Dance Program for their choreography. Any outside participants must be approved by the Director of Dance. Students may include faculty choreography to highlight specific performance skills. Students are encouraged to plan and design their Senior Concert with their advisor early in their senior year.

Prior to performance all concert material must be presented to the faculty advisor for critique and advisement at their request. Regular rehearsal observation and critique by the faculty advisor is advised.

All poster/flyer designs, publicity, and program copy are the responsibility of each senior student. However, all printed materials, articles, releases, posters or images must be approved by the faculty advisor and Director of Dance before printing.

Costumes for Senior Concerts may be borrowed from the Dance Program. Costumes are the property of the Dance Program and must be checked out and in under the faculty's supervision. Costumes must be cleaned and returned promptly to the costume storage facility. Students are responsible for all costumes checked out to them.

Upon completion of the Senior Concert, a portfolio of the choreography, performance and production must be submitted to the faculty for their approval. This will be followed by an oral defense of the documentation and concert in front of a committee of full-time faculty. Portfolio presentation will be coordinated by the faculty advisor.

Senior Project Portfolio Presentation

Presentation of the Senior Concert Portfolio and Oral Defense is generally scheduled during the final week following presentation of the Senior Concert. The presentation and review consists of the following:

1. Presentation of the Portfolio

Written analysis and description of the theoretical framework, compositional development, analysis of production and conclusions.

Written analysis includes:

Statement of the Purpose: The nature of the choreographic challenge. Performance problems confronted. Rationale for project and theoretical background for project design (e.g. influences, stylistic considerations, historical precedents and references).

Description of the Project: A narrative describing the production from inception to final presentation. Include photographs within the text if desired to supply separate photographic documentation with appropriate references to text.

Evaluation of Project: Examination of the project for elements of success and failure. Propose changes, additions, alterations to the process of conception, choreographic/performance plotting and design, rehearsal and production.

Appropriate Bibliography: Include citation of all source materials and description of references. For written references follow standard MLA (Modern Language Association) guidelines. For material/personal references document completely as necessary for the mature reader to appreciate the significance of the contribution.

These materials, in bound form, must be approved by the student's faculty advisor and submitted to the faculty no later than **one week** following the Senior Concert, allowing time for faculty review.

2. Oral presentation of Portfolio materials to the Committee.

An oral presentation of the contents of the Portfolio to a committee of the faculty will be scheduled by the student in consultation with the major advisor.

3. **Question and Answer period following the Oral Defense.**

4. **Oral Critique of the Senior Project and Portfolio by Committee.**

5. **Discussion of experience in the Dance Program and future plans.**

A period of discussion between the student and committee members will conclude the Oral Defense. The student's experience in the Dance Program, plans for the future and recommendations from the faculty will be discussed.

informal run-throughs, dress rehearsals, performances, and strike. Does not call the show.

- **Technical Director:** Oversees the production technical aspect and crews, works closely with Dance Faculty or Producer in setting up production schedules, attend all production meetings, informal run-throughs, and dress rehearsals, performances, and strike.
- **Lighting Designer:** Designs the light plot, design and set lighting cues, works closely with the choreographer(s), attends all production meetings, informal run-throughs, and dress rehearsals, performances and strike.
- **Master Electrician:** Helps hang the plot, run the light board, attend all crew calls, informal run-throughs, dress rehearsals, performances and strike.
- **Light Crew:** Hangs light plot, operates backstage crew, attend all crew calls, dress rehearsals, performances and strike.
- **Sound Technician:** Operates the main sound board, may be called upon to record and cut master performance tape, attend all informal run-throughs (as needed by the Sound Designer), dress rehearsals, performances, and strike.
- **Costume Designer:** Designs and constructs costumes, repairs and cleans costumes, attends all costume crew calls, informal run-throughs, dress rehearsals, and performances.
- **Dresser:** Assist the Costume Designer, helps dancers make quick costume changes, attend all costume crew calls, informal run-throughs, dress rehearsals, and performances.
- **House Manager:** Oversees the running of the house and front of house personnel, attend the final production meeting and all performances.
- **Ushers:** Take tickets at door, distribute programs, seats audience, maintain order in the house and attend all performances.

PERFORMANCE OPPORTUNITIES

One of the highlights of the School of Performing Arts Dance Program is the resident performing company, Wichita Contemporary Dance Theatre. The company's season includes the fall Kansas Dance Festival (hosted by the Dance Program), an annual Wichita Contemporary Dance Theatre Concert, participation in the American College Dance Festival, attendance at regional dance conferences and touring to present concerts throughout the region, the nation, and the world. The Dance Program and MADT offer lecture demonstrations, master classes, and informal concerts in the community throughout the year.

TECHNICAL THEATRE FOR DANCE

The School of Performing Arts/Dance produces and assists in crewing its own productions. All majors, especially scholarship majors, are to assist in crewing for all Dance concerts and studio performances.

Technical responsibilities are assigned by the Dance faculty. Requests for an excused absence from crew calls must be submitted in writing to the Dance faculty at least 48 hours in advance to call. All dance majors, performers, and crew members are expected to help with strike following each dance performance, as well as any set-up needed before each dance performance.

Technical Positions

- **Stage Manager:** Calls the show, runs the production, attends all production meetings, informal run-throughs, dress rehearsal, performances, and strike.
- **Assistant Stage Manager:** Assists the stage manager, attends all production meetings,

DANCE FACILITIES

WSU Dance studios and offices are housed in the Heskett Center, a \$10-million multi-purpose complex which includes two large studios which are fully equipped with mirrors, sound system, concert stage and pianos. The 144A studio is the home of the Harry Litwin Studio Theatre. In this theatre, the senior

concerts, choreography class concerts, and informal concerts are held.

Additional facilities include a third large studio, faculty offices, and costume storage room in the Duerksen Fine Arts Center. Dance MainStage performances are held in Miller Concert Hall which is also located in Duerksen Fine Arts Center. Use of the dance facilities is requested and scheduled through the Dance Sr. Administrative Assistant.

Heskett Center Policies

All students must show their WSU ID at the Heskett front desk to be admitted to any dance class or rehearsal. If you do not have your ID, you will get an absence! No exceptions.

No food or drink is allowed in Heskett dance studios except in authorized areas.

As a privilege to dance majors and minors, the Dance Lounge (inside the Dance Studios) is one such authorized area. However, it is imperative that any food that is brought into the Dance Lounge be completely concealed (inside your bag) while transporting from the Heskett Lobby to the Dance Lounge. Failure to be discreet in the transport of food could cause the loss of this privilege.

No street shoes allowed on the studio floors.

Please keep all valuables with you at all times or locked in the locker room.

DANCE ORGANIZATIONS

WCDT

Wichita Contemporary Dance Theatre Ensemble, the faculty-directed dance company of WSU School of Performing Arts.

MADT

Mid-America Dance Theatre, student-directed dance organization of WSU School of Performing Arts.

KDF

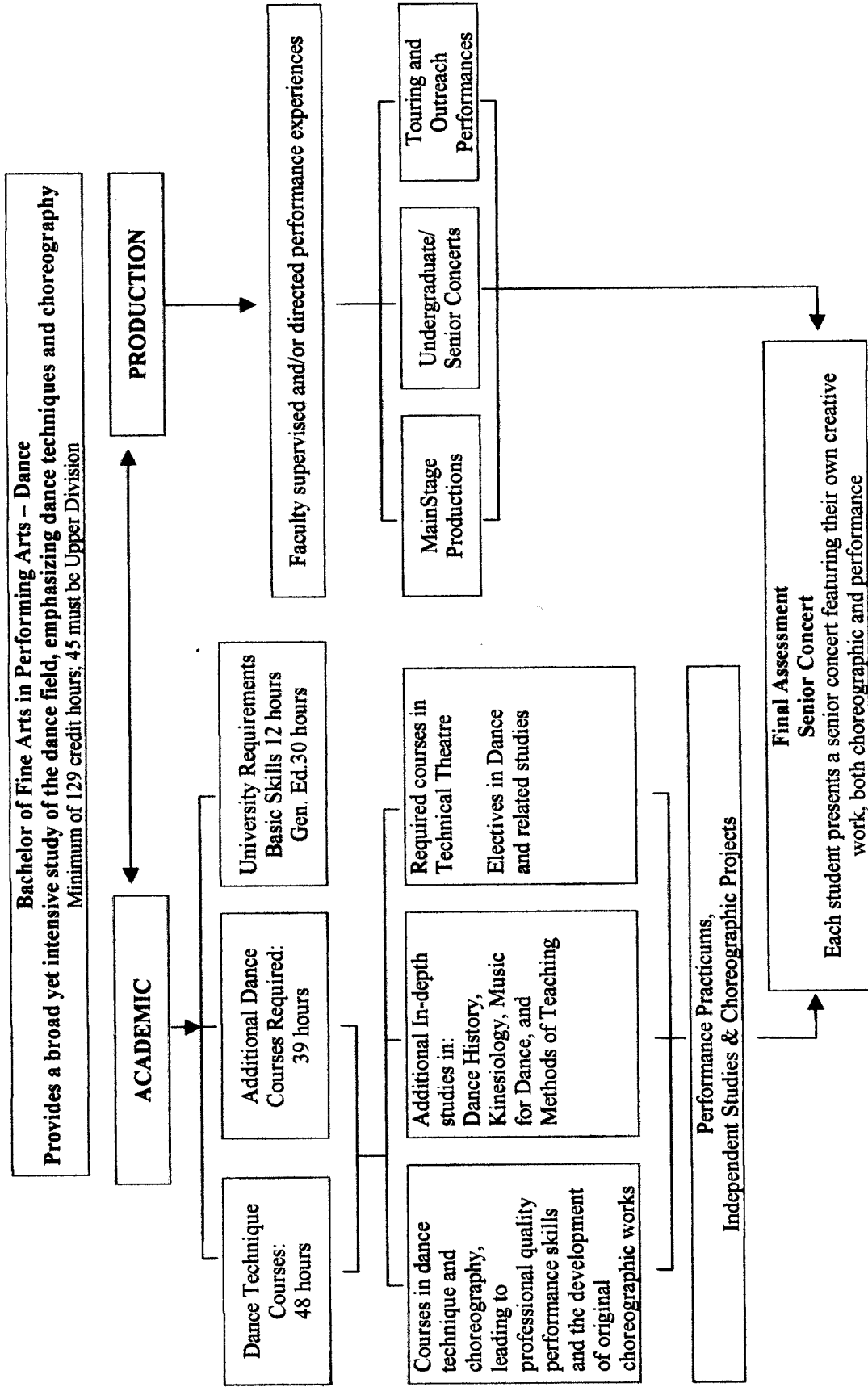
Kansas Dance Festival, an annual festival featuring an array of master classes which culminates in shared performances by invited university and professional companies throughout Kansas.

ACDFA

American College Dance Festival Association provides regional and national visibility for dance works produced in colleges and universities for faculty and student choreographers and performers in

these programs. It provides an opportunity for dance faculty and students to have their work adjudicated and critiqued by established professional dancers and choreographers. The association provides opportunities for interaction among peers.

CURRICULUM FLOWCHART FOR DANCE MAJORS



BACHELOR OF FINE ARTS IN PERFORMING ARTS - DANCE

(For students entering under the 2005-2006 catalog.) General Requirements: total hours for graduation **129** minimum, minimum overall GPA 2.7 and 3.0 in major, must complete **42** hrs of **general education** and must have **45** hrs of **Upper Division credits**.

Requirements for a Major: **87 Hours:**

24 HOURS OF MODERN DANCE TECHNIQUE (PLACEMENT AND ADVANCEMENT BY AUDITION

AND/OR FACULTY CONSENT ONLY):

Dance	201	Modern Dance Technique I	(3)	_____	(3)	_____
Dance	301	Modern Dance Technique II	(3)	_____	(3)	_____
Dance	401	Modern Dance Technique III	(3)	_____	(3)	_____
Dance	501	Modern Dance Technique IV	(3)	_____	(3)	_____

PLUS 18 HOURS OF BALLET TECHNIQUE (PLACEMENT AND ADVANCEMENT BY AUDITION AND/OR

FACULTY CONSENT ONLY):

Dance	210	Ballet I	(3)	_____	(3)	_____
Dance	310	Ballet II	(3)	_____	(3)	_____
Dance	410	Ballet III	(3)	_____	(3)	_____

PLUS 6 HOURS OF JAZZ TECHNIQUE (PLACEMENT AND ADVANCEMENT BY AUDITION AND/OR

FACULTY CONSENT ONLY):

Dance	120	Jazz I	(3)	_____		
Dance	220	Jazz II	(3)	_____		

PLUS ALL OF THE FOLLOWING COURSES (29 hours):

Dance	225	Survey of Dance History	(3)	_____		
Dance	105	Choreography I	(3)	_____		
Dance	130B	Tap I	(3)	_____		
Dance	315	Music for Dance	(3)	_____		
Dance	205	Choreography II	(3)	_____		
Dance	415	Dance Kinesiology	(3)	_____		
Dance	505	Choreography III	(3)	_____		
Thea	253	Costuming for the Stage	(4)	_____		
Thea	345	Stage Lighting	(4)	_____		

PLUS 4 HOURS IN PERFORMANCE (COURSES MAY BE REPEATED):

Dance	320	Performance	(1)	_____	(1)	_____	(1)	_____	(1)	_____
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PLUS 6 HOURS OF COURSES CHOSEN FROM THEATRE, MUSIC, ART, AND DANCE WITH AT LEAST 3 HOURS IN 2 DISCIPLINES:

Thea	143	Art of the Theatre	(3)	_____		
Thea	243	Acting I	(3)	_____		
Thea	244	Stagecraft	(4)	_____		
Thea	254	Makeup	(2)	_____		
Thea	623	Development of the Theatre I	(3)	_____		
Thea	624	Development of the Theatre II	(3)	_____		
MusC	160	Heritage of Western Music	(3)	_____		
MusC	315	Music of the 20th Century	(2)	_____		
MusC	346	Styles of Jazz	(3)	_____		
Art H	122	Survey of Western Art: Ren. and Bar.	(3)	_____		
Art H	124	Survey of Western Art: Modern	(3)	_____		
Art H	525	20th Century Art Before 1945	(3)	_____		
Art H	526	20th Century Art Since 1945	(3)	_____		
Art F	136	Foundation Design I	(3)	_____		
Dance	335	Jazz III	(3)	_____		
Dance	130J	Advanced Tap	(3)	_____		
Dance	227	Mime	(3)	_____		
Dance	605	Choreography for Musical Theatre	(3)	_____		
Dance	230	Musical Theatre Dance I	(3)	_____		
Dance	330	Musical Theatre Dance II	(3)	_____		
Dance	545	Methods of Teaching Dance	(3)	_____		
Dance	645	Practice of Teaching Dance	(3)	_____		

SAMPLE PROGRAM OF STUDY Entering on Even Years

Freshman - Fall Semester (semester 1)

English 100/101	3	_____
Math 111 Algebra	3	_____
Communication 111	3	_____
Dance 201, Modern Technique I	3	_____
Dance 210, Ballet Technique I	3	_____
Dance 130B, Tap I	3	_____

Total Credit Hours: 18 Hours

Freshman - Spring Semester (semester 2) Odd year

English 102 (3 hours) and General Education Course (3 hours), refer to GEP course requirements

Dance 201 Modern Technique I	3	_____
Dance 210 Ballet Technique I	3	_____
Dance 120 Jazz I	3	_____
Dance 315 Music for Dance	3	_____

Total Credit Hours: 18 Hours

Sophomore - Fall Semester (semester 3) Odd year

General Education Courses (6 hours), refer to GEP course requirements

Dance 301 Modern Technique II or advanced level	3	_____
Dance 310 Ballet Technique II or advanced level	3	_____
Dance 105 Choreography I	3	_____
Thea 345 Stage Lighting	4	_____

Total Credit Hours: 19 Hours

Sophomore - Spring Semester (semester 4) Even year

General Education Courses (6 hours), refer to GEP course requirements

Dance 301 Modern Technique II or advanced level	3	_____
Dance 310 Ballet Technique II or advanced level	3	_____
Dance 205 Choreography II	3	_____
Dance 225Q Dance History	3	_____
Dance 320 Performance	1	_____

Total Credit Hours: 19 Hours

Junior - Fall Semester (semester 5) Even year

General Education Courses (3-4 hours), refer to GEP course requirements

Dance 401 Modern Technique III or advanced level	3	_____
Dance 410 Ballet Technique III or advanced level	3	_____
Dance 505 Choreography III	3	_____
Dance 415 Dance Kinesiology	3	_____
Dance 320 Performance	1	_____

Total Credit Hours: 16-17 Hours

Junior - Spring Semester (semester 6) Odd year

General Education Courses (3-4 hours), refer to GEP course requirements

Dance 401 Modern Technique III or advanced level	3	_____
Dance 220 Jazz II	3	_____
Thea 253 Costuming for the Stage	3	_____
Dance 320 Performance	1	_____
Fine Art Elective (refer to B.F.A. requirements)	3	_____

Total Credit Hours: 16-17 Hours

Senior - Fall Semester (semester 7) Odd Year

General Education Courses (3-4 hours), refer to GEP course requirements

Dance 501 Modern Technique IV	3	_____
Dance 410 Ballet Technique III	3	_____
Dance 320 Performance	1	_____
Fine Art Elective (refer to B.F.A. requirements)	3	_____

Total Credit Hours: 13-14 Hours

Senior - Spring Semester (semester 8) Even Year

General Education Courses (3 hours), refer to GEP course requirements

Dance 501 Modern Technique IV	3	_____
Fine Art Elective (refer to B.F.A. requirements)	3	_____
Dance 320 Performance	1	_____
Senior Project		

Total Credit Hours: 10

Total Degree Credit Hours: 129 Hours (minimum)

SAMPLE PROGRAM OF STUDY Entering on Odd Years

Freshman - Fall Semester (semester 1)

English 100/101	3	_____
Math 111 Algebra	3	_____
Communication 111	3	_____
Dance 201, Modern Technique I	3	_____
Dance 210, Ballet Technique I	3	_____
Dance 130B, Tap I	3	_____

Total Credit Hours: 18 Hours

Freshman - Spring Semester (semester 2) Even year

English 102 (3 hours) and General Education Course (3 hours), refer to GEP course requirements

Dance 201 Modern Technique I	3	_____
Dance 210 Ballet Technique I	3	_____
Dance 120 Jazz I	3	_____
Dance 225Q Dance History	3	_____

Total Credit Hours: 18 Hours

Sophomore - Fall Semester (semester 3) Even year

General Education Courses (6 hours), refer to GEP course requirements

Dance 301 Modern Technique II or advanced level	3	_____
Dance 310 Ballet Technique II or advanced level	3	_____
Dance 415 Dance Kinesiology	3	_____
Thea 345 Stage Lighting	4	_____

Total Credit Hours: 19 Hours

Sophomore - Spring Semester (semester 4) Odd year

General Education Courses (6 hours), refer to GEP course requirements

Dance 301 Modern Technique II or advanced level	3	_____
Dance 310 Ballet Technique II or advanced level	3	_____
Dance 315 Music for Dance	3	_____
Dance 320 Performance	1	_____

Total Credit Hours: 16 Hours

Junior - Fall Semester (semester 5) Odd year

General Education Courses (3-4 hours), refer to GEP course requirements

Dance 401 Modern Technique III or advanced level	3	_____
Dance 410 Ballet Technique III or advanced level	3	_____
Dance 105 Choreography I	3	_____
Fine Art Elective (refer to B.F.A. requirements)	3	_____
Dance 320 Performance	1	_____

Total Credit Hours: 16-17 Hours

Junior - Spring Semester (semester 6) Even year

General Education Courses (3-4 hours), refer to GEP course requirements

Dance 401 Modern Technique III or advanced level	3	_____
Dance 220 Jazz II	3	_____
Thea 253 Costuming for the Stage	3	_____
Dance 320 Performance	1	_____
Dance 205 Choreography II	3	_____

Total Credit Hours: 16-17 Hours

Senior - Fall Semester (semester 7) Even Year

General Education Courses (3-4 hours), refer to GEP course requirements

Dance 501 Modern Technique IV	3	_____
Dance 410 Ballet Technique III	3	_____
Dance 320 Performance	1	_____
Dance 505 Choreography III	3	_____
Fine Art Elective (refer to B.F.A. requirements)	3	_____

Total Credit Hours: 16-17 Hours

Senior - Spring Semester (semester 8) Even Year

General Education Courses (3 hours), refer to GEP course requirements

Dance 501 Modern Technique IV	3	_____
Fine Art Elective (refer to B.F.A. requirements)	3	_____
Dance 320 Performance	1	_____
Senior Project		

Total Credit Hours: 10 Hours

Total Degree Credit Hours: 129 Hours (minimum)

COURSE ROTATION OVERVIEW - DANCE

Catalog Course No.	Offered
105 Choreography I (3)	Follows Choreography III in consecutive sequence
120 Jazz 1 (3)	Every Semester
130A Ballroom 1 (2)	Every Semester
130L Ballroom II (2)	Every Semester
130B Tap I	Every Fall
130J Tap II	Every Spring
130V Hip Hop Jazz (2)	Every Semester
140 Art of Dance (3)	Every Semester
201 Modern I (3)	Every Semester
205 Choreography II (3)	Follows Choreography I in consecutive sequence
210 Ballet I (3)	Every Semester
220 Jazz II (3)	Every Semester
225Q Survey of Dance History (3)	Spring, Even Years
227 Mime (3)	Every Semester
230 Musical Theatre Dance I (2)	Every Fall
301 Modern II (3)	Every Semester
310 Ballet II (3)	Every Semester
315 Music for Dance (3)	Spring, Odd Years
320 Performance (1)	Every Semester
330 Musical Theatre Dance II (2)	Every Spring
335 Jazz III (3)	Every Fall
401* Modern III (3)	Every Semester
410* Ballet III (3)	Every Semester
415 Dance Kinesiology (3)	Fall, Even Years
501* Modern IV (3)	Every Semester
505 Choreography III (3)	Follows Choreography II in consecutive sequence
545 Methods of Teaching Dance	Fall, Odd Years

SUMMER DANCE COURSES

130A	Ballroom I
140	Art of Dance (3)
301	Modern II (3)

*COURSES THAT ARE STACKED OR PIGGY BACKED

PLEASE NOTE THAT WHILE THIS IS THE SCHEDULING PLAN, CHANGES ARE SOMETIMES NECESSARY AND UNAVOIDABLE. IF YOU HAVE A PROBLEM CONCERNING A SPECIFIC COURSE, PLEASE SEE YOUR ADVISOR.

APPENDIX

EMERGENCY CONTACT INFORMATION

Nature of your business	Department to Call	Phone Numbers
Medical Emergency	911 Dispatcher/ Campus Police	911/3450
Fire	911 Dispatcher/ Campus Police	911/3450
Criminal Activity	911 Dispatcher/ Campus Police	911/3450
Motor Vehicle Accident	911 Dispatcher/ Campus Police	911/3450
Accidental Chemical Ingestion	Poison Control Center	911/3450
Hazardous Material Problems	EH&S Office	5424
Unsafe Conditions	SPA Safety Coordinator/ Fire/safe	5389/5531
Electrical Problems	Physical Plant	3444
Plumbing Leaks	Physical Plant	3444
Air Conditioning/Heating	Physical Plant	3444
Telephone Problems	Computing/Telecommunications	3535
Computer Networking Problems	Computing/Telecommunications	3535

Proper Lifting Techniques For The Workplace

Back injury is the leading lost work time injury in industry. Eight out of ten persons in the United States will consult a physician for back problems sometime in their lives. About 400,000 people suffer disabling back injuries each year. Experience has shown that prevention programs can significantly reduce the incidence of back injury. However, there is no cookbook formula that will solve all lifting problems.

Lifting objects that are too heavy is a problem in some jobs, but 90 percent of back injuries due to lifting occur while lifting light objects. Many back problems can be prevented or cured with exercise, weight control, and proper use of the back. The stresses placed on the back during manual lifting are due to a combination of the weight of the object being lifted and the lifting technique.

Avoid lifting where possible and practical by pushing, pulling, rolling or sliding the object to be moved.

Use mechanical aids (hand trucks, carts, winches, forklifts, etc.) or request help from other employees when necessary, particularly when you find yourself in a difficult or awkward lifting situation.

When lifting heavy objects from the floor/ground can't be avoided, here are some basic principles to prevent back pain and injury:

- Lift only loads you can safely handle.
- Establish good footing.
- Keep the load close to the body.
- Bend at the knees as you grasp it.
- Get a full handgrip and keep your body erect.
- Lift smoothly by straightening the legs (avoid jerky or snatching lifts).
- Avoid the lift and twist action. When turning, shift the position of your feet rather than twisting your body at the waist.
- Reverse the procedure to set the object down.
- Wear protective belt at all times when lifting.

REMEMBER, the secret to proper lifting is to bend your knees, not your back, and let your powerful leg muscles do most of the work.

REMEMBER, a failure to follow safety procedures properly or to pay attention to workplace safety could result in injury to you and your fellow workers.

HOW TO MAKE YOUR REQUEST FOR EXCEPTION

The request for an exception to a College or University regulation is a request for special consideration. The obligation to clearly and completely present the case rests with the student. Exceptions are never automatically granted. Do not treat this request as a trivial or casual event.

We have seen many, many requests denied because of poorly communicated forms. The guidelines offered here are suggestions for improving the chances of getting favorable approval for your request.

I. Get Good Advice About How To Make Your Best Case

- A. Schedule an appointment with our advisor to discuss the case. This may be the most important thing you can do.
- B. If the request involves specific courses, discuss it with those instructors. Sometimes the petition requires the advisor's signature and/or the instructor's signature.

II. Complete The Form In A Clean And Clear Manner

- A. The request must be readable. Type it. Read it for clarity.
- B. The first part of your request should state in a simple declarative statement what you are requesting.
- C. State clearly why you feel the request should be granted. If there is special documentation needed, then it should be attached. For example, if you claim medical problems have been the reason, you need to have verification from a doctor.
- D. Never make a request for an exception simply because you feel the rule is bad or unnecessary. You have to demonstrate why, in your situation it is "bad" or unnecessary.

III. When You Bring Your Completed Petition To The School Office, Find Out When Decisions Will Be Announced.

Virtually all cases are automatically appealed to the University Exceptions Committee. Therefore, some delay may occur in announcing decisions. You need to know when decisions are available since you may need to complete the transaction. This is particularly true in requests to drop or add classes.

12. Performing experience in dance, theatre and/or related fields such as art, voice, music:

13. Design and Technical Theatre experience

14. Career goals:

15. High school seniors only please list:

ACT standard composite score _____ Size of graduation class _____ Your rank _____

Student Signature

Parent Signature

Performing Arts Program Directors

Dance: Nick Johnson
Musical Theatre: Marie King
Theatre: Drew Tombrello

Important

To be eligible for an Academic Scholarship, Work Study Grant, Supplemental Educational Opportunity Grant, PELL Grant or National Direct Student Loan, the following steps must be completed by October 1 for full consideration:

1. Return this application as soon as possible to the School of Performing Arts, Wichita State University, Wichita, Kansas 67260-0153.
2. Return to the Office of Admissions, Wichita State University:
 - a. Six-semester high school transcript
 - b. Application for admission
3. Complete and submit an American College Testing Program Family Financial Statement (ACT-FFS) in the envelope provided with the ACT-FFS. The form should be obtained from your high school counselor's office and is the ONLY FINANCIAL ASSISTANCE application that will be used by Wichita State's Office of Student Financial Aid.
4. For Theatre or Dance Scholarships please send or bring to the audition a resume and two letters of recommendation. Letters must be received prior to the award of scholarships. For new dance and theatre majors or for transfer students, letters should be submitted from teachers who are familiar with your work.

Wichita State reserves the right to revise or change rules, charges, fees, schedules, courses, requirements for degrees and any other regulations affecting students whenever considered necessary or desirable. The University does not discriminate on the basis of race, color, national origin, sex, age or disability in admission or access to, or treatment or employment in its programs and activities. Any persons having inquiries concerning Wichita State University's compliance with the regulations implementing Title VI, Title IX, or Section 504 is directed to the Dean of Students, 1845 Fairmount, Wichita, KS 67260-0008.

Other Financial Assistance

Director
Office of Student Financial Aid
Wichita State University
Wichita, Kansas 67260-0024
(316) 978-3430 In Kansas, call toll-free, 1-800-362-2594

Campus Visits and Orientation

Office of Admissions
Wichita State University
Wichita, Kansas 67260-0124
(316) 978-3085
1-800-522-2878 Fax: (316) 689-3396

Purchasing and Tracking Procedures

School of Performing Arts Productions

All products and services purchased for School of Performing Arts productions will be “shopped” for competitive pricing and value. Exceptions will be items covered by state or university contract or agreement with on campus vendors.

Complete Procurement Contract information is available at <http://da.state.ks.us/purch/>.

The School of Performing Arts is exempt from paying Kansas Sales Tax pursuant to K.S.A. 79-3606(b). A Tax-Exempt Entity Exemption Certificate is available from the School Administrative Specialist or Technical Director. Receipts that include sales tax will not be accepted for processing or reimbursement. The person who made the purchase will be responsible for returning the item(s) to the vendor to have the tax removed.

There are four means of purchasing goods and services for School productions:

Procurement Card Purchase – (Immediate Purchase: FACULTY/STAFF ONLY)

The Procurement Card is a state issued credit card for use by state employees to make purchases for the University’s use. The card may only be used by the cardholder. The cardholder is the person to whom the card is issued. The use of a procurement card by any person other than the cardholder can be considered fraud.

The procurement card is, by far, the easiest and most efficient means of purchasing.

The Procedure is as follows:

1. Shop for best value/pricing
2. Get a Tax-Exempt Certificate
3. Purchase the item that best fits specifications at the best value
4. Check the receipt to be sure that no taxes were charged
NOTE: The receipt must be submitted for processing before 8:00 am of the day following the purchase
5. Before submitting the receipt it must be clearly marked with production name and area (props, costumes, SM supplies, etc)
6. Take the receipt to the School Mailroom and make two copies
7. Place the original in your red folder, place the folder in the “...With Receipts” slot
8. Place one copy in the Technical Director’s mailbox
9. Keep one copy for your records

Purchase Request – (One Week To Ten Days: FACULTY/STAFF ONLY)

The Purchase Request Method of purchasing is a traditional Purchase Order process. P.R.s are to be used only for vendors with whom the University has an active account but do not accept credit cards. This means of purchasing costs the University about \$100.00 just to process. NOTE: This means of purchasing takes a week to ten days to process for a P.O. #. The Purchase Request is, by far, the least efficient and most difficult means of purchasing.

The Procedure is as follows:

1. Shop for best value/pricing
2. Get a Tax-Exempt Certificate
3. Choose the item that best fits specifications at the best value
4. Contact the vendor to get an itemized quote with no Kansas Taxes
5. Write up an itemized Purchase Request for the goods showing the vendor’s name, address and telephone number as well as the total amount to be paid
6. Go to the School Mailroom make two copies of the Request
7. Keep one copy for your records
8. Place one copy in the Technical Director’s box
9. Submit the Purchase Request to the School Administrative Specialist.
10. In a week to ten days the Administrative Specialist can call the controller’s office for a PO #

NOTICE: This process takes several days and can no longer be “Walked Through”. Use this process only as needed and allow the required time.

Cash Purchase and Reimbursement – (FACULTY/STAFF ONLY)

The School does not maintain a “petty cash” fund. If you spend personal funds to purchase products and/or services for a School production you can be reimbursed for the expense through the College of Fine Arts petty cash fund.

Reimbursements are limited to \$100.00

The Procedure is as follows:

1. Shop for best value/pricing
2. Get a Tax-Exempt Certificate
3. Purchase the item that best fits specifications at the best value
4. Check the receipt to be sure that no taxes were charged
5. The receipt must be submitted for processing before 8:00am of the day following the purchase

6. Before submitting the receipt it must be clearly marked with production name and area (props, costumes, SM supplies, etc)
7. Get a Reimbursement form from the School Administrative Specialist
8. Complete the form
9. Have the form signed and dated by T.D., Costume Shop Manager or Scene Shop Manager
10. Make three copies with receipt attached
11. Put one copy in the Technical Director's box
12. Put one Copy in Administrative Specialist's box
13. Keep one copy for your records
14. Take the original Form and Receipt to the Fine Arts Office for processing by Brenda
15. Brenda will then send you to the cashier in Jardine Hall for reimbursement
16. The Cashier will give you your cash and a receipt
17. The receipt must be returned to Brenda

Campus Transfer – (FACULTY/STAFF ONLY)

When the School goes to central services, the printer, physical plant or any other campus vendor for goods or services, funds are transferred out of School of Performing Arts Accounts to the vendors accounts. These transfers must be approached as would an off campus purchase.

The Procedure is as follows:

1. Confirm the fact that the item must be purchased on campus
2. If it can be purchased off campus you must compare pricing (see TD for details)
3. Purchase the item or service that best fits specifications at the best value
4. If the purchase is from a WSU vendor be sure to get a receipt with a dollar amount
5. The receipt must be submitted for processing before 8:00am of the day following the purchase
6. Before submitting the receipt it must be clearly marked with production name and area (props, costumes, SM supplies, etc)
7. Take the receipt to the School Mailroom and make two copies
8. Place the original in the Administrative Specialist's Box
9. Place one copy in the Technical Director's mailbox
10. Keep one copy for you records

Budget Worksheet

PRODUCTION TITLE

PRODUCTION BUDGET:

Materials:	Budgeted	Actual
Scenery Materials		
Scenery (rental) Screens		
Video Projector, laptops SFX		
Sound		
Sound (rental)		
Lights		
Lighting Effects (rental)		
Costume supplies		
Costumes		
Hair/Makeup Supplies		
Wig Build		
Prop Rental		
Piano Tuning		
Stage Manager Supplies		
Total Materials		
Artist Fees:		
Guest Artist Fees (Itemize)		
Director		
Conductor		
Choreographer		
Technical Director		
Scenery Designer		
Lighting Designer		
Costume Designer		
Stage Manager		
Properties		
Wig/Makeup Designer		
Orchestra		
Rehearsal Accompanist		
Perf Fac Staff / SFX		
Costume Assistant/Stitcher		
Production Coach		
Total Artist Fees		
House & Publicity:		
Lobby		
Programs		
Posters		
Flyers/Mailers		
Postage		
Advertising		
Total House & Publicity		
Other Costs:		
Photography (archival)		
Costume Dry Cleaning		
Scripts & Scores (music rental)		
Security Services		
Video/Recording (archival)		
Box Office Management		
Royalties		
Total Other Costs		
Contingency		
Total Costs		

	Budgeted	Actual
Income:		
Ticket Sales		
Grants		
Foundations		
Gifts		
SchPerfArts Other		
Less Parking Fees		
TOTAL INCOME		
TOTAL EXPENSES		
BALANCE		\$ -

Parking Fees \$.50/ ticket