

Undergraduate Handbook

Bachelor of Fine Arts in Theatre

In 2002 Stephen Hancock received the Outstanding Publication Certificate of Merit — Awarded by the National Academic Advising Association for The Department of Theatre & Dance's Undergraduate Policy Handbook.

THE UNIVERSITY OF MEMPHIS

DEPARTMENT OF THEATRE & DANCE

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Table of Contents

The Undergraduate Handbook

Mission, Values and Goals	0
Statement of Purpose	1

The University of Memphis

Welcome	2
The Theatre Building	2

College of Communication and Fine Arts

General Description	3
Dean / Associate Dean	3
Assistant to the Dean for Undergraduate Studies	3
Undergraduate Graduation Analyst.....	3

Department of Theatre and Dance

General Description	4
Brief History of the Department	4
Chair	4
Faculty	4
Staff	7
Guest Artists	8
Student Organizations.....	8

Your First Two Weeks

First Day of Classes.....	9
Attendance	9
Bulletin Boards.....	9
Auditions	9
Majors Meeting	9
First Organizational Production Lab Meeting.....	10
Dock Party	10

Student Life

General Description	11
Etiquette.....	11
Accident Procedure.....	11
Safety.....	11

Undergraduate Advising

General Description	12
Theatre / Dance Minor	12

Curriculum Plan

General Description	13
General Education.....	13
Theatre Core	14
Areas of Concentration	14
Competencies (Design and Technical Production)	14

Competencies (Performance—Acting Emphasis)	15
Competencies (Performance—Dance Emphasis)	16
Competencies (Musical Theatre)	16
Directed Studies	17
Evaluation	
General Description	18
Student Evaluation of Teaching Effectiveness (SETE)	18
Student Evaluation	18
Grades	18
B.F.A. Program	
General Description	19
Admission to the Program	19
Progression & Retention	21
General Guidelines	25
Program Status and Demerit System	27
Internship	
General Procedure	29
Final Grade	30
Leighton Ballew Internship	30
Conference & Audition Opportunities	31
Institute of Outdoor Drama	31
Mid-America Theatre Conference	31
Mid-West Theatre Auditions	31
Southeastern Theatre Conference	31
Tennessee Theatre Association	31
Unified Professional Theatre Auditions	31
University / Resident Theatre Association	32
United States Institute for Theatre Technology	32
Production	
General Description	33
Required Involvement	33
Suggested Involvement	34
The Facilities	34
Rehearsal Etiquette	34
Backstage Etiquette	35
Information and Recommendations for Performers Regarding Stage Make-Up	36
Theatre Season	39
Awards/Enrichment/Scholarships	39
Graduation	42
Senior Exam / Intention to Graduate / Certification	42
Participation in Graduation Ceremony	42
Diploma	42

The Undergraduate Handbook

Mission Statement

To educate the next generation of theatre artists for successful careers in the performing arts, the entertainment industry and arts education and to contribute to the enrichment of the cultural climate of the community, region and beyond as engaged partners. Central to the mission is the belief that theoretical and practical courses combined with production experiences and personalized mentorship are critical to the education and training of our students.

Vision

To continuously create a dynamic, rich environment that fosters excellence in research, production, teaching, learning, community outreach and collaboration.

Values

The Department of Theatre & Dance embraces the following values in teaching, creativity, research and service; integrity, professionalism, innovation, respect and collegiality.

The primary goals of the theatre unit are to provide:

- ☐ Public education designed to enrich the intellectual competence and achievement of the populace it serves regionally and nationally.
- ☐ An academic environment for educational, creative, entrepreneurial and scholarly pursuits.
- ☐ Theatre education and training that combine a professional focus within a Liberal Arts foundation.
- ☐ Leadership and involvement in the artistic growth of Memphis, the state of Tennessee and the nation.
- ☐ An avenue dedicated to the discovery, acquisition, dissemination, and preservation of knowledge for the advancement of our community.

The Undergraduate Handbook

Statement of Purpose

As an undergraduate in our B.F.A. program, there are many questions about the department (and perhaps the college and university as well) that are not found in other university publications. The purpose of this Undergraduate Handbook is to be a resource for you and to provide information in a straightforward manner. Answers dealing with questions regarding department and university procedures, classes, collegiality, and the general life of an undergraduate in our department can be found herein.

There are two important things to remember. **First, this document¹ is meant to SUPPLEMENT, not REPLACE, any official university publication.** Official university publications necessary for a successful matriculation that are found online include the *Undergraduate Catalog*, the *Student Handbook: Code of Student Rights and Responsibilities*, and the *Class Schedule* for each semester. **Second, for clarification or additional information, always talk to your advisor or another faculty member.** Please avoid relying on hearsay or the well-meaning advice of other students.

The committee compiling this book, as well as the faculty-at-large, understands that this document contains a lot of information. Please know that this was not done to intimidate you but rather to make your student life here at the university and, more importantly, in this department, more enjoyable. The next four years will be an exciting time in your life. As you progress through the program accumulating the necessary credits toward your degree, it is our desire to see that you are challenged, learn about your emphasis to the best of your ability, and have peer stimulation, as well as fun.

Best of luck with your endeavors, and thanks for choosing the Department of Theatre and Dance at the University of Memphis.

¹ Please note that some information contained in this Handbook may have, in part, been taken from existing documents such as university catalogues, student handbooks, or from the National Association of Schools of Theatre (NAST) guidelines.

The University of Memphis

Welcome

Welcome to the Department of Theatre and Dance at the University of Memphis. U of M is a comprehensive urban university centrally located in the city of Memphis, TN, the largest city in the state. Comprising eleven colleges—the College of Arts and Sciences, the Fogelman College of Business and Economics, the College of Communication and Fine Arts, the College of Education, the Herff College of Engineering, Kemmons Wilson School of Hospitality and Resort Management, the Loewenberg School of Nursing, the School of Communication Sciences and Disorders, the School of Public Health, Cecil C. Humphreys School of Law, and the University College—U of M offers baccalaureate degrees in more than 250 areas of study, master's degrees in 54 subjects, and doctoral degrees in 25 disciplines. With an enrollment of over 20,000 students, U of M is committed to the scholarly accomplishments of its students and faculty and to the enhancement of the community, state, and nation through principles of academic integrity, sound management, and equal opportunity. The Commission of the Southern Association of Colleges and Schools accredits the University.

Memphis overlooks the Mississippi River and is easily accessible by Interstates 40, 240, and 55. The city is home to the Beale Street Historic District, the Peabody Hotel, and the Orpheum Theatre. Graceland, the home of Elvis Presley, is located here, as is the national headquarters for Federal Express. St. Jude Children's Research Hospital, a world-renowned cancer research facility, was founded here by the late comedian Danny Thomas. The National Civil Rights Museum, the Pink Palace Museum, the Memphis Zoo, and the Center for Southern Folklore are all outstanding attractions that also educate. Memphis is a multi-cultural city of over 650,000 people, and it shares its government with that of Shelby County. Hot, humid summers and relatively warm winters are separated by spectacular spring and fall seasons. Museums, shopping malls, restaurants, and the Memphis Public Library are all within two miles of this residential campus.

Theatre & Dance Buildings

The Department of Theatre and Dance is located in the Theatre Building at 3745 Central Avenue (situated between the Art & Communication Building and Rudi E. Scheidt School of Music with the Communication and Fine Arts Building directly behind it). The Theatre Building has two floors and a ground level providing space for faculty and graduate student offices, departmental offices, classrooms, rehearsal spaces, three theatres, and shop space for scenic design, costumes, and lighting. The Mainstage Theatre is in the center of the building. There is a small black box theatre on each floor—the Studio Theatre on the first floor and the Lab Theatre on the second floor. Faculty offices are on the west side of the building on the first and second floors, while classrooms are on the south side. Costume, property, and furniture storage spaces are also on the ground level. The Scene Shop is on the first floor and is equipped with modern technologies. The Costume Shop and the Lighting and Sound Booth are both on the second floor. The Communication and Fine Arts Building is the home of two dance studios, the larger of which is used as a performing space. Dance performances also take place at the Rose Theatre, a 900-seat theatre close to the University Center.

College of Communication and Fine Arts

General Description

The College of Communication and Fine Arts (CCFA), founded in 1977, includes the Departments of Architecture, Art, Communication, Journalism, Theatre and Dance, and the Rudi E. Scheidt School of Music. The Office of the Dean is located on the second floor of the CFA Building, Room 232 (678-2350). For further information on the College, please consult the Undergraduate Catalog.

Dean, College of Communication and Fine Arts

Dr. Anne Hogan previously served as the Director of Education at the Royal Academy of Dance, based in London, and as its Senior Advisor for International Partnerships, based in the US. Prior to joining the Royal Academy of Dance, Dr. Hogan was an Associate Dean in the Faculty of Humanities, Arts, Languages, and Education at London Metropolitan University, where she previously held the position of Academic Leader of Performing Arts, Film Studies and Theatre Studies.

Earlier in her career, Dr. Hogan taught in the department of Comparative Literature and English at the American University of Paris, where she later served as the Director of Alumni Relations and Annual Fund Giving, and was the Head of Postgraduate Studies and Research at London Contemporary Dance School. Her publications include *Balanchine Then and Now* and *The Song of the Body: Dance for Lifelong Wellbeing*. A former member of the Boston Ballet and Pacific Northwest Ballet, Dr. Hogan holds a BA in English Literature from Harvard University, and an MA and PhD in English Literature from Brown University.

Associate Dean

Ryan Fisher, associate professor of Music Education, is in his fifth year at the University of Memphis and recently served as the music education coordinator and associate director of Choral Activities in the Rudi E. Scheidt School of Music. Before coming to the UofM, Dr. Fisher was assistant professor of Music Education at the University of Central Arkansas in Conway, Arkansas, where he received the College of Fine Arts and Communication Faculty Excellence in Research award. Choirs under his direction have been featured at the Arkansas Music Educators Association conference and Tennessee Music Education Association conference and made frequent guest appearances with the Arkansas Symphony Orchestra and Conway Symphony Orchestra.

He also served as the president-elect of the Arkansas Music Educators Association and was a member of the National Association for Music Education-Choral Council. He currently serves on the Tennessee Music Education Association state board, Tennessee American Choral Directors Association state board, and the Update: Applications of Research in Music Education editorial committee. Dr. Fisher is an active choral clinician and researcher. He earned a BME from Lee University, an MM in choral conducting and a PhD in music education from the University of North Texas. In 2016, he was named the Lee University School of Music Distinguished Alumnus of the Year.

Assistant to the Dean for Undergraduate Studies

Laurie Snyder, M.A. in Art History — 1989 — University of Memphis. Has served as the Assistant to the Dean for Undergraduate Studies since November 1996. A great resource for CCFA undergraduate students, Laurie is available to help with many aspects of your academic career including advising transfer students, providing guidance on the academic aspects of studying abroad and getting internships, and discussing scholarship opportunities.

Undergraduate Graduation Analyst

Rika Hudson, M.A. in Romance Languages and Literatures, Spanish—2012—University of Memphis. Has served as Graduation Analyst since September 2014. All undergraduate CCFA students are required to have a graduation checkout meeting a year prior to graduation to ensure that the student has met all degree

requirements.

Department of Theatre & Dance

General Description

The Department of Theatre and Dance is a fully-accredited member of the National Association of Schools of Theatre (NAST) and offers the undergraduate degree of Bachelor of Fine Arts with concentrations in Performance (emphasis in Acting or Dance), Musical Theatre, and Design and Technical production, as well as the Master of Fine Arts degree in Directing, Costume Design, Lighting Design, Scenic Design, Sound Design, and Technical Direction. The Department's current Chair is Holly Lau. She and the rest of the faculty and staff run and maintain a department with an enrollment of approximately 120 undergraduate students and eighteen graduate students. Area Heads in the four undergraduate areas of study are Jacob Allen (Musical Theatre), Anita Jo Lenhart (Performance), Jill Guyton Nee (Dance), and Michael O'Nele (Design/Technical).

Brief History of the Department

Theatre had its beginnings in the English Department in 1929, which makes us one of the longest continually performing theatre organizations in the city. In 1949, the Department of Speech and Drama was organized and "dedicated to present the living theatre in worthwhile plays of past and present." The two-person department produced and directed five plays a season in addition to a summer program that consisted of a full-length play and a series of one-acts. In 1952, the Department began its community outreach with student performances in schools and civic clubs. Five years later, the faculty had increased to three, and Memphis State College became Memphis State University. In 1964-65, an M.A. degree was first offered, and a year later a new home was established in the present building. In 1970, the Department produced the first university production of the controversial musical *Hair*. In 1973, the M.F.A. degree was instituted. Ten years later the Dance area was incorporated; and, in 1995, the Department of Theatre & Dance was established.

Chair

Holly Lau, Chair of the Department of Theatre and Dance, has been a professor of dance and theatre performance at the University of Memphis since 1991. As a choreographer, Lau has worked to expand the audience for modern dance. In 1993 she reconstructed *The Negro Spirituals* by Helen Tamiris while also publishing articles on the politics of race in conjunction with that reconstruction for which she received the Superior Performance in University Research (SPUR) award. Other significant danceworks include *Private Words*, *The Hiding of Anne Frank's Diary*, *Grandmas in Tennis Shoes*, and *The Garden of Tranquility* (in a Japanese garden). Her solo show, *Transgressions: Three Instances*, toured nationally and internationally in 2003-2004 and received the Dean's Creative Achievement award in 2006. In 2012, Professor Lau was awarded the prestigious Benjamin W. Rawlins, Jr. Meritorious Professorship Award recognizing her sustained contributions to scholarly-creative activity, teaching, service, and outreach. Lau is currently a company member of *Playback Memphis*, a professional improvisational theatre ensemble.

Faculty

JACOB ALLEN, Assistant Professor, M.Mus. — 2009 — Eastman School of Music. He joined the B.F.A. faculty in 2010 with an emphasis in Musical Theatre. As a director/performer Jacob has worked throughout the Midwest and New England. Productions include *Les Mamelles de Tiresias*, *Helen of Troy*, *El Capitan*, *Little Shop of Horrors*, *The Last Five Years*, *La Traviata*, *The Consul*, *Ruddigore*, *Mlle Modiste*, *Merrily We Roll Along*, *Anything Goes*, *Jekyll and Hyde*, *Kiss Me, Kate*, and *The Winter's Tale*. An advocate for American Lyric Theatre and Art Song, he recently performed in the premiere of Lee Hoiby's *This is the Rill Speaking* and directed the first stage production of Jake Heggie's *For a Look or a Touch*. He is featured in many recordings of early American musical theatre and operetta in English translation on the Albany Records label, and DVDs of his work as both performer and director are available through the American Operetta Foundation.

SARAH BROWN, Associate Professor, M.F.A. — 1994 — Yale School of Drama. Sarah is an actor, published playwright, director, solo performer, songwriter, and Fulbright scholar. She is a member of Actors' Equity who has appeared in New York and regional theater, as well as film and television, since she was seven years old. Ms. Brown has authored two plays with music that have been published by Samuel French, Inc., and her plays, published and unpublished, have been performed or work-shopped in New York at the NY Theatre Workshop, The Public Theater, American Place Theatre, American Jewish Theatre and the Miranda Theatre Company. She's been honored to perform her one-person shows in both the regional United States and at international venues, including Edinburgh, Glasgow, London and Israel. Her satirical play about artistic censorship during the reign of Queen Elizabeth I was produced in London at Theatre 503 by the Practicum Theatre Company. Sarah received a Fulbright Scholarship to teach Solo Performance Development and Commedia dell'Arte for a year at the University of Haifa, Israel. During that year she expanded her creative borders from traditional theatre to site-specific theatre and theatre with giant puppets. Her fortuitous collaboration with Israeli artists then led to her co-creation and direction of two prestigious and successful site-specific giant puppet shows in Jerusalem, Israel and Izmir, Turkey. Through her long time relationship with New York theatre professionals, Sarah has enabled the internships of many University of Memphis undergraduates in a special program for burgeoning actors and directors in New York City called SPRINGBOARD-NYC: a program sponsored by the American Theatre Wing to help acclimate and prepare young talent for an artistic life in the big city.

HOLLY L. DERR, Assistant Professor, M.F.A. — Columbia University. She joined the faculty in 2018 as the Head of the Directing Program. Holly is a director, writer, and professor of theater. She directs new plays and gender-flipped classics, such as *Romeo and Juliet* at Opera House Arts at the Stonington Opera House and *Harry and the Thief*, by Sigrid Gilmer, at The Know Theatre in Cincinnati. Originally from Dallas, TX, she holds an MFA in Directing from Columbia University and a BA in Dramatic Arts from The University of North Carolina at Chapel Hill. She was the founding Artistic Director of SKT, Inc., a New York-based non-profit theater, and has directed new plays for the Know Theatre, Ashland New Plays Festival, and the PlayPenn New Play Development Festival. She has served on the faculties of Marlboro, Smith, and Skidmore Colleges, and has taught and directed at the American Repertory Theater Institute for Advanced Theater Training at Harvard, The Brown University/Trinity Repertory Company Consortium, CalArts, the University of California at Riverside, and Chapman University. She was the 2017 Producing Fellow at the Oregon Shakespeare Festival. Holly is also a feminist media critic who writes about theater, film, television, and pop culture, using the theoretical and analytical tools of the theater to reflect upon broader issues of gender and race.

JEN GILLETTE, Assistant Professor, M.F.A. — 2016 — University of North Carolina School of the Arts. Joined the faculty in 2018. She currently resides in Memphis, TN working as an Assistant Professor of Costume Design for the University of Memphis and a freelance costume designer. Ms. Gillette's costume design credits include *Digging Up Dessa and Bud*, *Not Buddy* at The John F. Kennedy Center for the Performing Arts; *Don Juan*, *She Rode Horses Like the Stock Exchange*, and *Trojan Women* for Taffety Punk; *Menagerie* for The Washington Ballet; *Into the Woods* and *Once Upon a Mattress* at McLeod Summer Playhouse; *Pippin* and *Unlabeled* at Imagination Stage at Imagination Stage; *Pavilion* at The Hub Theatre; *The Drowsy Chaperone* and *Angels in America* at UNCSA; *Cymbeline*, *Incarinate*, and *A Midsummer Night's Dream* at the New Orleans Shakespeare Festival; *Crimes of the Heart* at Triad Stage. Ms. Gillette worked as costume design assistant for designer Erik Teague for *The Cunning Little Vixen* at the Glimmerglass Festival, *Titus Andronicus* and *The Hunchback of Notre Dame* at Synetic Theatre, *The Wild Party* at Constellation Stage. Credits as a costume crafts artisan include the Glimmerglass Festival. Earlier credits as an installation and performance artist include *The Night Garden* at The Columbus Museum of Art; *Town + Country Kitchen Document for Domestic Integrities* at the Museum of Modern Art in New York City; *We'll Meet You There* for The Front in New Orleans, and *Game Show!* in Columbus, Pittsburgh, and Portland. Ms. Gillette was the 2016-17 Kenan Fellow in Costume Design at The Kennedy Center.

STEPHEN W. HANCOCK, Associate Professor, M.F.A. — 1984 — Penn State University. Joined the B.F.A. faculty in 1998 to teach acting, directing, and playwrighting. His teaching/advising honors include the Thomas W. Briggs Foundation—Excellence in Teaching Award for excellence in undergraduate teaching (2004); the Kennedy Center

American College Theatre Festival "Outstanding Teaching Artist (Region IV) in Playwriting" (2007), and the College of Communication and Fine Arts Dean's Faculty Advising Award for 2002-2003. As a playwright his work includes *No Reason*, *Conversations in Bed*, *4:00 A.M.: Redmond and Meda*, *The Writer's Block*, *The Horror of the Little Family Farce*, *Revelations*, *The Lioness of the Leopards*, and *Zyrdardów*. His plays have been performed or had readings in New York City; New Orleans; Minneapolis; Jackson, MS; Valdez, AK; and Torrington, CT. He was runner-up in the 2005 KCACTF Cohen Prize; is a two-time second-place winner of The Writer's Digest Magazine Writing Competition; and has twice been a semi-finalist in the Humana Festival 10-Minute Play Festival. *The Horror of the Little Family Farce* was invited to participate in the 2010 KCACTF, Region IV conference. He is a past participant in The Sewanee Writers' Conference and The Edward Albee Last Frontier Theatre Conference. He has directed over 50 plays including *One Man, Two Guvnors*, *Time Stands Still*, *Clybourne Park*, *Titus Andronicus*, *Edwin Drood*, *I Am My Own Wife*, *Company*, *Chess*, *A Winter's Tale*, and *The Comedy of Errors*. He has been nominated for Best Director ten times in the Memphis Theater Awards and won four times. In 2010 he received a Meritorious Achievement Award for Excellence in Directing by the KCACTF for his production of *The Comedy of Errors*. In 2008, he was awarded the Alumni Association Award for Distinguished Achievement in the Creative Arts. He is a member of the Dramatists Guild, AEA and AFTRA.

ANITA JO LENHART, Associate Professor, M.F.A. — 1985 — Florida State University. In addition, Jo holds two current certifications: one in Bikram Yoga teaching and one in Lessac Voice and Bodywork. She joined the B.F.A Performance faculty in 1987. Teaching focuses primarily on voice for the stage, somatics, and acting. A member of AEA, she is an award-winning soprano soloist, actress, and director. She holds the only Lessac teaching certification in Tennessee, and her teaching philosophy can be found at www.lessacinstitute.com.

MICHAEL MEDCALF, Assistant Professor, M.F.A. — 2013 — The University of Iowa. With over thirty years of arts related leadership, administrative, and practical experiences, Mr. Medcalf continues to seek engaging, inspirational, and transformational educational and artistic opportunities where he can leverage his knowledge, skills and vast network to the benefit of the constituents and organizations that he serves. As a professional dancer, he has been a member and guest artist with numerous professional companies; Alfred Gallman's Newark Dance Theatre (Newark), Ballethnic Dance Company (Atlanta), Cleo Parker Robinson Dance Ensemble (Denver), Dancing Wheels (Cleveland), David Taylor Dance Theatre (Denver), Groundworks Dance Theatre (Cleveland), Kim Robards Dance (Denver), Lula Elzy Dance Theatre (New Orleans), Several Dancers Core (Atlanta), Ohio Dance Theatre (Oberlin), and Verb Ballets (Cleveland). His own endeavors as founder/artistic director include the Cleveland Contemporary Dance Theatre (Cleveland) and the Greene/Medcalf Movement Project (Cleveland). Currently, he develops solo and duet projects for the stage and camera for Michael Medcalf/INVENTIONS (Montgomery).

JILL GUYTON NEE, Assistant Professor, M.F.A. — 2014 — Jill received her M.F.A. in Dance from The Ohio State University, and both B.A. in Dance and B.S. in Business Management from Meredith College. She joined the faculty as Director of Dance at University of Memphis in 2014. Her musical theatre choreographies include *The Wedding Singer*, *Chicago*, *West Side Story*, *The Robber Bridegroom*, *Seussical*, and *Guys and Dolls*. She is the co-founder and Artistic Director of CJ40 Productions, an American Contemporary Dance Theatre company that celebrates individuality, humor, and innate theatricality of everyday life. She has performed, created, and collaborated with choreographers Susan Hadley, Bebe Miller, Melanie Bales, David Dorfman, Pamela Pietro, Shane O'Hara, Katherine Ferrier, Talani Torres, and Carol Finley. Jill's teaching specialties include jazz, tap, ballet, contemporary, musical theatre, modern, choreography and pedagogy. She is a member of CORD, NDA, and NDEO.

MICHAEL S. O'NELE, Associate Professor, M.F.A. — 1998 — University of Missouri-Kansas City. Michael serves as the Technical Director & Production Manager for the Department, as well as acting as the Area Head for Design & Technology. Teaching specialties include technical production, stagecrafts, and production management. Professional credits include the Chautauqua Institution in Chautauqua, New York; The Coterie Children's Theatre and The Kansas City Repertory Theatre. He is also a member of USITT.

ANTHONY PELLECCIA, Assistant Professor, M.F.A. —2009—The Ohio State University. He joined the faculty in 2015 and teaches courses in lighting, sound, portfolio, and multimedia control systems. Besides designing lights and sounds, Anthony's creative scholarship explores the fusion of composition, automation, and projections with live performances. Anthony's professional and academic work in theatre, dance, and opera has received awards and recognition from various organizations including the Kennedy Center American College Theatre Festival Region V, USITT Ohio Valley, and USA Weekender. Anthony previously taught at the University of South Dakota and is an active member of USITT's lighting commission.

BRIAN RUGGABER, Assistant Professor, M.F.A. University of Massachusetts at Amherst. He joined the design faculty in 2013. Ruggaber has designed over 80 drama, musical, opera, and dance productions in a wide variety of professional and academic venues across the U.S. including The Shakespeare Theatre of New Jersey, Texas Shakespeare Festival, Bristol Riverside Theatre, Children's Theatre of Charlotte, New World Theatre, New

Century Theatre, and Sleeveless Theatre Co. In addition he has been a guest designer at the University of Massachusetts at Amherst, Ohio Northern University, and the University of St. Francis. Eighteen of his scenic designs have been nominated for awards and the Metrolina Theatre Association in North Carolina recognized his design for *Crimes of the Heart* at UNC Charlotte for Outstanding Set Design by an academic institution. He is an active member of USITT and a member of the United Scenic Artists.

TRACY THOMAS, Visiting Assistant Professor, DMA (ABD) – University of Cincinnati College - Conservatory of Music. Tracy has been a soloist in prominent venues including the Kennedy Center, Carnegie Hall, Lincoln Center, NPR broadcasts, and national television programming. As presidential soloist for the U.S. Coast Guard Band, she received the Coast Guard Commendation Medal (one of that service's highest honors) for "outstanding achievement," was also awarded the Coast Guard Achievement Medal, was recently honored to be recognized with a Career Achievement Award and induction into her high school Hall of Fame, and was named a Singing Hoosiers Distinguished Alumna at her alma mater, Indiana University. She holds an undergraduate degree from the Indiana University School of Music, and graduate and post-graduate degrees (DMA ABD) from the University of Cincinnati College-Conservatory of Music.

JOHN J. YORKE, Instructor, M.F.A. — 1997 — University of Memphis. An adjunct professor since 1997, he joined the faculty full-time in 2002. Teaching specialty is Introduction to Theatre. His directing credits include: *Murder on the Nile* (Germantown), *The Twilight of the Gods*, and *Pavilion* (Theatre Memphis) & *The Robber Bridegroom* (Findlay Summer Stock).

Staff

ALICE RAINEY BERRY — Director of Publicity & Promotion - M.F.A. — 2012 — University of Memphis. Alice is co-founder and Artistic Advisor of Voices of the South. Among the many original productions she has been a part of are: the role of Lily in *Cicada*, the role of Dewey Dell in *As I Lay Dying* which was invited to the International Faulkner Conference in Oxford, Mississippi; the role of the Mother in the world premiere of Terry Tempest Williams' *Refuge: An Un-natural History of Family and Place* for which she received a Memphis Theatre Award; the role of Mardy Murie in both *Place of Enchantment* which was invited to Jackson Hole, Wyoming and *Wild Legacy* which was invited to tour throughout Alaska. Together with alum Jenny Madden she co-created the scripts and staging for short stories they performed at the International Fringe Festival in Edinburgh, Scotland and most recently off-Broadway: *Listening* and *Why I Live at the P.O.* by Eudora Welty; *The Window* by Eleanor Glaze; and *Twenty Will Not Come Again* by Joan Williams. Some of her favorite directing projects include *It's All Greek to Me*, *Old Forest Fairy Tales*, *The Arabian Nights*, *Fences* and *River City*.

DELILAH BRYANT — Administrative Associate II, M.M. in voice — 2001 — University of Memphis. Joe manages the financial and human resources areas for the department. Before joining the department in 2015, he spent eight years as a municipal bond investment banker in New York and Florida, eight years as the Business Officer for the Rudi E. Scheidt School of Music, and four years as the Associate Dean for Academic Services at The Boston Conservatory.

RICK MAYFIELD — Assistant Technical Director, M.F.A. — 1996 — University of Tennessee. His extensive background includes serving as a TD/Assistant Professor (Florida State University), TD/Lecturer (Oberlin College), TD (Daytona Beach Community College), Carpenter (Alabama Shakespeare), and Special Projects Carpenter (Spoleto Festival USA).

DEANNA ROWE — Costume Shop Supervisor, M.F.A. - Theatre Costume Design and Technology University of Missouri-Kansas City. DeAnna has worked as a Costume Designer, Cutter/Draper and Crafts Artisan at numerous professional and academic theatre companies throughout the United States. In addition to her professional career, DeAnna was on the Costume Design and Technology faculty at Allentown College of St.

Francis DeSales and Head of the M.F.A Costume Technology program at Ohio University in Athens, OH. In her spare time, DeAnna continues to run her own costume commission business, Gypsy Dream Studios.

KRISTIN SHUPE — Administrative Secretary — BBA — 1985 — U of M. She previously worked as a Litigation Paralegal and as the Volunteer/Program Coordinator for the Mallory-Neely and Magevney Houses, which are part of the Memphis Museum System. She assists the Graduate Coordinators, the Scholarship Chair, and the Area Head for Performance, and, of course, theatre majors! She is a painter and a member of Artists' Link. She and her husband, Dr. David Dwiggins, who is a faculty member in the Department of Mathematical Sciences here at the U of M, have 13 rescued cats.

Guest Artists

The department regularly supplements its curriculum with master classes and residencies by guest artists from all areas of theatre. Opportunities for exposure to a wide range of professionals in the field are essential to broadening and deepening the training and career development of our students.

Edgar Godineaux Choreographer • **Tennessee Shakespeare Company** Producer • **Dave Demke** Linklater Specialist • **David J. Diamond** NYC Career Coach • **Keith Thompson** Choreographer • **Miles Potter** Director • **Alvin Ailey** Choreographer • **Peggy Schwartz** Author • **Norwegian Cruise Lines** Auditions • **Jessie Wright** **Martin** Alexander Specialist • **Angelo Răpan** Concert Pianist/Musical director • **Amy Quanbeck** Actor • **Ashley Moniz** Actor • **Ballet Hispanico** Dance • **Kevin Covert** Choreographer • **Robin Sanders** Dance • **Daniel Mueller** Designer/Video Technician • **Bruce Bui** Costume Designer • **Adam Yakin** Esteemed Israeli Non-Traditional Theatre Artist • **Pilobolus** Dance • **Shane Ohmer** Actor • **Darius Wallace** Actor • **Tony Horne** Actor/Director/Dancer/Choreographer • **Charlene A. Donaghy** Playwright • **Monona Rossol** Chemist/Artist/Industrial Hygienist • **Donald Byrd** Actor • **Adam Yakin** Esteemed Israeli Non-Traditional Theatre Artist • **Bill T. Jones Dance Company** Dance • **Richard Crowell** Scenic Designer • **ZFX Certified Riggers** Rigging Specialists • **Margaret Edson** Pulitzer Prize-winning Playwright • **Kathy Brookfield** Draper • **David Dorfman** Choreographer • **Catherine Ladnier** Playwright • **Dayton Contemporary Dance Company** Dance • **Michele Bottini** Artistic Director/Head of Acting, Commedia dell'Arte – Accademia dell'Arte in Arezzo, Italy • **Emily Wexler** Choreographer • **Yasuhiro Urata** One of Japan's leading Noh Theatre Performers • **Dennis Krausnick** A Founder of Shakespeare & Company/Director • **Renee Kemper** Musical Director • **David Diamond** NYC Career Coach • **Douglas Gilpin** Scenic Designer • **Elizabeth Wichmann-Walczak and Julie A. Iezzi**, Asian Theatre Scholars and Artists • **Cathleen Chalfant** Actress • **Ellen McLaughlin** Playwright/Actress • **Alan Lightman** Novelist/Physicist • **A.C.T.O.R.** Five British Actors from the London Stage • **Roscoe Lee Browne** Actor • **Dixie Carter** Actress • **John Dye** Actor • **Melissa Gilbert** Actress • **Ming Cho Lee** Scenic Designer • **Liz Lerman Dance Exchange** Choreographer • **Arthur Lessac** Voice Specialist • **Scott McKowen** Designer • **Bebe Miller** Choreographer • **Craig Patterson** Choreographer • **Giselle Meson** Choreographer • **Lynn Pecktal** Set Designer • **Claire Porter** Dance/Performance Artist • **Larry Riley** Actor • **Shozo Sato** Director • **Cybill Shepherd** Actress • **Ted Stark** Draper • **Kathie Brookfield** Draper • **Randy Lutterman** NYC casting

Student Organizations

The **Fred Mertz Association** is open to all Theatre and Dance majors and any student interested in U of M Theatre. Depending on the current administration, the organization serves a variety of functions: social (picnics and soccer games), informational (a conduit from faculty to students), and fundraising (raising money for scholarships or activities). Each spring the organization produces the Fred Mertz Awards, which is an evening of comic skits that spoof the previous academic and production year, showcase graduating undergraduate and graduate student work, and presentation of the Fred Mertz Awards.

The **Dance Alliance** is the University of Memphis resident student dance company. We sponsor special programs, performances, and master classes by guest artists, teachers, and visiting dance companies. As a member, you will be able to work closely with visiting dance companies, participate in a variety of master classes, summer classes, and spring performances.

Your First Two Weeks

First Day of Classes

Fall Semester classes traditionally begin the last Monday in August, while those in the Spring Semester start in January on the Thursday before Martin Luther King Day or the following Tuesday.

Parking can be problematic, especially the first three-to-four weeks of each semester, so plan accordingly so as not to arrive late for class.

MWF classes are usually fifty-five minutes in length and typically begin at 8:00, 9:10, 10:20, and 11:30. MW and TR classes are usually an hour and twenty-five minutes each (many performance-based classes are two hours). The MW times are typically 12:40 and 2:20, while the TR times are typically 9:40, 11:20, 1:00, and 2:40. There is a fifteen-minute break between each class to allow time to get from one to the next.

Attendance

Attendance at all class meetings is important and being on time is expected. Please note that each instructor in the department (as well as in the university as a whole) has his/her own policy with regard to penalties for absences and tardiness. It is the student's responsibility to learn and comply with these policies.

Bulletin Boards

Several bulletin boards have been set aside throughout the Theatre and CFA buildings to serve as communication links in order to get information out to students. Please make it a priority to consult these boards on a regular basis.

Theatre Building

- The Production Notice board in the front Lobby by TH 145
- The Fred Mertz Association board (on an easel in the front lobby)
- The Messages board in the TH hallway leading to the Studio Theatre.
- The Production Notes board next to the Scene Shop

CFA Building

- Dancers use the bulletin board in the hallway of the CFA Building between the Dance Studios (Rooms 124 and 126).

Auditions

As a theatre major with an emphasis in Musical Theatre or Performance (or a minor in theatre or dance), one of the primary areas of interest will probably be information regarding upcoming auditions throughout the semester (and year). In any given semester, there are ample performance opportunities through Mainstage, DanceSpace, Studio Theatre, and Lunchbox productions that you will not want to miss. Consult the various bulletin boards for the most current information.

Majors Meeting

At the beginning of each academic year, a Majors Meeting—for all majors—takes place in the Mainstage Theatre. Attendance is mandatory. (This usually happens the first Tuesday of the semester at 1:30 p.m.) This is the one time in the year when all majors—theatre and design, graduate and undergraduate—come together in one place to meet each other, the faculty and staff, and hear important announcements concerning the coming year.

A separate meeting with all majors in B.F.A. Performance and Musical Theatre concentrations is also scheduled during the first weeks of classes. The time/location of the meeting will be announced at the first Majors Meeting and on the Fred Mertz board and Production Notice board in the lobby of the Theatre Building.

First Organizational Production Lab Meeting

At 2:40 p.m. on the first Tuesday of classes, following the Majors Meeting, an organizational meeting for all undergraduate students taking Production Labs is held. Students are separated by individual lab assignments—Publicity, Scenery, Costumes, Lighting, Sound, Dance, and Stage Management—where faculty members or graduate student supervisors explain the expectations and responsibilities required by each lab. A schedule or plan is worked out between the student and the instructor whereby the 50-hour minimum workload can be accomplished.

“Dock Party”

At around 4:00 p.m. on the day of the Majors Meeting and the first organizational Production Lab Meeting, a “Dock Party” is often held in the Studio Theatre or on stage of the Mainstage Theatre. The party gets its name from the loading dock in the Scene Shop. This is an excellent opportunity for new students to meet and get to know current majors and faculty and staff members in an informal setting.

Student Life

Description

College is one of the busiest periods in one's life. There are more things to do here than any single person could ever accomplish. It is very easy to get in over your head. So take it slow and don't overextend yourself. There are always faculty, friends, and peers willing to help if you need it. The life of a theatre artist is often very different from other disciplines. We work long hours, late hours, weird hours, and sometime just too many hours. Remember to save a few moments for yourself. Factor time into your weekly schedule to nurture your creativity; give yourself an hour or two each week to breathe; sit, relax, watch other people, or whatever clears your mind. Most importantly, take time to eat and stay healthy. Trying to work while you're sick is bad enough if you are just taking classes; but if you are taking classes, working on a show, and doing a work study job, being sick is as bad as it gets. Prevention is always the best method.

Etiquette

Be courteous to your peers. College is about learning and having fun (not the other way around). It is difficult to learn when someone in a class is distracting your attention. Common distractions like cell phones and other electronics should be turned off so that they won't surprise anyone. Be on time! Late arrivals are the biggest distraction, and persistent tardiness often will affect your grade.

Accident Procedure

If there is an accident in the Theatre Building, find a faculty member as soon as possible, and they will call Campus Police, notify the Department Safety Officer, and/or fill out an Accident Report form. If there is an emergency, dial HELP (4357) on any campus phone or pick up the red emergency phone in the lobby or any emergency phone on campus (*denoted by blue light*).

Safety

The University of Memphis is an urban campus. If you see someone suspicious, report this to a faculty member or campus police. Campus police or Tiger Patrol will provide an escort if you feel unsafe walking to your car. Keep your belongings with you at all times and remain aware of your surroundings. Doing so should serve you well.

Since rehearsals can go late at night, afterwards, all students are advised to walk to the parking lots or through campus to their dorms in groups, pairs, or with an escort.

Undergraduate Advising

General Description

Upon admission to the University, every incoming student is assigned an advisor in general Academic Counseling. Most theatre students, however, have declared their major (and concentration) in the application/audition process and, if accepted into the department, are assigned a specific faculty advisor within the Department of Theatre and Dance. It is in the best interest of any student who wishes to declare a theatre major to schedule an entrance audition or portfolio review as soon as possible and promptly begin a Plan of Study with a theatre advisor within the Department rather than rely on a staff member in Academic Counseling.

Incoming Freshmen who pre-register during one of the summer terms should note that the person who advises you at that time may not be the assigned advisor who will eventually work with you during your four-year tenure in this program.

At this first advising session, the student will be given a Plan of Study and a Course Sequence that outlines the classes needed to successfully complete the degree program and will be advised for his/her first semester. The university no longer publishes Schedule of Class booklets, so information pertaining to class schedules is now found on myMemphis on the U of M homepage.

Thereafter, students will be made aware of the advising periods. At that time, it is the individual's responsibility to make an appointment to meet with his/her advisor for a brief session to assess his/her progress and plan the course work for the next semester. Students must come to these sessions on time and prepared—that is, with a completed class schedule in mind. It is also the student's responsibility to keep an accurate, up-to-date copy of his/her Plan of Study. The student will find UMDegree, available in myMemphis, to be an invaluable tool for tracking progress within one's Plan of Study. The student will be responsible for making sure their theatre concentration is listed correctly in UMDegree. As always, faculty theatre advisors are standing by to help their individual advisees with all of these concerns.

Any pertinent contact information (*e.g.* telephone numbers or addresses) that has changed since the last advising session should be updated on a Major's Information Form with the Main Office, TH 143.

Please note: Since policies pertaining to graduation can change during a student's tenure as an undergraduate, know that the University's Undergraduate Catalog for the year in which the student was admitted into the program serves as the official contract between the student and this institution.

Theatre/Dance Minor

Any student wishing to minor in Theatre or Dance in the Department of Theatre and Dance should visit the main theatre office, TH 143. There they will be instructed on how to declare a minor in Theatre or Dance and will be assigned a departmental advisor. The minor must consist of at least eighteen hours of approved course work, nine of which must be upper division. Course work for all minors will be determined by the student in conference with the advisor and approved by the Department Chair.

Curriculum Plan

General Description

To successfully qualify for the B.F.A. degree, a student must complete a minimum of 120 semester hours. The credit hour breakdown is as follows: General Education requirements (41), Theatre and Dance Core courses (22) and the remaining concentration classes and free electives (57). At least 42 hours must be upper division (3000 and 4000 level).

Please consult your Undergraduate Catalog for a more complete explanation.

In order to continue in the program, a student must maintain an overall grade point average of 2.0. **A minimum grade of C- is required in all Theatre and Dance courses applicable to the major. Any grade lower than a C- will require the student to retake the course.**

General Education

The general education program is the part of the undergraduate curriculum that promotes a common background for all baccalaureate candidates. The areas include:

- Communication (9)
 - English Composition (6)
 - Oral Communication (3)
- Fine Arts and Humanities (9)
 - English Literature (3)
 - Introduction to Theatre (3)
 - Theatre History (3)
- History (6)
- Science (14)
 - Social Science (6)
 - Natural Science (8)
- Mathematics (3)*

*If a student has never taken a college-level math course, he/she must take the ALEKS placement examination in order to best determine which course fits his/her abilities and needs.

Basic Competencies in General Studies

1. The ability to think, speak, and write clearly and effectively. Students who earn their Bachelor of Fine Arts degrees must be able to communicate with precision, cogency, and force.
2. An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences; with the main forms of analysis and the historical and quantitative techniques needed for investigating the workings and development of modern society.
3. An awareness of other cultures and other times.
4. Some understanding of and experience in thinking about moral and ethical problems.
5. The development of value judgments and the ability to perceive and expose fallacious reasoning.
6. The capacity to explain and defend one's views effectively and rationally.
7. Some understanding of and experience in art forms other than theatre.

Theatre Core

Theatre and Dance Core Courses (22 hours)

In order for our Department to prepare students for professional, community, or academic theatres, a significant section of their studies has been selected to provide a common ground for all potential theatre artists. The Core Courses expand the student's creative powers and deepen the commitment and appreciation of the art of theatre. These classes were chosen to enable each student to learn and practice areas of theatre in which they are not familiar, outside of their chosen area of specialization. Insight and appreciation of the art and craft of the other areas of specialization build a common vocabulary for all students necessary for students of theatre and dance. The shared courses that are required of all B.F.A. students are:

- THEA 1561—Introduction to Design (3) **OR**
- THEA 2511—Intro to Technical Production (3)

- THEA 2531—Performance Fundamentals (3)
- THEA 3600—Production Laboratories (4)
- THEA 4541—Internship (3)

Areas of Concentration

The majority of hours that you take to successfully fulfill the requirements of the B.F.A. degree are those classes in your area of concentration (performance, musical theatre, dance, or design and technical production). Be aware of the course sequences in your area of concentration and **know that some classes are only offered every two years.**

Competencies

Bachelor of Fine Arts Degree in DESIGN & TECHNICAL PRODUCTION

The Bachelor of Fine Arts designer/technician should leave after four years with an adequate portfolio to submit for consideration for professional employment or for admission to a Master of Fine Arts program.

1. Knowledge of the history of decor (furniture, decorative arts, and architecture, including theatre architecture) as it may be used in theatre.
2. Knowledge of the history of costumes and textiles, including theatrical costumes as applied to theatre.
3. Freehand drawing.
4. Technical drawing: projection drawing, mechanical drafting, and the adaptation of these techniques to scenic and technical drawing for the theatre (floor plans, technical elevations, painter's elevations, perspective drawing for scene plates).
5. Study of color and control of these properties for aesthetic use.
6. Studies in the principles of two-dimensional and three-dimensional design aesthetics (practical problems using all color mediums and including particular exposure to repeat patterns, abstracts, and sculpting, in clay, plaster, polystyrene foam, metal welding, and sculpting for casting in plaster, resins, metal).
7. Work in many rendering media including inks, watercolor, pastels, acrylics, and charcoal.
8. On completion of degree work, each student should have developed a professional résumé and a portfolio of design work in all areas.

9. In addition to the basic competencies listed above, each student will develop selected competencies required for the specific Design / Technological emphasis or program that he/she pursues, i.e., Costume Design, Scenic Design, Lighting Design, Technical Direction or Stage Management.
10. Internship (See Internship section.)

NOTE: It is understood that students graduating with a Bachelor of Fine Arts in Design and Technical Production will have had an opportunity to design at least one fully-realized production in the area of their specialty.

Bachelor of Fine Arts Degree in Performance (Acting Emphasis)

The Bachelor of Fine Arts performer should leave after four years with adequate training and ability to audition for professional employment or for admission to a Master of Fine Arts program.

1. Demonstrated ability to act, i.e., to project one's self believably in word and action into imaginary circumstances, evoked improvisationally or through text.
2. Demonstrated ability to engage effectively in improvisations both by oneself and in an ensemble.
3. Demonstrated ability to characterize convincingly from plays drawn from different genres and styles in an ensemble relationship with other actors.
4. A developed technique for analyzing the specific tasks required in performing varied characters from written plays.
5. Clear and articulate speech with absence of regionalism; together with demonstrated ability to use the International Phonetic Alphabet (IPA) to learn and perform foreign dialects; demonstrated ability to analyze and scan verse drama and to perform convincingly in verse plays.
6. Flexible, strong, and controlled voice with trained breath support; appropriate vocal range and freedom from vocal tension in rehearsal and performance (and postural tensions); demonstrated ability to use the voice effectively as an instrument for characterization together with the ability to project the voice effectively in different size theatre spaces.
7. Flexible, relaxed, and controlled body trained in basic stage movement discipline, including mime and dance; demonstrated ability to use the body effectively on stage as an instrument for characterization and to be responsive to changing time/rhythm demands and special relationships.
8. Thorough command of make-up materials and of the ability to apply one's own make-up for a variety of characters; demonstrated ability to use hair, rubber, or latex as effective aids for stage characterization.
9. Understanding of the specific demands of acting in plays of each major period and genre of dramatic literature.
10. Demonstrated comprehension of the basic business procedures of the actor's profession.
11. Internship (See Internship section.)

Bachelor of Fine Arts Degree in Performance (Dance Emphasis)

The Bachelor of Fine Arts dancer should leave after four years with adequate training and ability to audition for professional employment or for admission to a Master of Fine Arts program.

1. Demonstrate a high level of technical skill in at least one area of performance.
2. Achieve a high level of conceptual understanding of the medium and its expressive possibilities.
3. Have a fundamental knowledge of the body and kinesiology.
4. Demonstrate basic knowledge and skills in dance pedagogy.
5. Demonstrate basic knowledge and skills in choreography and develop choreographic potential in studies that include traditional and/or experimental approaches.
6. Be able to place dance in historical, cultural and stylistic contexts.
7. Develop an understanding of the common elements and vocabulary and the interaction of these elements and to be able to employ this knowledge in analysis of dance.
8. Develop the ability to form and defend analyses and critiques of dance and to communicate dance ideas, concepts, and requirements to professionals and lay persons related to practice of the major field.
9. Learn to analyze dance perceptively and to evaluate critically.
10. Be able to form and defend individual critiques.

Bachelor of Fine Arts Degree in Musical Theatre

The Bachelor of Fine Arts musical theatre performer should leave after four years with adequate training and ability to audition for professional employment or for admission to a Master of Fine Arts program.

1. Demonstrated ability to act, i.e., to project one's self believably in word and action into imaginary circumstances, evoked improvisationally or through text.
2. Demonstrated ability in basic musical skills including voice performance, musicianship, sight-singing, and music theory.
3. Demonstrated ability in dance skills as appropriate to musical theatre.
4. Demonstrated ability to engage effectively in improvisations both by oneself and in an ensemble.
5. Demonstrated ability to characterize convincingly from plays drawn from all of the lyric theatre tradition and styles in an ensemble relationship with other performers.
6. A developed technique for analyzing the specific tasks required in performing varied characters.
7. Clear and articulate speech with absence of regionalism; together with demonstrated ability to use the International Phonetic Alphabet to learn and perform foreign dialects; demonstrated ability to analyze and scan verse drama and to perform convincingly in verse plays.

8. Flexible, strong, and controlled voice with trained breath support; appropriate vocal range and freedom from vocal tension in rehearsal and performance (and postural tensions); demonstrated ability to use the voice effectively as a singer and as an instrument for characterization together with the ability to project the voice effectively in different size theatre spaces.
9. Flexible, relaxed, and controlled body trained in basic stage movement discipline, including mime and dance; demonstrated ability to use the body effectively on stage as an instrument for characterization and to be responsive to changing time/rhythm demands and special relationships.
10. Thorough command of make-up materials and of the ability to apply one's own make-up for a variety of characters; demonstrated ability to use hair, rubber, or latex as effective aids for stage characterization.
11. Understanding of the specific demands of performing in musicals of each major period and genre of the lyric theatre.
12. Demonstrated comprehension of the basic business procedures of the actor's profession.
13. Internship (See Internship section.)

Directed Studies

The advanced student may elect to create a Directed Individual Studies in Theatre or Dance (THEA 4553 or DANC 4301).

The Procedure: (1) Decide on a topic. (2) Find an instructor willing to supervise or tutor the directed studies project. (3) Develop a plan of study outlining the nature of the directed studies, what the expectations will be, the time commitment, and how the class will be evaluated. The student and faculty member must sign the document and file it in the Theatre Office during the advising session of the previous semester. Failure to do so will result in administrative withdrawal from the course.

Evaluation

General Description

In order to maintain high standards, the B.F.A. degree program regularly utilizes several tools for evaluating the effectiveness of both student and teacher performance. It is important that everyone involved approach the evaluation process with seriousness and thoughtfulness.

SETE

Student Evaluation of Teaching: As a student, you have an opportunity to comment on and evaluate your courses and teachers online through the Student Evaluation of Teaching Effectiveness (SETE) near the end of each semester. At the appropriate time, you will receive an email from the Provost's office giving you the dates when the online evaluations are open. The student rating and comments are completely anonymous. Written evaluation is an important aspect of the continuing dialogue between you and your instructors, and the University and Department feel your input is very important. Faculty will be given information gained from the evaluations only after final grades are submitted. These documents are an important part of each faculty member's dossier.

Student Evaluation

Faculty Evaluation of Students: The B.F.A. degree is designed to develop theatre professionals in the areas of musical theatre, dance, performance, and design and technical production. Therefore, a system of evaluating each student's progress in his/her concentration has been developed. The B.F.A. Exam/portfolio review is set up like a professional audition and allows for an in-depth look at each student's creative work. In addition, the audition is followed by an interview with the faculty members. Further information on the B.F.A. Exam/portfolio review can be found later in this document under the heading **The Exam/Portfolio**.

Grades

An important document in each class is the syllabus provided by the instructor. This is the contract the student and teacher agree on for the duration of the course and includes the content, assignments, expectations, evaluation criteria, and absence policy. At the completion of the course, the student will receive a letter grade (A, B, C, D, or F). Beginning in the Fall Semester of 2000, a plus/minus option (A+, A-, B+, B-, etc.) went into effect.

Each student must receive a minimum grade of C- in any required major course, or repeat the course.

Special Circumstances: Add and drop (withdrawal) dates: the University has strict policies on the adding and dropping of classes. Please consult the Registrar's website for the add/drop deadlines.

On Incompletes: If you, for some valid reason, are unable to complete the required course work within the time allotted, your instructor may agree to assign a grade of Incomplete. In that case, you are expected to complete all requirements within six weeks following the end of that semester.

On Course Repetition: Most classes can be repeated in order to replace an unsatisfactory grade.

On Grade Appeals: The appeal procedure is designed to provide any undergraduate at the University of Memphis with a clearly defined avenue for appealing the assignment of a course grade which the student believes was based on prejudice, discrimination, arbitrary or capricious action, or other reasons not related to academic performance. In all cases the complaining student shall have the burden of proof with respect to the allegations in the complaint and in the request for a hearing. Information on grade appeals can be found at: http://www.memphis.edu/ugcatalog/acad_reg/ug_grade_appeal.php

Bachelor of Fine Arts (B.F.A.) Degree in Theatre

General Description

The Bachelor of Fine Arts (B.F.A.) Degree is a program specifically designed for students whose interests and abilities strongly suggest potential for pursuing careers as artists in the resident, professional, community, or academic theatre. By enrolling in our program you have elected to complete the necessary credits to earn a B.F.A. degree in theatre from the Department of Theatre and Dance with a *concentration* in **Design and Technical Production, Performance (Acting or Dance), or Musical Theatre.**

Admission to the Program: Performance Concentration (Acting Emphasis)

Admission to the B.F.A. in Theatre for Performance (Acting Emphasis) is contingent upon successful admittance to the University of Memphis. However, students interested in the Performance Concentration or the Musical Theatre Concentration must also audition to be admitted. Students interested in auditioning for admittance into these concentrations can learn more about audition requirements by contacting the Theatre Office at (901) 678-2523.

Transfer of Credit: In certain cases, students may be admitted to an advanced level of the B.F.A. program. Such admission will be based upon: (1) an audition and interview; (2) the student's previous course work in theatre, particularly in the area of special interest; (3) the student's previous involvement in production experience; and (4) letters of recommendation from former Theatre Arts instructors and/or directors. Even if admitted to an advanced standing, the student will be required to remedy previous course deficiencies.

Auditions

Performance Concentration/Acting Emphasis

Entrance to the B.F.A. Performance Concentration is through audition only. The entrance auditions are offered in November and in the Spring Semester and are available both to prospective freshman as well as current University of Memphis students. The audition evaluates students' abilities in acting, command of language, body awareness, and ability to take direction. Space in the concentration is limited and will be given to students who best exhibit potential for development in the field based on the audition. While most students are admitted into the concentration prior to the freshman year, equal consideration for admission will be given to current University of Memphis students. U of M students currently pursuing another major are encouraged to seek the advice of their advisor as well as a member of the Performance faculty before auditioning to enter the B.F.A. Performance concentration.

For the entrance exam, students should prepare:

- One short monologue from a play not to exceed two minutes. The monologue must be memorized and should be performed in the context of the entire play. The emphasis is on simple reality. Though not required, students may bring additional monologues to the audition, which may be seen at the discretion of the faculty.

Suggestions for the audition:

- Choose monologues that are appropriate for your age and experience. Be able to discuss the play as a whole. It is best to select monologues from plays, as opposed to special material written for monologue books. Avoid historic styles, such as Shakespeare, and verse or poetry. Avoid dialects. Use good judgment in selecting the monologues, avoiding pieces that may be inappropriate because of language or situation.

Performance Concentration/Dance Emphasis

Students pursuing the Dance Emphasis are not required to audition. Students will be evaluated each semester by faculty. The evaluation will assess commitment, professional behavior, and progress in dance studies.

Admission to the Program: Musical Theatre

Entrance to the Musical Theatre concentration is through audition only. The entrance auditions are offered in the Spring Semester and are available both to prospective freshman as well as current University of Memphis students. The audition is comprehensive and evaluates students' abilities in singing, acting, and dance. Space in the concentration is limited and will be given to students who best exhibit potential for development in the field based on the audition. While most students are admitted into the concentration prior to the freshman year equal consideration for admission will be given to current University of Memphis students. Current students are encouraged to seek the advice of their advisor as well as the Musical Theatre faculty before auditioning to enter the musical theatre concentration.

For the entrance exam students should prepare:

- One short monologue from a play not to exceed two minutes. The monologue must be memorized and should be performed in the context of the entire play. The emphasis is on simple reality. Though not required, students may bring additional monologues to the audition, which may be seen at the discretion of the faculty.
- One song from the standard musical theatre repertoire. The song must be memorized and should be performed in the context of the entire show. An accompanist will be provided. Students may bring their own accompanist but no recorded accompaniment will be permitted and students may not sing a cappella. Though not required, students may bring additional songs to the audition, which may be heard at the discretion of the faculty. Students may also be asked to do some short, pitch-matching exercises.
- A dance audition will be required, which will consist of a short ballet class at the conclusion of which a musical theatre combination will be taught and performed for the faculty in small groups.

Suggestions for the audition:

- Choose monologues that are appropriate for your age and experience. Be able to discuss the play as a whole. It is best to select monologues from plays, as opposed to special material written for monologue books. Avoid historic styles, such as Shakespeare, and verse or poetry. Avoid dialects. Use good judgment in selecting the monologues, avoiding pieces that may be inappropriate because of language or situation.
- Choose songs through which you can communicate a specific situation in a clear context with an objective (goal). Make the situation as honest and specific as possible. Select material that is suitable for your age and experience. Choose songs that fit comfortably within your range. If you are using a transposition of a song, be sure that you have correctly printed the melody, lyrics, and accompaniment in the new key. Your music should be in a binder or taped without page turns.
- Though it isn't possible to prepare specifically for the dance audition, applicants generally have better success if they either have dance training or have danced to various degrees in productions. While the performance of the musical theatre combination is important, equal emphasis is given to the class section of the audition. Students who seem readily trainable in movement will be most successful in the audition.

Admission to the Program: Design & Technology

Entrance to the design & technology concentration is through portfolio presentation and interview only. The entrance interviews are offered in the Spring Semester and are available both to prospective freshman as well as current University of Memphis students. The interview, combined with a portfolio presentation by the

students, provides the faculty insight into the students potential and qualifications for the concentration. Students who exhibit potential for development in one or more of the areas offered will be admitted. While most students are admitted into the concentration prior to the freshman year equal consideration for admission will be given to current University of Memphis students. Current students are encouraged to seek the advice of their advisor as well as the design & technology faculty before auditioning to enter the concentration.

For the portfolio presentation students should prepare:

- A typed résumé (five copies). The résumé should contain information in such areas as personal (name, address, phone, *etc.*), educational (schools and training programs attended, degrees attained), theatrical experience (positions held, produced works, theatre affiliations, *etc.*), skills, related experience, professional affiliations and, most importantly, names and phone numbers of references.
- Images of past shows, equipment they have used, and any research relevant to their design work.
- Examples of paperwork demonstrating research, organizational skills, drafting, or other documentation of any realized work.
- A short (one-to-two pages) statement of purpose.

Presentation suggestions to consider:

- Be organized in your verbal presentation. Clearly introduce yourself and state what your objectives are. Follow this with a list of your experiences and accomplishments that clearly indicate your present talents and give us an idea of your future potential. Close your presentation with a summary of your objectives and bring the presentation to a definitive conclusion.
- Include visual materials in your presentation that illustrate your abilities as an artist, a designer, and as a technician. Such materials typically include slides, photographs, renderings, drafting, sketches, audio recordings, and realized class project materials.
- Include materials from related experiences such as hobbies, non-theatre class projects, and work experiences.
- Expect questions about your work, professional philosophy, and personal values.
- Prepare your presentation to set up and strike quickly and efficiently.

Progress and Retention

Design/Technical Production

Your first individual Portfolio Review/Interview will take place in the January of the beginning of the second semester of your sophomore year. Freshman and transfer students will be interviewed as a group but are still required to provide portfolio examples.

Design and Technical Production Portfolio Review/Interview

Time slots for the Portfolio Review/Interview will be assigned for all participating students. The list of appointments will be posted in various locations including the production boards, the Fred Mertz board, and the Design Studio in TC-216.

The portfolio review will be in two parts:

1. An eight-minute formal presentation.

This is a formal presentation. You should plan the presentation for an unfamiliar audience. Consider this both as a technical audition and as an opportunity to express your developmental goals. This becomes an opportunity for you to practice “selling” yourself, your art, and your skills. Prepare yourself, dress and act accordingly.

This is a mandatory review for all B.F.A. candidates. Other students are welcome to participate, time permitting.

This review is intended to fulfill the program retention requirements of the concentration, to provide a developmental analysis for the student, and to ensure a standard of quality within the program.

Presentation suggestions to consider:

- **Be organized in your verbal presentation.** Clearly introduce yourself and state what your objectives are. Follow this with a list of your experiences and accomplishments that clearly indicate your present talents and give us an idea of your future potential. Close your presentation with a summary of your objectives and bring the presentation to a definitive conclusion.
- **Include visual materials in your presentation** that illustrate your abilities as an artist, a designer, and as a technician. Such materials typically include slides, photographs, renderings, drafting, sketches, audio recordings and realized class project materials.
- **Include materials from related experiences** such as hobbies, non-theatre class projects, and work experiences.
- **Provide a typed résumé** (5 copies). The résumé should contain information in such areas as personal (name, address, phone, *etc.*), educational (schools and training programs attended, degrees attained), theatrical experience (positions held, produced works, theatre affiliations, *etc.*), skills, related experience, professional affiliations and, most importantly, names and phone numbers of references.
- **Expect questions** about your work, professional philosophy, and personal values.
- **Prepare your presentation to set up and strike** quickly and efficiently.

Some of things which we will be looking for:

- Clarity in presentation, including your poise and confidence.
- The ability to relate your strengths to your desired objectives.
- The choice of visual materials and their ability to display your strengths.
- A demonstration of range and potential.

If this is your first review, do not be intimidated. Your presentation need not be elaborate, but rather it should be an accurate representation of your current state of development. Your portfolio will grow as you grow as an artist. You should be constantly looking for items for possible inclusion in your portfolio and pay attention to creating a graphic and photographic record of all your produced work.

2. A ten- to twelve-minute evaluation.

This portion of the review is a committee analysis of your presentation, your growth as an artist and craftsman, and progress in your degree program. Be prepared to discuss your personal development schedule with regards to reading (plays, design and technical research, *etc.*) and skills acquisition

(sketching, drafting, manual skills, etc.). Criticism consists of identifying both the positive and the negative aspects of one's work—you should expect discussion of both. We will consider the strengths and weaknesses in your portfolio, your abilities, and your progress toward your objectives. This discussion will include an evaluation and assessment of your personal commitment, motivation, and time management skills.

Expect specific advice concerning future work and assignments. This is also a time for you to inform us of ways in which we can help you to achieve your goals. As the review process continues, we will expect continued progress from you. The effort you display is a major concern and expectation of the reviewers—your progress is important to them.

ANY CURRENT B.F.A. DESIGN CANDIDATE WHO DOES NOT TAKE PART IN THE PORTFOLIO REVIEW WILL AUTOMATICALLY BE PLACED ON PROBATION.

PERFORMANCE – B.F.A. EXAMS

Students admitted to the B.F.A. Performance concentration must complete the Freshmen and Upperclassmen showcases and pass annual B.F.A. Exams. For all Showcases and B.F.A. Exams, students must come dressed in proper auditioning attire. (Note: students pursuing the Dance Emphasis will be evaluated each semester by faculty.)

Upon completion of a B.F.A. Exam, students will receive one of the following results:

- Pass
- Provisional Pass, with notes on specific areas for improvement
- Failure to Pass, with notes on specific areas for improvement
- Non-Continuation in the program

The B.F.A. Exam in the Fall of one's Junior Year is known as the Qualifying Exam. It is expected that by this time in one's program, a student should be able to demonstrate success in a certain number of competencies. Often a special challenge is set for this particular exam. If a student receives a "Failure to Pass" on the Junior Qualifying Exam, the student must re-take and pass the Qualifying Exam prior to graduation.

The Showcases and B.F.A. Exam schedule is as follows:

Freshmen: A B.F.A. Showcase is held each April.

Sophomores/Transfer students: B.F.A. Audition Exam takes place each spring semester.

Juniors: B.F.A. Qualifying Exam takes place in the fall semester. Juniors must come with an updated résumé. Juniors are subsequently required to showcase their audition packages during a Lunchbox slot early in the spring semester.

Seniors B.F.A. Audition Exam takes place in the fall semester. Seniors must have an updated résumé and a current headshot. Seniors are subsequently required to showcase their audition packages during a Lunchbox slot early in the spring semester.

When to Sign Up

Each semester a B.F.A. audition orientation Lunchbox is held to receive a timeslot for the Exam and to hear information about the Exam process. The Junior/Senior Orientation takes places in the fall, while Sophomore/Transfer students meet in the spring. The Freshmen Showcase signup is held in conjunction with the Sophomore/Transfer student audition orientation.

The B.F.A. Performance Exams consists of three parts: Audition, Juried Feedback, and Discussion.

1. **Audition:** The **audition** portion of the exam may follow a variety of formats. The two most typical formats are:

Ninety Second Package

- This format is based on the professional model that a student will encounter at auditions such as the Tennessee Theatre Association (TTA), the Southeastern Theatre Conference (SETC), and the United Professional Theatre Auditions (UPTA). The student has 90 seconds to showcase his/her talent. Time is used to perform a portion of two contrasting monologues and/or sing a few bars of a song.

Three Minute Package

- The student prepares two monologues of distinctly different styles and/or periods, plus a musical selection of around 32 measures, for a total audition time of roughly three minutes. You must bring your own pre-recorded music. Singing *a cappella* requires special permission beforehand from your Performance area coordinator. The musical component should be treated as a third acting piece with a character driven song from a musical.
2. **Juried Feedback:** This is a time when the Performance faculty critiques your audition package. It is not necessary for you to take notes during this section. You will be sent a copy of any comments with your status letter at the end of the semester.
 3. **Discussion:** A **discussion** of your academic, artistic, and production work during the past semester will be reviewed and evaluated. At the end of the exam, you will be given a few minutes to give us your feedback concerning programmatic matters or general topics of concern.

ANY CURRENT B.F.A. PERFORMANCE CANDIDATE WHO DOES NOT COMPLETE A B.F.A. PERFORMANCE EXAM WILL AUTOMATICALLY BE PLACED ON PROBATION.

MUSICAL THEATRE – B.F.A. EXAMS

Once admitted, Musical Theatre students follow the same audition schedule as the Performance majors. Students admitted to the Musical Theatre concentration must also take the musical theatre diagnostic exam at the start of their first semester in the program. This exam covers basics of music theory, keyboarding skills, and musical theatre history. Prior knowledge in these areas is not necessarily required; however, students may test out of some curricular requirements based on the results of these exams. All students must take the exam regardless of previous experience. Most students will take the exam during orientation prior to the start of their first year of classes.

Tips for the exam:

- The exam will cover basic Music Theory: note reading, major and minor scales and keys, and basic harmonic analysis; Keyboarding Skills: major and minor scales, chord progressions, and basic sight reading in both treble and bass clef; basic Musical Theatre History: knowledge of landmark shows, differences between musical theatre and opera/operetta, etc.
- The diagnostic exam does not affect a student's standing in the program, but it does serve as a placement exam for some of the curriculum and, depending on the results, students may be able to omit certain courses from the plan of study.

Students in the Musical Theatre concentration will begin the yearly audition process in their sophomore year. The sophomore and senior year auditions will be similar to those of the Performance concentration; however, students must sing as part of their package, and, if a dance audition is offered, students must participate in that as well.

Junior Qualifying Exam

For the Junior qualifying exam/audition students must prepare:

- Two complete musical theatre songs, one of which must have been written prior to 1965. The songs must be memorized and should be performed in the context of the entire show. An accompanist will be provided. Students may bring their own accompanist but no recorded accompaniment will be permitted and students may not sing *a cappella*.
- Two contrasting monologues from a stage work. The monologues must be memorized and should be performed in the context of the entire play. The emphasis is on simple reality.
- Students will also participate in a dance call that will include material and techniques including ballet and various musical theatre styles.

The written examination will be similar to the diagnostic exam given in the first year; however, students are expected to exhibit a more advanced knowledge-base in theory and history.

Musical Theatre Exam Grading

Students' performance in the exams will result in (a) continuation in the concentration, (b) probationary continuation, or (c) non-continuation in the program.

Upon completion of a B.F.A. Exam, students will receive one of the following results:

- Pass
- Provisional Pass, with notes on specific area(s) for improvement
- Failure to Pass, with notes on specific area(s) for improvement
- Non-Continuation in the program

Note: If a student receives a "Failure to Pass" on the Junior Qualifying Exam, the student must re-take and pass the Qualifying Exam prior to graduation.

ANY CURRENT B.F.A. MUSICAL THEATRE CANDIDATE WHO DOES NOT COMPLETE A B.F.A. PERFORMANCE EXAM OR TAKE PART IN THE PORTFOLIO REVIEW WILL AUTOMATICALLY BE PLACED ON PROBATION.

General Requirements While Enrolled Full-Time in the B.F.A. Program

The fact must be emphasized that admission to the B.F.A. curriculum does not imply your permanent tenure in the program. After admission, you are expected to pursue continued commitment to creative excellence in your field of study as you hone your craft as an artist.

Also, as long as a student is enrolled at the U of M full-time, he/she must fulfill ALL of the responsibilities that come with the degree in order to remain in good or satisfactory standing in the program. Therefore, even a student in their last semester as a senior taking only general education courses in an attempt to graduate (having completed all their theatre courses) must comply with the general expectations and responsibilities of the degree, including attending mandatory B.F.A. dates and attending strikes.

DESIGN/TECHNICAL PRODUCTION

Continuing commitment to creative excellence implies a considerable time commitment on your part. Among your responsibilities are:

- Regular participation in the support and production aspects of all U of M Theatre productions.
- Mandatory attendance at all strikes of U of M Theatre productions.
- Mandatory participation in annual portfolio reviews.

PERFORMANCE/MUSICAL THEATRE

Continuing commitment to creative excellence implies a considerable time commitment on your part. Among your responsibilities are:

- Auditioning for all Season Shows and all on campus, spring semester first-year Graduate Directing Projects (Students are encouraged to audition for all other departmental projects but are not required to do so.)
- Participation in B.F.A. Exams
- Participation in all strikes
- Contribution to the program at large, *i.e.* being a good citizen—attending all productions, being supportive of colleagues, maintaining a good attitude, attending classes, giving a helping hand if not involved in a show, *etc.*

Failure to comply with B.F.A. rules and regulations could result in PROBATION.

REGISTERING FOR CLASSES

If a student is not registered for permit-only classes by the end of finals week, his/her permits COULD be voided and he/she will lose the ability to register for them. The student may also forfeit the opportunity of taking the class, thus disrupting or perhaps prolonging his/her academic career.

GRADE MINIMUM IN PERFORMANCE CLASSES

Department policy mandates that each student make a minimum grade of a “C-” in all theatre courses; failure to do so means that the class must be retaken and could prohibit the student from progressing forward in the course sequence.

AUDITION / STRIKE / B.F.A. DATE CONFLICTS

It is expected that a student will manage their personal and work schedule to fulfill their responsibilities for all mandatory B.F.A. dates during the year. A list of these dates is published at the beginning of the year. Any added dates are published in plenty of time for students to arrange their schedules. If a student misses a B.F.A. date, demerits will likely be issued. If a student has a legitimately unavoidable conflict with any mandatory B.F.A. date, audition or strike, he/she must give a **48-hour written notification** to their respective B.F.A. Area Head to avoid additional demerits. For example, if an audition starts on a Thursday evening, your notification must be received no later than the Tuesday of that week by 5:00pm. Likewise, since strikes usually happen on Mondays, notification must be made by the previous Thursday. Notification will not be accepted verbally in a hallway or in a classroom conversation. Failure to do so will be dealt with in the appropriate manner.

CASTING

When a director posts a cast list and asks an actor to write his/her initials next to his/her name, this is done to indicate that he/she has received the information. The request is not made in order to find out if the individual accepts the part. If an actor has auditioned, it is understood that he/she will accept ANY role.

HARDSHIP STATUS

Each major must audition for every Mainstage, Studio and Graduate Project production. We do, however, understand that financial, academic, or personal hardships sometime prevent a student from fulfilling this responsibility. If a student has an academic or financial hardship, he/she can speak with their area B.F.A. Area Head and request to be placed on a hardship status.

Typically, this means that the student is asking not to be cast in shows in order to work a full-time job or devote all of his/her attention to academic work. If granted, this status applies for a full semester and, therefore, a student would not be available for casting in the department or in the community. Also, if your GPA from the previous semester is below a 2.5, you will be placed on Academic Hardship for the current semester.

Program Status in the B.F.A. in Performance and Musical Theatre Programs and the Demerit System

We want you to excel in the program and in your chosen field as a professional artist. Therefore, we use demerits as a means of reflecting back to you professional areas in which you need to improve and alerting you to create an action plan so that you can attain success in the future.

0 – 9 points Satisfactory Status (In Good Standing)

10 points Provisional Status

15 points Probation

- Possibility of losing your right to be cast in shows
- Written statement to your advisor outlining your actions/steps to improve the situation
- Find a means or opportunity to make up your deficiency or deficiencies
- Possibility of community service

20 points Reassessment

- Triggers a meeting of the B.F.A. Performance/MT faculty to determine whether to retain you in the program; may be required to meet with the faculty – possible dismissal
- May lose your right to be cast in shows for one semester
- Written statement to your advisor outlining your actions steps to improve the situation
- Find a means or opportunity to make up your deficiency or deficiencies

Demerit Point Values

Offenses that will result in five (5) demerit points

- Miss a mandatory Lunchbox/B.F.A. meeting
- Miss a strike (unexcused absence) or come to strike unprepared or not dressed correctly (correct footwear and clothing)
- Not dressed appropriately for your B.F.A. Exam/Portfolio or your B.F.A. dance audition
- Unprofessional behavior during a B.F.A. Exam/Portfolio (e.g. talking too much during the B.F.A. dance audition)
- Each occurrence of unprofessional behavior during production rehearsals (e.g. lateness, failure to learn lines in a timely manner, failure to work on role beyond rehearsal period)
- Each occurrence of unprofessional behavior during run of a production (e.g. lateness, inappropriate behavior backstage, inappropriate onstage behavior, etc.)*

Offenses that will result in ten (10) demerit points

- Miss a required Mainstage, Studio or Graduate Directing Project Audition (including failure to observe 48-hour rule or provide proper documentation.)
- Audition for an off-campus production without advisor consent
- Not dressed appropriately for a mandatory B.F.A. dance audition—2nd offense (you will not be allowed to audition)
- Failure to accept a part after an audition, or dropping out of a show after being cast

- Miss a rehearsal for a season show or a graduate directing project

Offenses that can result in up to fifteen (15) demerit points

- Under the influence of a controlled substance—alcohol, pot, *etc.*—in the classroom, at a rehearsal, or during a performance will not be tolerated and the student will face an automatic reassessment in the program with the proper disciplinary action carried out to the fullest extreme.
- Miss—or be late for—a B.F.A. Exam or B.F.A. Dance Audition
- Not prepared for your B.F.A. Exam

*After each production the stage manager and/or director will be contacted regarding these matters.

Bottom Line Policy

- Two semesters of full probation during the program (these need not be consecutive) trigger **Reassessment**—a meeting of the B.F.A. Performance/MT faculty to determine whether to retain you in the program. You may be required to meet with the faculty. You might be dismissed from the program.
- Three semesters of full **Probation** (these need not be consecutive) trigger **an automatic Dismissal from the program**; only a faculty member may make a formal appeal on behalf of the student in question and the B.F.A. faculty must be unanimous in their vote to retain the student.
- You could compromise your graduation if your actions during the last semester of your academic career cause you to be placed on Probation. Graduation may be held until deficiencies are addressed.

Internship

General Procedure

The *Undergraduate Catalog* describes THEA 4541—Internship as follows: "Supervised work in actual university, community, or professional theatre productions on internship basis."

The intent of this degree requirement and course is to provide the student experience in a full-time theatre situation. Off-campus participation for a summer or a semester is an essential element of the B.F.A. degree program. Since the value for the internship is three (3) credit hours, the workload (job responsibility) should equal in magnitude and time commitment the workload of a typical three-credit class during the semester.

The B.F.A. student must fulfill the following responsibilities:

1. **EMPLOYMENT ARRANGEMENTS:**
You must find and make arrangements for employment. The job must involve a "meaningful length" of full-time employment in your field of study. The working situation should, if possible, be outside the city of Memphis.
2. **APPROVAL OF ADVISOR:**
Prior to beginning your term of employment, you must receive the approval of your advisor in your area. A form with internship information must be filed with Kristin Shupe in the main office.
3. **LETTER OF RECOMMENDATION FROM EMPLOYER:**
You must also obtain a letter of recommendation/evaluation of your work from your supervisor at the end of your term of employment. This letter will speak in more detail and be useful to you as proof of professional internship in the future. The letter should also be sent to Kristin Shupe (kshupe@memphis.edu).
4. **DAILY JOURNAL:**
You must maintain a daily journal while in the Internship situation. The journal must be presented to your advisor for evaluation upon your return. After receiving your grade in TH 4541, your journal will be returned to you.
5. **WRITTEN EVALUATION OF SUMMER INTERNSHIP EXPERIENCE:**
Upon your return, you should write a 3-5 page summary evaluation of your Internship experience and give it to your advisor. The paper, typed and in manuscript form, should address: (1) the best aspects of your summer Internship; (2) the worst aspects of your summer Internship; (3) how your program of study at the University of Memphis prepared you for this work experience; (4) how your program of study at the University of Memphis did not prepare you for this work experience; and (5) recommendations for B.F.A. program at the University of Memphis.

Final Grade

Your final grade in THEA 4541 Internship will be based upon the successful completion of your term of employment and your advisor's evaluation of the quality of each of the following items:

- Your daily journal kept in the internship situation
- Your 3-5 page evaluation paper
- Letter of recommendation from your employer

Exceptional quality of all the items above = A.

Above average quality of all the items above = B.

Acceptable completion of all the items above = C.

The Theatre faculty will be available to assist you in any way possible—helping with your audition selections or the development of your portfolio; suggesting what, in their best judgment, are possible improvements; and providing honest, comprehensive letters or references. However, please give the faculty member several days warning prior to requesting a reference or an observation of your audition scene.

REMEMBER—YOU HAVE TO FIND THE JOB.

If you have questions or require clarification, please see your advisor.

Leighton Ballew Internship

An agreement exists between the department and Theatre Memphis to provide internship experience for any student enrolled in our program. Typically, the duties fall in the area of Assistant Directing and Stage Management, though some administrative work could be included. Ideally, an internship should take place outside the student's community, but circumstances sometimes negate that option. In those circumstances, this opportunity is an excellent way to fulfill the internship degree requirement.

Conference & Audition Opportunities

General Description

There are a number of opportunities for students to find year-round or summer employment, as well as graduate school prospects. In addition to the information that is provided here, it is recommended that students speak with their advisors, do research on the internet, and look at the promotional materials that is displayed on the bulletin boards.

IOD

Institute of Outdoor Drama Auditions: held in late March at UNC–Chapel Hill. Outdoor drama companies throughout the country audition for talent and interview technicians. Limited to 200 pre-registered applicants. (Application fee involved.) DEADLINE: Mid-March.

MATC

Mid-America Theatre Conference Auditions: held the second week in March in a different mid-America location. Must be nominated by Department. Application fees involved (approximately \$25). Technical interviews available. DEADLINE: Mid-February.

MWTA

Mid-West Theatre Auditions: held and sponsored the latter part of each February in St. Louis by the Conservatory of Theatre Arts at Webster University. Audition opportunities for year-round and summer employment. Must be nominated by the Department. Application and fees involved (approximately \$25). Dance auditions only open to actors who have gone through the audition process. Tech/design opportunities are available as well and portfolio presentation/interviews can be made. DEADLINE: mid-December 2. For further info, please check www.websteruniv.edu/depts/finearts/theatre/mwta.

SETC

Southeastern Theatre Conference: held the first week in March at a city within the southeast region. This conference is the largest regional conference of its kind and is an excellent source for summer work, year-round professional employment, as well as a resource for undergraduate and graduate Theatre and Dance programs.

Auditionees take note — You cannot take part in the SETC auditions without having auditioned in your state theatre association auditions first. (See TTA) Student actors must audition regardless of previous experience. There are opportunities for dancers and design/tech people as well. People who fall under these categories can audition or interview directly at SETC. DEADLINE: February 1. (www.setc.org)

TTA

Tennessee Theatre Association holds a three-day, state-wide theatre conference in late October in a major city somewhere in the state where meetings, seminars, and workshops take place. An audition component serves as the preliminary auditions for the SETC convention. You must be nominated by the Department. Fees are involved. DEADLINE: Early fall. (www.tta.simplenet.com)

UPTA

Unified Professional Theatre Auditions: held and sponsored in early February by Playhouse on the Square. These auditions are primarily for graduating students looking for full-time, year-round employment. Fees involved. Technical interviews available. DEADLINE: September. (www.upta.org)

U/RTA

University/Resident Theatre Association, the nation's oldest and largest consortium of professional training programs and resident theatre companies, hosts a series of auditions — in NYC, Chicago, and Irvine, CA—each year that leads to summer positions and acceptance into graduate theatre programs. Audition/Interview dates in January and February. Fees involved. DEADLINE: late November. Great opportunities for undergraduate directing or design/tech students looking for graduate schools. (www.urta.com)

USITT

United States Institute for Theatre Technology: held the third week in March in a major city in North America (sometimes in Canada). This conference is an excellent resource for jobs and contacts in the design and technical theatre fields. Opportunities for students to work at the conference to off-set expenses. (www.usitt.org)

Production

General Description

Production is the lifeblood of a theatre artisan. We produce. We create. We do it as a team. Over and over you will hear your professors, your peers, and other theatre artisans refer to theatre as a collaborative art form. What this means is that we are all working together to create the same end product: the play (or dance concert). It is important that everyone involved realizes that each person's contribution is appreciated and necessary. You will find that the business of theatre and dance (not just our Department) is a community. The longer you are a theatre artist, the more you will find that jobs come through people you know or have known. In the Department of Theatre and Dance, everyone is expected to contribute time and energy to our community. All productions need your support and effort in order for them to succeed. There are some activities that you will be required to do and others that are requested of you; all of them are opportunities for you to expand your knowledge and to become a well-rounded artist and a good citizen.

Required Involvement

There are three technical requirements for any B.F.A. candidate. These are on-going requirements that serve two purposes:

- to see that each graduate of our program has a sufficient understanding of all areas of theatre so that they can succeed and excel as a collaborator.
 - to see that all members of any production (yourself and your peers, regardless of specialty) have adequate support and that the show is representative of our purpose and goals.
1. **Production Laboratories:** This is the biggest contribution you can make to support your peers. The more you help, the better the end product. A great show can only happen with everyone's help. All B.F.A. candidates are required to enroll in a number of production labs. There are laboratory classes in all technical areas, and each requires a minimum of a fifty-hour contribution to the production season. You may work these hours in a given shop or serve as running crew for a show. Grades are given based on the completion of the minimum required hours as well as the student's performance within the class.
 2. **Strikes:** If you have never done one, strike is the taking apart of the show. All scenic, costume, lighting, and sound elements are removed from the stage and stored. Anyone who is a major is required to attend. This helps the strike go swiftly so no one is here for too many hours. The average strike lasts about five hours (compared to the four weeks of build) and often refreshments are provided afterward. A strike usually occurs the first school day after a show closes its run.

Students are advised to wear proper footwear in order to avoid any injuries, as well as work-appropriate clothing.

Report injuries of any kind to a faculty/staff member immediately.

3. **Class Requirements:** Some of the classes you take may require you to complete a certain number of hours working on a show. Other classes offer such opportunities as extra credit.

Suggested Involvement

Over and above the work that is required within the department are those opportunities that students may elect to take part in. These include (but are not confined to):

- Mainstage, Studio, and Lunchbox performance and technical opportunities
- Student and Faculty Dance concerts

The Facilities

There are three main performing spaces in the Theatre (TH) Building and two in the Communication & Fine Arts (CFA) Building.

- The Mainstage Theatre (TH-100) is a flexible proscenium stage space capable of seating 318 people that houses our larger productions. It has a large apron as well as side stages to accommodate many settings. This theatre has high end technical support such as computer automated multi-channel sound playback, computerized lighting system capable of supporting automated lighting, projection, and 44 counter-weighted line sets for rigging.
- The Studio Theatre (TH-137) is an intimate black box capable of any configuration. Due to limited seating (between 85-100), smaller productions tend to be produced in this space.
- The DanceSpace (CFA-124) is the larger of the two dance studios. Equipped with computerized lighting control, sound support, and flexible audience seating, this room is used both as a classroom and a performance space.
- The Lab Theatre (TH-235) is directly above the Studio Theatre in the Theatre Building, thus sharing a similar floor plan. This space is primarily for class work and LunchBox presentations.
- Dance Studio (CFA-126) and Room 201 (TH Bldg). Both are primarily classroom spaces but may be reserved to use for rehearsals.

Rehearsal Etiquette

Seeking a B.F.A. degree suggests a student's intention of working professionally after graduation. Therefore, it is necessary to develop good rehearsal habits and etiquette.

- Be on time!
- Come prepared! This means:

With the proper tools (your script and a pencil).

In the proper dress (rehearsal clothes and shoes).

With the proper attitude (forget about your horrible day and concentrate on the rehearsal).

With the day's work prepared (if supposed to be off book, do so; if supposed to work on a scene, show that you have done so, *etc.*)

- Respect your colleagues!

If not rehearsing, please remain quiet. Bring homework to read or study your lines, but please allow your colleagues the opportunity to rehearse in a safe and quiet environment.

- Keep your stage manager updated at all times, whether it's for a bathroom break or a schedule conflict.

FYI: The temperature of the building tends to run on the cooler side throughout the year, so please dress accordingly. Wear layers or bring additional clothing to keep warm.

Backstage Etiquette

Backstage in a University of Memphis Theatre & Dance Production

General Wardrobe/Dressing Room Policies

- Please be on time for your call, and sign in. Please be on time for any fight calls, wig or wardrobe appointments, and be prepared to adjust your personal warm up, prop check, and other pre-show routines so that everyone can make curtain in a timely manner.
- If you arrive early for your call, be advised that your clothing and gear may not yet be available, and crew may be busy with other tasks.
- Tech and dress are like rehearsal; it can take a few times to get it right. Your patience and positive attitude backstage are greatly appreciated.
- Your wardrobe will be assigned to a specific crew member (your dresser) to check in and out every performance. Please be as specific as you can with repair and dressing notes, and give them directly to your dresser in person.
- Please help your dresser keep track of all your items. Leave your costumes, wigs, and accessories at the end of the night just the way you found them. On a hanger. Your mom is not on the crew.
- THE DRESSING ROOMS ARE STRICTLY A "NO-FOOD" ZONE. Only water in covered containers backstage please. This includes opening-night candy. If you need to bring your dinner in prior to your call, please eat in the green room or another designated place and clean up after yourself. We don't need accidental stains, spills, or to attract bugs.
- Absolutely NO SMOKING IN COSTUME OR WIGS. If you must feed that addiction, you must undress, remove your wig and shiver in the cold. SMOKING IN COSTUME VIOLATES NOT ONLY OUR POLICY BUT ALL COSTUME RENTAL AGREEMENTS. As well, the U of M campus is non-smoking except in designated areas. The only area near the theatre building is south of the breezeway. The dock, the breezeway, and other adjacent areas are strictly non-smoking.
- Our dressing rooms are close quarters. Please go easy on the patchouli and fragrances. (Also please see note about smoking.) An effective deodorant will keep you in friendly relations with your dressing room mates.
- Label your makeup shirt and towel, and it will be washed for you.
- If it's not yours, don't touch it or move it unless asked to do so by a crew member.

- Silence your phone backstage. (See below regarding backstage photos.)
- It is the best policy not to bring any valuables to the dressing rooms; they cannot be considered secure. Thefts can and do happen, even during a performance. Check valuables with stage management before half-hour.
- Respect that others may not have the same pre-show process that you do and that your dresser may have a long list of other things s/he is responsible for that you are not aware of.
- Backstage is for company members only. Do not invite friends, family, or anyone not affiliated with the production with you backstage. Meet your public in the lobby and out of costume!
- Pay attention and keep the noise down.
- Report emergencies to stage management immediately.
- Help each other. Listen. Learn.

Dressing Room Etiquette: Casual Photography and Backstage

- *Be advised that backstage photography and process photography is an important tool for the department, for all of us as theatre artists, and for design and technology students in particular. If you don't want your photo taken, please say so.*
- *Performers: Casual photos taken for fun backstage will probably contain images of work – perhaps unfinished – of technicians and designers. You do not have the right to post those photos on Facebook or any other site without full credit and permission. Please be respectful of the work being done.*
- *Technicians: Process photos with performers in them should be taken only with permission; all subjects and design work depicted should expect to be credited. Please be respectful of the performers and their likenesses.*
- *Cameras and electronics backstage present a variety of issues: they are distracting and compromise your artistic focus, they can make unwelcome sound, and they are valuable commodities that can attract thieves. We recommend that you don't bring them to the dressing room, unless you have a very compelling reason.*

Information and Recommendations for Performers Regarding Stage Make-Up

For Theatre & Dance productions, please provide yourself with a **personal theatrical makeup kit and tools** if you do not already possess one. These are personal supplies and, for hygienic reasons, you should not share them. The department does not supply personal cosmetic products. If the design requires a specialty item or character cosmetic not included in a full-sized basic kit, it will be provided.

Recommended:

Some "street" cosmetics are useful additions; however, it is important to obtain foundation and contouring products designed for theatrical production. The kits we recommend are the theatrical crème make up kits by the Ben Nye Company, which are available locally, but there are others on the market that you may prefer.

There is a Student Kit that does not include spirit gum and remover. The Premium Kit is much larger, has full size quantities of most supplies, and includes almost everything you'll need for most shows.

(Note: if you are a U Memphis B.F.A. performance major expecting to be cast in shows during the major season, it is most cost effective to obtain the pro kit. The student-sized kits are often fine for the run of a single show, but they may not be adequate for a stylized design without supplemental expense – for example, men wearing beards should have a supply of spirit gum (or medical adhesive) and remover.)

The exception here is eye makeup: these kits do not include eye makeups, and you must provide your own fresh mascara, liquid eyeliner/false eyelashes, *etc.* as necessary. It is exceedingly important not to share eye products.

If you have sensitive skin or other concerns, or you just aren't sure if you have what you need, please consult the designer or a member of the makeup team.

Purchase: You can buy these kits online, or get them locally at Mainstage Theatrical Supply Inc. on Broad Street. We do recommend you go there in person so that the staff can help you pick the right color kit.

Mainstage Theatrical Supply Inc.
www.mainstage.com
2665 Broad Ave.
Memphis, TN 38112
(901)452-1877
mts-memphis@mainstage.com
Be sure to ask for the student discount!

Beginning at first full dress, in addition to your makeup kit, please bring to the theatre:

- A button-front shirt that can get makeup on it
- Hair control items if necessary
- Personal towel
- Your facial cleanser of choice
- Moisturizer and astringent

Label all your things!

General Stage Makeup and Hair Policies for Performers:

1. Wardrobe will provide tissues, wipes, Q-tips, and a basic cold cream for makeup removal for community use. Bring your own cleanser and hand towel. Label it, and it will be washed for you.
2. Astringent and moisturizer to prepare the skin is highly recommended; product selection is a personal choice and is the performer's responsibility.
3. For health reasons, do not share makeup. There are tools and supplies available to keep your makeups from being contaminated. Label all the items in your kit and clean brushes regularly. Be cautious with eye makeup in particular: replace mascaras and liquid liners frequently.
4. Performers with tattoos that will be seen onstage are expected to provide tattoo cover product at their expense.
5. By accepting a role in a Theatre & Dance production, performers agree to work collaboratively with designers and crew with regard to hair, facial hair, and makeup designs. Once cast, performers are asked not to cut, color, or shave without a proactive conversation with the designer of the project.
6. We expect a commitment by all parties involved to respect one another's work and person by collaborating on effective, artistically appropriate, and fiscally responsible solutions to any design and/or appearance changes required by any Theatre & Dance production.
7. When budget is available, the production will provide (or underwrite) the expense of hair services (haircuts, color, weaves, *etc.*) required specifically by the design. Because these are also personal

services, the performer is asked to contribute by at least providing the tip to the stylist. The production generally does not expect to pay for “personal maintenance” haircuts unless it is a style change required by the design, but may do so on a case-by-case basis, per budget availability.

8. Wardrobe or Hair/Makeup Crew will maintain appliances and wigs and provide all required hair and wig products and accessories; performers are asked to please refrain from making adjustments or using personal products on wigs and facial hair.
9. Performers: never put on or remove a wig by yourself unless you have been give explicit instructions to do so!
10. Hair/Makeup Crew (and/or stage management) will sometimes generate a pre-show schedule for necessary wig calls: please note it will be important to be on time for that appointment and to adjust your pre-show routine accordingly so that we can make curtain in a timely fashion.
11. When Hair/Makeup Crew are on hand in a Theatre & Dance production, they are to assist the cast with quick changes and with stylized makeups. They may also be able to provide advice and guidance to the novice performer in the basic stage corrective. Generally however, we do not provide staff to do everyone's makeup for them. Be prepared to learn!
12. If you develop an allergic reaction to any product, please tell a supervisor immediately.

If you have questions about anything related to wigs and makeup, please ask the designer, costume faculty and staff, or any member of the hair/makeup team.

Theatre Season

The Theatre and Dance Season is determined by the departmental Season Committee. Members include the entire Theatre and Dance faculty plus second- and third-year M.F.A. directing students who need to direct a production to fulfill requirements toward their degrees.

At the first organizational meeting, the Artistic Director, acting as producer, will provide guidelines, offer suggestions, and make recommendations. A number of considerations are factored into the selection process — types of shows (drama, comedy, musical), current talent base, technical demands, and scheduling. All third-year M.F.A. directing students and any interested theatre and dance faculty members are then encouraged to bring proposals to the second meeting. Based on proposals that are submitted, an eventual Theatre and Dance Season is developed.

Undergraduate student input is sought and encouraged. A Town Hall Meeting is held during the spring semester in order to hear suggestions. It is always the goal of the Committee to have an announced season by mid-term of the spring semester. There are a number of honors, awards and enrichment opportunities for Creative and Academic Achievement available to students in the Department of Theatre and Dance. In most cases, formal application must be made in order to be considered. However, there are opportunities where a good record of academic, creative, or citizenship is recognized and honored.

Awards

University Level:

The “Works In Progress” Symposium is an opportunity for undergraduates to present their current research projects to faculty and other students. In the performance field, creative work (choreography, directing, acting, and dancing) is recognized as research. The symposium is sponsored by the University Honors Program and is held in the Fall of each year.

College Level:

The Dean's Creative Achievement Award is based on outstanding creative activity in the areas encompassed by the College (Theatre & Dance, Music, Film, Art, or Architecture.) Department Chairs select one College winner from the candidates nominated by each department.

If selected, the student makes a 10-15 minute presentation before the Dean, Associate Dean, the College Department Chairs, and College Administrators where a vote will be taken. The winner receives a cash prize.

Department Level:

The RP Tracks Award is a generous award for a Theatre & Dance major. It is presented to a student who, in the opinion of the faculty, demonstrates the best combination of academic/artistic achievement and serves as a role model within the department.

City of Memphis:

Each year, creative excellence in university theatre is recognized through the Ostrander Awards. University of Memphis directors, actors, dancers, and choreographers are consistently among the recipients. In addition, a separate Rising Star citation, along with a cash award, is given each year to a promising talent in the field of theatre.

Enrichment

The Keith Kennedy Theatre & Dance Student Enrichment Fund

Expenditures from this fund shall be made for purposes of providing theatre and dance students with opportunities to benefit from programmatic enhancements, both on campus and in professional venues. Such expenditures may include workshops and classes conducted by guest artists, awards or prizes to students who demonstrate outstanding ability and/or make significant contributions to the Department of Theatre & Dance, travel and fees associated with conferences, auditions and portfolio presentations, and other expenses as recommended by the departmental awards committee.

Enrichment Scholarships

The Department of Theatre and Dance offers scholarship opportunities to incoming freshmen and transfer students (talent-based tuition scholarships) and to current B.F.A. students (merit scholarships). Interested applicants can obtain application materials from the Main Office (TH 144).

Talent-based Tuition Scholarships are designated for incoming freshman and transfer students. Auditions (for performance applicants) and portfolio reviews (for design/technical production applicants) are scheduled in the spring semester.

Each candidate for the talent scholarship must submit a departmental scholarship application, transcripts from high schools/colleges attended, and two letters of reference. **The deadline for submitting the application, transcripts, and letters of recommendation for the talent-based scholarships is February 1.** Please note that the candidate's essay portion of the departmental application is of particular interest to the scholarship committee.

The scholarship committee will screen the applications and then will select finalists from the pool of applicants to compete in an on-site audition. Each finalist will be given a scholarship appointment time. The scholarship auditions (for performance candidates) or portfolio reviews (for design candidates) are typically scheduled for the last Saturday in February at the University of Memphis in the Theatre Building.

Often, performance audition finalists, in addition to presenting their individual audition packages, may be invited to participate in an improvisatory group workshop. The individual performance audition package must consist of two contrasting monologues and (optional) 16 bars of a song. Any singing will be presented *a cappella*. The entire presentation must last no longer than four minutes total. Technical theatre finalists are invited to participate in a short interview and to bring a portfolio or any other evidence of past work to present at that time. All finalists will also be able to participate in an informal question and answer session with the committee.

Three full-tuition scholarships covering in-state enrollment fees are awarded. Consideration for this award includes demonstrated talent in the selected area of concentration, good academic standing, evidence of previous work in the field, and recommendations from academic teachers and arts specialists. This is a four-year scholarship. Recipients must be full-time theatre majors and maintain a 2.80 GPA, perform 30 hours of work in the department, and be active participants in their program.

Interested students can download an application from the Scholarship page on the Theatre website or contact Kristin Shupe at (901) 678-2523 or at kshupe@memphis.edu to have one sent to you.

Merit Scholarships are those scholarships available to all undergraduate B.F.A. Theatre and Dance majors who fit specific criteria. These awards are given in the spring semester of each year to be used for the following academic year.

APPLICATIONS ARE ANNOUNCED IN THE SPRING SEMESTER.

Merit scholarships are not automatically renewed, so students must apply each year for consideration. (The one exception is the Clement Santi Scholarship, a two-year award.)

- **Betsy N. Crouch Memorial Scholarship:** Receipts selected by CCFA Scholarship Committee from either the Theatre program or the Music program. Candidates must be full-time freshmen pursuing a degree in voice and/or theatre.
- **Clement Santi Memorial Scholarship:** This is an endowed scholarship, half Music, half Theatre and Dance, in memory of Clement Santi, donated by his daughter and son-in-law William and Tina Flaherty. This award is given for a two-year period per recipient.
- **Cybill Shepherd Scholarship:** Selection of student approved by the Dean. Recipients must maintain a B average and minimum 3.0 GPA. Recipients may be eligible to receive this award for a maximum of four years.
- **Elizabeth and Harold Robinson Scholarship:** This is an endowed scholarship awarded through the College of Communication and Fine Arts. Robinson scholars must have a minimum ACT score of 24 and maintain a 3.00 GPA. Preference will be given to students from the rural Mid-South.
- **Elvis Presley Endowed Scholarship:** This scholarship is given to students who demonstrate academic merit and have a financial need.
- The **Hohenberg Foundation Dance Scholarship** is given yearly to an upper-class dance student who has excelled in creative and academic studies and has made substantial contributions to the University of Memphis dance.
- The **Isaac Hayes Scholarship:** This scholarship grew from profits made by former Theatre and Communication professor Erma Clanton's productions of *Evening of Soul*, which twice featured the Memphis born Isaac Hayes. Recipients must carry a 2.0 GPA, demonstrate an interest in Black Theatre or Black Rhetoric or both, and show both progress toward a degree and financial need.
- **Joanna Helming Alumni Scholarship:** Full-time performance or design/tech majors (sophomores or above). Talent-based, with minimum GPA of 2.5. Preference given to greatest financial need. Renewable up to four years.
- The **Mary S. McGaughran Musical Theatre Scholarship Fund:** This fund was established in 2010 and will be administered in conjunction with the new undergraduate program in musical theatre. Awards are recommended by the Department Scholarship Committee.

Graduation

Senior Exam

Pre-Spring 2006, the Tennessee Board of Regents and University of Memphis policy required all seniors to complete a general education test prior to graduation. During Spring 2006 this policy was changed. The new policy is this: some seniors selected through random sampling will be asked to complete the examination. Details regarding the place and time of the examination will be provided to the student at the time of the notification.

Intention to Graduate

All students who have fulfilled the requirements of the Department and the University are required to file an Intention to Graduate Form with the Academic Advisor for the College of Communication and Fine Arts in the Dean's Office during the semester preceding the semester of graduation. The deadlines for this filing are included in the academic calendars of the catalogs and the schedule of classes. It is the responsibility of the student to ensure that this deadline is met.

Come prepared with the following information: Courses completed (with grades), Courses in progress in Major, Courses needed for completion in the Major, General Education courses yet to be completed, and, if applicable, courses completed in Minor (with grades).

Once the form has been completed and assessed, signatures from the student's departmental advisor and the Department Chair, along with the student's and the College Academic Advisor must be obtained.

The Academic Advisor **strongly suggests**, however, that a meeting be conducted **one year** prior to graduation in order to double-check the student's status and to make a graduation plan.

Certification

When the College Academic Advisor receives your final grades, certification of your graduation status will be posted via computer.

Participation in Graduation Ceremony

It is generally assumed that you will participate in the graduation ceremony for the semester following the filing of your intent to graduate. It is the responsibility of the student to be aware of any deadlines and to make arrangements for the ordering of his/her cap and gown through the Commencement Office in the University Center.

Diploma

Diplomas are issued through the University Commencement Office via the CCFA office and are mailed after the commencement exercise. Note: The Department has nothing to do with issuing diplomas. All matters should be addressed on the College level via the Dean's Academic Advisor.