

**University of Louisville**

**Department of Theatre Arts**

**A Handbook for  
Undergraduate Students**

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## **Introduction**

### ***University of Louisville Department of Theatre Arts***

2314 South Floyd Street  
Louisville, KY 40292  
502-852-7682  
502-852-7235 (F)

[www.louisville.edu/theatrearts](http://www.louisville.edu/theatrearts)

### ***Facilities***

Thrust Theatre  
2314 South Floyd Street  
Louisville, KY 40290  
502-852-7682

The Playhouse  
1911 South Third Street  
Louisville, KY 40208  
502-852-7926

**Buildings open at 8:00 am and close at 11:00 pm. Exceptions *must* be arranged with Theatre Arts Department and Public Safety.**

## ***Welcome to the Department of Theatre Arts!***

University of Louisville Department of Theatre Arts graduates work across the country in theatre and the TV/Film industry in New York, Los Angeles, Chicago, Minneapolis, Atlanta, Saint Louis, Cincinnati – and Louisville. By declaring a major or minor, you have established yourself as a member of a disciplined and accomplished liberal arts program.

This department prepares students for a life inside and outside the arts and it demands that they give their best, working toward a rigorous and highly competitive profession. The demands are equally high onstage and in the classroom. This department believes in the educated artist as the ideal for a career in theatre or any other profession.

Theatre is accomplished by craft of voice and body; we will help you develop those techniques. But the theatre is also based upon knowledge and intelligence. The artist must know the history of the art, must be able to analyze a script, and must see how theatrical production fits into human life as a whole. You do yourself a disservice if you focus only on performance courses or even only theatre courses. Your whole education is important to your work as an artist.

Organize your time so that you can participate fully in Theatre Arts productions. Classes in acting, directing, design, and stagecraft teach you *about* those crafts. But you are fully challenged only when you give your best to a real audience. The most important training for any theatre artist is to do theatre.

Don't postpone production work. Waiting until your second, third, fourth year "until I have Gen Ed classes out of the way" or "when I have more time" is a poor rationalization for putting your life study on hold. Studying theatre is important; doing theatre is more important. You should plan on working on a production for the Mainstage or the Studio Theatre each semester.

You should and will involve yourself in theatre in many ways. You may think of yourself only as an actor or a director, as only a designer or technician. But theatre is a collaborative art: you will not know your own craft until you know something about everyone else's. One of the advantages of working in a smaller department is that there is room in all areas for people to work and learn.

You may even learn that you don't really want to be what you thought you did. Perhaps you will find a better form of expression in another theatre craft. After you have built scenery, hung lights, gathered props, and sewn costumes, you may uncover a new love. More than a few directors have become designers; many actors have discovered that the difference between actors and technicians in the professional world is that technicians tend to get more jobs and can make a living wage in the field, without supplementing their incomes by working in food service.

Does this sound like a lot of work? It is. You must organize your time and decide what is really important in your schedule. **Self-discipline is essential.** You may be forced to make hard, honest choices about where and when to work. An outside job may be necessary for you to stay in school; how that affects your work in rehearsals and performances can be critical. Ideally, any work off-campus will be theatre-related but in the long run you will have to decide how important a career in the theatre is to you. The axiom of the business is: **if there is anything you can do other than the theatre and be happy, then do it.**

This introduction is intended for people who are new to the department and who may not understand what the department expects of them as students and artists. If questions remain and you just don't know what to make of it all and how to proceed, then talk to someone. Talk to a member of the faculty/staff or talk to theatre students you see in the halls. This is an accessible department and there are plenty of people eager to give you the real story.

Garry Brown  
Director of Undergraduate Studies

## *Department of Theatre Arts Overview*

Our mission is to create Art in Action: theatre that is engaged and inclusive, rigorous and enjoyable, thoughtful and transformative. Theatre Arts at UofL challenges students to become critical thinkers who take pleasure connecting with local, national, and global communities through live performance. Graduates explore the world with the courage, discipline, and practical skills required of theatre artists—imagination, empathy, critical analysis, craftsmanship, problem solving, social awareness and collaboration.

The department encompasses drama, dramatic performance, and production. It includes the history of the theatre and the literature of drama. Producing educated artists means training students in the fine art of theatre—voice, movement, scene study, design—and also giving students knowledge of theatre as a liberal art. The department exposes students to the richness and diversity of world theatre in both concept and practice.

The department disseminates, preserves, and develops knowledge. This knowledge includes the ability to understand and appreciate the theatre arts and the vision and skill to create art that enhances the human condition.

The department disseminates knowledge in four ways. First, we introduce students in General Education courses to the arts of theatre and to the creative opportunities in our discipline. Second, we educate undergraduate majors about theatre's place in society including its history, processes, techniques, and skills; these students graduate as broadly educated individuals prepared to enter many professions, including the theatre profession. Most of these students who continue in theatre will seek further training. Third, we educate graduate students to become creative, skilled, and knowledgeable theatre artists with refined critical ability. And fourth, we expose the community to theatrical productions of high artistic merit.

The Department of Theatre Arts is dedicated to creating and maintaining a community that recognizes and respects the unique character and achievements of all peoples. The department is committed to equity and parity in access, representation, and resources. In class work, research, and performance we encourage and support a diversity of perspectives, opinions, and experience.

### ***African American Theatre Program***

Founded in 1993, the African American Theatre Program is integral to the Theatre Arts Department. It develops theatre artists trained in the traditions of African American theatre and contributes to the multi-cultural arts movement. The AATP includes two Mainstage productions a season, community service, touring, and eight courses for graduate and undergraduate students. Subjects include theatre history, literature, performance, and theatre practicum. Undergraduates can earn a minor in African American Theatre, while graduate students can earn a Graduate Certificate in African American Theatre. These studies in African American theatre are unique among American universities.

### ***College of Arts and Sciences***

The mission of the College of Arts and Sciences is to improve life in the Commonwealth and particularly in the greater Louisville urban area, creating knowledge through its research, sharing knowledge through its teaching, and guiding all its students to realize their potential.

We believe that an excellent education in the liberal arts and sciences is the best preparation for life and work in a world of increasing diversity and ever-accelerating change because it prepares our graduates to be informed and critical thinkers, creative problem-solvers, and confident communicators.

Our students learn by doing: they conduct research and express their creativity, include ethical considerations in their thinking, and experience their world from the perspectives of other cultures. The College brings the heritage of the intellectual tradition to bear on the challenges of the future.

### ***Diversity Mission***

The department is a community committed to reflecting the unique character and achievements of diverse peoples. This basic principle informs our work as artists, educators, and students: in our interaction as a community, in our curriculum, and in the productions that we create.

### ***Department History***

Dating back to the founding of the University Dramatic Club in 1923, the Theatre Arts Department is committed to the development of its students as human beings and to nurturing their apprenticeship as theatre artists. The department fosters creativity, collaboration, discipline, and artistic growth in its students. It embraces the theatre as a means of creative expression, cultural understanding, social development, and historical perspective. We train students in the fine art of theatre, voice, movement, scene study, and design and also teach the historical and literary context of the theatre as a humanist and liberal art. All students are exposed to the diversity of multicultural theatre. The department strives to develop, disseminate, and preserve knowledge. This knowledge includes the ability to understand the theatre arts, to appreciate them, and to create works of art that enhance the human condition.

### ***National Association of Schools of Theatre (NAST)***

Founded in 1969, NAST is an organization of schools, conservatories, colleges and universities. It has approximately 140 accredited institutional members, including UofL. It establishes national standards for undergraduate and graduate degrees and other credentials. Institutional Membership is gained only through the peer review process of accreditation. For further information visit <http://nast.arts-accredit.org>

## ***Department of Theatre Arts Faculty and Staff***

### Full time

Garry Brown (Playhouse, 852 -8688): Associate Professor, Production Manager, Technical Director, and Director of Undergraduate Studies; classes in stagecraft, sound; [garry.brown@louisville.edu](mailto:garry.brown@louisville.edu)

J. Ariadne Calvano (112, 852-8447): Assistant Professor of Acting and Movement; classes in movement and acting; [Ariadne.calvano@louisville.edu](mailto:Ariadne.calvano@louisville.edu)

Rachel Carter (120, 852-8446) Assistant Professor of Acting and Voice; classes in voice and speech, pedagogy, and acting; [Rachel.hillmer@louisville.edu](mailto:Rachel.hillmer@louisville.edu)

Kevin Gawley (116, 852-8444): Department Chair, Associate Professor, Design Faculty, Resident Scenic, Lighting and Projection Designer; classes in design and technology; [kevin.gawley@louisville.edu](mailto:kevin.gawley@louisville.edu)

Zhanna Goldentul (Room 127, 852-8579): Assistant Professor, Design Faculty, Resident Costume Designer; classes in costume design, costume history, sewing, makeup; [z0gure01@louisville.edu](mailto:z0gure01@louisville.edu)

Johnny Jones (Room 127A, 852-8443): Assistant Professor, Director of African American Theatre; classes in Enjoyment of Theatre, African American theatre; [jjone41@louisville.edu](mailto:jjone41@louisville.edu)

Baron Kelly (Room 111, 852-8442): Professor, Head of Acting, Director of Graduate Studies; classes in acting, African American Theatre; [b0kell06@louisville.edu](mailto:b0kell06@louisville.edu)

Jessica Key (Room 118, 852-5922): Program Coordinator Sr.; [Jessica.key@louisville.edu](mailto:Jessica.key@louisville.edu)

Sidney Monroe (Room 115, 852-8443) Assistant Professor; classes in acting and African American Theatre; [Sidney.williams.1@louisville.edu](mailto:Sidney.williams.1@louisville.edu)

Charles Nasby (Playhouse, 852-8748): Technical Production Supervisor, Scenery Shop Foreman, Repertory Company Scenic Designer; [canasb01@louisville.edu](mailto:canasb01@louisville.edu)

Geoffrey Nelson Instructor; classes in acting and Theatre History; [Geoffrey.nelson@louisville.edu](mailto:Geoffrey.nelson@louisville.edu)

Blair Potter (Room 117) 852-7682): Program Coordinator, Box Office Manager; [blair.potter@louisville.edu](mailto:blair.potter@louisville.edu)

Janna Segal (Room 113, 852-8445) Assistant Professor; classes in Theatre History, dramaturgy, Shakespeare, and literature; [janna.segal@louisville.edu](mailto:janna.segal@louisville.edu)

Melissa Shepherd (Room 128, 852-8441): Costume Shop Manager, Repertory Company Costume Designer, Part Time Faculty; [mjkenn01@louisville.edu](mailto:mjkenn01@louisville.edu)

Russell Vandenbroucke (Room 121, 852-8444): Professor, Director of Community Service, and Director of Peace, Justice, and Conflict Transformation Program; classes in script analysis, Enjoyment of Theatre, playwriting; [rjvand01@louisville.edu](mailto:rjvand01@louisville.edu)

Jerome Wills (Playhouse Room 202, 852-8683): Visiting Assistant Professor, Scenic, Sound, and Lighting Designer; classes in Stagecraft, Scenic Design and Technology, and Sound Design; [jerome.wills@louisville.edu](mailto:jerome.wills@louisville.edu)

#### Part Time Faculty

Melony Caulder

Billy Flood

Kristi Papailer

Zan Sawyer-Dailey

Jennifer Pennington

Carol Stewart

## ***Other Important Telephone Numbers***

Department of Theatre Arts	852-7682
Fax	852-7235
The Playhouse	852-7926
Costume Shop	852-8449
Public Safety	852-6111
Bursar's Office	852-6503
Financial Aid	852-5511
Registrar's Office	852-6522
Parking Office	852-7275
Campus Health	852-6479
University Information	852-5555

## **Section I - Academics**

### **First Things First**

#### **Applying for your Major**

At your UofL Orientation, you probably filled out a card stating your intended major. If you wrote down Theatre Arts, this does not mean you are a Theatre Arts major. You will not be registered officially as a Theatre Major until you have visited the A&S Advising web page and submit an application for major. Usually, within 6-8 weeks you will receive confirmation from the college, followed by a letter or e-mail from the Theatre Arts Director of Undergraduate Studies. In that note, you will receive important department information, including the name of your faculty advisor. This is an important step. Be sure to make yourself official.

**If you intend to minor in Theatre Arts or African American Theatre, you must first declare a major. See minor information on page 13.**

#### **Academic Advisors**

Putting together a degree program for your college career can be complicated, and undergraduate Theatre Arts majors must be advised by a faculty member before registering for classes. Advisors know department requirements, will help you choose courses, and can keep you from taking the long way around your pursuit of a degree. You will be assigned a faculty advisor once you are approved as a major but you are free to change advisors if you prefer. Contact the Director of Undergraduate Studies to do so. Remember that a good advisor cares enough to tell you the things you may not want to hear.

## ***General Academic Information***

### *Grade-Point Standing*

—A minimum 2.00 GPA is required both overall and in the major department based on UofL courses. (Transfer work is not used in calculating major and overall GPA.)

### *Course Loads*

**FROM THE 2019-2020 CATALOG:** Students in good standing typically may take no more than 18 hours in the fall and spring semesters. Under special circumstances, students who have completed a minimum of 30 hours at UofL and who have a cumulative grade point average of at least 3.0 may request permission through their advising center to take an overload. For the summer semester students are limited to 4 hours in the three-week summer session and 7 hours during each of the five-week summer sessions. Typically, there are no overloads for summer, though overload approvals may vary by unit. Permissions are handled by procedures determined by the Dean's office in each unit, and some units may accept petitions for course overloads above those listed above.

—The maximum course load for a student in good standing is normally eighteen hours.

—Students who have completed at least thirty hours at UofL and have maintained a 3.00+ GPA may be given permission to take more hours. Students who are on the Dean's List or who are Dean's Scholars during a previous semester also are allowed to take eighteen hours. These students must visit the Advising Center for approval of a course overload.

—Students on warning or probation are limited to thirteen hours during the fall and spring semesters and to ten hours during the summer semester. Students on warning or probation who want to take more hours need to petition for a course overload. For more information, visit

<https://catalog.louisville.edu/undergraduate/university-wide-unit-specific-policies/academic-standing/>

### *Minimum hours*

—**121 hours are required.**

31 hours General Education

13-15 hours College/School

75 Hours Program/Major

—Developmental courses do not count toward the minimum hours required for graduation.

## ***Bachelor of Science in Theatre Arts***

### *Double-Counting Courses*

—WR (writing) courses can be double-counted anywhere in a student's program.  
—Cultural Diversity (CD) courses can be double-counted anywhere in the student's program. Courses that meet other general education requirements can apply toward supporting course requirements and major requirements. General education courses *cannot* be used to meet programmatic requirements.

### *Double Major*

—This refers a student who is pursuing a single degree with two majors —Courses taken to meet requirements in one major can be used to meet requirements in the second major.

—The 60-hour major in Theatre Arts makes this option tricky; it will almost certainly require extra hours to complete both degrees. (Only fifteen elective hours are available in the BS program for application to a second Humanities major, and only nine hours are available for application to a second major in the Natural or Social Sciences.) Students wishing to pursue a second major are strongly advised to schedule all of their elective hours as courses required by their second major.

—Students who wish to pursue two different degrees concurrently (for example, the BS in Theatre Arts and the BA in English) must complete at least thirty additional hours, which are added to the minimum total required for one degree.

—Students who have already earned one bachelor's degree must complete at least thirty additional hours in residence for the second degree.

—Students pursuing a second undergraduate degree need to apply for admission as second-degree seniors, rather than as post-baccalaureate students. This will identify them as degree-seeking students.

### **Cardinal Core General Education: 31 hours**

Students should demonstrate proficiency (through course work or external credit) in the three skills areas (Written Communication, Oral Communication, and Quantitative Reasoning) before completing the first 30 degree-applicable credit hours earned at UofL. Within 60 hours, the student should have completed 21 hours of Cardinal Core courses.

The Cardinal Core program requires a minimum of 31 credit hours from approved course categories as outlined below. Students must complete a minimum of 12 hours in the Skills courses, a minimum of 19 hours in the Disciplinary Perspectives

courses, and within the 31 hours students must accumulate 6 hours in Diversity credit. Academic advisors can guide students in the selection of courses.

**Skills**

Written Communication (WC)	6
Oral Communication (OC)	3
Quantitative Reasoning (QR)	3

**Disciplinary Perspectives**

Arts and Humanities (AH) (at least 2 courses from different disciplines)	6
Social and Behavioral Sciences (SB) and Historical Perspective (SBH) (at least 2 courses from different disciplines and 3 hrs. must be in Historical Perspective)	6
Natural Sciences (S, SL, B) (lecture and lab in a single discipline; an additional 3 hours in a second discipline)	7

**Diversity**

US Diversity (D1)	*3
Global Diversity (D2)	*3

**\*Diversity**

The Diversity requirements will be met by taking courses in other Cardinal Core categories that also carry the D1 or D2 designation. This requirement, therefore, does not add hours to the total Cardinal Core program.

**Theatre Requirements 60 hours**

**Academic Core 15 hours**

TA 360 Theatre History & Script

Analysis I:

Classical to Medieval (WR)

TA 361 Theatre History & Script

Analysis II:

Renaissance to Romantic (WR)

TA 362 Theatre History & Script

Analysis III:

Modern and Contemporary (WR)

TA 366 History of African American

Theatre (AH/D1/WR)

TA 326 Cultural Diversity in

Performance (AH/D1)

**Performance Core 6 hours**

TA 224 Intro to Acting as

Communication (OC)

TA 327 Acting Fundamentals: The Craft  
of Imagination

**Design & Technology Core 9 hours**

TA 240 Stagecraft

TA 243 Design Aesthetics (AH)

TA 245 Costume Construction

**Performance/Production Core 4 hours**

TA 433 Fundamentals of Stage &  
Production Management

TA 460 Black Diasporic Conversations  
Seminar

**Performance/Production Projects  
5 hours**

TA 350 Performance & Production  
Practicum

All theatre majors work on five Mainstage  
productions for credit under the TA 350 course  
number.

Students will experience a variety of theatre skills  
in addressing this requirement. No more than two  
credit hours in any single aspect of theatre, with the  
exception of stage management (e.g., acting,  
scenery, costumes, etc.) may be applied toward this  
requirement. Up to three of the five credits can be  
obtained through stage management.

Students may enroll for two sections of TA 350 in a  
single semester; it is possible to enroll for three  
sections in one semester, but this is not encouraged.  
Refer to the TA 350 Policy for details on how this  
course functions during the semester.

**TA 550 CUE 3 hours**

The Culminating Undergraduate  
Experience (CUE) in Theatre Arts is  
an independent project that  
demonstrates the student's ability to  
conceptualize, analyze, communicate  
and direct, design, perform, manage or  
otherwise take a leadership role in a  
work for the stage.

**Theatre Arts Electives 18 hours**

\*\*\*Substitutions are approved at the  
discretion of the TA advisor and the  
director of undergraduate studies.

## Upper Level Gen Ed Requirements

### **Division of Humanities            12-15 hours**

**Electives in Division of Humanities**, other than Theatre Arts, at 300-level or above

—At least 50 hours are required at the 300-level or above. The B.S. program specifies 45 300-level hours in Theatre Arts courses and an additional 18 300-level hours in Humanities and the Sciences. Unless you have a large number of lower-level transfer hours, or you make a large number of course substitutions, this requirement is met automatically.

—You must complete three courses, numbered **300-599**, offered by the Division of Humanities or by one of its non-theatre departments (English, Philosophy, Art History, Music History, Languages, Communications).

—You should consider two possible uses for this requirement: you could either broaden your studies by taking a wide variety of Humanities courses, or you could focus on supplementing your theatre studies by selecting three theatre-related Humanities courses.

—Recommendations for theatre-related Humanities courses include:

HUM 323 Modern Drama

HUM 324 Approaches to Film Interpretation

HUM 326 Studies in Film and Culture

HUM 331 Humanities and Gender

HUM 357 Masterpieces of the Renaissance (WR)

HUM 361/MUH 315 Music and Sound in Film

MUH 309 Music in Theatre

ENG 305 Intermediate Creative Writing Workshop: Screenwriting

ENG 333 Shakespeare I

ENG 334 Shakespeare II

ARTH 326 Art and Feminism

ARTH 342 Sci Fi Film

AST 390 Japanese Culture through Film

COMM 338 Introduction to Film Production

PHIL 331 Philosophy of the Arts

PHIL 531 Aesthetics

**Foreign Language****6-8 hours**

—Upon admission to the university you have the opportunity to test out of part or all of the foreign language requirement.

**Courses Outside the Humanities Division****6 hours****Electives in Social Sciences or Natural Sciences, 300 level or above**

—You must complete any two courses numbered 300-599 taught by any department in the Social Science or Natural Science Divisions. You may choose two courses taught by a single department; or one course each taught by two different departments, either in one of the Divisions or in both.

—Recommendations for Social/Behavioral courses include:

PEAC 325 Peace, Justice & Conflict Transformation Fundamentals

PEAC 350 Basic Mediation & Conflict Transformation

WGST 373 Women Writers and Filmmakers

WGST 380 African-American Women in Theatre

WGST 593/TA 555 Women in American Theatre & Drama

SOC 327 Sociology of Gender

SOC 334 Sociology of Deviant Behavior

**Minimum Total for Graduation****121 hours**

## **GENERAL ACADEMIC REQUIREMENTS**

### **Grade-Point Standing**

—A minimum 2.00 GPA is required both overall and in the major department based on UofL courses. (Transfer work is not used in calculating major and overall GPA.)

### **Course Loads**

—The maximum course load for a student in good standing is 17 hours.

—Students who have completed at least 30 hours at UofL and have maintained a 3.00+ GPA may be given permission to take 18 or more hours. Students who are on the Dean's List or who are Dean's Scholars during a previous semester also are allowed to take 18 hours. These students must come to the Advising Center for approval of a course overload.

—Students on warning or probation are limited to 13 hours during the fall and spring semesters and to 10 hours during the summer semester. Students in these categories who want to take more hours need to petition for a course overload.

### **Minimum hours**

—121 hours are required for students following the Fall 2001 or subsequent catalogs.

—Developmental courses do not count toward the minimum hours required for graduation.

### **Double-Counting Courses**

—WR courses can be double-counted anywhere in a student's program. WR requirements are met within the Theatre Arts program.

—In programs effective Fall 2001 and later, cultural diversity (CD) courses can be double-counted anywhere in the student's program. Courses taken to meet other general education requirements can apply toward supporting course requirements and major requirements. General education courses *cannot* be used to meet programmatic requirements. CD requirements are met within the Theatre Arts program.

### **Double Major**

—This refers to someone who is pursuing a single degree with two majors (for example, the B.S. in Theatre and the B.A. in English).

—Courses taken to meet requirements in one major can be used to meet requirements in the second major.

—The 60-hour major in Theatre Arts makes this option tricky; it will almost certainly require extra hours to complete both degrees. (Only 15 elective hours are available in the B.S. program for application to a second Humanities major, and only 9 hours are available for application to a second major in the Natural or Social Sciences.) Students wishing to pursue a second major are strongly advised to schedule their elective hours as courses required by their second major.

—Students who wish to pursue two different degrees concurrently (for example, the B.S. in Theatre Arts and the B.A. in English) must complete at least 30 additional hours, which are added to the minimum total required for one degree.

—Students who have already earned one bachelor's degree must complete at least 30 additional hours in residence for the second degree.

—Students pursuing a second undergraduate degree need to apply for admission as second-degree seniors, rather than as post-baccalaureate students. This will identify them as degree-seeking students.

## Four-Year Program Plan

### First Year, Fall Semester (16-17 hrs.)

Gen 101 A&S Orientation	1 hr.
Engl 101 Intro College Writing (WC)	3 hrs.
Gen Ed Quantitative Reasoning	3 hrs.
TA 224 Intro to Acting as Comm. (OC)	3 hrs.
Foreign Language	3-4 hrs.
Gen Ed Arts and Humanities	3 hrs.

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### Second Year, Fall Semester (17 hrs.)

TA 327 Acting Fundamentals	3 hrs.
TA 243 Design Aesthetics (AH)	3 hrs.
TA 326 Cult Diversity in Performance	3 hrs.
TA 360 TH&SA I: Classical-Medieval	3 hrs.
TA 350 Practicum	1 hr.
Gen Ed Natural Science with Lab	4 hrs.

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### Third Year, Fall Semester (16 hrs.)

TA 362 TH&SA III: Modern-Contemp.	3 hrs.
TA 433 Stage & Production Manag.	3 hrs.
TA 350 Practicum	1 hr.
TA Elective	3 hrs.
TA Elective	3 hrs.
Humanities elective 300+	3 hrs.

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### Fourth Year, Fall Semester (13 hrs.)

TA Elective	3 hrs.
TA 350 Practicum	1 hr.
Social/Natural Science elective 300+	3 hrs.
Humanities elective 300+	3 hrs.
Elective	3 hrs.

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### First Year, Spring Semester (15-16hrs.)

Engl 102 Interm College Writing (WC)	3 hrs.
TA 240 Stagecraft	3 hrs.
Gen Ed Social/Behavioral Science	3 hrs.
Foreign Language	3-4 hrs.
Gen Ed Natural Science	3 hrs.

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### Second Year, Spring Semester (16 hrs.)

TA 245 Costume Construction	3 hrs.
TA 361 TH&SA II: Renaissance-Romantic	3 hrs.
TA 350 Practicum	1 hr.
Gen Ed Social/Behavioral Science	3 hrs.
Humanities elective 300+	3 hrs.
Elective	3 hrs.

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### Third Year, Spring Semester (14 hrs.)

TA 366 History African Am. Theatre	3 hrs.
TA 460 Black Diasporic Seminar	1 hr.
TA Elective	3 hrs.
TA 350 Practicum	1 hr.
Social/Natural Science elective 300+	3 hrs.
Humanities elective 300+	3 hrs.

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### Fourth Year, Spring Semester (12 hrs.)

TA 550 CUE	3 hrs.
TA Elective	3 hrs.
TA Elective	3 hrs.
Humanities elective 300+	3 hrs.

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Minimum 121 hours required.

**Minor: Theatre Arts**  
(Minimum: 24 hours)

TA 240 Stagecraft  
TA 326 Cultural Diversity in Performance (AH/D1)  
TA 350 Performance & Production Practicum (5.0 credit hours)  
TA 460 Black Diasporic Conversations Seminar

*One of the following:*

TA 360 Theatre History and Script Analysis I: Classical-Medieval (WR)  
TA 362 Theatre History & Script Analysis III: Modern & Contemporary (WR)

*One of the following:*

TA 224 Intro to Acting as Communication (OC)  
TA 322 Acting the Black Experience (AH/D1)

PLUS: Six (6) hours TA Electives. Choose from the following areas.

**History and Literature Electives**

TA 361 Theatre History & Script Analysis II Renaissance-Romantic (WR)  
TA 367 Black Dramatic Literature (AH/D1)  
TA 555 Women in American Theatre & Drama  
TA 357 Hip-Hop Theatre (AH/D1)

**Performance Electives**

TA 327 Acting Fundamentals: The Craft of Imagination  
TA 380 Intro to Voice & Movement  
TA 491 Character Building  
TA 322 Acting the Black Experience  
TA 330 Directing  
TA 351 Mainstage Acting (1.0 credit hour)  
TA 483 IPA & Dialects

**Design & Production Electives**

TA 243 Design Aesthetics

TA 245 Costume Construction

TA 340 Scenic Design

TA 345 Costume Design

TA 346 Stage Makeup

TA 349 Lighting Design

TA 433 Fundamentals of Stage & Production Management

TA 440 Digital Design

TA 445 Sketching and Rendering

**African American Theatre Program Electives**

TA 322 Acting the Black Experience (AH/D1)

TA 357 Hip-Hop Theatre (AH/D1)

TA 363 African American Women in Theatre (AH/D1)

TA 365 Theatre of the African World (AH/D2)

TA 367 Black Dramatic Literature (AH/D1)

**Minor: Black Performance Studies (Minimum: 21 hours)**

PAS 210 Intro to Pan-African Literature

TA 326/PAS 355 Cultural Diversity in Performance (AH/D1)

TA 365 Theatre of the African World (AH/D2)

*One of the following:*

PAS 319 African American History

PAS 329 Slave Trade & Slavery

PAS 394 Formation of Modern Africa

*Three (3) electives from the listing of courses below:*

TA 322/PAS 535 Acting the Black Experience (AH/D1)

TA 357 Intro to Hip Hop Theatre (AH/D1)

TA 366/PAS 356 History of African American Theatre (AH/D1/WR)

TA 367 Black Dramatic Literature (AH/D1)

TA 423 Directing the Black Experience

TA 455/PAS 390 Independent Study (*departmental approval required*)

PAS/MUH 214 Historical Survey of African American Music

PAS/MUH 218 Historical Survey of American Jazz

PAS 342 Black Women Novelists

TA 363/PAS 350 African American Women in Theatre (AH/D1)

PAS 381/ARTH 341 Survey of African Art

PAS 385 Women in Africa: Historical & Literary Perspective

## Applying for Your Degree/Degree Check

Once you reach ninety credit hours and are looking toward graduation, you should determine your official standing with a **preliminary degree check** through A&S Advising. The college advisors will review your transcript and can warn you of any missing requirements. This preliminary degree check is done on-line by going to <http://louisville.edu/a-s/advising/>.

In the first few weeks of the semester in which you intend to graduate you must notify the college by applying for your degree. This, too, is done on-line through the A&S Advising office.

## **Section II: Department Information**

### **TA 350 – Production Practicum Course**

Objective: application of technical theatre practices in Mainstage productions of UofL Theatre Arts.

#### **Academic Credit**

1) For TA 350 Practicum credit a student will complete a minimum of 10 lab hours in the production area before technical rehearsals and serve on the backstage crew for all technical and dress rehearsals and all performances.

2) Each TA 350 section (1.0 credit hour) represents one production assignment. A major in Theatre Arts must complete successfully five assignments (total 5.0 credit hours) as part of the degree program. A minor in Theatre Arts must successfully complete three assignments (total 3.0 credit hour). Only two assignments in a specific production area (except Stage Management, as noted) may be applied toward a degree.

Credit can be earned in these areas:

- a) scenery    c) properties    e) stage management    g) special projects
- b) costumes    d) lighting/sound/media    f) house management & box office

Credit in other designated areas or special assignments may be arranged with the instructor.

3) Retroactive credits for production work can be received only with approval of the instructor and must be registered no later than the second semester following the production. Retroactive credit for productions after that time will be granted at the discretion of the instructor.

#### **Assignments**

Assignments are based upon Mainstage production needs as determined by the Technical Director. You may submit a written request for a specific production assignment but these requests are honored as production needs permit. Assignment requests require the following:

- a) Contact information, with a valid e-mail address and telephone number; b) the productions and crews requested in order of preference; c) class schedule and/or any conflicts which would prevent you from working on specific productions.

Production assignments are announced before the second class, posted on Theatre Arts callboards and the TAMAJORS listserv, and sent via Blackboard. Any change in assignments must be approved within one week after posting. The callboard is located in the Studio Arts Building next to Room 131, where each show currently in production has a designated area. Rehearsal calls, schedules, and information pertaining to shows are always posted there first. Check it, and Blackboard regularly.

**NOTE: Being cast in a show after production assignments are made will not automatically excuse you from the production assignment.** If an assignment change cannot be arranged without creating a difficulty for the production, you are responsible for fulfilling the production assignment.

It is your responsibility to: 1) Confirm assignments with the instructor; (2) Attend required class dates for each production; (3) Set lab schedules with area supervisors; (4) Check the callboard, e-mail, and Blackboard regularly for updates and changes in the schedule. The Theatre Arts production calendar can be found at: [http://www.google.com/calendar/embed?src=grr.brown%40louisville.edu&ctz=America/New\\_York](http://www.google.com/calendar/embed?src=grr.brown%40louisville.edu&ctz=America/New_York)

### **Grading Policy and Breakdown**

80% - Attendance is required for all scheduled classes and calls related to each assigned show. Missing a scheduled class, a mandatory work call (light hang, dress parade, load-in, strike, etc.), and/or a rehearsal or a performance will result in up to a letter grade deduction from the final grade, **for each absence**. Incomplete lab hours will result in a minimum of one letter grade deduction. Students may be dismissed from a production for repeated tardiness and/or missing required calls and rehearsals, or for failure to complete assigned tasks, resulting in a failing grade.

10% - Exam on Apperson's *Stage Management and Theatre Etiquette*

10% - Recommendations from faculty area supervisors (directors, designers, shop managers)

A grade of **A** is earned through commitment, effort, and excellence in production work.

A student who receives a failing grade for a Practicum project may not remove that grade from the transcript through subsequent projects. Every production assignment is unique; it cannot be repeated once the production closes.

**NOTE:** Violation of University regulations regarding alcohol and controlled substances (as defined in the Student Handbook Code of Conduct) is grounds for immediate dismissal from a Practicum assignment.

### **Class Meetings (Fridays, 4:00)**

Once assigned, you are required to attend class meetings for that production as indicated in the production schedule.

A **Design Presentation** is given at the top of the production schedule for each show. Production concepts are explained and design drawings may be shown. Crew assignments, duties, and schedules are confirmed, and times for lab hours are set.

**Pre-Tech** is the Friday class leading into technical rehearsals, in the theatre of that production. Schedules, calls, and duties are set and the crew may tour the

backstage area. **From this point, backstage crews are required for every scheduled rehearsal and performance until the end of the run.**

**Crew Review** is the second Friday of the performance run of a show. Discussion includes the process, progress, and assessment of the technical production in performance. Quiz/discussion of the textbook.

### **Lab Hours**

Production lab is administered by the technical director with additional supervision by area crew heads. Regular lab hours are set at the design presentation by submitting a written schedule of weekly hours for the production period, listing specific days and times. Any changes in your schedule must be given in writing. Production shops are usually open for lab **Monday through Friday 1-6**, with the possibility of some weekend and evening hours. Lighting/sound crews are expected to be available for some evening and weekend hours.

### **Production Area Duties (see also Production Guidelines/Crew Duties)**

**Lighting/Sound/Media:** Students work under the supervision of the Lighting Designer, the Master Electrician, and/or the Sound Engineer. Students are required to assist in the hang, focus, and maintenance of the light plot and sound production, effects and rigging, and will operate the light, sound, or media systems for the run of the show. Students are expected to be available for scheduled work calls as needed before and during load-in week, technical rehearsals, and performances.

**Scenery, Properties, Costumes:** Scenery assignments are supervised by the Scene Shop Foreman; properties are supervised by the Technical Director and the Properties Manager; costume assignments are under the supervision of the Costume Shop Manager. Students will schedule hours in the scenery, costume, or prop production shops.

**Stage Management:** The Stage Manager and assistants coordinate all aspects of the production process throughout the rehearsal period and all performances to the satisfaction of the Director, Designers, and Technical Director. This assignment requires more time and effort but can prove to be a rewarding experience. You can earn up to 3.0 credit hours as a Mainstage stage manager.

**House Management/ Box Office:** Students will assist in ticket sales and publicity and will act as House Manager for all performances of a production. The lab hour requirement for this area is 20 hours.

### **Technical Terms**

**Costume Parade:** Scheduled two weeks before opening, actors are seen for the first time in costume as a group under stage lights. Costume crews are required to participate by assisting the designer, and assisting actors with costumes.

**Prop Review:** The director, scenic designer, and prop manager review the status of props one week before technical rehearsal.

**Load-In & Light Hang:** In this week, scenery is assembled on-stage; properties and costumes are being finished; lights are hung, focused, and cued. The busiest time in the production schedule, there are ample opportunities to fulfill lab hours. Lighting crews can expect to be called for evening work sessions.

### **Rehearsals & Performances**

**On-Stage Run-through:** The first time the cast is on the stage before technical rehearsals. All crew members are required to watch this rehearsal before beginning backstage duties.

**Dry Tech:** Lighting and sound cues are set with the director and stage manager without actors present. Sometimes combined with a scenery shift rehearsal.

**Technical Rehearsals:** Actors, technical elements (scenery, props, lights, sound), and crews are brought together for the first time. Technical aspects are worked out at this time.

**Dress Rehearsals:** Costumes are added to the production. This is the finishing stage of production.

**Performances:** Crews are required at all scheduled performances and are expected to perform assigned duties in a professional manner. Duties for costume crews include completing laundry after the show on assigned nights.

**Strike is the removal of all production elements from the stage, beginning immediately after the final performance. All TA 350 crews assigned to a production will participate in the strike. Strike is not included in the lab hour requirement.**

Individual crew requirements and workloads cannot be assumed to be equal. The amount and type of work varies with differences in concepts and needs of a production. Every crew has its own function in the production process, which may be independent of skills required or time expended by other crews.

Dates and times can change. Check with your area supervisor for current information.

## **Productions**

### **Mainstage**

Our mainstage shows are where we put into practice the theories, lessons, and skills learned through the curriculum. Each production offers a unique set of challenges in training from large scale proscenium shows in the Playhouse Theatre to intimate shows in the Thrust Theatre. Students have opportunities to assist design, design, dramaturg or act collaboratively with professors and graduate students on mainstage productions. Our mainstage season includes five mainstage fully produced shows that are directed by faculty or guest artists. Our Repertory Theatre Company tours annually around the Louisville region, and includes a residency in the Thrust theatre.

### ***Season Selection***

Through its Mainstage season, the department produces works of high quality in a wide variety of styles and forms. The season provides for the artistic development of students and presents a varied theatrical season for the community at large. Committed to developing the relationship between the Mainstage season and the needs of students, the department tries to reflect the mission of the department: Art in Action. The strong influence of the African American Theatre Program provides a base for multi-cultural focus of its curriculum by producing work from different countries, periods, and theatrical styles by authors of diverse races, nationalities, creeds, gender, sexual orientation, and age. As many of these variables as possible will be covered in season selection over a four-year cycle. This provides students with exposure to a variety of theatrical forms.

## **Studio Theatre**

### **Studio Theatre's Mission**

Studio Theater Company is an RSO that strives to give students the opportunity to create and perform plays in an encouraging and supporting environment and to create an open, diverse environment where any student at the university interested in any of the many aspects of theatre can come together and organize events entirely on their own.

Studio Theater Company operates through the University of Louisville and focuses on providing theatre experience to actors, directors, producers, and technicians in our community.

Our mission is to provide University of Louisville students with an outlet that allows them to explore their creative energies in a performance setting. Through

production of performance art we hope to provide every willing student with the opportunity to work on, participate in, and enjoy the theatrical process. Studio Theatre has and will always provide this service free to the public, making the arts accessible to all.

If you'd like to receive updates from Studio Theater Company, like our [Facebook page](#). If you'd like to get involved in Studio Theater Company please contact us via email at [studiotheatrecompany@gmail.com](mailto:studiotheatrecompany@gmail.com). Or contact the Managing Liaison, Jordan Lyons, directly via email at [jordanlyons198@gmail.com](mailto:jordanlyons198@gmail.com).

### Performance Spaces

**The Playhouse** is a 308-seat proscenium theatre that serves Mainstage productions primarily. Originally a church and located on the site currently occupied by the Ekstrom Library, it was disassembled in 1977 and reconstructed in 1980 at its present location between 2nd Street and 3rd Street at Cardinal Boulevard.

**The Thrust Theatre** is a 138-seat facility that opened in 1992. This stage serves both Mainstage and Studio Theatre productions.

The Department of Theatre Arts is spread over these two buildings. The department offices, classrooms, the costume shop, and the Thrust Theatre are located in the HPES/Studio Arts Building, situated on the corner of Floyd Street and Warnock Avenue. The Playhouse contains the scenic, properties, and lighting production shops storage.

### **The Repertory Company**

Every year, a troupe of Master of Fine Arts in Performance candidates from the University of Louisville Theatre Arts Department will perform plays for thousands of children, teachers, and other members of our community. Since its first performance on January 20, 1975, the Repertory Company has become one of the most visible aspects of the Theatre Arts Department at UofL, having performed for more than 100,000 people. The Repertory Company performances are offered at a very low cost for any school or non-profit organization in the Louisville metropolitan area, a unique service made possible by the generous support of the University of Louisville, the College of Arts and Sciences, the School of Interdisciplinary and Graduate Studies, and the Theatre Arts Department. Through projects such as this, an urban university can serve its community as no other type of institution can.

Although area schools now schedule the vast majority of Repertory Company performances, the Company's tours have taken it to a remarkable variety of venues: classrooms, nursing homes, chapels and outdoor amphitheatres, the Governors Mansion, and the state prison. The Repertory Company production of *The Glass Menagerie* was performed at the Avignon Theatre Festival in France. It seldom, if ever, performs in a traditional theatre space.

Over 100 different performers have been members of the Repertory Company to date. Alumni of the Company are working as actors throughout the country or as teachers, lawyers, carpenters, and many other professions.

## Auditions

Auditions are held at the beginning of the academic year, and are posted on physical callboards in the department, online via the Theatre Arts Listserv, and the department's social media pages. Scripts are typically available in advance. Other directors may ask for prepared audition pieces and perhaps a song. Audition requirements are listed on the notices and you can always ask the director. In order to prepare our actors, we hold auditions as cattle call audition in which actors prepare two contrasting monologues and sign up for a 2-minute audition slot. These are timed auditions and when the two-minute limit has been reached an audition coordinator will say thank you and you will be expected to stop your audition, reply "thank you" and leave the stage.

## **Helpful Hints for Preparation**

- It is wise to come to arrive at least 10-15 minutes before your audition slot.
  - Dress in clothing & shoes in which you can move, but shows that you are taking the audition seriously, think business casual with ease of movement.
  - Read the plays ahead of time and prepare monologues that are not from the plays in that season, but that speak to themes of those plays
  - Bring a copy of your CLASS SCHEDULE, WORK SCHEDULE, and any trips or upcoming times when you know you will not be available for rehearsal.
- Scheduling rehearsals around actors' conflicts can be difficult, but is a lot easier ahead of time. Directors can be more likely to work with an actor's conflicts if they know them all ahead of time. Actors who say they are available for all rehearsals are expected to not have conflicts throughout the process. Actors who continually bring in new conflicts once cast, might find themselves replaced during the process. Performance is a serious commitment and should be treated as such.
- A note on auditioning: MFA students are required to audition for all Mainstage productions, but they are not guaranteed roles in shows, nor are roles "pre-cast" except in the case of MFA thesis projects. Directors look for the best actor for each role in that production. They do remember your auditions so you may be cast in a future show based in part on a previous audition. Also, directors talk to each other and will often suggest actors to each other. Therefore, audition for every show you can, Mainstage and Studio, because each time you increase your chances of being cast.

There are two to three Studio Theatre production slots in a semester and ordinarily there will be two-three shows in each slot. Again, check the callboards for dates and times. Dates and times for Studio Theatre auditions should also be posted on the callboards.

Additionally, large regional auditions occur each year for regional and professional theatres, as well as MFA programs. One of the largest (and often closest) regional auditions held is the Southeastern Theatre Conference (SETC).

In order to qualify for the SETC audition, actors with little to no professional experience must attend and pass through the Kentucky Theatre Association's (KTA) SETC qualifying audition held annually at their conference in November. Each November the KTA audition is hosted at a different college or university somewhere in the state of Kentucky. Interested students should sign up online at <http://www.kentuckytheatreassociation.com> and prepare two contrasting monologues WELL IN ADVANCE of the audition. It would be wise for students to ask the directors at the department auditions for post audition feedback and continue working on those monologues in preparation for the KTA auditions. SETC holds one of the largest "cattle call" auditions in the country each March in a different South Eastern city each year. Hundreds of actors show themselves to representatives of professional theatre companies, including outdoor drama, summer stock, and Shakespeare festivals around the country, as well as many universities recruiting graduate students. You are encouraged to participate in SETC. Mass auditions are a mainstay of the theatre business; they can be rewarding, but they are also a great (though sometimes painful) learning experience for a young actor looking for that first professional gig. It is a common way for young theatre artists to look for work. SETC, also requires two contrasting monologues for the audition process. See a member of the acting faculty on the current process and for help putting together audition pieces. Other large auditions where students can find summer theatre work opportunities are

MidWestern Theatre Auditions (MWTa) – in Memphis, TN - <https://www.webster.edu/fine-arts/midwest-theatre-auditions/>

New England Theatre Conference (NETC) – in Natick, MA – <https://www.netconline.org>

Outdoor Drama Auditions – through SETC – in Greensboro, NC – <http://www.outdoor-theatre.org/auditions/>

Strawhat Auditions – New York , NY - <https://strawhat-auditions.com/public/>  
United Professional Theatre Auditions (UPTA) in Memphis, TN - <https://upta.org>

If you are interested in auditioning for Shakespeare Theatres – a good resource to find reputable companies, their websites, and their auditions is the Shakespeare Theatre Association – [stahome.org](http://stahome.org) – there under "members" they list links to all of the registered companies' webpages.

If you are interested in looking into graduate programs in acting and theatre, the NETC and SETC conferences host a large number of graduate schools auditioning for their MFA programs. Additionally, the University Resident Theatre Association (URTA) holds auditions specifically for graduate programs in Acting, Directing, and Technical fields annually in New York, Chicago, and Los Angeles. Go to <http://urta.com> for more information.

Your acting faculty in the department know about all of these organizations and want to help you prepare. Contact them to set up an appointment and discuss these and other acting opportunities.

### First Rehearsals

The first rehearsal of any production is a special occasion. The company joins together for the first time, designers often make presentations, actors are given information about personal responsibility, and the director may offer specific comments to guide the entire rehearsal process. First rehearsals provide a unique window on the creative process of any show. As in many professional theatres, first rehearsals in our department are often open to our community of students, faculty, and staff including those who are not working directly on the particular show. The date and time of first rehearsals will be announced in advance. Students are encouraged to attend all first rehearsals to broaden their education and also to support the work of colleagues throughout the department.

### Program Bios (Biographies)

Theatre programs for Mainstage productions may include space for brief bios of key personnel, including actors and designers. Bios must conform to professional standards by focusing on theatre credits and educational objectives. All bios are subject to editing and to conforming to university and department guidelines. Purely personal statements, dedications, and attempts at humor will not be printed. When space is insufficient, bios will appear on-line at the department's website.

### Rehearsal Process and Production Terms

Mainstage productions are usually mounted with 4-6 weeks of rehearsal before technical rehearsals begin. Because the department does not intend to overburden students, it has established guidelines governing rehearsals. Prior to technical rehearsals, rehearsals will end by 11:00 pm, including note sessions. Actors will be scheduled to ensure that they have at least one day off per week. Once a production is on-stage and in technical and dress rehearsals, the cut-off time is

12:00 am, including notes. If a rehearsal is not finished at that time, the company may expect to be called in before the next technical rehearsal to complete the work from the previous evening.

**Dress Parade:** Scheduled two weeks before opening, dress parade occurs when the director and costume designer first see actors in costume as a group and under stage lights. Notes for finishing costumes are taken at this time. Dress parade is mandatory for all actors and the wardrobe crew of the production.

**Load-In/Light Hang:** Beginning the week before opening, scenery is moved into the theatre, assembled, and finished on-stage; lights are hung, cabled, focused, and cued. The costume shop often has load in at the same time as the scene shop. Costume items should not be used until dress rehearsal unless the designer gives prior permission.

**Dry Tech:** Lighting and sound cues are set with the director, designers, and stage manager without actors being present.

**Technical Rehearsal:** Usually the Saturday before opening, actors, technical elements (scenery, props, lights, sound), and crews are brought together for the first time. Technical rehearsals are intended to coordinate these elements and work out exact procedures and timing for cues, props, scene changes, and so on. This is a long day; rehearsals are usually stop-and-start and can sometimes seem tedious. Patience and good humor make them more pleasant for everyone.

**Dress Rehearsal:** Usually on the Sunday before opening, costumes are added. The look of the actor (in full costume, hair, and makeup) and of the production is completed. Quick costume changes and any final problems are worked out at this time. Additional dress rehearsals are usually scheduled for the following Monday and Tuesday evenings.

**Performance:** Mainstage productions generally run Wednesday through Sunday evenings, with an additional Sunday afternoon matinee performance. Productions usually run one week. On selected productions, there may also be a Thursday morning matinee for local high schools, or a Saturday afternoon matinee in place of the evening performance, or a Monday evening industry-night performance.

**Strike:** After the last performance, the production is disassembled. **All members of a company (running crew, building crew, and actors) are expected to participate in strike.** Actors should remove their costumes and makeup before beginning strike. Strike is ordinarily completed within two hours, but this is not

always possible. Before leaving strike, actors must check with the technical director or his representative.

### The Stage Manager

The stage manager is the center of communications in the production process. As the key organizer and expediter for the Director, s/he ensures that necessary information is processed and relayed to all members of the production company: director, actors, designers/artistic staff, box/front office, crew heads and technical staff. The stage manager plays a key role in scheduling and managing all aspects of the production.

The stage manager is the field commander in the theatre, taking charge of all aspects of the production as they come together on the stage. From technical rehearsals, dress rehearsals, and opening through the end of the run, the stage manager is the final authority for cast and crew if the director or technical director is not present.

Stage management is often considered the most demanding position in a theatre company. S/he is responsible for everything organizationally that may happen in the production process. The technical skills needed are secondary to the interpersonal skills. The people in a production do not work for the stage manager; the stage manager is committed to working with all the people in a production. As a leader and motivator within the company, it is up to the stage manager to establish the standards of common courtesy and respect among the artists and artisans involved in a production.

If you are interested in stage managing, contact Garry Brown at the Playhouse.

### General Advice for Actors

Check the callboard daily for calls, rehearsal schedules, costume fittings, and other important communications.

The Department is currently developing Intimacy & Consent guidelines for productions and courses.

Arrive on time and ready to work for all calls (rehearsals, fittings, fight/music calls, etc.)

Bring a notebook and a writing instrument to each rehearsal and performance. Directors and stage managers expect you to retain the notes you are given, and

those notes will help you remember what you've been told. Notes are usually given at the end of each rehearsal, but actors will likely be expected to note a blocking position or design choice during a rehearsal to keep for later.

The stage manager is your first source of information in rehearsal and in the theatre; once the show opens s/he is the final authority for all production questions. Show due respect to his/her authority.

Notify the stage manager immediately of possible delays or absences. Never leave the rehearsal room or theatre without the consent of the stage manager.

Inform the stage manager of any unusual physical or vocal warm-up needs for performance that might disturb the audience. In the Thrust Theatre actors cannot use the halls after 7:00 pm without being seen by audience members.

The stage manager gives time calls before the show. Please respond with a "thank you" when you receive a call. One Hour before curtain; Half-Hour before curtain (house opens); Fifteen Minutes; Ten Minutes; Five Minutes; Places. "Places" means that you are to proceed immediately to your pre-show position. If you are not in position the show will start without you. During performance, it is an actor's responsibility to be in place and on time for all cues, entrances, and exits.

Check personal and pre-set props and costumes before each performance. Return all props to the prop tables; hang all costumes and pieces properly. If you have a question, do not hesitate to ask. If something doesn't work or you are having difficulty with a prop or costume, notify the stage manager so that the problem can be fixed. Remember that scenery, costumes, and properties are the contribution of other artists to the production. Do not move or change things without prior approval from the stage manager.

Use that pen or pencil that you brought with you to take notes about pieces that may have malfunctioned or broken during the rehearsal or performance. The building crew cannot fix problems they don't know about; each theatrical area should have a place to write problems or questions that come up throughout an evening performance.

Food, incense, or anything that might damage costumes may not be brought into the dressing rooms. Eating or smoking in costume is not allowed. You may drink only water (carefully) in costume.

Please be aware of your hygiene. We all work in very close quarters; therefore, being clean and smelling nice makes everyone's job a little easier, including yours. This does not mean you should wear heavy scents or perfumes, please refrain from doing so.

Do not loiter backstage during scene changes or distract crew members while they are working.

Do not change anything about the design of the show. Props, costumes, and set pieces have all been carefully thought over and selected. They are not your personal items, and you should not disrespect another's artistic choices.

On matinee days, do not leave the building between performances without checking first with the stage manager.

You are required to be available for photo calls. Announced by the stage manager with a minimum 24-hour notice, they start immediately after a dress rehearsal or a performance. Photos usually begin at the end of the show and work backward. Photo calls are usually kept to 30 minutes. The director decides the time for photo call.

You are invited to participate in the strike after the final performance. After removing costumes and makeup, you should report to the technical director.

Treat actors, crew, and all members of the company as you wish to be treated. Common courtesy and the words "Please" and "Thank you" will take you a long way in the theatre.

### Advice for Technical Crews

- Check the callboard daily for rehearsal calls and other important information. Information can also be obtained from the stage manager and the technical director.
- Arrive on time and ready to work for all calls.
- Bring pencil and paper to every rehearsal and performance and keep a step-by-step list of responsibilities as they are assigned to you. A copy of this list must stay in the theatre at all times in the event you are absent because of illness. Directors and stage managers expect you to write the notes you are given, and those notes **will** help you remember what you've been told.
- The stage manager is your first source of information in rehearsal and in the theatre; once the show opens s/he is the final authority for all production procedures. Carry out all instructions as given by the stage manager. Never leave the rehearsal hall or the theatre without informing the stage manager. Show due respect to his/her authority.

- The stage manager will give time calls before the show. Please respond with a “thank you” when you receive a call. **One Hour** before curtain; **Half-Hour** before curtain (house opens); **Fifteen Minutes**; **Ten Minutes**; **Five Minutes**; **Places**. “**Places**” means that you are to proceed immediately to your pre-show position. If you are not in position the show will start without you. During performance, it is the technician’s responsibility to be in place and on time for all cues
- Use that pen or pencil that you brought with you to take notes about pieces that may have malfunctioned or broken during the rehearsal or performance. The building crew cannot fix problems they don’t know about; each theatrical area should have a place to write problems or questions that come up throughout the evening.
- Dark or black clothing and soft-soled shoes are standard dress for all backstage crews. This will help prevent you from being seen or heard by the audience.
- Inform the stage manager of any problems or technical notes. Make repairs as needed.
- Please be aware of your hygiene. We all work in very close quarters; therefore, being clean and smelling nice makes everyone’s job a little easier, including yours. This does not mean you should wear heavy scents or perfumes, please refrain from doing so.
- Do not loiter in dressing rooms while actors prepare; do not distract actors waiting to go on stage.
- Do not change anything about the design of the show. Props, costumes, and set pieces have all been carefully thought over and picked out. They are not your personal items, and you should not disrespect another’s choices.
- You are required to participate in the strike after the final performance. Report to the technical director after completing your regular post-show duties.
- Treat actors, crew, and all members of the company as you would be treated. Common courtesy and the words “**Please**” and “**Thank You**” will take you a long way in the theatre.

## A Note on Professionalism

Theatre is a collaborative art. Every person's job heightens the production standard we hold in our department. Please act in a professional manner during productions, rehearsals, classes, and any time you are representing the Theatre Arts Department. Advancing your education is a privilege, not a right, and the department will not tolerate any sense of entitlement regarding casting, courses, or any of the opportunities we offer.

## Talkbacks / Postshow Discussions

Selected performances may be followed by a talkback discussion with the audience. A talkback is an opportunity to build bridges between collaborators on a production and the audience the production seeks to engage. They are community-building activities that offer theatre artists immediate and direct feedback from the group that theatre artists seek to engage with: spectators. The protocol is as follows:

- Announcements concerning talkbacks and other forms of postshow audience engagement should be included in the program and other marketing materials. An announcement should also be made at the performance, both before the show and immediately thereafter. This onsite announcement might be orally delivered by the stage manager, made via a pre-recording, etc.
- When the show is over, if actors are asked to join the talkback, they should remove their costume and join their colleagues and the moderator on the stage.
- A talkback between the onstage participants and the offstage audience should not be distracted by crew work. Backstage crew post-show responsibilities that will not interfere with the talkback can begin as quietly and thoughtfully as possible. All other post-show responsibilities will begin after the talkback.
- To be respectful to all participants, including those in the crew kept in the theatre later than usual by a talkback, talkbacks should be kept to roughly 20 minutes.
- House lights should be kept up during talkbacks to help facilitate a conversation between spectators and onstage participants.

## Safety

The theatre can be a risky place. Safety in the theatre means safeguarding actors, crew, and audience from foreseeable accidents. Learning to work safely is an important part of our mission in educational theatre.

The most important safety rule is to stop and ask the question when in doubt. It is much easier to answer a “stupid” question than to fix a stupid mistake. The second safety rule is to be aware of what is going on around you at all times.

First Aid kits are located in the department’s main office, the dressing rooms, the scene shop, the costume shop, and the box office of both theatres.

All injuries should be reported to faculty or staff; during a production, injuries should be reported to the Stage Manager. Some members of the production staff are certified in First Aid and can assess the seriousness of an injury.

Know where fire extinguishers are located. Never use a water-loaded extinguisher on an electrical fire.

In the event of fire or a fire alarm, your first responsibility is to evacuate the building in an orderly fashion. At the Playhouse the established meeting point for everyone is the corner of Second Street and Cardinal Boulevard. At the Thrust Theatre, that point is the Papa John’s parking lot. After evacuation you may not re-enter the building until the Fire Department gives the All-Clear.

The University of Louisville is an urban campus. Please be mindful of this fact when walking outside whether it’s to your car or to another building (which often happens since our two facilities are at opposite corners of the campus). Walk in pairs or groups if you can, and take any necessary precautions available to protect yourself. Public Safety offers an escort service in the evenings that can take you up to four blocks off of campus.

In the event of an emergency or to request an escort, call Public Safety (852-6111).

## *Theatre Arts Department Policies*

### Casting

Auditions for the department productions are open to all members of the academic community and to Louisville residents. On occasion, guest actors may be employed. Roles in Mainstage productions are not pre-cast except for contracted faculty assignments and occasionally thesis projects. Coordinated auditions are often held for all productions at the start of the academic year. (The opening fall production may conduct some of its casting the previous spring.) Casting individuals from outside the department and university must be discussed with the Department Chair and approved in advance.

The educational mission of the Department of Theatre Arts is to provide equal training opportunities for all students. All roles will be open to all persons unless a script requires specific casting choices.

"Non-traditional" casting is the norm for all directors in all productions. Casting is "non-traditional" when all roles in a script are open to casting without bias in terms of race, gender, handicap, or age, so long as an actor can fulfill the artistic requirements of the role. The director of each production has full authority and responsibility for casting. The only exceptions occur when (1) casting would conflict with another production's performance or rehearsal time, or when (2) students facing academic difficulty or probation are assumed to need extra time to improve their standing. If a student is to be cast twice in one semester, prior approval must come from the Department Chair.

### Rehearsal Spaces

Classroom and rehearsal space are at a premium. Because of the shortage of space, rehearsal rooms must be reserved in advance. Reservations for space are made in the Department Main Office. First choice for rehearsal times may not be available. Classes have priority over productions. Mainstage productions have priority over all other productions. Mainstage productions going up first have priority over subsequent Mainstage productions. Studio Theatre rehearsals have priority over rehearsals for class projects.

Spaces available for reservation include: Room 133, Room 131, Room 115, and occasionally the Thrust Theatre. The Thrust Theatre is not used as a classroom. It is reserved primarily for Mainstage and Studio Theatre technical rehearsals and performances.

Other spaces not in the reservation book may be available, but disturbing a class will force an end to any rehearsal. Potential rehearsal spaces at the Playhouse include the basement under the stage, the lobby, and the green room. Contact the Technical Director about the availability of space and access to the Playhouse after hours.

With so few spaces available, it is important that everyone participates in maintaining them. Please keep in mind that these spaces are your home away from home. Anything you bring into the classrooms, take it out with you. Turn off all lights and close the doors when the room is not in use. Food is never permitted in any rehearsal room. Water is allowed.

Finally, when the classrooms are used as rehearsal space, taping of ground plans on the floor must be done with plastic or vinyl tape (electrical tape) that must be removed after use.

### Rehearsal Blocks

Black blocks are designated for Room 133 and white blocks for Room 131. Black and white blocks are reserved for classroom activities and should be returned to their proper organized place after every use. Classroom and departmental furniture (i.e., rehearsal blocks, tables, classroom chairs, and lobby furniture) are not to be used for productions and must not be removed from their assigned classrooms or hallways. Department costumes, props, scenery, or any other items may not be used for classroom assignments or activities.

### Box Office

The Box Office is located in the HPES/Studio Arts Building. The hours are Monday-Friday 10:00 am - 4:00 pm. The Box Office also opens one hour before each Mainstage performance at the venue where the production is being held. Tickets are \$10 for students, \$15 for UofL Faculty/Staff, alumni, non-uofl students, and seniors, \$20 for general admission.

### *Complimentary Tickets*

- Students with Work Scholarship and Work Study and GTAs receive one complimentary ticket in advance, this ticket should be obtained directly through the box office.
- Cast/Crew of production and TA Faculty/Staff receive two complimentary tickets in advance, this ticket should be obtained through your stage manager who will then communicate the comp tickets to the Box Office Manager

“In advance” means during normal Box Office hours, before the show you intend to see. **NO EXCEPTIONS!** Stage Managers of Mainstage productions should check in with the Box Office Manager before rehearsals begin and will receive a sheet for cast and crew to request their allotted comps.

### Costume Shop

All actors are given the Costume Shop’s Care of Costumes policy at the first rehearsal when a representative of the costume area will be present to answer any questions. At this time, actors will also be given information about make-up kits, rehearsal clothing, character shoes, and any other items that they are responsible for obtaining for the production process.

The University of Louisville Costume Shop requires undergraduate Theatre Arts majors and minors to have the following items for use during rehearsals and performances:

1. **Character Shoes**
2. **Rehearsal Clothing**
3. **Theatrical make-up kit (See Zhanna Goldentul for specifics)**
  
4. **Proper under garments for performances and fittings**
5. **Kneepads, if desired for rehearsal or performance.**

Actors are responsible for the following:

1. After being cast in a show you must call the shop or visit to make an appointment to have your measurements taken. You must do this for every show, even if the shop has your previous measurements. This allows designers to check for weight shifts and to determine new measurements for characters wearing body padding. Measurements must be completed no later than two days after the cast list has been posted. Please let the staff know about any allergies you have.
2. You will have a minimum of two costume fittings for a production. Costume fittings are different and separate from your measurement appointment. You may be required to come in for more than two fittings, if needed. It is up to the designer how many fittings are needed. Please take this seriously as you may not have all costume pieces ready for tech week if you fail to make your fittings
3. Once you have scheduled a fitting either by signing up at rehearsal through the stage manager or signing up on the callboard, you must keep your fitting and be on time. The shop manager and staff of the costume shop have made the day's schedule around your fitting. Please be prompt. At the fitting you will need to bring your character shoes and proper undergarments. No sports bras ladies, please.
4. Discuss make-up and hair for your look in a production with the costume designer. If you have a special hair requirement you need to talk with the designer to schedule an appointment early. The costume shop will provide special make-up supplies and wigs. The shop does not pay to have nails or toes painted or done.
5. **Costume Parade:** Each actor must bring proper shoes, stockings, undergarments and hair ties (if needed) to the costume parade. You must be on time and should not sit in your costume. Stay in the theatre quietly so that the designer and the director may do their job quickly. The personal opinion of actors about the look of their clothing is not welcome at this time and is considered inappropriate. You are wearing someone's design, which is his or her artistic contribution to the production. Please inform the designer immediately if a costume is hurting you in anyway.

6. **Dress Rehearsals:** Each actor must bring full make-up and hair supplies (hair spray, hair dryer, etc.) to the first dress rehearsal, no excuses. Special supplies will be there as part of your costume. Please be on time and leave personal items at home. This includes huge jewelry boxes, good luck charms and the like. You may not burn incense of any kind or spray heavy perfume in the dressing rooms. You may not have food of any kind or drink other than bottled water in the dressing rooms. If you have questions concerning your wardrobe, direct them to the wardrobe master. Your TA 350 crew and the wardrobe master will be present at the first dress. Introduce yourself and let them know what your costume list is for the performance. If your costume has problems or you are missing something please record your concerns on the costume repair list in the hall. **You must hang up your costume behind your nametag and place all accessories in your container before leaving the theatre each night.** Shoes go on the floor under your station or on your chair. This may seem specific, but these instructions give the TA 350 students a point of reference for their inventory each night.

□ **Kindness will get you far in this business. Your back stage crew is the backbone of how well the performance runs. They are part of your team, not runners or servants.**

□ You may not change anything about your costume unless you have had specific instructions from the designer. This includes make-up, hair and clothing and the sequence they come in. You are not wearing *your* clothes, you are wearing someone else's design and you must respect their artistic choices whether or not you agree with them. Break-a-leg!

### Food and Drink in Classrooms

All food is prohibited in department classrooms, studio, and theatres. Critters of four and six-legged variety tend to come running given the slightest opportunity and they don't pay tuition. Bottled water may be drunk in these spaces.

## General Information

- Food and drinks are allowed *only* in the Green Room or the lobby. Never eat, drink, or smoke in a dressing room or classroom. Never do so in costume. Dispose of all food containers and trash in waste containers. Do not leave food out since it will quickly attract pests.
- Please use the recycling and trash system set up by the university. If a garbage can says **TRASH** on it, then this is where you throw away anything that cannot be recycled. Paper, plastic, glass, aluminum, and any other recyclable materials should go in the recycling cans. All it takes is a little notice, and we can help UofL succeed with its single stream recycling program.
- Guests are not allowed in the Green Room, dressing rooms or backstage before or during a performance. After a Playhouse performance you should meet guests in the lobby, not in dressing rooms or backstage. At the Thrust, guests should be met in the hallway or lobby. Theatre etiquette requires that actors remove costumes and makeup before meeting the public.
- The Green Room and backstage areas must remain quiet before and during performance. Conversation above a whisper in the Green Room, dressing rooms, halls, and vomms can be heard in the house, especially at the Thrust Theatre. (The audience also hears backstage toilets being flushed.) If lights are off or dimmed, it means you are in a quiet area. **Do not change the lights.** If you must move backstage during performance, move carefully and quietly. Never run backstage.
- A call sheet is posted backstage. It is important that all company members sign in upon arriving at the theatre.
- Parking is not allowed in either loading zone. Park on 3<sup>rd</sup> Street, Floyd Street, or neighboring areas. During performances, The Playhouse dock area is classified as a fire lane; cars will be towed.
- Smoking, including the use of E-devices, is not allowed anywhere on university property. In addition, the University of Louisville Student Handbook defines standards of student conduct, including the possession and use of alcohol and/or controlled substances. Persons in violation of these regulations may be subject to disciplinary action, including dismissal from the production.
- There is a lost and found in the main office (room 117)

- The callboard is the communication system for the University Theatre. The main callboard is located in the Studio Arts Building outside Room 131. Each show currently in production has an area on the callboard. Rehearsal calls, schedules, and information pertaining to shows will always be posted there first. Check the callboard daily!
  
- Department policy dictates that rehearsals end by 11:00 pm, including notes. Technical and dress rehearsals on the weekend must end by midnight.

## **Financial Aid Opportunities**

### **Work Scholarships**

**The Actors Theatre / Belknap Theatre Scholarship** is a work scholarship that pays approximately \$3,200 per semester towards undergraduate tuition in exchange for working fifteen hours a week in an area of production (scenery, properties, costumes, lighting, sound) for Mainstage shows. Positions are open to any approved undergraduate Theatre Arts major or minor in good academic standing. At the end of each semester available positions for the next semester are posted on the callboard. To apply you should submit a resume listing any theatre experience, particularly in technical theatre, and a letter of interest describing your technical background, qualifications, specific interest in the position, and financial need. Please also provide references in your letter and/or resume. All applicants will be interviewed by production area heads. Information should be submitted to the Production Manager, and further query should be directed to the costume shop manager or scene shop foreman.

### **Work-Study**

If you are eligible for the Federal Work-Study program, you can work in the Theatre Arts Department. Every semester available positions are listed in the Financial Aid office. These are hourly positions that pay the current federal minimum wage, with potential openings in the department office/box office, the African American Theatre Program, the costume shop, and the scene shop.

### **Awards and Scholarships**

**The Hugo and Dena Taustine Acting Scholarship** is awarded annually to the winner of an acting competition held each fall. Theatre Arts majors who have completed at least 24 semester hours at the university as a declared major and who have a GPA of at least 3.0 in Theatre Arts and 2.5 in all courses are eligible to compete. The winner is selected by the acting faculty and there is a cash award.

**The David Palmer Acting Scholarship** auditions are held concurrently with those for the Taustine Scholarship. The Palmer Scholarship is for actors majoring in Theatre Arts and includes a cash award.

**The Boyd Martin Award** is given to a graduating senior Theatre Arts major for outstanding contributions to the theatre program. The recipient must have been a theatre major for at least four semesters and must have at least a 3.0 GPA both

cumulatively and in department courses. The recipient must also demonstrate an excellent record in performance and/or production and have made significant service contributions to the department. The department faculty and staff select the winner, who receives a cash award.

## Communication

### Production Calendar

We keep our calendar up to date using Google Calendar. This calendar has information on department and production meetings, Studio and Mainstage performances, and any other meetings or events the department is hosting. Please use the calendar to stay in the loop of what's happening in the Theatre Arts Department.

[http://www.google.com/calendar/embed?src=grr.brown%40louisville.edu&ctz=America/New\\_York](http://www.google.com/calendar/embed?src=grr.brown%40louisville.edu&ctz=America/New_York)

### Theatre Arts Listserv

After declaring a major in Theatre Arts, one of the first things you should do is sign up for the theatre arts listserv. This is a way to keep in touch with what's happening in our department. Production updates, casting calls, paying jobs, audition notices, special offers, and what your fellow students are up to are only a few of the opportunities available from joining our email community. To join, send an email from the address you intend to use for the listserv.

The email should be addressed to [listserv@listserv.louisville.edu](mailto:listserv@listserv.louisville.edu).

The message should read: SUB TAMAJORS, your first name, your last name.

### Alumni Listserv

Shortly before graduation, students may join the University of Louisville Theatre Faculty and Alumni Listserv, an on-line service established to foster connections among alumni of the department. Members working across the United States and abroad share information about job opportunities, artistic activities, and current productions. This service can facilitate networking within the theatre world. To join, send an email from the address you intend to use for the listserv.

The email should be addressed to [listserv@listserv.louisville.edu](mailto:listserv@listserv.louisville.edu). The message should read: SUB THEATRE, your first name, your last name.

### Callboard and Bulletin Boards

Located in the main hallway of the HPES/Studio Arts Building, these boards are the central communications system for department and production information. They include: AATP news and information, department news and information, audition opportunities, cast and crew lists, rehearsal schedules, costume fittings, announcements, undergraduate and graduate student information, and other matters of interest including jobs, internships, and material about theatres

throughout the country and around the world. When posting any information, please respect other postings. Do not cover postings or remove them unless they are out of date. **If you are involved in a production, you must check the Call Board daily.** A copy of all information to be posted should first be given to the Departmental Main Office since many inquiries are directed there.

### *Company and Cast Lists*

Cast lists for productions are posted on the Call Board. Cast lists include the names of all characters and the student assigned to each role. Cast members acknowledge role assignments by initialing the cast list. When cast lists are posted, a copy must be provided to the main office and the costume shop.

### *Summer Internships and Professional Opportunities*

Two of the bulletin boards are devoted to internships at professional theatres. **Many successful theatre artists first entered the profession through such internships. The department strongly recommends that students pursue these opportunities.** Most are unpaid or low paid, but such internships will jumpstart your career and add credibility to your resume.

### Cell Phones

We all use them; they have become a part of our everyday lives. But they should not be a part of our classes or rehearsals. Please turn off cell phones for class, rehearsal, meetings, and performances. If you are expecting a call, let someone (instructor, director, stage manager, etc) know so you can quietly step out and take it. **Never answer your phone in a classroom during class or backstage/in the audience during a performance.**

### Faculty/Staff/Department Meetings

Department meetings are generally held monthly on the first Tuesdays from 12:45-2:15 pm. Academic and production issues, season selection, and the general business of the department are discussed. Students are welcome to take part in the discussion of season planning, which usually begins each December.

### Town Hall Meetings

Occasional Town Hall meetings are held to announce upcoming events and auditions, to share experiences and information, and to build a sense of community throughout the department. They can also be scheduled to host a guest artist or visiting theatre group. All theatre students are encouraged to attend, as are department faculty and staff. These meetings are intended to facilitate free

communication among the students and to improve communication between students and the faculty. Town Hall Meetings will be announced through the listserv and the call board

## ***Miscellaneous Department Information***

### Guest Artists

Periodically, guest artists visit the department to meet with students, lead workshops, and answer questions. Such visits sometimes occur as a Town Hall meeting, sometimes in connection with a regularly scheduled class, and sometimes outside of normal class hours. They are always announced in advance. These individuals are an important link between the university and the profession. Dedicated students should seize such opportunities to learn from the experiences of our guests.

### Course/Faculty Evaluations

At the end of each semester, you have the opportunity to anonymously evaluate your classes and the faculty that teach them. This is a chance for you to share your thoughts about the syllabus, books and assignments, and teaching style. Please be constructive and respectful when evaluating the material you've been given over the course of the semester. The university takes these evaluations very seriously, and expects you to do the same.

### Exit Interviews

At the end of your undergraduate career, the Chair requests an exit interview with each graduating senior. This is a time to discuss your future plans and to share observations and suggestions. It's a great opportunity to make yourself heard.

### Individual Responsibility

Theatre is a demanding art that many people hope to pursue as a career.

**Success is often the result of an individual's initiative and ambition as much as any other factor.** The Department of Theatre Arts is committed to training and developing the craft of students, but they must assume primary responsibility for their own education. What students gain from theatre training is largely the result of their own commitment and effort. This is *your* education, *your* training, and *your* chance to learn and develop.

## **Section III - University Information**

### **Student ID Cards**

The student ID card is a permanent identification to be used while you are a student. The back of the card has a unique bar code that allows you to check books out of the university libraries. Your University ID allows you business with the Office of Financial Aid, and to use the recreational facilities. The student ID card also carries the university meal plan for each student. To receive an ID, or to report one lost or stolen, students should visit the Campus Card Office in the lower level of the Houchens building. You will be charged a fee for its replacement.

### **Academic Misconduct: Plagiarism and Cheating**

**Plagiarism and cheating are serious breaches in any community.** In Theatre Arts, they will result in grade reduction or failure and other serious penalties including expulsion from the department or university. You are plagiarizing or cheating if you:

- Present the ideas of others as your own without giving credit to the source;
- Use direct quotations without quotation marks and without giving credit to the source;
- Participate in a group project where the work presented is not each student's own unless the teacher assigned a group projects as part of your work for the class;
- Submit the same paper or assignment for credit in more than one course without discussing this option in advance with the instructors involved;
- Submit material written by someone else as your own. This includes purchasing a term or research paper;
- Submit a paper or assignment for which you received so much help that the ideas and writing are not your own;
- Copy someone else's exam or graded homework;
- Refer to a text, class notes, or other material during an exam without being authorized to do so;

- Purposefully allow another student to copy your work or to submit work you have written as their own.
- Collaborate with others on a take-home exam, or spend more time than that specified by the instructor on a take-home exam.

If you are unsure about the proper use of sources, the extent to which collaboration on an assignment, or exam, or direction is permissible, talk to your instructor.

**A simple defense against plagiarism: When in doubt, always credit outside sources of information, ideas, or wording. This includes Internet sources. Students are not penalized for giving too much credit to the work of others.**

#### *Disciplinary Action by the Instructor*

An instructor who suspects you of plagiarism or cheating must inform you as soon as possible. Instructors who detect plagiarism or cheating will decide to reduce your grade for the assignment or for the course, even to an F. They may also report plagiarism to the Dean of the student's college.

#### *Appeals*

If you feel that the finding of plagiarism or cheating is in error or the penalty unjust, you may request a hearing through the A&S Advising Office. See the Undergraduate Catalog or the Theatre Arts Ombudsperson for more information.

#### Smoking

Smoking, including the use of E-devices, is not permitted in any university facility or on campus grounds. This includes dressing rooms and the Playhouse Green Room. The university has specified smoking areas on campus that must be adhered to. **Actors must never smoke (or eat) in costume.**

#### Alcohol and Drug Policy

University policy bans possession or use of alcohol or drugs on University grounds, except in the case of alcohol publicly available at officially sponsored University functions. The department specifically prohibits the use of alcohol or drugs in class, rehearsals, or performances. The safety of others and the integrity of the work process must be respected. Anyone found under the influence of drugs or alcohol to the extent that her/his performance is impaired or is affecting the performance of others, will be asked to leave the premises. If necessary, the

Department of Public Safety will be called. In the case of academic classes, it is the instructor's responsibility to determine evidence of impairment. In the case of rehearsal or performance, students may be dismissed from the production.

### Open Flame Policy

The burning of candles, sparklers, incense, paper leaflets, or pyrotechnic devices is prohibited on university property and is subject to confiscation. Theatrical performances and ritualistic ceremonies involving the use of open flames, smoke foggers, and barbecue grills must be pre-approved by the Department Of Public Safety. Requests must first be submitted to the Technical Director. For More Information contact the Department Of Public Safety/University Fire Marshal at 852-3473 [www.louisville.edu/admin/dps/fire/fs\\_main.htm](http://www.louisville.edu/admin/dps/fire/fs_main.htm)

### Sexual Harassment

#### *University of Louisville Policy*

Sexual Harassment is defined as unwelcome advances, requests for sexual favors, or other verbal or physical contact of a sexual nature when:

- Submission is made an express or implied term or condition of employment or status in a class, program, or activity
- Submission to, or rejection of the behavior is used to make an employment or educational decision (such as hiring, promotion, or grading)
- The conduct has the purpose or effect of unreasonably interfering with a person's work or educational performance or creates an intimidating, hostile, or offensive environment for work or learning.

Theatre Arts students who feel they have been harassed should talk to the Chair. If they prefer, they may speak to another faculty member or staff member.

Further information is available at:

[www.louisville.edu/admin/humanr/aa/harass/contact.htm](http://www.louisville.edu/admin/humanr/aa/harass/contact.htm)

Students can also contact the PEACC (Prevention, Education, and Advocacy on Campus and in the Community) program at 852-2663 or visit the website at

<https://louisville.edu/peacc/>

## Student Concerns Regarding Faculty Actions and Behavior

The procedures described below apply to complaints about any member of the teaching staff in the College of Arts and Sciences. Complaints may concern grading grievances, inequities in assignments, inappropriate course material, inappropriate faculty contact, assignment of grades, or incompetence in oral communication. Students with complaints are responsible for the following procedures:

- 1) Ordinarily, students should first attempt to resolve the matter with the instructor.
- 2) If the complaint is not resolved and the instructor is a teaching assistant, go to the course supervisor.
- 3) If the instructor is a faculty member, go to the Department Chair.
- 4) If this does not resolve the issue, the student may consult the Department Ombudsperson.
- 5) The university can also call upon professional facilitation, which may be arranged through the Chair.
- 6) If the complaint cannot be resolved through these procedures, a student may file a formal complaint under the procedures established for alleged violations of the statement on "Professional Ethics and Academic Responsibility" (see UofL *Redbook*).

If your complaint involves sexual harassment, you need not follow these procedures. Please see the section on sexual harassment.

## University Counseling Service

Counseling services are confidential and, in most cases, free to University students. Professionally-trained psychologists staff the University Counseling Service. Counseling topics include careers, academic and study skills, and personal and interpersonal relationships. Couples' counseling and group therapy are also available. Appointments can be made in person or by telephone (852-6585).

## Vehicle Registration/Parking

Students who own or operate a motor vehicle (this includes cars, motorcycles, and scooters) and want to park in University lots are required to register their vehicle and obtain a Parking Pass. There are several types of passes. Contact the Campus Parking Office (852-7275) for current prices, maps of lot locations, and other parking rules and regulations.

### **The university blocks students with unpaid parking tickets from graduating.**

**Note:** It is possible for those who are truly determined to park on side streets or at parking meters. It is also possible to walk, carpool, or ride a bike to school. There are convenient bike racks near both theatres.

For further information about University policies and procedures, consult the current University of Louisville catalog or the Student Handbook provided by Orientation Services to incoming students. Most regulations and guidelines are also posted online at [www.louisville.edu](http://www.louisville.edu).