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Welcome

Welcome to the new academic year and the new Longwood Theatre season.

This handbook is crafted to help guide you through your four-year tenure in the department. Please store it safely until you are graduated from the program, at which point you may choose to keep it as a memento.

In this booklet, you will find in print answers to virtually every question you might have about your academic course of study and the extracurricular program in theatre performance and production. We have also included guidelines for the establishment of professional and ethical behavior in the classroom, in the rehearsal areas, on the stages, back stage, and in the shops. Familiarization with the content of this booklet will help you toward your goal of matriculation and graduation. We are committed to helping you gain eventual access to employment and to competitive graduate schools throughout the nation. Remember that there is a vast difference between the “idea” of being a theatre major and the “reality” of the enormous demands required by our profession.

The faculty and staff at Longwood are concerned with student success. So, for the next four years we will consistently address these three fundamental issues:

- Academic success
- Development of your artistic talents in the areas of performance, design, technology, and management.
- Demonstration of professional standards

Again, welcome to Longwood Theatre. We look forward to working with you during the next four years.

Sincerely,

Pam Arkin
Cecelia Culler
Dave Culler
Eric Koger
Gene Muto
Melissa Panzarello
Alan Williamson

Mission Statement

In order to provide a cohesive body of knowledge in the various fields of performance art, the Theatre Program at Longwood is committed to excellence in teaching, advancement of knowledge, and cultural enrichment. To this end, the Program offers two programs of study: Traditional Liberal Arts Studies in Theatre and Pre-professional Training for Theatre Practitioners.

Emergency Information

Call 911 immediately

Evaluate the situation.

If an emergency occurs during a performance or rehearsal inform stage management immediately.

Campus Police

(434) 395-2398

Southside Community Hospital

800 Oak St, Farmville, VA

(434) 392-8811

Faculty and Staff Telephone/E-mail Directory

Pamela Arkin, Associate Professor & Theatre Program Coordinator (1990)

B.A., University of Montevallo; M.F.A. University of Alabama
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B.S. Radford College
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Dave Culler, Company and Box Office Manager (2007)

B.S., Virginia Tech
(Box Office, House, Publicity Manager)
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Eric Koger, Assistant Professor (2002)

B.S., Ball State University; M.F.A., Florida State University
(Scenic & Lighting Design, Scene Painting, Technical Theatre, Stage Management)
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Gene Muto, Professor (1998)

B.S., State University of New York; M.F.A., Connecticut; D.A., New York University
(Directing, Acting, Theatre History, Dramatic Literature, Theatre Aesthetics)
mutoet@longwood.edu • (434) 395-2761 • Office: Jarman 004

Melissa Panzarello, Assistant Professor (2005)

B.S., Ball State University; M.F.A., Florida State University
(Costume Design & Construction, Make-Up, Properties)
panzarelloms@longwood.edu • (434) 395-2470 • Office: Jarman 009

Alan Williamson, Technical Director (2006)

B.A., Lynchburg College
(Technical Direction, Production Management)
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More Theatre Numbers:

Box Office: (434) 395-2474
Fax Number: (434) 395-2680
Scene Shop: (434) 395-2644

Professionalism in the Theatre Program

In the Theatre Program at Longwood University, students and faculty alike try to maintain a professional attitude in all that they do. In this way, students become prepared for a professional career in the field. The following is a guideline of expectations that will continue to ensure the highest quality of training and the most gratifying experience for you, as well as help our department and productions grow professionally. These guidelines should be applied to classes, rehearsals, work calls, acting, working backstage, and every other area of the department.

- Be there
- Be on time
- Watch and Listen
- Focus
- Be Prepared (Do your homework)
- Manage your time wisely
- Check in with professors
- Take care of yourself
- Respect each other
- Do your own job
- Ask questions
- Plan ahead
- Be responsible
- Communicate

If you have any questions regarding the above guidelines, please speak to a professor. Above all else, enjoy yourself! All of your hard work and discipline will help to make this department one of which we can all be justifiably proud.

Jarman Facilities

Main Stage Theatre

The main stage is an 1100-seat proscenium style auditorium with computerized lighting and digital sound systems. The proscenium opening measures 41 feet wide by 18 feet tall, and the stage is equipped with a counterweight system containing 25 line sets. Loft areas on the left and right of stage serve as properties and lighting storage. Handicapped seating is available. When working on the stage you agree to abide by the Scene Shop and Stage Safety Rules.

Studio Theatre

The studio theatre is a flexible “black box” performance space. It serves as a classroom, rehearsal space, and performance area. Alpha Psi Omega, the honorary theatre fraternity sponsors “underground” performances in the studio theatre. These underground performances provide opportunities for students to produce their own productions, from playwriting to directing to design and management.

Scene Shop

The scene shop is a 3000 square-foot work area. The shop is equipped with the necessary tools and equipment needed to build a production. Many of the technical theatre courses will use this space for both projects and production work. When working in the shop you agree to abide by the Scene Shop and Stage Safety Rules.

Drafting Lab

The drafting lab is located in the back hallway on the ground floor of Jarman Auditorium. Design classes such as Lighting Design and Scenic Design take full advantage of the modern drafting tables with parallel rules and the large-scale light table.

Costume Shop

The costume shop has 2000 square feet of work area. It is located on the ground floor of Jarman Auditorium. The shop is well equipped with all needed tools and materials. Stage Properties and Costume Technology are a few of the courses taught in this room.

Costume Storage

Jarman Auditorium also has a vast collection of costumes in storage. In the back hallway, there are a number of closets filled with items such as jackets, dresses, suits, etc. Also, in the uppermost level of Jarman Auditorium, there is a shoe room. Along with shoes, this room also contains a washer and dryer (for cleaning and maintaining all the costumes used in the productions).

Room 026

Jarman 026 is a “carpeted movement studio.” This classroom is located on the ground floor of Jarman Auditorium. Courses such as Acting and Voice and Movement take advantage of the wall of mirrors and the brightly lit space.

Scene Shop and Stage Safety Rules

It is your responsibility to know the rules. Ignorance is not an excuse.
By working in the shop or on the stage you agree to abide by these rules.
Breaking the rules will not be tolerated and will be dealt with accordingly.
If you have any questions ask a faculty or staff member.

1. Proper Attire

- a. closed-toe shoes, no sandals, no flip flops
- b. no baggy clothing
- c. no dangling jewelry
- d. hair tied back

2. Use of Personal Safety Protection

- a. goggles
- b. ear protection – plugs or headsets
- c. gloves
- d. particle masks
- e. respirator
- f. hard hats
- g. proper welding gear – long sleeves, welding hood, welding gloves, pants
- h. when welding is occurring – never watch without the proper welding hood

3. Health and Safety

- a. no smoking, alcohol, illegal drugs
- b. if using over the counter medicines that cause drowsiness you must inform the in-charge faculty and staff immediately
- c. use the wall exhaust fans when sanding, welding, or mixing toxic paint or other substances
- d. know where the first aid kits are located
- e. know where the fire extinguishers are located
- f. any use of the first aid kits needs to be mentioned to the faculty and staff
- g. no Walkman-type or other personal music devices are to be used in the scene shop
- h. when lifting an object, lift with your legs not your back

4. Cleanliness

- a. sweep your work surfaces and dispose of all scraps before you leave
- b. place any tools you have used in their proper locations before you leave
- c. assist as often as possible in overall shop/hall/stage/house sweeping

5. Help and General Assistance

- a. if you don't know something - ASK
- b. know where the in-charge faculty and staff offices are located
- c. report any problems to the faculty and staff
- d. anytime you feel unsafe or unsure, inform a faculty or staff member immediately

6. Proper Conduct

- a. No running in the shop, in the hallway, on the stage or in the house
 - b. Be aware of your surroundings...people, tools, moving equipment, etc.
 - c. No horseplay
-

7. Power Tool Usage

- a. if you are unfamiliar with a certain tool make it known to the faculty/staff or shop assistants immediately
- b. make sure the tool is free of all chuck keys, allen wrenches, or foreign materials before operating
- c. never leave a tool running unattended
- d. when using hand-held power tools make sure they stop moving before placing them on the work surface
- e. when working with wood, be aware of its condition...nails, knots, staples, etc.
- f. when cutting or grinding metal be aware of where your sparks are flying
- g. all tool safety guards need to be in place when possible
- h. all defective tools are to be reported to the faculty or staff immediately
- i. when changing blades always unplug the tool first
- j. when preparing to cut/weld, make others around you aware by shouting "Cutting" or "Welding"

8. Paint Area and Painting

- a. the flammables cabinet should never be left open; remove the items you need and then immediately close the cabinet
- b. no fire in or around the paint area
- c. spray painting must be done outside with a ground cloth

9. Counterweight System

- a. usage must be approved by the Faculty/Staff/Technical Director/Assistant Technical Director or Shop Assistant
- b. all persons using the counterweight system must have a "Counterweight Safety Form" on file in the Technical Director's office
- c. prior to operating a lineset, the operator must yell loudly, "Lineset #____ is flying IN (or OUT)," and there should also be a reply of "Thank you" from persons located on the stage, specifically under the moving lineset. Do not operate the lineset without attention from all persons immediately adjacent to the line that you want to move.
- d. loading gallery and grid access must be approved by Faculty/Staff/Technical Director/Assistant Technical Director or Shop Assistant
- e. all persons going to the loading gallery or the grid must have a "Gallery & Grid Safety Form" on file in the Technical Director's office
- f. all linesets should be locked off when unattended by a flyman
- g. no lineset should be left unattended when out of weight

10. Stage Usage

- a. back stage work lights must be left on until proper back stage running lights have been rigged
- b. use of technical gear by anyone other than the crew member assigned is not permitted
- c. only persons directly involved with the performance will be allowed back stage
- d. all stage management staff must have a working flashlight when using stage lighting conditions
- e. bare feet or stocking feet on stage must be approved by the faculty and staff every day of rehearsal until the production has opened; in addition, stage management must sweep every night
- f. live flame on stage requires an attendant on each side of the stage equipped with a fire extinguisher; at least one attendant must have clear sight of the flame at all times
- g. all experimental theatre seating requires a kick rail along the backs and offstage edges of all seating risers

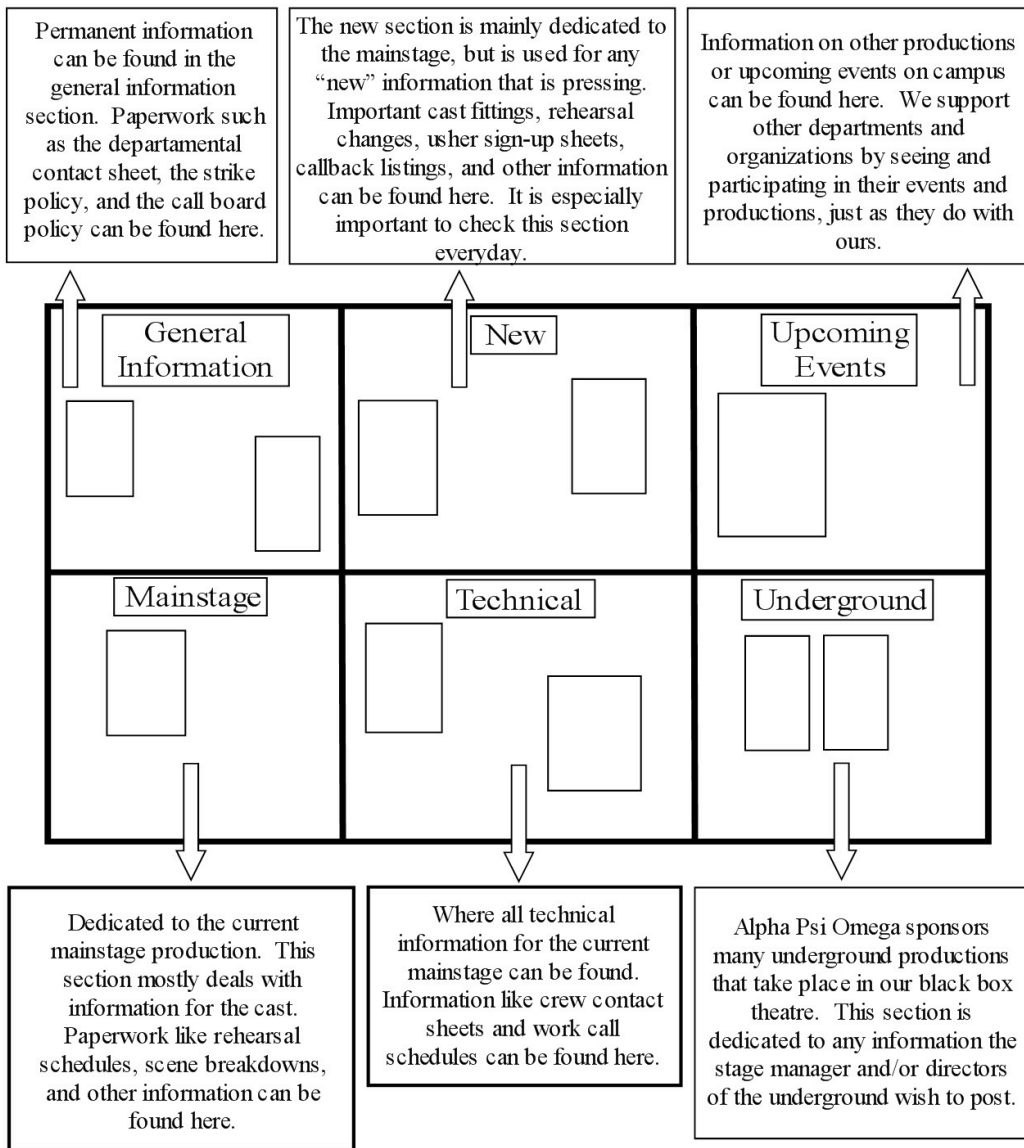
11. Lighting and Sound

- a. all cables need to be taped and or carpeted if lying on the floor
 - b. all cables need to be secured by tie lines if hanging overhead
 - c. all overhead lighting or sound equipment must be secured with safety cables
 - d. entry into the catwalks during performances is forbidden
 - e. wrenches used overhead must have a leash attached to a personal belt
 - f. never leave loose objects overhead, in the catwalks, on electricians, on the grid, etc
 - g. if a given task requires loose objects overhead be sure to call "Beware: loose objects overhead"
 - h. if dropping an item from overhead you must yell "Heads"; onstage persons—protect your head, do not look up
-

Production Policies and Notes: The Callboard

The callboard is one of the most important tools we have in the theatre. It helps management communicate with the cast, designers, etc. It is your responsibility to check the callboard every day, because you will be held responsible for the information posted. The callboard can be seen as soon as you walk into the back entrance of Jarman Auditorium (straight ahead, in the hallway intersection).

Below is a diagram of the callboard. It explains what each section is used for and what it should contain:



Callboard Policies

1. Nothing is to be posted without prior approval by stage or production management. Questions about where a posting belongs should be directed to stage or production management.
 2. Nothing is to be posted that does not directly relate to main stage performances, the studio theatre, or services provided by the theatre as a whole (load-ins, VTA, etc.).
 3. Postings to the callboard are to be placed in the New section for a period of at least two (2) days before being moved to the appropriate section.
 4. Stage and production management reserve the right to alter the format of the callboard to better facilitate the immediate needs of the theatre.
 5. The following sections are the minimum required for any given format:
 - Actors (for cast lists, sign-in sheets, actor notices, etc.)
 - Technicians (tech sign-ups, crew list, crew calls, etc.)
 - General Information (phone lists, emergency information, policy information)
 - Upcoming Events (for schedules, VTA, and similar theatre activities)
 6. Stage and/or production management are responsible for enforcing the above rules, including, but not limited to, removing old postings, moving postings to appropriate sections, removing inappropriate postings, keeping postings up to date, and maintaining a cohesive format.
-

Auditions

Audition requirements will vary from production to production. Information will be posted for actors of audition procedures in a timely manner (leaving adequate time for actors to prepare the proper material). Notification of audition times and requirements will be posted on the back doors of Jarman Auditorium and on the callboard. If you have any other questions, please, contact the stage manager.

When you arrive at the audition, you will be informed on how the audition will work. If you have any questions once you arrive, the stage manager or an assistant stage manager will be there to answer any questions.

On the audition form you will be required to provide a detail of your class/work schedule and any potential conflicts. In addition, you must know your campus ID, GPA, year in school, and other general personal information.

If callbacks are deemed necessary, all actors will be properly informed (typically by a callback sheet posted on the call board).

After auditions and callbacks, the cast list will be posted. Actors are asked to initial by their name to signify acceptance of the roles they have been given. Typically, the day the cast list goes up, there is also a first read-through. All this information will be posted on the callboard.

All theatre majors who are not in the B.F.A. Technology program should audition. If you choose not to audition for a particular production, you must explain to the director why you are not auditioning. Further, if you choose not to audition for a particular production, you will not be able to audition for the subsequent production, nor can you be cast in an Underground production for two consecutive semesters.

Tech Sign-Ups

Tech Sign-Ups normally occur under the discretion of the stage manager, typically the day after auditions. Notification of sign-ups will be posted on the front door of Jarman Auditorium and on the callboard. Anyone interested in working any tech positions on the current production should sign up. After assignments have been posted, every crewmember is required to see Professor Koger, to ensure that they are aware of the responsibilities of their position.

Rehearsals

All directors have their own rehearsal styles. At the beginning of the production, all actors will be informed of how rehearsals will run, to alleviate any confusion.

Stage management will make sure that a rehearsal calendar is posted on the callboard.

Photo Call Procedure

Photo call allows designers, crew and cast members the opportunity to take photographs of the production for their portfolios. Typically occurring after the Thursday night performance, photo call should take no longer than one hour. Please remember, the more cooperative and accommodating you are during photo call, the faster it will go.

The following are the photo call guidelines that have been established for stage management:

Preparation:

1. Consult the Director and Designers about shots they would like taken.
2. Prepare a list of 20-24 pictures to be taken (including the cue line, page, and light cue of the tableau to be taken).
3. Prepare this list, from the end of the production to the beginning, and post it back stage and on the callboard on the day of photo call.
4. Make sure that an overhead microphone is available.

The Time has come:

1. Remind the cast that they need to be in the theatre, unless they are making a costume change, so that they can hear the announcements about upcoming pictures.
 2. Get the overhead microphone and make sure that all of the people who are going to be taking pictures are present.
 3. Make sure that those taking pictures with a flash know that they need to wait until they are told they may take pictures. Know who are taking flash pictures and who are not.
 4. Set up the picture to be taken, and then announce "Next Up is..." After that (On Deck) is..."
 5. Once the actors are in place for the current picture say "Freeze" or "Hold"
 6. As the people taking pictures without flashes finish, check with each of them and then say "Flashes," to signify that flash pictures can now be taken.
 7. Once the flash pictures are completed, say "Relax" and move on to the next picture.
 8. Repeat steps 4 through 7 until all pictures are taken.
-

Strike

Longwood Theatre has a very strict strike policy. Every major is REQUIRED to attend strike for each production (typically occurs after the matinee performance on Sunday). If you do not attend strike, you will not be allowed to work on the subsequent production. If you have any questions about this policy, talk to Alan Williamson and he will clear up any confusion you might have.

The day of strike, report to the theatre and sit quietly in the house. If attending strike for the first time you will be given a time card specifically for strike. If you have attended strike before, stage management will have your previous time card and they will be responsible for clocking you in and out. Once you have completed a given task return to the house and wait further instruction.

Dinner breaks will be given at the discretion of the stage manager and technical director and will be dealt with on a show by show basis.

Work Study

Several paid positions are available in the Theatre Program. Each position must be applied for at the end of the academic year. Various hour allotments will be made based upon level of experience in the area of application. No student is automatically entitled to a position; the positions are equal opportunity.

Scene Shop Assistant (3 Available Positions)

Duties will include the following

- Construction of scenery
- Setting up and striking Jarman events
- Maintenance and upkeep of the stage, shop, auditorium, and studio theatre
- Supervising lab students
- Other duties as assigned by the staff Technical Director

Electrician/Costume Shop Assistant (1 Available Position)

Duties will include the following

- Management and maintenance of the Jarman electrics department
- Assist in hang and focus of any Jarman events
- Supervising lab students
- Other duties as assigned by Professor Koger or Panzarello

Costume Shop Assistant (1 Available Position)

Duties will include the following

- Constructing costumes
- Managing the costume expense database
- Maintenance and upkeep of costume shop, shoe room and storage
- Supervising lab students
- Other duties as assigned by Professor Panzarello

Box Office Assistant (3 Available Positions)

Duties will include the following

- Selling tickets
 - Managing the box office
 - Other duties as assigned by the box office manager.
-

Key Policy / Student Use of Space

The Jarman facility is open to students during general business hours. Entry into various classrooms and storage rooms may be obtained by speaking to one of the faculty or staff members of the Theatre Program. No late night access will be granted without special permission and faculty/staff representation (for instance, work calls). Any project work that requires the scene shop or the costume shop will need to be scheduled during normal business hours.

Stage management for the main stage productions will be granted a single key (N20-1) that will unlock the main building doors only. The key is to be signed out from the departmental secretary the day of auditions. Special arrangements for prop and costume storage will have to be made prior to usage. Photocopies (all of which must be approved) will also need to be accomplished during the day, not during rehearsal. The rehearsal room and studio are usually left unlocked for production use; however, it is the stage manager's duty to ensure that prior to 5:00 p.m. the doors are indeed left unlocked for a rehearsal that evening. Once the production has been struck the following day, the key will need officially signed-in to the departmental secretary.

Only stage management has key access. No student should solicit use of the stage manager's key, nor should the stage manager allow use of the key by another person for any reason. All infractions should be reported to the faculty or staff immediately.

Be aware, entry into a locked facility without a key is considered breaking and entering.

Possible Student-Held Positions

Students are welcome and encouraged to hold many different technical positions. Below is a brief description of the various positions. The descriptions are not limited to these short blurbs. For more information regarding any of the below positions, please, talk to Professor Koger.

Director/Assistant Director

The way in which student directors are used is under the discretion of the faculty director who is supervising them.

Scenic Designer/Assistant Scenic Designer

Scenic designers are responsible for thoroughly developing a concept (research, drafting, paint package, etc.). Scenic designers are also responsible for overseeing the building and development of their design as production work continues. The scenic designer will determine assistants' duties.

Lighting Designer / Assistant Lighting Designer

Lighting designers are responsible for thoroughly developing a lighting concept (research, light plot, etc.). Attendance at all technical rehearsals is required. Attending rehearsals prior to that point is recommended. The lighting designer will determine assistants' duties.

Costume Designer / Assistant Costume Designer

Costume designers are responsible for developing the designs for all costumes in the given production. Overseeing the making and development of all costumes is also required. Attendance at rehearsals prior to dress is recommended. The costume designer will determine assistants' duties.

Sound Designer / Assistant Sound Designer

Sound designers are responsible for not only developing and retrieving all the sound clips and songs they need for their sound design, but for getting the stage manager a rehearsal CD and the cues. Attendance at rehearsals is mandatory when the production nears tech weekend. The sound designer will determine assistants' duties.

Technical Director / Assistant Technical Director

It is the job of the technical director to oversee all technical aspects of any given production. They are in charge of making sure all other construction positions are doing their jobs properly. The assistant is in charge of calling the crew members and ensuring that technicians are available when the time arises.

Stage Manager / Assistant Stage Manager

Stage management is the line of communication between all departments and is responsible for running all rehearsals and taking over, once the production opens, to make sure that all parts of the production are running smoothly. Assistant stage managers are available to help stage managers with anything they may need. Usually the

assistant stage manager will perform advanced crew duties during the run of the production.

Carpenter - Construction Crew

The carpenters make up the work force in the scene shop. Carpenter duties may include grunt work or fine detail craftsmanship of a scenic unit, among many other duties. The technical director will define duties during each production.

Master Electrician / Assistant Master Electrician

The master electrician is responsible for executing the lighting designer's design. Hang, focus, and touch-up focuses are all mandatory calls for these positions. The master electrician must decide the work schedule and call all needed electricians to work days.

Properties Master / Properties Crew

The properties master is responsible for creating/finding all the properties needed in a production, including rehearsal props. The properties crew is there to assist the properties master in the development and creation of all properties.

Costume Shop Supervisor / Costume Crew

The costume shop supervisor ensures all costumes are being made according to the design. The supervisor is also in charge of the costume crew.

Wardrobe Supervisor / Wardrobe Crew

The wardrobe supervisor is in charge of costumes during the run of the production. They are responsible for making sure all costume pieces are hung up and ready to go, all quick changes are prepared for and executed, and all laundry is dealt with as needed.

Paint Charge / Paint Crew

The paint charge's job consists of creating a crew schedule, developing a method of execution for the various paint effects, and performing said plans. The paint crew is responsible for attending paint calls and following the direction of the paint charge.

Electrics Crew

The electrics crew assists the master electrician in the light plot implementation. They attend all work calls (hang, focus, etc.).

Light Board Operator / Sound Board Operator

These positions are production crew positions that actually operate either the light board or the sound board.

Run Crew

The run crew operates the backstage mechanics of the production, from moving scenic elements to fly rail operation. The stage manager will provide for the crew a detail explanation of duties before technical rehearsals begin.

Technical Deadlines Chart

12 Weeks Out

All Designers: Preliminary Meetings w/ Director and Other Design Team Members

11 – 7 Weeks Out

All Designers: Meetings Continue

6 Weeks Out

All Designers: Last Meetings with Director to Finalize Concepts
Scenic: Scenic Plate Package Completed and Handed Off

5 Weeks Out

Scenic: Build Period Should Begin
Costume: After Casting, Schedule Measurement Times
Sound: Collect Sounds

4 Weeks Out

Lighting: Light Plot Package Completed and Handed Off

3 Weeks Out

Costume: Schedule Fittings as Needed
Sound: Rehearsal CD Handed to Stage Manager

2 Weeks Out

All Designers: Attend Crew Watch
Lighting: Hang Occurs
Costume: Schedule Fittings as Needed

9 Days Out

Scenic: All Pieces Constructed, Painting Continues
Lighting: Focus Occurs
Costume: Last Minute Adjustments
Sound: Updated CD Handed to Stage Manager/Board Operator

8 Days Out

Crew Watch

7 – 2 Days Out

All Designers: Make it Perfect, Give Management Cues,
Lighting: Finalize all Cues
Sound: Finalize All Sounds and Make Any Necessary Cuts or Changes

1 Day Out

All Designers: Production Complete

Typical Tech Week Schedule

Tuesday: Crew Watch

Wednesday: Technical Aspects Introduction (usually lighting and/or projection)

Thursday: Technical Aspects Introduction Continued

Friday: *Afternoon* – Paper Tech
Evening - First Technical Rehearsal

Saturday: *Morning* - Second Technical Rehearsal
Afternoon/Evening - Back-Up Technical Rehearsal

Sunday: *Morning* - Final Tech Rehearsal
Afternoon/Evening - First Dress Rehearsal

Monday: Second Dress Rehearsal

Tuesday: Final Dress Rehearsal

Wednesday: Opening Day

Degree Types and Requirements

1. Theatre in the Liberal Arts

BACHELOR OF ARTS in Visual and Performing Arts, Concentration in Theatre

2. Pre-professional Training Program

BACHELOR OF FINE ARTS in Visual and Performing Arts, Concentration in Theatre

Specialist in Performance

Specialist in Technology and/or Stage Management

A faculty and staff of theatre historians, theoreticians, and professional artists mentor students who desire pre-professional training in Theatre Arts. The function of these mentors is to provide excellence in teaching and training through a sequence of theory, performance, and technical courses and through a program of main stage and studio theatrical productions. Students may opt for one of two tracks within the B.F.A.

Specialist program: Performance; Technology and/or Stage Management.

Longwood students are invited into the B.F.A. program through auditions and examination of portfolios and are then evaluated and adjudicated by the faculty at the end of each year. Continuation in the B.F.A. program is competitive, and rigorous professional standards are applied.

There are two tracks in this program:

A.) Performance

This specialization is designed for students who want to pursue careers as actors in professional theatres and for those who want to prepare for application to M.F.A. programs in graduate schools. Students work closely with the theatre performance faculty, who act as mentors. Performance students are required to audition each semester for each main stage production. This track is selective and competitive; students' work and competencies are reviewed each semester.

B.) Technology and/or Stage Management

This specialization is designed for students who want to pursue careers as stage designers, lighting designers, technical directors, stage managers, or costumers and for those who want to prepare for application to M.F.A. programs at graduate schools. Technology students work closely with the theatre design faculty and staff, who act as mentors. Students are required to work in design and technology areas each semester. This track is selective and competitive; students' work and capabilities are reviewed each semester.

B.F.A Audition Requirements

Application Timeline:

Application for the BFA must be completed no later than the end of the Sophomore year. The audition/interview will be held within the last two weeks of classes. Reapplication for continued BFA candidacy occurs every year.

Transfer students: Must audition/interview no later than end of sophomore year and have acceptable previous coursework in acting, voice, movement, or scenic construction, lighting, and costume construction (depending on area of specialization).

Students who wish to take a temporary leave of absence must notify their track director. Students who are inactive or do not register for at least 2 semesters must reapply.

Materials Needed to Apply:

Application must include the following items:

- Resume
- Head shot
- 3 letters of recommendation
- Letter stating education and career goals

Grade Expectations:

All BFA candidates must maintain a 3.0 major GPA and a 2.5 overall GPA. Failure to meet the grade standards will result in academic probation the subsequent semester. During the probationary semester, the student should seek to raise their GPA to meet the standards. Failure to do so will result in dismissal from the BFA program.

In addition, any coursework in your declared area of specialization (Performance or Technology) must receive a letter grade of at least a "B."

Basic Areas of Assessment:

1. progress in completing course requirements
2. academic achievement and progress
3. student's potential for continuing in field
4. general attitude as displayed in the ability to work with others

Good standing:

The ideal circumstances for a BFA candidate are referred to as "good standing." A basic outline of this condition is as follows:

- Maintains GPA
 - Attends theatre auditions and honors all callbacks
 - Passes year-end reviews
 - Abides by all theatre policies
 - Attends all meeting and required events
-

Probationary Passing:

This may result due to a poor GPA or the proven inability to perform at an expected level of achievement. Various probationary scenarios exist and each will be explained in detail to the student via the BFA review letter.

BFA Review Letter:

Each BFA candidate will receive a BFA review letter within a few weeks of the BFA auditions. This letter will detail your acceptance, denial, or your probationary conditions. For future reference, copies of these letters are kept on file, in the department.

BFA Performance - Assessment Criteria

I. Audition/Year-end Review

Year-end reviews serve as performance skills tests that aid in assessing the development of BFA acting students. They play a key role in decisions regarding student retention or expulsion. They are designed to point out strengths and weaknesses. Performance faculty takes the process very seriously, and students need to come fully prepared.

II. Performance Piece Requirements

- A. end of Freshman year
 - 2 contrasting monologues
- B. end of Sophomore year
 - 2 contrasting contemporary monologues
 - 1 contemporary scene (scene work evaluated in Acting II)
- C. end of Junior year
 - 2 contrasting classical monologues
 - 1 classical scene (scene work evaluated in Acting III)
- D. end of fall semester of Senior year
 - 2 classical monologues
 - 2 contemporary monologues (evaluated during Acting IV)

III. Performance Evaluation to include:

- A. movement
 - B. voice
 - C. performance
 - D. process
 - E. appropriate attire
-

BFA Technology Specialization - Assessment Criteria

I. Portfolio Review – at the end of both the sophomore and junior years all BFA applicants must present the following portfolio materials.

A. Technology Specialization

1. Portfolio Content

- a. Current Class Work – examples of exceptional work produced in all design and technology courses that year.
- b. Past Class Work – select examples of exceptional work produced in design and technology courses while in residence at Longwood
- c. Summer Stock Work – photos, technical drawings or renderings depicting professional summer stock excellence
- d. Longwood Production Work - photos, technical drawings or renderings depicting excellence within the department

2. Emphasis

- a. Technology (construction ability) - detailed documentation of technical skills that cannot be conveyed by other means
Technical Drawings
Construction Photos
Process Documentation
- b. Design (artistic ability) - any item that conveys mastery of a skill not demonstrated on a production
Photographs, Drawings, Paintings, Etc.

3. Presentation

- a. High Resolution Images
- b. Intuitive Layout
- c. Immaculate Print Quality
- d. Precise Matting
- e. Clutter Free
- f. Informative Captions and Titles

B. Management Specialization

1. Prompt Book Content

2. Emphasis

- a. Organizational Methods
- b. Data Management
- c. Clarity

3. Presentation

Presentation method must adhere to guidelines under I.A.3

4. Other Materials – as described under I.A.1

II. Portfolio Defense

Each BFA applicant will present his or her portfolio to the Theatre faculty. Knowledge of the portfolio material and the technical vocabulary involved will be assessed. The faculty at anytime may request clarification or more detail as to methods, process, or overall product.

III. Theatre Production Involvement

- A. General Involvement – Technology/Management students are expected to work on all Main stage productions in some technical capacity
- B. Usher – When not serving as run crew for a given production all Technology/Management students are expected to usher at least twice on a given production
- C. Underground Involvement – If positions are not available than Technology/Management students can opt to work on underground productions.

IV. Resume

experience in theatrical production
community activities
academic achievements
related skills
references

Graduation Requirements

BACHELOR OF ARTS in Visual and Performing Arts, Concentration in Theatre

Major Degree Requirements

Core Courses - Required of all Theatre students in the B.A. Program
(except those seeking Educational Endorsement—see below)

THEA 113 Acting I/3 credits

THEA 225 Elements of Design/3 credits

THEA 230 Theatre Aesthetics/3 credits

THEA 240 Technical Theatre/3 credits

THEA 320 Directing/3 credits

THEA 330 Theatre History I/3 credits

THEA 331 Theatre History II/3 credits

ENGL 365 Shakespeare/3 credits

THEA 430 Modern Drama/3 credits

THEA 431 American Drama/3 credits

THEA 461 Senior Thesis/3 credits

THEA 492 Internship/3 credits

Upper-division THEA elective/3 credits

(one credit of THEA 492 satisfies General Education Goal 15)

B.A. Students take six credits from the following:

THEA 102 Theatre Performance/1 - 5 credits

THEA 103 Theatre Production/1 - 5 credits

(All students must take at least one credit from each, 102 and 103, with the remaining 2 – 5 credits distributed as students wish)

Total/45 (B.A.) credits in Theatre

Bachelor of Arts Degree Visual and Performing Arts, Theatre Concentration Overall Degree Requirements

A. General Education Core Requirements/41 credits

B. Additional Degree Requirements/6 credits

(3 credits must be a foreign language at the 202 level or above.)

C. Major Requirements 45 credit hours

(Theatre Core/42 credits and one upper-division theatre elective/3credits)

D. General Electives for B.A. in Visual and Performing Arts, Theatre
Concentration: 28 credits

E. Total Credits Required for B.A. in Visual and Performing Arts, Theatre
Concentration - 120

BACHELOR OF FINE ARTS in Visual and Performing Arts:
Specialist in Performance**Major Degree Requirements**

THEA 113 Acting I/3 credits
THEA 225 Elements of Design/3 credits
THEA 230 Theatre Aesthetics/3 credits
THEA 240 Technical Theatre/3 credits
THEA 320 Directing/3 credits
THEA 330 Theatre History I/3 credits
THEA 331 Theatre History II/3 credits
ENGL 365 Shakespeare/3 credits
THEA 430 Modern Drama/3 credits
THEA 431 American Drama/3 credits
THEA 461 Senior Thesis/3 credits
THEA 492 Internship/3 credits
(one credit of THEA 492 satisfies General Education Goal 15)

B.F.A. students take three credits from the following:

THEA 103 Theatre Production/3 credits

**Specialist in Performance
(additional THEA requirements)**

(Theatre Core/39 credits)
THEA 214 Stage Makeup for the Actor/3 credits
THEA 215 Voice and Mvmt I/3 credits
THEA 315 Voice and Mvmt II/3 credits
THEA 316 Acting II/3 credits
THEA 317 Acting III/3 credits
THEA 339 Fashion History and Decor
THEA 413 Acting IV/3 credits
THEA 414 Voice and Mvmt III/3 credits
(additional Specialist requirements/24 credits)

**Bachelor of Fine Arts Degree
Specialist in Performance
Overall Degree Requirements**

- A. General Education Core Requirements/41 credits
 - B. Additional Degree Requirements/6 credits
(3 credits must be a foreign language at the 202 level or above.)
 - C. Major Requirements/63 credits
 - D. General Electives/10 credits
 - E. Total credits required for B.F.A. in Visual and Performing Arts,
Specialist in Performance - 120
-

BACHELOR OF FINE ARTS in Visual and Performing Arts
Specialist in Technology and/or Stage Management**Major Degree Requirements**

THEA 113 Acting I/3 credits
THEA 225 Elements of Design/3 credits
THEA 230 Theatre Aesthetics/3 credits
THEA 240 Technical Theatre/3 credits
THEA 320 Directing/3 credits
THEA 330 Theatre History I/3 credits
THEA 331 Theatre History II/3 credits
ENGL 365 Shakespeare/3 credits
THEA 430 Modern Drama/3 credits
THEA 431 American Drama/3 credits
THEA 461 Senior Thesis/3 credits
THEA 492 Internship/3 credits
(one credit of THEA 492 satisfies General Education Goal 15)

B.F.A. students take one credit:

THEA 102 Theatre Performance/1 credit

**Specialist in Technology and/or Stage Management
(additional THEA requirements)**

(Theatre Core/37 credits)
THEA 241 Drafting for Theatrical Design/3 credits
THEA 275 Stage Management/3 credits
THEA 306 Stage Properties/3 credits
THEA 337 Costume Technology I/3 credits
THEA 338 Costume Technology II/3 credits
THEA 339 Fashion History and Décor/3 credits
THEA 340 Scene Design/3 credits
THEA 342 Lighting Design/3 credits
THEA 344 Scene Painting/3 credits
THEA 345 Costume Design/3 credits
(additional Specialist requirements/30 credits)

**Bachelor of Fine Arts Degree
Specialist in Technology and/or Stage Management
Overall Degree Requirements**

- A. General Education Core Requirements/41 credits
 - B. Additional Degree Requirements/6 credits
(3 credits must be a foreign language at the 202 level or above.)
 - C. Major Requirements/67 credits
 - D. General Electives/6 credits
-

E. Total Credits Required for B.F.A. in Visual and Performing Arts, Specialist in Technology and/or Stage Management - 120

BACHELOR OF ARTS

Educational Licensure Requirements

(Theatre Arts: PK - 12)

(For those who are seeking careers in educational theatre and who seek the Educational Endorsement, see professional education requirements. Those students will also be carefully advised, both in CMTH and in EDUC, to aid in timely matriculation. **Student teaching is substituted for Goal 15: THEA 492.***)

Major Degree Requirements

THEA 113	Acting I/3 credits
THEA 225	Elements of Design/3 credits
THEA 230	Theatre Aesthetics/3 credits
THEA 240	Technical Theatre/3 credits
THEA 320	Directing/3 credits
THEA 330	History of Theatre I/3 credits
THEA 331	History of Theatre II/3 credits
ENGL 365	Shakespeare/3 credits
THEA 401	Methods of Teaching Theatre/3 credits
THEA 431	American Drama/3 credits
THEA 461	Senior Thesis/3 credits

B.A. Students with Educational Endorsement take six credits from the following:

THEA 102 Theatre Performance/1-5 credits

THEA 103 Theatre Production/1-5 credits

(All students in this track must take at least one credit from each, 102 and 103, with the remaining 2 – 5 credits distributed as students wish)

B.A. Students with Educational Endorsement take three credits from the following:

THEA 443 Creative Dramatics for the Classroom 3 credits

OR:

THEA 402 Methods of Teaching Technical Theatre 3 credits

Total/42 (B.A./Education) credits in Theatre

College of Education Requirements:

Teacher Endorsement Requirements (PK-12): **17 credits**

EDUC 245	Human Growth & Development/3 credits
EDUC 260	Introduction to the Teaching Profession/2 credits
EDUC 299*	Admission to Teacher Preparation/ 0 credits
EDUC 380	Classroom Assessment/ 2 credits
EDUC 381	Media Technology/ 1 credit
EDUC 430	Teaching reading in the Content Area/ 2 credits
EDUC 455	Principles of Secondary Education/ 1 credit
EDUC 487	Classroom Management & Systems/ 3 credits
PED 489	Survey of Exceptional Children/ 3 credits

* Students must earn a “Pass” in EDUC 299 before they will be permitted to enroll in any subsequent 300-400 level EDUC courses.

Practicum Requirements: **18 credits**

EDUC 265	Practicum I/3 credits
EDUC 370	Practicum II/3 credits
EDUC 402	Directed Teaching in the Secondary School/11 credits
EDUC 488	Education Seminar/1 credit

Bachelor of Arts Degree Visual and Performing Arts, Theatre Education

- A. General Education Core Requirements /41 credits
 - B. Additional Degree Requirements/6 credits
(3 credits must be a foreign language at the 202 level or above.)
 - C. Major Requirements/42 credit hours
 - D. Teaching Endorsement /35 credits
 - E. Total Credits Required of B.A. in Visual and Performing Arts, Educational Licensure Theatre Arts PK-12 – 124 credit hours
-

Theatre Major Checklist

KEEP THIS FORM & FILL OUT WITH ADVISOR

Name _____ Year of Entry _____

S.I.D. _____ Advisor _____

1 st Semester	Hours	2 nd Semester	Hours
1. ENGL 150 (GOAL 1)	3	1. THEA 225	3
2. THEA 113	3	2. THEA 230	3
3. LSEM	1	3. GOAL 2	_____
4. THEA 240	3	4. GOAL 3	_____
5. _____	_____	5. _____	_____
_____	_____	_____	_____

3 rd Semester	Hours	4 th Semester	Hours
1. THEA 330	3	1. GOAL 5	_____
2. GOAL 4	_____	2. GOAL 6	_____
3. _____	_____	3. _____	_____
4. _____	_____	4. _____	_____
5. _____	_____	5. _____	_____
_____	_____	_____	_____

5 th Semester	Hours	6 th Semester	Hours
1. THEA 331	3	1. GOAL 9	_____
2. GOAL 7	_____	2. GOAL 10	_____
3. GOAL 8	_____	3. _____	_____
4. _____	_____	4. _____	_____
5. _____	_____	5. _____	_____
_____	_____	_____	_____

7 th Semester	Hours	8 th Semester	Hours
1. THEA 492	3	1. THEA 461	3
2. GOAL 11	_____	2. GOAL 13	_____
3. GOAL 12	_____	3. GOAL 14	_____
4. _____	_____	4. _____	_____
5. _____	_____	5. _____	_____
_____	_____	_____	_____

Bachelor of Arts, Bachelor of Fine Arts – 120 Credit Hours



Scholarship Opportunities

Theatre Scholarship – awards range from \$500 - \$1000 per year

Application Timeline:

The application must be submitted by February 15th to the Theatre Program Scholarship Committee. Scholarships must be renewed yearly.

Materials Needed to Apply:

Application must include a formal letter discussing education and career goals.

Basic Areas of Assessment:

letter content and format
academic achievement and progress
commitment and contributions to the department
general attitude as displayed in the ability to work with others
student's potential for continuing in the field
grade point average (cumulative 2.5+, Theatre 2.5+)

Scholarship Notification

By mid April all applications will be processed. The scholarship allotments will be formally acknowledged at a Longwood Scholarship Banquet.

Nancy Kilgore Scholarship and the Jarman Scholarship - vary each year

Exceptional students that apply for the Theatre Scholarship are automatically considered as candidates to receive these honorary scholarships.

Southeastern Theatre Conference Scholarship - awards are typically \$150 per year

Application Timeline:

The conference is in March. Application must be submitted by February 7th to the Theatre Program Scholarship Committee. Scholarships must be renewed yearly.

Materials Needed to Apply:

Application must include the following items:

resume
formal letter discussing education and career goals as related to this conference

Basic Areas of Assessment:

letter/resume content and format
academic achievement and progress
student's potential for continuing in the field
general attitude as displayed in the ability to work with others

Scholarship Notification

By the last day of February all applications will be processed. The scholarship applicants will be notified by email of their acceptance.

Theatre Program Scholarship Committee Members

Pam Arkin
Eric A. Koger
Melissa Panzarello
