

**UNIVERSITY OF ALASKA ANCHORAGE
DEPARTMENT OF THEATRE & DANCE**

STUDENT HANDBOOK

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LETTER FROM THE DEPARTMENT CHAIR

To All New Incoming Theatre & Dance Students:

As the current Chair of the Department of Theatre & Dance I want to take a moment to welcome you to our department. I think you will find our program dynamic and stimulating, affording you many options for developing your talents as a performing artist. We are the major training center for Theatre & Dance in the state of Alaska, and our students populate almost every major performance venue in the state. We participate in major events such as the American College Theatre Festival, the Northwest Drama Conference, and the American College Dance Festival. Our students have been abroad, performing at the Moscow Art Theatre; in the U.S. at the Kennedy Center; and guest artists in Dance and Theatre are a regular event here at home. We not only offer a BA in Theatre, we offer a BA in Theatre with a Dance Emphasis, as well as minors in Theatre, and Dance. Our Dance degrees are the only such degrees in the state. Our program is oriented toward production, and our students are exposed to all aspects of theatre including directing, acting, stage management, lighting, costume, and set design, history, criticism, and more. In the end, our students graduate with a very well rounded theatre generalist degree. Our alumni attend (or have attended) some of the finest graduate programs in the country including Yale, Florida State, DePaul, the American Academy of Dramatic Arts, even Second City in Chicago, and they can be seen in several major motion pictures. Many have gone on to start theatres of their own, or teach in area schools, and UAA's Theatre & Dance faculty is first rate.

We welcome you as newcomers to our program, and hope you like the people, and the challenges. I hope you will take time to read through this handbook carefully, for it contains much information which will be useful to you during your residency at UAA, hopefully making your stay more fun, and more rewarding. Should you have questions, do not hesitate to contact the department. Someone will be more than willing to speak with you. And if you aren't a Theatre & Dance major but would still like to participate, whether you are a UAA student, or community member, please join us. There is plenty of opportunity whether you want to work onstage, or backstage. All are welcome.

Sincerely,

Tom Skore/Chair

UAA THEATRE & DANCE FACULTY ADVISORS

Name	Title	E-Mail	Telephone	Area
Algiene, Anita	Assistant Professor	afaka@uaa.alaska.edu	786-1660	Scenic Design, Technical Director
Anteau, Daniel	Associate Professor	afdja1@uaa.alaska.edu	786-1782	Sound & Lighting Design Stage Management, Dance Program Technical Director
Crosby, Jill	Professor	afjaf@uaa.alaska.edu	786-1164	Dance Program
Edgecombe, David	Professor	afdpe@uaa.alaska.edu	786-1794	Directing, History, Playwrighting
Jeffery, Brian	Assistant Professor	afbdj@uaa.alaska.edu	786-1688	Dance Program, Dance Ensemble
Lautenberger, Fran	Professor	affel1@uaa.alaska.edu	786-1797	Costume, Performance, Directing
Skore, Tom	Professor	tskore@ptialaska.net	786-1740	Performance, Directing

Note: All theatre faculty can provide general program advising, regardless of area of specialty.

FACULTY

Anita Algiene, Term Assistant Professor/Technical Director
South Dakota State University, B.S., M.S., Communication Studies
Tulane University, M.F.A, Set Design

Anita is the resident set designer and technical director for the UAA Theatre and Dance Department. She joined the faculty in 2006 after receiving her M.F.A. from Tulane University in New Orleans. Some of her scenic design credits include the Denver Center Theatre Company's Elementary School Tour, South Dakota's Prairie Repertory Theatre and the New Orleans Youth Theatre directed by Delfayo Marsalis. In 2006, Anita received the John J. Southerland Jr. Award for Excellence in Scenic Design.

Daniel Anteau, Associate Professor/Sound & Lighting Design, Technical Director - Dance
University of Alaska Anchorage, B.A.
University of Illinois at Champaign-Urbana, M.F.A

Daniel received a B.A. from right here at the University of Alaska Anchorage and his M.F.A from the University of Illinois at Champaign-Urbana in Lighting Design. Returning to the University of Alaska Anchorage in 2007, he now serves as an Associate Professor in technical design and technical director for the Dance program. Daniel's lighting designs have been seen across Alaska & Hawaii, New York City, and internationally to Africa. Most recently Daniel served as technical director for Trollwood School for the Performing Arts in Fargo ND. Daniel offers classes in Lighting Design, Stage Management, CAD for the Arts, Design for Dance, Theatre Production, and advanced topics in technical theatre. Professionally Dan will be working in Hawaii and Minnesota during UAA's off season.

Jill Crosby, Professor, Dance Program Coordinator
New York Univ. M.A., PhD
Western Kentucky University B.A

Dr. Crosby is the coordinator for the dance program at UAA. She has held this position since 1988. Dr. Crosby is currently responsible for teaching Dance Appreciation, Fundamentals of Jazz Dance, and often co- teaches Dances of the West African Diaspora. She has mentored independent study students in dance research methods, dance anthropology, portfolio development, and choreography. She is qualified to teach, and has taught classes in modern dance, ballet, and dance composition. She taught at the University of Ghana, West Africa in 1992, 1998 and 2006. She continues to serve as external examiner for the School of Performing Arts at the University of Ghana.

Dr. Crosby appeared as a performer in the Morningside Dance Festival in New York City and was featured as a guest artist with the XSIGHT! Performance Group of Chicago in 1997 and 2001. She has performed and co-created choreography with artists such as Heather Cornell, Artistic Director of Manhattan Tap, and with nationally recognized tap dancer Katherine Kramer, and Brazilian tap dancer Valeria Pinheiro. In 2001/02, she collaborated with Brian

Jeffery on the conceptualization and realization of “Look Again”, an NEA funded multi-site and multi- disciplinary performance project in Anchorage.

Dr. Crosby received a 1998 Fulbright research grant for her work in Ghana. She also does fieldwork in Cuba. She has received numerous Faculty Development grants for her fieldwork and is the recipient of three UAA Chancellor’s Fund Awards to support her studies in both Cuba and Ghana researching the folklorization of traditional religious dance. She has presented at multiple conferences including the Congress on Research in Dance (CORD), Society for Ethnomusicology and African Studies Association. She is published in the *CORD* and *Etnofoor* journals, and recently contributed two chapters to different edited books on her work in both Ghana and Cuba.

David Edgecombe, Professor, Director
Kent State University, Ph.D.
San Diego State University, M.A.
U.S. International University, B.A.

Dr. Edgecombe heads the Directing Program and teaches Playwriting, History of the Theatre, Dramatic Literature, Theatrical Criticism and other courses. His Telecourse in Theatre History remains one of the most popular broadcast courses at UAA. Dr. Edgecombe also teaches Web-based courses in Dramatic Literature. David holds a B.A. from California Western University, an M.A. from San Diego State University and a Ph.D. in Theatre History and Directing from Kent State University, and has been nominated for a Fulbright Teaching Award, UAA Teacher of the Year, and Distance Educator of the Year. He was also a Kennedy Center Honoree and accepted an award in Washington D.C. for his work with the Northwest Drama Conference in Criticism. He is the Past President of the Northwest Drama Conference. He has won two teaching appointments with the American Heritage Association to teach in Siena, Italy and Athens, Greece.

As Chair of the Department of Theatre at Marian College in Indianapolis, Dr. Edgecombe directed numerous musical and dramatic productions. He founded the Indiana Shakespeare Festival and directed 16 of its main season productions. He also worked for the San Diego Junior Theatre and the California Shakespearean Festival. At UAA Theatre and Dance, Edgecombe’s productions of *The Death of Von Richthofen as Witnessed From Earth, Somewhere in Between* and *The Scarecrow* won American College Theatre Festival Regional Awards. His book, *Actor Training During the Age of Shakespeare* has recently been published in second edition. He has published numerous articles on subjects as varied as “Hopi Performance Rituals,” “Russian Theatre Training,” and “The Education of William Shakespeare.”

His play *Libby*, completed a national tour and received critical acclaim at the Edinburgh Fringe Festival in Scotland. This production featured his wife Elizabeth Ware, an adjunct professor at UAA, in the title role. He has staged many performances which were featured at the Edward Albee Playwright’s Conference including *A Delicate Balance*, *Three Tall Women*, and John Guare’s *Lake Hollywood*. He has also directed many productions for Cyrano’s Playhouse in Anchorage.

Brian Jeffery, Term Assistant Professor of Dance

Jeffery hails from Chicago where he was active in the city's performing arts communities for over twenty years. In UAA's Department of Theatre and Dance Jeffery teaches Movement for Actors, Theory and Improvisation, Dance Composition, all levels of Modern Dance Technique and is the director of UAA Dance Ensemble. Jeffery has previously served on faculty at Northwestern University, Columbia College Chicago, University of Wisconsin Milwaukee, and has conducted extensive residencies as a guest lecturer at numerous universities across the U.S. As Artistic Director of Chicago's XSIGHT! Performance Group for fifteen years, Jeffery's vision of exploring the amalgamation of theater, dance and the visual arts, has been consistently recognized by popular and critical acclaim. Jeffery created over fifty original multidisciplinary works for XSIGHT! and toured professionally throughout the U.S. as well as Australia, Egypt, Cyprus, The Netherlands, France, Switzerland and Yugoslavia. Jeffery has premiered performance work on many professional companies, notably Danz Abierta of Havana at the National Theater of Cuba, Trinity Irish Dance Company at the Joyce Theater New York City, and Ghana Dance Ensemble, Accra, Ghana West Africa. He has also enjoyed creating and directing several original evening length physical theater productions, *The Image After*, *Kickin the Devil Around*, *The Book of Maybe*, *The Distance From Here to There*, *All You Can Eat and Other Human Weaknesses*, *The Popes Toe*, as well as an adaptation of Euripides *The Bacchae*. Jeffery was also the Artistic Director of *Look Again 2002: Alaskan Landscapes in Transition*, a statewide site-specific art installation and performance project. Jeffery's work has been supported by the National Endowment for the Arts, Illinois Arts Council, Chicago Artists Abroad, Chicago Department of Cultural Affairs, and UAA Faculty Development Grants. Jeffery has been twice honored with the Chicago Dance Coalition's Ruth Page Award for "Outstanding Choreography of the Year".

Fran Lautenberger, Professor, Director, Costume Designer

University of Connecticut, M.F.A.

Rutgers University, B.A.

Fran Lautenberger received a B.A. from Rutgers University and an M.F.A. in Costume Design from the University of Connecticut. As one of the resident designers at UAA, she has designed costumes, puppets and lights for numerous Theatre and Dance productions and various professional and community productions. Both her lighting and costume designs have been recognized nationally. Lautenberger has directed several productions including *She Stoops to Conquer*, *The Women of Lockerbie*, *The Angelina Project, 1776*, *Museum*, *Five Women Wearing the Same Dress*, and *Pride's Crossing*. She has a soft spot in her heart for musicals and offbeat scripts which was demonstrated in her productions of *A Funny Thing Happened on the Way to the Forum*, *Saucy Jack and the Space Vixens* and *A Man with a Load of Mischief*. Her first original puppet play *The Adventures of Baba Yaga* was presented at UAA in 1996 and toured throughout South Central Alaska. It was also revived as part of the ATY Summer Conservatory in 1999. Lautenberger received the 1999 Chancellor's Award for Excellence in Creative Activity for the production of *Forum*, UAA's first main stage production with puppets. Her first full length play, *Just Sisters*, an off-beat tribute to her own sisters, was performed in February of 2006. Professor Lautenberger has taught at UAA since 1986.

Tom Skore, Professor, Director, Department Chair
University of Illinois, M.A.
Florida State University, MFA

Tom is a director, primary acting teacher, voice and dialects specialist, and current department chair. He has taught at numerous institutions including Ohio University, Clarke College, IA; Southwestern University, TX; and Southern Oregon State University. He is a member of Actors' Equity Association, the American Federation of Radio and Television Artists, the Voice and Speech Trainer's Association, and a certified instructor of Alba Emoting Technique. He has worked at a range of theatres across the country from major pageant dramas like Florida's Cross & Sword, to youth companies like the Seattle Children's Theatre, to major companies like the Seattle Repertory and Goodman in Chicago. Tom is also a screenwriter and currently in the final stages of a project he was commissioned to write about world renowned Argentine American pianist Ana Maria Trench de Bottazzi based on her book *To Live Again*. He has also written for the stage, had a novel published (*The Resurrection Encounter*), and has acted in film and commercial television. He has been seen on UAA's Mainstage as Sir Thomas More in *A Man for All Seasons*, and John Adams in *1776*. Recent directing projects include *We Bombed In New Haven*, *Mrs. Bob Cratchit's Wild Christmas Binge*, *Sherlock's Last Case*, and *Tiger at the Gates*. Tom is a veteran, a pilot of 37 years, and flies his own experimental aircraft.

Staff:

Student Information Specialist/Reception – Anna Owens, 786-1792

Administrative Assistant – Kim Stanford, 786-1683

Arts Building Manager, Technical Media Consultant – Cedar Cussins, 786-4890

Costume Shop Supervisor – Connie Rauterkuss, 786-4842

GENERAL INFORMATION

INSURANCE

Students employed by the university who are injured while working are covered by Workman's Compensation. It is imperative that the student notify the Theatre & Dance Department office immediately upon injury so the proper forms can be submitted. The deadline for submission is 72 hours after the injury has occurred or the claim is void.

The university assumes no liability for students involved in UAA Theatre & Dance productions. Students are required to sign a University waiver prior to participating in a production. These will normally be included as part of the audition packet handed out at auditions. Students are expected to have their own health insurance, and understand that there is some risk involved in every activity. Students without health insurance may contact the Student Health center or go online at <http://edit.uaa.alaska.edu/studenthealth> for information about optional student health insurance.

POSTING POLICY

There is a campus-wide posting policy that addresses where and how materials may be displayed. Specifically, information "...may be posted in campus buildings at locations specifically designated for that purpose, e.g. kiosks, bulletin boards, electronic message centers. Posting is disallowed on walls, windows, doors and furniture. Do not use tape, gun staples, or nails." A copy of the regulations is available in the Theatre & Dance Department office.

Posted in the Theatre faculty hall next to Room 331 of the Fine Arts Building are bulletin boards and clipboards with information concerning student, graduate and faculty opportunities. They are kept current, so be sure to check them regularly.

PRODUCTION PUBLICITY

Performers may be needed for pictures to advertise the production and their full cooperation is expected. A photo release for publicity purposes is part of your audition form. You will be notified of photo shoots at least 24 hours in advance.

Taking of pictures during performance is not permitted, but individual students may contact the department for copies of digital photos if they are available. In cases where a professional photographer has taken the production photos, the student may request copies directly from the photographer, and will be responsible for any applicable purchase charges. It is expected that appropriate credit will be given when required in either case.

Original show tapes and other department tapes will not leave the Fine Arts Building. Copies approved by the Department Chair can be obtained from the Fine Arts Building Manager. You must provide your own blank videotape or DVD.

VALUABLES

Students should not bring valuables to the theatre. Money, rings, watches, and similar items are easily stolen. Do not leave such items in the dressing rooms or backstage. Purses, wallets,

money, rings, watches, keys, and other items of value should be given to the stage manager and locked up in a secure place. If you have a locker, use it – but make sure you have a good lock!

LOCKERS

There are a limited number of lockers available for rent in the Fine Arts Building on the first floor. Theatre and Dance majors will have first priority for requests. Lockers can be found in the men's dressing room (14); Scene Shop entryway (14); and women's dressing room (14).

Rental is \$10 per semester. The sign-up is in the Fine Arts office (Room 302) on a first come first-served basis. Students are asked to provide their own locks, and are responsible for removal of materials from the locker at the end of the semester/rental period.

THEATRE PROGRAM

The Theatre program pursues four main objectives:

1. Preparation of students for professional careers in theatre such as teaching and performing.
2. Course and activities for those who enjoy theatre as a hobby.
3. Enrichment of the life of the Anchorage community through the presentation of dramatic and communicative arts.
4. Service by increasing the proficiency of the student in communication and appreciation of drama as an art and discipline.

As the official theatre organization on campus, the department presents four to five major productions per academic year. All types of plays are chosen in order to give audiences and students working in the program an understanding of as many different styles and periods of drama as possible. Through the Second Stage program in the Black Box Theatre, student directed and designed scenes and productions are also presented each academic year.

The Theatre program is open to all students, and any student is eligible to participate in the productions. Non-student members of the community are also welcome to take part. Theatre majors are expected to attend a performance of each UAA Theatre production.

ADVISING FOR THEATRE MAJORS

It is imperative that all incoming students see an advisor, and for students admitted on advisory status, it is mandatory. Each college has advisors on staff to answer questions and help the student navigate the complexities of the college environment. The CAS advisor for Theatre & Dance is Deborah Ginsburg (786-1357). Make an appointment to meet with Deb, or contact the department directly to schedule an appointment with a faculty advisor if you are a declared Theatre & Dance major. The Fine Arts Administrative Secretary/Student Information Specialist, Anna Owens (786-1792), assigns majors to advisors. If you have someone in the department in particular that you would like to work with, clear it with that person first, then notify Anna. She will then put you on that specific advisor's list. Above all, keep good records of your progress, and be sure and see your advisor as least once a semester so you are both tracking your progress. As they say, two heads are better than one, and this will help prevent any surprises when graduation nears and you suddenly find you are missing a CAS required class. Keep mixing your classes, a Theatre & Dance class or two, some GERs (General Education Requirements), and an elective for fun, perhaps. And remember, your basic GERs in Math and English must be completed within your first 60 degree applicable credits - the sooner the better. A Self Advising packet is available from your advisor, on our website, or from the main Fine Arts office in room 302. The packet contains timelines, numbers, email addresses, locations and directions to places like the University Center - information you will need to structure your choices and keep your degree on track. In the end, this will save you time, money, and probably, frustration. Oh, and did we say you should see your advisor!

Finally, if you have decided that Theatre & Dance is the major you want, declare it. There are benefits for you as a declared, degree seeking student, and there are benefits for the department. If you go through a program for 4 or 5 years without declaring that as your major, your body does not count toward that program statistically. In the end you are hurting yourself, for your program will in essence be under funded. Bottom line – declare your major.

**BA IN THEATRE
FOUR YEAR SAMPLE PROGRAM**

This is a sample only and is not intended to replace the catalog.

1st Year	Fall - 15 credits ENGL 111 (GER) COMM 111 (GER) THR 111 THR 131 Elective*	Spring – 15 credits ENGL 211 (GER) PHIL 101 (CAS) (GER HUM) CAS Social Behavior (CAS) (GER SOC SCI) THR 121 THR 141
2nd Year	Fall – 15 credits HIST 101 (CAS) (GER HUM) AS 252 or MATH 270*** (GER) CAS Literature (CAS) (GER HUM) THR 221 THR 257	Spring – 15 credits HIST 102 (CAS) (GER HUM) Natural Science-4cr. (GER) THR 243 THR 295 (201)-1 cr. + 1 cr. Elective Elective*
3rd Year	Fall – 15 credits Natural Science 3 cr. (GER) THR 311 OR 312 (CAS) (GER) THR Performance Selective THR 295 (201)-1 cr. + 2 cr. Elective Elective*	Spring – 15 credits ANTH 250 (CAS) (GER SOC SCI) CAS American Culture (CAS) (GER SOC SCI) THR Design Selective THR 495-1 cr. + 2 cr. Elective Upper Division Elective** Upper Division Elective**
4th Year	Fall – 15 credits THR 411 (CAS HUM SEQ) THR 331 THR 495 (401)-1cr. + 2cr. Elective Elective* Upper Division Elective**	Spring – 15 credits THR 412 (CAS HUM SEQ) THR Performance Selective Upper Division Elective** Upper Division Elective**

NOTE: The GER and CAS courses listed here are only suggestions. Please see a faculty advisor in the Theatre department or the CAS Academic Advising Coordinator if you have questions.

Electives:

Electives may be chosen from any area.

* These electives are required to meet the 120 credit requirement for graduation. They must be at least 100 level, but do not have to be upper division.

** These upper division electives are required to meet the 42 credit upper division requirement for graduation.

***Students in the Humanities or Performing and Fine Arts may find it easier to take AS 252 or Math 270 rather than Math 107.

SCHEDULE PLANNING WORKSHEET

FIRST YEAR			
FALL COURSES	Credits	SPRING COURSES	Credits

SECOND YEAR			
FALL COURSES	Credits	SPRING COURSES	Credits

THIRD YEAR			
FALL COURSES	Credits	SPRING COURSES	Credits

FOURTH YEAR			
FALL COURSES	Credits	SPRING COURSES	Credits

SUMMER	Credits	NOTES



BACHELOR OF ARTS IN THEATRE

NAME _____ SID _____ DATE _____

All students must have completed the **GENERAL EDUCATION REQUIREMENTS** (34 credits).

A TOTAL OF 120 CREDITS IS REQUIRED TO OBTAIN THIS DEGREE, OF WHICH AT LEAST 42 CREDITS MUST BE UPPER DIVISION.

CAS REQUIREMENTS

MOST OF THE FOLLOWING COURSES CAN ALSO BE APPLIED TO MEET THE GENERAL EDUCATION REQUIREMENTS.

REQUIRED COURSES: ANTH 250 (3) _____ HIST 101 (3) _____ HIST 102 (3) _____

3 CREDITS FROM THE FOLLOWING: HIST 131 (3) _____ HIST 132 (3) _____ PS 101 (3) _____

3 CREDITS FROM THE FOLLOWING: ENGL 121 (3) _____ ENGL 301 (3) _____ ENGL 302 (3) _____

6 CREDITS FROM THE FOLLOWING: ENGL 305 (3) _____ ENGL 306 (3) _____ ENGL 307 (3) _____

EITHER ANY TWO SEMESTER SEQUENCE IN A LANGUAGE OTHER THAN ENGLISH:
_____() _____()

OR ONE OF THE FOLLOWING:

AKNS 101 (3) _____

ART 261 (3) _____

MUS 221 (3) _____

PS 332 (3) _____

THR 411 (3) _____

3 CREDITS FROM THE FOLLOWING:

3 CREDITS FROM THE FOLLOWING:

ANTH 101 (3) _____

PS 102 (3) _____

SAMPLE ONLY
You must find the Check List for
YOUR catalog year.

Available online:

<http://www.uaa.alaska.edu/theatre>

See the Self-Advising Packet for more information (in office 302, Fine Arts Building).

REQUIRED COURSES (24 CREDITS):

THR 121 (3) _____ THR 131 (3) _____ THR 135 (2) _____

THR 331 (3) _____ THR 411 (3) _____ THR 412 (3) _____ THR 422 (2) _____

THR 347 (3) _____ OR THR 357 (3) _____

**COMPLETE ONE OF THE FOLLOWING OPTIONS
THEATRE OPTION (18 CREDITS)**

THR 111 (3) _____ THR 141 (3) _____ THR 243 (3) _____ THR 311 (3) _____ OR THR 312 (3) _____

COMPLETE TWO OF THE FOLLOWING (6 CREDITS):

THR 315 (3) _____ THR 321(3) _____ THR 222 (3) _____ THR 325 (3) _____ THR 328 (3) _____

THR 329 (3) _____ THR 413 (3) _____ THR 435 (3) _____

REGULATIONS GOVERNING CREDIT FOR PRACTICUMS

(Be aware that the department will soon be making changes to the structure of the Practicums)

Students who wish to receive credit for production work must register in advance for it as one does for a regular course. Each credit of a backstage assignment involves a minimum of 30 hours. This is typical laboratory work of about 2 hours per week in a semester. Students may also sign up for practicum credit for performing in major productions. Please note, however, that if not cast in the production, the student must perform other duties for the show in order to receive credit. Students may not receive practicum credit for participation in student directed productions because the academic credit may be earned only under the supervision of a faculty member. We encourage each theatre major to take one class of practicum each semester and over a period of four years to work in all areas of theatre in order to gain "total" theatre experience.

THEATRE PRACTICUM 295,495 - TECHNICAL (formerly 201, 401)

The major requirement for the technical theatre practicum consists of tasks performed by the student concerning UAA Theatre productions. Since no structured teaching takes place within the practicum format, the primary objectives are to develop previously acquired skills through participating in producing theatre and to develop new skills through on-the-job training in the production process.

Students are encouraged to participate in production, in both performance and technical capacities since such activity is a central part of the learning experience in theatre. There are no limits on the number of times a Practicum course in theatre may be repeated for credit. However, practicum credit may not be substituted in lieu of any major requirement of the college or university.

The student may choose one of the following areas in which to concentrate his work or may combine two or more of these areas (as agreed upon in consultation with unit heads), may do a practicum in the following areas with departmental approval:

1. Scenery
 - a. construction and finishing
 - b. production crew
2. Properties
 - a. building and acquisitions
 - b. production crew
3. Lighting
4. Costume
 - a. construction
 - b. hair dressing
 - c. wardrobe mistress
 - d. running crew
5. Sound
6. Publicity
7. Box Office

90 minimum hours required for achieving 3 credits; 60 minimum hours required for achieving 2 credits; 30 minimum hours required for achieving 1 credit.

The student must keep a time sheet and accurately record the number of hours completed on a regular two-week basis. Since production work is seasonal, the student is reminded that the approach of production deadlines often demand a more concentrated use of time. A written schedule must be maintained, keeping in mind that hours cannot be equally spaced throughout the semester. A practicum packet is included in this handbook.

If a student does not complete the required number of hours for registered credits, he or she may receive an unsatisfactory or failing grade for the course. Student commitment and quality of work, as well as student attitude towards learning, will be the focus in assigning grades.

THEATRE PRACTICUM 195, 395 - PERFORMANCE (formerly 101, 301)

Credit is awarded for participation as a performer in UAA Mainstage production. Credit will vary from 1 to 3, depending on: a) size of role; and b) length and difficulty of rehearsal process. As in the case of the technical practicum, credit cannot be awarded for Second Stage activity.

THEATRE INTERNSHIPS

UAA Theatre offers 5-15 hours of credit in a course called Theatre Internship THR 480. Students who have been offered positions as interns with professional or university theatre programs may register for credit appropriate to the task and time commitment involved. Internship must be approved by the department chair.

THEATRE IN OUR SCHOOLS PROGRAM, TOURING SHOWS, AND HIGH SCHOOL MATINEES

Whenever resources allow, the Department of Theatre & Dance tries to mount a touring production. These efforts afford the students with a great educational experience, while providing viewers a much appreciated cultural experience. Students involved with these productions are cultural ambassadors for UAA, and the Department of Theatre & Dance, and are expected to meet that expectation. Productions have toured Anchorage schools on various levels as part of a program called Theatre In Our Schools. Productions have also made extensive forays into the Alaska Bush, entertained on the Alaska Marine Highway, and participated in a Fine Arts Festival at the famous Moscow Art Theatre. UAA has taken numerous shows to regional competitions of the ACTF (American College Theatre Festival), and our dancers now participate at the ACDF (American College Dance Festival). Middle and high school students regularly attend UAA Theatre & Dance productions (nearly 500 students per year). If you're interested in such programs, or just want to know more about them, please contact the department.

SCHOLARSHIPS & TUITION WAIVERS

There are several scholarship opportunities available for Theatre and Dance students at UAA. Types and amounts may vary. Contact Student Financial Aid or your advisor for more information. Numbers vary based upon funds available.

DAYLE SKORE MEMORIAL FOUNDATION ACCOUNT

The Dayle Skore Memorial Scholarship is awarded to the nominee best fulfilling the criteria and chosen by committee; this will occur during the end of the spring semester. The recipient "demonstrates positive working attitude through continued dedication, maturity, acceptance of responsibility, concern for the well-being of others, and effective time management, receiving mutual respect from fellow students, co-workers, faculty, and staff." Call for nominations will be posted in April.

CHANDLER BRALEY MEMORIAL DANCE SCHOLARSHIP

Established to provide financial assistance to support a male dancer in the UAA Dance Program.

WILLIAM R. WILSON SCHOLARSHIP ACCOUNT

Provides support for the production, publication, or encouragement of new original drama at UAA.

FRIENDS OF THE PERFORMING ARTS FUND

Established to assist a full-time student in an Anchorage Community Performing Arts program to complete their education.

TUITION WAIVERS

Tuition and fee waivers used to be more prevalent, but in a tightening economy are becoming quite rare. While you should not hesitate to ask about them, be aware they are rarely available. Every now and then the department is awarded an allotment and we endeavor to inform the students of the windfall so they can apply.

HONORS IN THEATRE

Students majoring in Theatre and Dance are eligible to graduate with Departmental Honors if they satisfy all of the following requirements:

1. Meet the requirements for a BA degree in Theatre.
2. Maintain a grade point average of 3.50 or above in Theatre courses applicable to the major requirements.
3. Complete Individual Research (THR A498) with a minimum grade of “B” prior to enrolling in (THR A499) Senior Thesis.
4. Complete (THR A499) Senior Thesis with a minimum grade of “B”. The thesis project must be approved in writing in advance by the department faculty and be completed in the senior year. The project must culminate in a public performance or presentation.
5. Students intending to graduate with Departmental Honors must notify the Department in writing at least one year prior to filing their Application for Graduation with Enrollment Services.

It has been several years since the Honors Projects were initiated for Theatre and Dance. Overall it has proved to be a valuable learning experience and quite successful, but as with most things, there have been some difficulties along the way. In an attempt to eliminate as many problems as possible, and to make the process smoother sailing for students in the future, the faculty has reworked the basic guidelines. Further modifications may eventually be necessary to eliminate still unforeseen problems, and to take into account growth in the program, but for the moment, these are the guidelines with which we shall all be working as a department.

The Initial Honors Proposal: An initial proposal must be handed in prior to the semester the student plans to enroll in THR A498 and write their research paper. The student should fill out the Honors Application Form and submit it along with their proposal. The proposal should be viewed as a mini version of the research paper, approximately three to five pages in length, outlining the project, what the student hopes to achieve, an anticipated timetable, plus any other pertinent information or implications, especially as they regard departmental resources. The faculty will endeavor to review all new proposals within a month of receiving them, and discuss their overall merits at a faculty meeting.

Critical Timelines: Acting, directing, design and playwriting proposals should be handed in on:

- A) The Monday following Thanksgiving vacation in the Fall semester, or
- B) The Monday following Spring Break in the Spring semester, or
- C) One week prior to the start of the fall semester.

Observing these deadlines will give faculty time to read and respond to all proposals and select those they feel are the most promising in terms of content, a balanced season, and scheduling. In the case of an acting Honors Project, it must be understood from the start that the director of the proposed production shall have complete authority to refuse a project if they feel the integrity of their vision will be compromised. An Honors Project should be viewed as a privilege and not a right, and that a certain intangibles such as luck, talent, and timing are involved. The department

simply may not be able to offer the opportunity to all who seek it, thus competition is expected to be high.

In all cases, a minimal thesis grade of B will be required for the project to proceed to the actual production/construction/ /design phase, and it should also be understood that any project can be cancelled (or taken over) at any point along the way if it is felt by the instructor/director supervising the project that the project is not meeting departmental expectations. This decision will be done in consultation with the entire faculty. In the case of writing projects (research/playwriting) the actual script/document will actually be part of the research project.

Categories and General Rules for Consideration: An Honors project is designed to allow a student to propose a specific project, and develop it through to completion with the full backing of the department's resources. While there may be many projects put forth it must be understood that resources, particularly faculty time and departmental funds are limited. Thus, while all projects will be considered, only the most well thought out proposals will actually be given the go ahead. Different *yearly limits* will apply for each category as follows:

Playwriting: One project per year, to be proposed one semester in advance if it is not anticipated it will be produced by UAA Theatre and Dance. If the writer hopes to have the department produce the project, the project proposal must be turned in one full year in advance in order to write it, and (possibly) get it on the production calendar.

Directing: One project per year (must be proposed one full year in advance).

Acting: Two projects per year.

Set Design, Light Design, Sound Design, Costume Design, Props Design, and Construction: maximum one *each* per year.

Research Projects: Two per year.

Dance Choreography: No more than two projects per year

Dance Research: No more than two papers per year

Criteria: With fairly rigid criteria already established for Honors proposals it is assumed that all students making application will be worthy of consideration, however, realistically speaking, it is probable that some projects will have to be denied. Therefore it is necessary to specify some guidelines for final selection in each category.

Theatre Projects

Playwriting: Does the student have a clearly established track record? What venue does the student feel the project most suited for? Does the project balance with the overall season? Has the student submitted a timeline for finishing the project that would allow for comment, rewrites, and production? Is there a director willing to take on the project?

Directing: What is the student's overall track record as a director? What venue does the student feel the project best suited for? What resources does the student feel they will need to make the

project a success? Is there overall support for the director's project in terms of performers, designers, and technicians: In other words, do the director and the project command confidence and enthusiasm? Do the students seem to respect the director? If proposed as a Mainstage production, does the project compliment the season in which it would be presented?

Acting: What is the student's overall assessment of their own work leading up to the project? Are they objective? What is their overall track record? Is the student suited for the play/role they have made a proposal for? Is the director comfortable with the student's overall performance, reliability, and sociability? Does the director feel confident that the student's participation will enhance the overall production, or are they feeling marginally confident? If more than one person calls for a role, which character proposal seems the most well thought out? Which actor seems most capable?

Design Projects: What is the student's overall track record in that particular area? Does the design faculty feel that student is up to the task in terms of artistic ability? Technical knowledge? If more than one proposal is put forward, which concepts show the most thought and ingenuity?

-Scene Design requirements *prior to approval:*

- A) Has the student worked in the shop for more than 50 hours?
- B) Taken Scene Design?
- C) Have satisfactory drafting skills in CAD?
- D) Worked on one show as a scenic artist?

-Specifics to be *included in research paper* after approval of Scene Design project:

- E) Resources/Visual images of emotional and structural inspirations.
- F) Painting and textural samples.
- G) Research in era, subject, matter, and location.
- H) A sketch and/or story board.

-Props Design requirements *prior to approval:*

- A) Designed props for two Mainstage shows?
- B) Successful display of budgeting, scene painting, basic carpentry, and drafting?
- C) Evidence of good collaborative rapport?

-Specifics to be *included in research paper* after approval of Props project:

- D) Written essay on period, subject matter, and location.
- E) Detailed props list.
- F) Estimate of budget.
- G) Identify problem pieces and possible solutions.

Research Projects: Students interested in Theatre History, Dramatic Theory and Criticism may do an honors project which focuses on the research and the paper. It is expected that the length and scope of a History Honors Project will exceed that of the production-based Honors Project. Students will work with their Honors Project advisor to limit and define their topic. During the

second semester the student will present a thirty minute public oral presentation about their research and thesis. Papers can be written on a variety of topics pertaining to theatre history and criticism including but not limited to: significant actors, directors, designers, periods, movements, styles, theatre spaces, companies, critics, theorists, etc.

Dance Projects

Choreography: What is the student's overall track record as a choreographer? What performance space does the student feel the project is best suited for? What resources does the student feel they will need to make the project a success? Is there student crew support for the choreographer's project? Are UAA students involved in the performance?

Dance Research Project: Students interested in dance scholarship, dance history, criticism aesthetics and pedagogy may do an honors project which focuses on the research and the paper. It is expected that the length and scope of a dance scholarship Honors Project will exceed that of the production-based Honors Project. Students will work with their Honors Project advisor to limit and define their topic. During the second semester the student will present a thirty-minute public oral presentation about their research and thesis. Papers can be written on a variety of topics pertaining to dance scholarship including but not limited to: significant dancers, choreographers, designers, periods, movements, styles, performance spaces companies, critics, theorists, dance education trends, etc.

Overall Writing Guidelines for Honors Project Papers: In order to be approved for an Honors Project presentation, a student is expected to spend the semester before the presentation researching and writing a paper of significant length and scope which justifies and supports their project. The paper should be written according to a recognized style guide. The UAA Department of Theatre and Dance recommends "A Manual for Writers of Term Papers, Theses and Dissertations" by Kate L. Turabian, available at the University Bookstore. While no particular length is prescribed for the paper it should demonstrate a significant level of research, thought, creativity, and attention to detail, as well as specifics on any other pertinent issues such as production considerations if appropriate. It should contain source notations and a bibliography of at least ten sources, only one third of which may be internet based. Students should generate an outline and work with their Honors Project advisor to create a schedule for submission of sections. A grade of B or better is required before approval of the production phase of the project. Organization, clarity of thought, accuracy of research, creativity and content will be considered when evaluating the paper.

PRODUCTION POLICY

UAA Theatre believes in the regular presentation and open discussion of substantive dramatic works which confront social issues of contemporary relevance. Consequently, it will occasionally be the case that a given production's subject, action, and/or language may be found offensive by some. Students should read scripts prior to audition to determine their personal suitability. No student will ever be pressed into a role that they find objectionable.

AUDITIONS

Open auditions are held for each production. Announcements are posted in the Theatre & Dance office, on the Green Room callboard, in local newspapers, and on the Theatre & Dance website. Important information such as if prepared pieces are required will be included in these audition announcements. Posters, newspaper articles, and radio ads are also used to publicize the names, times, and dates of the plays.

Scripts are always made available weeks in advance of auditions, with the possible exception of the first show of the season which auditions quickly. Scripts are available for checkout from the Fine Arts main office (Room 302). A refundable deposit of \$10.00 is required, and checkout time is limited (usually 1 or 2 days). It is important to be familiar with material prior to any audition.

The procedure for auditioning is as follows: upon arrival at the audition location (usually the Mainstage Theatre), the auditioner will be asked to fill out an audition form listing name, address, past experience, special abilities, backstage jobs sought, and more.

After a brief discussion of the play, the director will begin the audition. If there are many people auditioning, actors are expected to be patient and courteous. The usual procedure is to have prepared pieces presented first, or to hear everyone read one time in order to determine what role or roles for which each individual might be suited. More competitive readings are then held for each role. While on the one hand auditioners are advised to be realistic about the roles they seek, it is also advisable to let the director do their job. Often times a director (depending on their concept of the show) will see an actor differently than they see themselves. Try not to second guess the director. Give each reading your full energy and concentration and let the director sort things out on their own. However, do not be afraid to ask questions, and do not hesitate to ask to read for a part if you have not done so.

If there are several nights of readings, it is always advisable to be at them all. This will give you more opportunities to read and be seen. If the turnout is large, always anticipate the possibility of a callback. Callbacks and all other audition information will be posted in the Theatre & Dance office or on the Green Room callboard.

For musicals, singers and actors should check with the director of the play for specific vocal requirements. Often, vocal selections will be made available through the Fine Arts office, and actors are encouraged to know their music before coming to auditions. If no specific selection is required, people are typically expected to come to auditions prepared to sing a title of their own choosing. Everyone is to provide their own music, and may bring their own accompanist, though accompaniment is provided.

REHEARSALS

The rehearsal process is formulated by the director in consultation with the stage manager. If you are cast in a show and have given us current scheduling information schedules will be set to minimize conflicts. Students are given a tentative rehearsal schedule at the audition. A final rehearsal schedule will be formulated by the first or second meeting of the company.

Actors should consider that final schedule as sacrosanct. Actors should attend all rehearsals calling for their scenes. Attendance is extremely important. If one person is missing from a scene, their absence makes working on that scene difficult. No one should miss a rehearsal unless there is an emergency. If an actor must miss a rehearsal, he or she should notify the director in advance. If the director is not available a second alternative is to notify the stage manager.

Actors are expected to come to rehearsals prepared and ready to work. They are expected to conduct themselves in a professional manner during rehearsals. Professionalism includes self discipline, initiative, responsibility, openness, honesty, and openness to others. Students should plan to be at rehearsal 15 minutes before they are scheduled. Tardiness means many wasted hours for everyone.

Actors should wear clothing to rehearsals that allows for freedom of movement, is comfortable, and approximates the feel of their character. Particular attention should be given to the choice of shoes.

Actors who are found to be undependable because of frequently missed rehearsals or being late; found to be under the influence of alcohol or drugs; have contracted an extended illness or sustained a severe injury; cannot successfully continue their participation because of extenuating circumstances; or who otherwise jeopardize the production in any way will be dropped from the cast or crew and replaced according to the discretion of the theatre faculty.

Members of the production staff should check with the director or designer to find out when they are needed at rehearsals. Generally, the stage manager and assistant director should plan to be at every rehearsal. Prop managers and assistants should plan to be at all run-throughs and dress rehearsals starting a week to ten days before opening. Makeup and costume crews should be on hand beginning with dress rehearsals or earlier if special needs require it.

Members of the production staff and actors should remember to treat the facilities with respect. In order to avoid spillage, no food or drink is allowed in the rehearsal rooms, only water in spill proof containers. Check your shoes for mud and snow and remove if necessary (people often lay on, or crawl around the floor during classes). And anything you bring into the room with you, please remember to carry it out again.

Rehearsals are closed with visitors generally not allowed. These are work periods and not finished productions, and visitors may inhibit actors or may report unfavorably on the production without understanding that it is a work in progress. Students are to ask the director's permission before inviting visitors. Visitors are also not allowed backstage during performances or before the shows, but friends are welcome to visit after performances

If you are rehearsing in the building for any production whether it is a main stage production or a student directed one act, please replace all furniture used. This is a public building and other classes and students need to use it too.

While we do not like to censor what plays or monologues are rehearsed or produced, please remember while rehearsing material with adult content that the UAA Fine Arts Building is in fact a public space with many families and small children coming through each day.

BACKSTAGE JOBS

There are numerous backstage jobs available each semester, Scene Shop, Lights and Sound, Costume Shop, and others. For more information on these and other duties, inquire at the Department of Theatre and Dance office (Fine Arts 302). From there you will be directed to the appropriate supervisor. All applications must be submitted online at www.uakjobs.com.

Because our production policy involves a total theatre concept, we expect each major to work in every area of the theatre and gain as much experience as possible over a four year period. It is felt an actor will be better if he or she understands what is involved in technical theatre, stage managing, costuming, directing, etc. Just as a costumer will understand the needs of the actor better with some experience in acting, etc. We also encourage theatre minors and non-majors to participate in this total theatre concept.

Production work is usually done every afternoon and on Saturdays. Volunteers and student workers should plan to work consistent hours if possible every week. All students accepting responsibility for backstage jobs should plan to attend once a week production meetings. Students receiving credit for practicum must conform to the guidelines set forth in the UAA Catalogue. Students interested in working backstage should fill out a production form at auditions or see a member of the faculty. A production staff list is usually posted backstage and updated as changes occur.

The following descriptions should help students to understand the kinds of jobs available:

Assistant Director: This position is generally reserved for an upper division student and entails creative as well as managerial responsibilities. Particular emphasis may be placed in areas such as staging, voice, and/or movement coaching. Responsibilities include calling rehearsals, assembling and maintaining the Prompt Book, coordinating meetings with director and design staff. This person is the executive instrument in the technical running of each performance, maintaining discipline, and maintaining the artistic intentions of the director. She/he may also delegate authority when needed. In the absence of the director, his/her word is law. This job also includes anything else that he/she and the director have agreed upon (i.e. sweeping the stage, making coffee).

Stage Manager: Job includes setting up for rehearsals, sweeping stage when needed, making coffee, arranging the furniture and the props for rehearsal, and taking notes for the director. During performances the stage manager is in charge of running the show and of all backstage activities.

Assistant Stage Manager: The job includes prompting and helping the stage manager with the production.

Technical Assistants: Assume a major part of building the sets and helping in all areas of technical production including lighting, properties, costumes, audio, and video.

Student Scenic Designer: The scenic designer is responsible for the visual appearance and function of the scenic and property elements used in the production. To translate the scenic design from concept to the stage, the designer produces colored sketches or renderings of the sets and properties, scale models of the various sets, and scale mechanical drawings that fully describe the settings.

Stage Crew: Work on the set, primarily building and painting, but may also help with props, lighting, or other jobs on stage.

Running Crew: Those who help change the scenery, costumes, and props during rehearsals and performances.

Props Master: Job includes being responsible for obtaining and maintaining all hand props for the play. Needs to supervise props assistants, assign jobs, make, find, or buy the needed props, set up prop tables, and "run" props during run-throughs, dress rehearsals and performances. After performance, puts prop away and return any borrowed materials.

Props Assistants: Help Props Master in creating, obtaining, and maintaining hand props for the play both during rehearsals and performances, at the direction of the Props Master.

Costume Designer (Student costume Designers for Mainstage Productions):

Students at UAA are given a unique opportunity to design fully realized Mainstage productions with comparable budgets. This opportunity is not generally available to undergraduates and as such our students gain a valuable advantage when applying for graduate schools. It is an honor and a privilege to be chosen to design.

Students are selected to design costumes on Mainstage based on interest, experience and course work. Prior to designing they are required to have served as assistant designer to the faculty designer on at least one show. Their assignment to the show will be done by the Costume Design faculty and must also be approved by the director of the show if the director is a faculty member. The student is required to complete all research for the show, meet with the director, and have designs ready before the production process begins. All designs need to be approved in advance by the director and the Costume Design faculty.

The student is responsible for providing clear instructions with complete designs to the costume shop supervisor. The student will be responsible for shopping for the show, with the design faculty or shop supervisor whenever possible and be available in the shop for regular hours to help with the show and answer questions. The student is responsible to keep track of their budget, be familiar with University purchasing procedures, and ask questions when in doubt. The student is required to attend all production meetings and all tech and dress rehearsals, and should also plan to have complete designs with swatches and production photos for compilation of portfolio material.

Costume Assistants: Responsible for making costumes, alterations, and repairs.

Makeup Head/Makeup Designer: Responsible for designing makeup, making certain that proper makeup is available and replacing depleted supplies, assisting actors with makeup and cleanup during the run of the show. Must be at all dress rehearsals and performances. For shows with difficult or heavy makeup, planning weeks in advance may be necessary.

Makeup Crew: Assist actors with makeup and hair.

Lighting Designer: The Lighting Designer is responsible for the design, installation, and operation of the lighting and special electrical effects used in the production. To show where the lighting equipment will be placed, the lighting designer produces a light plot, which is a scale drawing that details the placement of the lighting instruments relative to the physical structure of the theatre and the location of the set.

Master Electrician: In charge of hanging and focusing lights and running them. Must be at work sessions and run-throughs, dress rehearsals, and performances.

Electrician/Board Operator: The actual running operator of the dimmer system. May also operate follow spots or the other "hands on" electrical equipment during the show.

Lighting Crew: Assists with the hanging, focusing, and running of lights.

Student Sound Designer: Designs, creates and records the sound.

Sound Crew: Help in creating, recording, and running sound.

Sound Board Operator: The actual running operator of the soundboard. May also help in creating and recording the sound.

COSTUMES, MAKEUP AND PROPS

In most cases costumes usually will be either made or purchased for each actor or actress. Students are expected to furnish their own underwear, shoes, and their own outerwear for a show in modern dress. If a costume needs to be fitted, it is the actor's responsibility to be present when scheduled. Actors should also report problems with costumes in a timely fashion. Men should own a pair of black shoes and women a pair of black heels. If rehearsal skirts or capes are necessary, the costumer will provide them.

An actor should learn to do his or her own makeup. The actor should take the initiative to discuss with the director what is needed, and begin early in the rehearsal period if particularly difficult makeup is required. A makeup crew will be available to help during dress rehearsals and performances. Makeup materials will be provided, but actors may use their own makeup kits if they wish. Wigs will also be provided by the department if needed.

Actors are encouraged to use props early in rehearsals. Props will be in the care of the stage manager or the prop manager and are always to be returned to them. During rehearsals and performances a special area will be established where props can be obtained. Students are not to remove props from the theatre under any circumstances. This is particularly important when it comes to facsimile weapons where your life could be in peril if you do so!

PROPERTY (PROPS) GUIDELINES

The property master must submit a list of props for director's approval prior to any purchases being made. A copy of this approved list must be submitted to the Administrative Assistant, Kim Stanford, for departmental purchasing records. This list may be revised as necessary. However, all purchases made must be approved in advance, or reimbursement may be denied.

REIMBURSEMENT FOR PRODUCTION EXPENDITURES

All purchases must be approved in advance by the appropriate faculty member. All receipts must be submitted to the department's Administrative Assistant no later than one week after strike. Receipts should be clearly marked with the name of the production, purchaser's name, and reason for expenditure. Reimbursement for approved expenses will be made through an employee reimbursement (for student workers) or direct pay request (for non-employees) processed by the Administrative Assistant. A check will then be mailed from UAA Accounting within 2-3 weeks of submission.

FIRE CODE & SAFETY REGULATIONS

As it is with most public institutions there are numerous rules and regulations to be followed, all designed with safety in mind. Adherence to these rules is mandatory for liability reasons. Items such as safety shoes, protective clothing, safety glasses, and ear protection devices may be required for some activities, particularly in shop areas.

Fire and other emergencies are always a threat in the arts. Much of what we do carries certain risks and hazards which must be controlled and monitored for the safety of audiences, performers, and backstage personnel – in other words, you, at some time or another. Each participant in the performing arts bears some responsibility for the safety of all others in our area. Below are a few common-sense rules and suggestions regarding safety and security in the theatre facilities.

Fire doors and emergency exit doors must never be blocked or made inoperable. Backstage, these doors are always marked by illuminated "EXIT" signs. These signs must not be disabled or covered except that a curtain or masking unit may be positioned to block their view from the audience as long as the doorway, pathways to the door, and external paths are not blocked. Items of scenery, props, or stage machinery must not block passage to or proper function of the doors. Generally a good rule of thumb is to keep any obstructions at least three feet from the doors backstage and four or more feet away elsewhere in the theatre area. In addition, fire extinguishers must never be moved or tampered with in any way.

Exit doors and pathways in the shops, hallways, and vomitories must also be kept clear. Tools, materials, chairs, class supplies, etc. must not be allowed to accumulate and clutter the pathways to your safe exit from the building. If something is violating some aspect of these rules, fix it if you can, or report it to a member of the faculty or staff.

Should you be unsure about any of the rules or regulations (such as the fact that no one can work in the shop unsupervised), be sure to contact someone in authority and inquire before you proceed with your project. Failure to do so may result in injury, death, liability, or being banned from a particular area.

A WARNING:

Every now and again a student will take advantage of a situation or interpret rules to their own advantage, such as putting aerial or climbing apparatus up in the Studio Theatre when no one is around. Unfortunately, without proper training and credentials this type of behavior can create serious liability issues, especially in cases of injury or death. It must be understood that any breach of regulation will result in serious actions. If you ask for permission to do something and are told “No,” accept the fact that there is probably a very good reason!

STRIKE NIGHT

Strike night is the closing night of a production. The strike refers to the taking down and storing of all scenery, props, costumes, lights, etc. from the show. All actors and crew members are expected to fulfill specifically assigned tasks following the last performance. With everyone helping, the task is easier and takes less time. All majors are required to participate in strikes and are not to leave early unless dismissed by a faculty member or designated student.

LOAN POLICY

The UAA Theatre Department does not loan out costumes. Props can sometimes be loaned out, but only with departmental permission from the Technical Director/Scenic Designer, and Department Chair. Some specialty items may require a deposit. Arrangements must be made with the Technical Director at least one week in advance of the event. Equipment is reserved for the use of the theatre department productions, activities, and classes. It is available for use on the University campus only, or for University-sponsored events off campus.

STUDENT PRODUCTIONS

The department’s student production opportunities include student-directed and student designed productions. The program is under the supervision of the UAA Theatre faculty as part of the academic curriculum of the UAA Department of Theatre.

Under this program, beginning directors are given the opportunity to direct scenes from plays as part of THR 331, Directing I. Advanced directors are given the opportunity to direct longer one act and full-length plays as part of THR 435, Directing II. Qualified students are also given the opportunity to design productions and handle technical direction and lighting under Advanced Theatre Production, THR 445.

GUIDELINES FOR DIRECTING

- I. The student director must be registered in the appropriate directing class.
- II. The student director must select a play that is appropriate in subject matter and language and practical as far as cast, sets, costumes, props and lighting are concerned. While the purpose of the laboratory is to encourage creativity and experimentation, play selection must include an awareness of what is appropriate and satisfactory for the university community. When the student is certain of his/her choice, he/she should submit a script to the supervisor for approval.

III. The student director must conduct open auditions. While casting possibilities may be considered when choosing a play, no commitments are to be made until after hearing all cast possibilities at tryouts.

A. The cast and crew list must be submitted to the supervisor before it is posted.

B. Casts and crews must not conflict with personnel involved in a major production.

C. No designer of a student production should be in the cast of the play he/she is designing.

IV. Before casting, the student director must submit to the supervisor the following: a floor plan of the set; written analysis of the play and characters; description of the costume requirements; proposed budget.

V. Each director must arrange weekly conferences with the supervisor. The purpose of these conferences is to clarify all production plans as well as to work out problems as they arise.

VI. A rehearsal schedule is to be submitted to the supervisor upon casting. The supervisor will attend the rehearsals usually to see a portion of the show after it is blocked, to see a complete run-through of the whole play, and to see a dress rehearsal. The supervisor will then give a verbal critique of the rehearsal.

VII. The supervisor will attend at least one of the performances. A written critique of the performance will then be given to the student director.

VIII. Scripts, royalties, and programs are included in the department budget and thus supplied by the department. All items purchased by the Theatre department remain the property of the department.

IX. Student productions will usually be limited to two or three performances, varying from season to season depending on scheduling considerations.

X. No key personnel involved in a major production should participate in a student production rehearsing at the same time. This includes not only the cast of the major production but the technical staff as well. This policy is for the protection not only of the student director and designer but of the individual student as well. A student in charge of an area in a student production may well find himself or herself in conflict with assignments, divided in his responsibilities and over-extended.

XI. No equipment, flats, platforms, props, costumes, or any other department property may be used for student productions without specific permission of the Scenographer and/or Costumer through the supervisor.

XII. No items are to be borrowed for any reason in the name of the Theatre Department without approval of the supervisor. The student director will be held responsible for items borrowed and their prompt return.

XIII. The completed prompt book must be returned to the director after the performance, and must include the following items:

a. play and character analysis

- b. rehearsal schedule
- c. floor plan of the set
- d. props list
- e. costume sketches
- f. makeup charts
- g. sound plot
- h. diary of the production
- i. program including cast and crew
- j. the play script with:
 - 1. notations of complete blocking
 - 2. light cues
 - 3. sound cues

XIV. The faculty member teaching Directing will give student directors an information packet containing all pertinent information.

THEATRE CLUB

Theatre on the Rocks exists as an organization to provide accountability, organization, management, funding, and promotion of student-produced plays through the UAA Department of Theatre & Dance. TOTR serves the student body through organizing activities and acting as liaison between the faculty and the students. They always in need of helping hands with productions, activities, fundraisers and the like. Check the Green Room for the day and time of the next meeting!

DANCE PROGRAM

The dance program within the UAA Department of Theatre and Dance had its first beginnings under the auspices of Anchorage Community College in the 1970s. In 1985, the dance program began its first guest artist performance residency and by 1986, the first full-time tenure-track dance faculty member was hired within the University statewide system. It has since evolved into an active training and performance program with an adjunct faculty of four and three full-time faculty members. The Department now offers a Dance Minor or a Theatre Major with a Dance Emphasis.

The Dance program is dedicated to excellence in performance and theory and has long held a commitment to blurring boundaries between theatre, dance and the visual arts, and to multi-disciplinary education. The Dance Program offers a full curriculum of classes including Jazz, Modern, Ballet and Tap technique, African and Alaskan Native Dance, Hip Hop, Capoeira, Dance Appreciation, Interdisciplinary Dance Studies, Theory and Improvisation, and Composition. In addition, the program supplements its offerings through UAA Dance Club with “drop-in” classes offered in Salsa, Tango, Contact Improvisation, special workshops and more.

Today, the Dance program continues an active performance role within the community through its continued guest artist performance-teaching residencies. Residency activities include creating a new work(s) of choreography, lectures and master classes within Theatre and Dance as well as lectures across academic disciplines (art, philosophy, foreign languages, anthropology). Guest artist residencies are a staple of the program. Past residencies have included XSIGHT! Performance Group, Katherine Kramer, Erika Batdorf, Yin Mei Critchell, Heather Cornell, artistic director of Manhattan Tap, Marianela Boan, artistic director of DanzAbierta, Havana Cuba, and Molly Shanahan, artistic Director of Mad Shak Dance Company, Chicago. Community partnerships are an important component of each residency. Past residency community partners have included Out North Contemporary Art House, Alaska Design Forum, Bunnell Gallery, Homer Arts Council, International Gallery of Contemporary Art, Alaska Dance Theatre, and the Anchorage School District.

In 2002, the Dance program was the recipient of the NCCI award for our enormously successful multi-disciplinary *Look Again* performance project. *Look Again* received the all-around visionary award by the Anchorage Daily News and led to the appointment of a second full-time term dance faculty member. In 2004, we received an NCCI award for multi-media artist Marianne Kim. For the creation of *The Image After* an original multi-media evening-length production, Kim collaborated on the artistic direction, choreography and video with UAA Theatre and Dance faculty member Brian Jeffery. Senior student designers worked with Kim while contributing to the production by way of costume design, set design and video production.

UAA Jazz Week is yet another residency venue important in the Dance program. Co-sponsored by the UAA Department of Music and Department of Theatre and Dance, Jazz Week is one of the more innovative and complex jazz festivals through its mission to grant equal partnership to both jazz music and dance. Jazz Week celebrates the art of dancing to jazz music. Jazz dance focuses on the transformation of the body into a rhythmically articulate musical instrument, partners with and insists on the music-based dialogue between music and dance to generate material, and honors the performing group as collaborative partners in performance. Jazz Week guest artists embrace this philosophy and work collaboratively to develop new arrangements of standard tunes and original compositions for Jazz Week performances. Previous residencies

featured guest artist Katherine Kramer who taught workshops on vernacular jazz, Latin jazz, and tap dance.

The UAA Dance Ensemble is the resident student dance company of the University of Alaska Anchorage. Formed in 1996, the company provides a venue for UAA students to improve dance technique, explore a wide variety of movement styles, and to create and present original choreographic works. Each year we feature two dance productions either on Mainstage and/or on Second Stage theatre inclusive of the *UAA Dance Ensemble in Concert* and Dance Ensemble's annual *New Dances*. UAA Theatre students interested in technical theatre are invited to become part of our technical crews for these performances.

Our faculty has impressive performance experience, and most are active performers and choreographers in the community. Brian Jeffery has a long history as artistic director of the XSIGHT! Performance Group of Chicago. Jill Flanders Crosby has worked with Alaska Dance Company, Alaska Dance Theatre, and XSIGHT! Performance Group. Noemia Reis Howell is a former principal dancer with DanceBrazil. Amy Lindsey was a member of Alaska Dance Company from its inception. Cortland Weaver is Associate Director of Alaska Dance Theatre, and Leslie Ward is an instructor and the program outreach coordinator with Alaska Dance Theatre. UAA dance faculty and students have also collaborated in performance and workshop residencies with the Anchorage Concert Association.

The success of each event has provided the impetus for the dance program to take a leading position in the dance community. It provides dance training, dance education and dance performance not only with its professional staff, but with nationally recognized performers, choreographers, and teachers.

DANCE CLUB

The UAA Dance Club provides an opportunity for students to meet other dance students and become actively involved in the direction of the dance program. The club also helps raise funds to offset costs so dancers can participate in events such as the American College Dance Festival.

**B.A. IN THEATRE WITH A DANCE EMPHASIS
FOUR YEAR SAMPLE PROGRAM**

1st Year	Fall - 15 credits		Spring – 15 credits	
	DNCE 170	3	THR 121	3
	ENGL 111 (GER)	3	ENGL 121 (CAS)	3
	THR 131	3	DNCE 185	3
	COMM 111 (GER)	3	PHIL 101 (CAS) (GER)	3
	Dance Technique +1 cr. elective	3	PS 102 (CAS) (GER- SOC S)	3
2nd Year	Fall – 15 credits		Spring – 15 credits	
	THR 221	3	Natural Science (GER)	4
	THR 257	3	PS 101 (CAS) (GER)	3
	HIST 101 (CAS) (GER- Hum.)	3	HIST 102 (CAS) (GER- Hum.)	3
	MATH 107 (GER)	3	Dance Technique + 1 cr. elective	3
	THR 295 1 cr.+ 2 cr. elective	3	THR 295 1 cr. + 1 cr. elective	2
3rd Year	- Fall – 15 credits		Spring – 15 credits	
	DNCE 262	2	ANTH 250 (CAS) GER	3
	Elective	3	THR upper division design selective	3
	THR/DNCE upper div performance	4	DNCE 361	3
	(4 credits total - two 2 cr. DNCE or		Upper Division Elective*	3
	3 cr. THR/DNCE + DNCE 395 1 cr.)		Upper Division Elective*	3
	Natural Science (GER)	3		
	ENGL 211 (GER)	3		
4th year	Fall – 15 credits		Spring – 15 credits	
	THR 411	3	THR 412	3
	THR 331	3	THR/DNCE Upper Div Performance	3
	Upper Division Elective*	3	Upper Division Elective*	3
	Upper Division Elective*	3	Upper Division Elective*	3
	THR/DNCE 495	3	THR 495 1 cr + 2 cr upper div*	
	(1 cr = 2 cr. Upper Div*)			

*Upper Division Electives required counting toward the 42 credit total.

Other electives can be either upper or lower division and are needed to complete the 120 required credits.

THR 295 and THR 495 are 1-3 variable credit and can be taken 2 credits at a time.

The Theatre major has the flexibility and freedom to explore classes outside the major and still finish in a four year time period.

RECOMMENDED: All Majors do the CAS requirements first and use those to count toward the University GER requirements.

SCHEDULE PLANNING WORKSHEET

FIRST YEAR			
FALL COURSES	Credits	SPRING COURSES	Credits

SECOND YEAR			
FALL COURSES	Credits	SPRING COURSES	Credits

THIRD YEAR			
FALL COURSES	Credits	SPRING COURSES	Credits

FOURTH YEAR			
FALL COURSES	Credits	SPRING COURSES	Credits

SUMMER	Credits	NOTES

BACHELOR OF ARTS IN THEATRE



NAME _____ SID _____ DATE _____

All students must have completed the **GENERAL EDUCATION REQUIREMENTS** (34 credits).

A TOTAL OF 120 CREDITS IS REQUIRED TO OBTAIN THIS DEGREE, OF WHICH AT LEAST 42 CREDITS MUST BE UPPER DIVISION.

CAS REQUIREMENTS

MOST OF THE FOLLOWING COURSES CAN ALSO BE APPLIED TO MEET THE GENERAL EDUCATION REQUIREMENTS.

- REQUIRED COURSES:** ANTH 250 (3) _____ HIST 101 (3) _____ HIST 102 (3) _____
- 3 CREDITS FROM THE FOLLOWING:** HIST 131 (3) _____ HIST 132 (3) _____ PS 101 (3) _____
- 3 CREDITS FROM THE FOLLOWING:** ENGL 121 (3) _____ ENGL 302 (3) _____
- 6 CREDITS FROM THE FOLLOWING:** ENGL 305 (3) _____ ENGL 307 (3) _____

EITHER ANY TWO SEMESTER SEQUENCE IN A LANGUAGE OTHER THAN ENGLISH
_____() _____() _____

OR ONE OF THE FOLLOWING HUMANITIES SEQUENCES:

- AKNS 101 (3) _____ AND AKNS 261 (3) _____ ENGL 202 (3) _____
- MUS 221 (3) _____ PHIL 212 (3) _____
- PS 332 (3) _____ PHIL 314 (3) _____
- THR 411 (3) _____ PHIL 312 (3) _____

3 CREDITS FROM

3 CREDITS

- ANTH 101 (3) _____
- PS 102 (3) _____

REQUIRED C

THR 121 (3) _____

THR 331 (3) _____

THR 347 (3) _____ OR

SAMPLE ONLY
You must find the Check List for
YOUR catalog year.

Available online:

<http://www.uaa.alaska.edu/theatre>

See the Self-Advising Packet for more information (in office 302, Fine Arts Building).

**COMPLETE ONE OF THE FOLLOWING OPTIONS
THEATRE OPTION (18 CREDITS)**

THR 111 (3) _____ THR 141 (3) _____ THR 243 (3) _____ THR 311 (3) _____ OR THR 312 (3) _____

COMPLETE TWO OF THE FOLLOWING (6 CREDITS):

- THR 315 (3) _____ THR 321(3) _____ THR 324 (3) _____ THR 325 (3) _____ THR 328 (3) _____
- THR 329 (3) _____ THR 413 (3) _____ THR 435 (3) _____

Source: <http://curic.uaa.alaska.edu>

Sample of Past UAA Theatre and Dance Seasons:

2008 – 2009 Season:

As You Like It, By William Shakespeare, Directed by Tom Skore
Godspell, Conceived and Originally Directed by John-Michael Tebelak,
Music and Lyrics by Stephen Schwartz, Directed by Fran Lautenberger
The Women of..., Written and Directed by David Edgecombe
Fallen, Created by the Cast in Collaboration with Aerial Angels,
Directed by Allison Williams and Zay Weaver

2007 – 2008 Season:

The Diviners: by James Leonard, Jr.; directed by David Edgecombe
We Bombed in New Haven: by Joseph Heller, directed by Tom Skore
She Stoops to Conquer: by Oliver Goldsmith, directed by Fran Lautenberger

2006-2007 Season:

The Women of Lockerbie: by Deborah Brevoort, directed by Fran Lautenberger
Mrs. Bob Cratchit's Wild Christmas Binge: by Christopher Durang, directed by Tom Skore
He Who Gets Slapped, by Leonid Andreyev, directed by David Edgecombe

2005-2006 Season:

Landscape of the Body: by John Guare: directed by David Edgecombe
A Little Night Music: by Stephen Sondheim & Hugh Wheeler: directed by Tom Skore
Just Sisters: by Fran Lautenberger: directed by Fran Lautenberger
A Man for All Seasons: by Robert Bolt: directed by Brent Glenn

2004-2005 Season:

1776!: Book by Peter Stone, music & lyrics by Sherman Edwards: directed by Fran Lautenberger
Top Girls: by Caryl Churchill: directed by Paul Schweigert
Polaroid Stories: by Naomi Iizuka: directed by Brent Glenn
The Tempest: by William Shakespeare: directed by David Edgecombe

2003-2004 Season:

The Elephant Man: by Bernard Pomerance: directed by Brandon Laurence (Honor's Project)
Sherlock's Last Case: by Charles Marowitz: directed by Tom Skore
The Scarecrow: by David Edgecombe (based on Percy MacKaye's script): directed by David Edgecombe
The Angelina Project: by Frank Canino: directed by Fran Lautenberger
Expanding the Stage: Original Choreography by Brian Jeffery
Boston Marriage: by David Mamet: directed by Tom Skore

2002-2003 Season:

Dr. Faustus: by Christopher Marlowe: directed by Fran Lautenberger

Expanding the Stage: Original Choreography by Brian Jeffery

Somewhere in Between: by Aoise Stratford: directed by David Edgecombe

The Misanthrope: by Moliere: directed by Tom Skore

Into the Woods: by Stephen Sondheim: directed by Erin Dagon

Voices 2003: the UAA Dance Ensemble

2001-2002 Season:

Tango: by Slawomir Mrozek: directed by David Edgecombe

Julius Caesar: by William Shakespeare: directed by Frank Bebey

Blithe Spirit: by Noel Coward -Director: directed by Erin Dagon

Tiger at the Gates: by Jean Giraudoux: directed by Tom Skore

Voices 2002: UAA Dance Ensemble