



Washington University in St. Louis

ARTS & SCIENCES

# PERFORMING ARTS DEPARTMENT



# HANDBOOK 2011-2012

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Performing Arts Department**

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## INTRODUCTION

Students electing the *Dance* major will combine intensive studio work in technique and theory of modern dance, ballet, and composition with courses examining dance as a global phenomenon with culturally specific historical, aesthetic and anthropological aspects.

Students pursuing the *Drama* major will follow the rigorous three-semester theater culture studies sequence which provides a solid background in history, literature, and performance, and students take an additional three courses in theater and performance studies. Within theater arts, students with their advisors may design their own course of study or be guided by diverse “paths” of study in acting, directing, playwriting, or design. Our theater arts courses, regularly drawing from exemplars such as Shakespeare, Chekhov, and Beckett, are based on a liberal arts, rather than a conservatory model.

Four minors are available in the department—Drama, Modern Dance, Ballet, and World Music Dance and Theater.

This handbook details the policies and procedures pertaining both to academic matters (advising, grading, independent study, internships, senior honors project) and to Performing Arts Department productions. Finally, it lists departmental special programs, awards, and student services.

Please direct any questions relating to issues covered (or not covered) in the handbook to your advisor, the Chair of Performing Arts, his assistant or the department administrative assistant.

## MISSION STATEMENT

The Performing Arts Department of Washington University, housed in the Division of the Humanities in Arts and Sciences, is dedicated to teaching the disciplines of theater and dance as a fundamental part of a liberal arts education based in a research university. We believe that the practice and study of theater, dance, and performance provide crucial interpretive windows into history and culture and that they deepen our understanding of diverse human experience across time and around the globe. We believe that both rigorous critical study of these cultural forms and disciplined aesthetic practice provide vital modes of inquiry that advance knowledge. It therefore follows that we promote the integration of study and practice at every level of our curriculum, and in our production season as well. It is our belief that artistic practice in theater and dance significantly extends one’s understanding of artistic form, in its historical as well as its aesthetic dimensions. Equally importantly, we hold that critical study and intellectual engagement with a wide range of historical and cultural manifestations of theater, dance, and performance can make for more vital and important art.

# SPECIAL PROGRAMS

## THE FOCUS PROGRAM

### Drama

#### Theater As a Living Art

The FOCUS Program in Theater is a freshman seminar series comprised of about fourteen students who meet for two classes during the fall semester and one class in spring. Fall semester classes are Theater Culture Studies I: Antiquity to Renaissance and The Theater as a Living Art, a practical course in acting. These are both requirements for a major in drama. Should the students decide to continue along this path, they will have already completed six units toward the major. The spring offering varies, according to which faculty member is available to teach, and this person's area of interest and expertise. These courses are taught by our most senior faculty in an effort to both challenge and engage these freshmen at the beginning of their college career.

A special feature of the fall program is a field trip to a North American city for an immersion into that city's theatrical fare. In recent years the FOCUS participants have traveled to Stratford, Ontario and Chicago, Illinois. In three days, the group, plus two faculty, attend four plays. The faculty introduce the plays beforehand and a discussion/critique follows each performance. In addition, tours of theatres are scheduled, and artistic personnel in various capacities present lectures and discussions about their profession.

We find this FOCUS Program is an extraordinary experience for first year students, affording them an exciting educational opportunity in their first few weeks of college, and a chance to bond with students who share a similar enthusiasm for theatre, but might be from very diverse backgrounds and areas of the country. We have found that these students often continue through the drama program, declare a major and maintain their freshman FOCUS relationships throughout their four years at Washington University.

### Dance

#### Moving and Being Moved: Human Movement in Art, Culture, Sport, and Health

In this seminar we investigate the significance of movement, individually and collectively, in human experience. Movement can signal a wide variety of states of being—gender, age, ethnicity, mental and physical health—in addition to its stylized expressions as social and concert dance. In the fall we will use readings, discussions, lectures, videos and correlated movement work to deepen our understanding of what and how movement communicates. If you have previous movement training—sports, dance, somatic practices such as yoga—you will find this useful, but it is not essential. Specific topics we will explore include: somatic practices as a form of integrated self-knowledge; Euro-American dance forms (modern dance, ballet, and jazz) examined for embodied aesthetics and training methodologies; therapeutic applications of movement experience; movement as a medium of social interaction, including political expression; connections between movement and music (the form of expression with which movement is most closely associated); movement as exercise/sport, including a look at both visual and kinesthetic values expressed in these art forms. Guest instructors will supplement the

regular seminar leaders throughout the semester. Field trips and attendance at 2-3 additional events will be included in the syllabus, as they are identified and found to be relevant to course topics.

In the spring we will meet as a group once a week, continuing to explore a broad range of topics. At the same time each student will deepen his or her experience of a specific movement discipline by enrolling in one of the many dance or somatic practices courses offered by Washington University. The weekly seminar meetings will focus on connections between dance and other disciplines: for example, lighting and costume design for dance, arts management, movement and Native American culture, dance and literary theory that treats “the body” metaphorically. However, our weekly meeting will also include time periodically for students to share their experience in their chosen movement centered courses. In-class content will continue to be supplemented by field trips and related practical applications.

## **A.E. HOTCHNER PLAYWRITING COMPETITION**

The A.E. Hotchner Competition is held each year in honor of novelist, poet and playwright, A.E. Hotchner. It is open to all undergraduate and graduate students at Washington University. Students may submit an un-produced ten-minute, one-act or full length play on any subject matter to the competition. The submissions are reviewed by a panel of faculty members and area artists/writers. Selected plays are chosen to be workshopped in the fall of the following academic year with actors, directors and a professional guest dramaturg. Each workshop will conclude with a public presentation of the plays. Every other year the Performing Arts Department produces a world premiere play by a Washington University student; that play is chosen from Hotchner winners of the past two years.

## **SUMMER OVERSEAS PROGRAMS**

### **SHAKESPEARE’S GLOBE PROGRAM**

This summer abroad program offers university students a chance to study the works of William Shakespeare at the Globe Theatre in London. The four-week program offers world-class training in performing Shakespeare, and studying acting, voice and movement with members of the Globe Theatre and faculty members of the Performing Arts Department at Washington University. Highlights include rehearsals on the Globe stage, master classes with Globe Theatre actors, directors, designers and scholars. Six Washington University credit hours (two courses) may be earned in the program; each of these courses may count for the major. Included in the tuition is lodging with breakfast, tickets to seven productions, and a trip to Stratford-upon-Avon. Scholarship opportunities are available to those Washington University students who apply. Applications will be available in the PAD office in January.

Washington University faculty members include Robert Henke, Annamaria Pileggi, Henry I. Schvey and William Whitaker. Globe Theatre faculty include Glynn MacDonald, Philip Stafford, and Patrick Spottiswoode.

## **MADE IN FRANCE PROGRAM**

MADE (**M**ovement **A**rts & **D**esign in **E**urope) in France, a 5-week study abroad program held in Paris and rural France at Champs Mélisey offers upper level dance and design students the opportunity to experience European culture from the inside out. While spending time in Paris, students will be introduced to the city's rich artistic history as well as the world of contemporary movement arts in Europe through a course called "Old Paris/New Europe." During a rural retreat in Mélisey, Burgundy, participants will study recent innovations in the techniques of dance and design under the tutelage of European artists looking at how choreography and visual design coincide to create a total theatrical experience for the public. Students will take workshops and master classes, create their own designs and performances, publish their dramaturgical research, and develop skills of interdisciplinary collaboration while immersed in an experience of European culture.

The program offers 6 credits for the summer portion: 3 credits for "Old Paris/New Europe," and 3 credits for the Mélisey "Composition and Construction Workshop".

The rural Learning Laboratory in Mélisey will be complemented by French-language meals during which students and faculty will have the opportunity to hone their oral comprehension skills through a French language immersion experience. Field trips to Dijon, Vézeley and other historic sites of the Yonne Valley will be suggested options for days when no classes are scheduled. Washington University on-site faculty will participate in instruction and oversight of the program in addition to David Dorfman, of "David Dorfman Dance".

# **THE CAPSTONE EXPERIENCE**

## **Performing Arts Department**

All Washington University students are encouraged to complete a capstone project during their senior year. This capstone experience is framed in consultation with Performing Arts Department faculty. In April, prior to fall registration of the junior year, students should discuss the capstone requirement with their advisor. The capstone requirement can be satisfied through one of the following methods: enrollment in a designated capstone course (Acting IV, Directing II, or a 400-level theater studies course), a senior honors thesis or a senior project. Capstone options for the various drama and dance major tracks are discussed below. Please also refer to the form on the following page which must be completed in early April of the junior year, and turned in to your advisor, with a copy given to the PAD office.

1. Theater Studies: The capstone experience is either the senior honors thesis, an extended essay on a literary subject taken as independent study, or a 400-level theater studies course.
2. Theater Arts: The capstone experience for these students is either Acting IV (L15 Drama 440), Directing II (L15 Drama 444), a design project or honors thesis.
3. Dance: The format may range from a research paper or written analysis of the student's dance development to a project emphasizing movement expression (e.g., the creation of a video résumé, a major performance, or choreographic project). In all cases, dance capstones have a written component.

# GUIDELINES FOR HONORS THESIS PROJECTS WITHIN THE PERFORMING ARTS DEPARTMENT

There are two ways to graduate from Washington University with honors:

1. College Honors will be awarded to any student graduating with a cumulative GPA of 3.5 or above.
2. Latin Honors—cum laude, magna cum laude or summa cum laude—will be awarded based on cumulative GPA ranking *and* on the successful completion of a Senior Honors Thesis. GPA ranking is determined on a 4.0 scale and is designated as follows: cum laude 3.5-3.64, magna cum laude 3.65-3.79 summa cum laude 3.8-4.0. This document addresses the Senior Honors Thesis within the Performing Arts Department.

A Senior Honors Thesis is a 6-credit project available to seniors who are eligible for Latin Honors. Eligibility is determined by GPA, as described below. A student will not graduate with Latin Honors without successfully completing a Senior Honors Thesis by the third week of March in the senior year.

As an honors project taken for 6 credits, the thesis is designed to be an extensive, integrative, culminating endeavor for the senior student. It must be a project worthy of an honors thesis. It is meant to be a challenging project. That it requires a great deal of effort is a given and the student will not be rewarded for effort alone. This is a project that demands excellence in its execution and content.

## GPA Requirement

At the end of the sixth semester the student must have cumulative and major GPAs of at least 3.5 to be eligible to undertake an honors thesis during the senior year within the PAD. If, at the end of the 7<sup>th</sup> semester, the student has not maintained a 3.5 GPA, the student will not be eligible to receive Latin Honors.

## Advisors

The PAD honors student is required to select three faculty members to serve on the thesis committee: one primary advisor (selected at the end of the student's junior year) and two additional committee members.

The primary advisor is the key mentor for the project and will work closely with the student throughout the project period. The primary advisor must be a faculty member in the PAD. The primary advisor should be familiar with the student's work. This advisor should be selected with an eye towards suitability to the project. As the thesis is an independent project managed and developed by the student, the primary advisor's function is to support, not lead the project. The remaining two committee members may be selected from within or outside the PAD. The 2<sup>nd</sup> and 3<sup>rd</sup> readers are not expected to provide frequent guidance to the student, but may be intermittently approached with questions and ideas. If the thesis project contains a production component, the student is required to ask a PAD design/tech faculty member to serve on the committee. An attempt should be made to establish a well-rounded committee of appropriate but not necessarily similar advisors.

## Honors Project Proposals

Within the PAD, there are two types of Senior Honors Thesis projects:

1. The extensive paper project. A paper project involves the research and analysis of a historical, critical, and/or literary idea related to the performing arts. There is no production or performance component in the paper project.

If a dance or drama major is interested in proposing a paper project as their Senior Honors Thesis, the process is simple. Upon meeting GPA eligibility requirements, they should seek a primary thesis advisor within the PAD at the end of the junior year. The advisor should be someone appropriate to the nature of the project and willing to take on the significant responsibility of an honors thesis advisee. After the advisor has accepted the proposal, the team will work out details of the project. See calendar on page 13 for proposal deadlines.

2. The production project. A production project focuses on the development and execution of a performance-related enterprise, be it dance, acting, directing or design. *A written component is required* of the student undertaking a production project.

Production projects may take three forms:

- a. A project within an existing PAD production.

If the project is contained within a PAD production (as in acting in or designing for one of the departmental productions) the proposal process has occurred during the second semester of the junior year after GPA eligibility has been confirmed. The primary thesis advisor would be either the director of the production or the faculty designer appropriate to the student's area.

- b. An independent performance project *without* design/tech support (Class A Project).

The student wishing to create an independent performance project should first secure a primary thesis advisor during the second semester of the junior year. A no-tech production thesis in any Washington University space will require an April and September appearance before the Planning and Special Projects (PSP) Committee to discuss scheduling and space needs.

- c. An independent performance project *with* design/tech support (Class B Project).

If the student wishes to incorporate design/tech elements in the production and wants to produce the thesis in one of the PAD studios, the student will be asked to follow specific proposal procedures. By April of the junior year, the student must have obtained a primary advisor and must informally present the thesis proposal to the PSP Committee. In early September of the senior year, the student will present a revised, formal proposal, in written and oral form, to the PSP Committee. The written documents include the "Student Request for Classification B Production Sapce" form contained in the PAD Handbook and a detailed narrative outlining the student's qualifications for said project and the goals of the project. Oral remarks will augment the written proposal. The PSP Committee will interview the student and evaluate the request for a studio, based on space, design and technical needs.

## Credits

The official course is called “Study for Honors” and is listed as L15 499 for Drama majors and L29 499 for Dance majors. The section number is a two-digit figure specifically assigned to your PAD primary advisor. This number can be found in the University Course Listings.

The student may enroll in the Study for Honors in both the fall and spring semesters (3 credits each), or sign up for all 6 credits in one semester. If the student chooses to register for 3 units in each of two semesters, a grade must be given at the end of the first semester, based on the progress of the project at that point. If not, the student will not have these credits averaged in with the end of the semester GPA.

## Thesis Projects: Area Prerequisites and Requirements

Within the PAD there are four areas in which one may execute a production thesis project.

### 1. The Acting Honors Thesis Project

The performance component is to be completed no later than the end of February, with accompanying thesis document to be completed by early March, with oral defense to follow shortly thereafter. The acting student is encouraged to perform as a part of this project. If the student wishes also to include playwriting, directing and/or designing as part of the project and these skills are outside the student’s area of experience and training, the student must exhibit demonstrable abilities in said areas.

In addition to the performance component, the student will be expected to complete a written document as part of the honors thesis. This document will include pertinent research material including a bibliography, textual analysis if appropriate, the actual text, a journal tracking the project’s development and an analytical response to the process and performance. The primary advisor, in consultation with the honors student, may establish other guidelines for the written document.

### 2. The Dance Honors Thesis Project

A dance major that meets the GPA eligibility requirement and wishes to undertake an honors project may propose a paper project or a production project. The written project entails research and analysis of a historical, critical or anthropological topic related to dance. The process is the same as that outlined above for a paper project.

Dance majors who propose performance (production) projects must also meet the following requirements:

- a. Must be placed in 400 level technique courses.
- b. Must have completed Dance 303.
- c. Must have completed Drama 212 (Theatre Production).
- d. Must have demonstrated responsibility, leadership and discipline in previous rehearsal and performance experiences.

All dance production honors projects must be completed by the end of February, with accompanying thesis document to be completed by early March. A written thesis in dance will conform to the same calendar as other PAD written theses.

In addition to the performance component, the production project student will be expected to complete a written document as part of the honors thesis. The length and content of the document will vary with the specific honors project. For example, the written component for a dance concert thesis should at least expand on the original proposal in detailing the objectives and choreography, including any supporting technical elements, and any related changes in concept and methods; and post-performance, evaluate the success of the concert (all aspects of the production). The student should keep a journal as a source for this document.

Should a student propose an honors project in a format more typical of a lecture-demonstration, the performance component will be more informal, but the written document will be longer, reflecting the research and analysis related to the lecture aspect of the project. The document will be in standard research paper format, including citations and bibliography.

### 3. The Design Honors Thesis Project

A student designer who meets GPA eligibility requirements and wishes to undertake a Senior Honors Thesis may use a departmental or a student's senior honors thesis design assignment as the focus of the project.

(If designing for a student project, the student designer must have an advisor's approval that it qualifies as a senior honors project.) The design assignment must be for a production scheduled during the student's senior year. The production must open no later than the end of February in the graduating year. The accompanying thesis document is to be completed by early March, with oral defense to follow shortly thereafter. The appropriate design/tech faculty member will serve as primary advisor and the production's faculty director should serve as a committee member. The primary advisor and the student will determine the nature of the research and writing component of the thesis. The production's director may wish to assist in focusing the student-designer's research efforts.

### 4. The Directing Honors Thesis Project

A drama major who meets the GPA eligibility requirements and wishes to undertake a directing thesis project must also meet the following requirements:

- a. Must have successfully completed Directing I and II by the end of their junior year and have demonstrated exceptional abilities within the course.
- b. Must meet acceptable levels of design/tech knowledge as evidenced by enrollment in design/tech courses beyond L15 212, participation in design/tech positions within departmental productions and/or evaluation and consent of design/tech faculty.
- c. Must meet acceptable levels of discipline, leadership, responsibility and organization as determined by the acting/directing faculty.

The project is to be completed no later than the end of February, with accompanying thesis document to be completed by early March, with oral defense to follow shortly thereafter. The thesis document for a director will contain an extensive script analysis (format to be provided by advisor), all research material, a production journal beginning with early analysis work and continuing through opening night, and a thoughtful, analytical response to the entire process and production.

The honors student will provide the PAD office with a final version of the thesis document, containing all revisions requested by the committee. The student should have the document spiral bound with a sturdy back (black) cover and a clear plastic front cover.

## SENIOR HONORS THESIS CALENDAR 2011-12

The honors student will be expected to establish regular meetings with the primary advisor beginning in the spring semester of their junior year. Unless otherwise indicated, the following dates apply to all seniors' honors theses. (Refer to "Guidelines for Honors Thesis Projects" in this handbook for a full explanation of the various thesis options).

**April of junior year**                      Second semester juniors: Check your cumulative and major GPAs to make sure that they are both at least 3.5. (See requirements at the beginning of this section.) Meet with your advisor to let them know your intentions.

Identify and meet with the instructor whom you wish to serve as primary advisor on your senior honors project. Discuss your proposal and get this person's approval.

**April PSP Meeting**                      Second semester juniors: If doing a production project to be performed in a PAD studio, a studio request ("Student Request for Classification B Production Space" form) must be presented to the PSP Committee. The committee will respond to studio requests before the end of spring semester.

### FALL 2011

**Tuesday, Sept. 13**                      University's deadline to add courses for Fall Semester 2011. Senior honors thesis registration is done by independent study contract with advisor's signature, and submitted to the Performing Arts Department (See "Guidelines" Credits).

**Friday, Sept. 16**                      Seniors: Present completed production-oriented (Class B form) Senior Honors Thesis proposals and budgets to a special meeting of the PSP Committee.

**Friday, Sept. 30**                      File the completed "Senior Honors Thesis Approval Form," (on page 15 in this handbook) along with a copy of the final proposal, with the PAD office and the primary advisor.

**Friday, Oct. 28**                      Capstone Declaration Form due in PAD office.

**Friday, Dec. 9**                      First draft of the written component must be submitted to the primary advisor and second reader. *If this draft is not submitted on time, the project must be discontinued.*

## SPRING 2012

- Friday, Jan. 20** If required, a second draft of the written component must be submitted to the primary advisor. If the second draft is found unsatisfactory, the student may be asked to change the project to an independent senior study.
- End of February** **All performance components of theses must be completed.**
- Friday, March 9** **The written component of production-oriented theses must be completed and distributed to committee members. All written research paper theses *without* performance components must be completed and distributed to committee members.**
- Wednesday, March 28** An oral defense of the project will occur by this date. The honors student will be responsible for arranging a defense time with committee members and a location convenient for the committee.
- Monday, April 2** Due date for Latin Honors designations.
- Monday, April 16** The honors student will provide the PAD office with a final version of the thesis document, containing all revisions requested by the committee. The student should have the document spiral bound with a sturdy back (black) cover and a clear plastic front cover.

### Grading

The thesis committee determines a grade for the honors thesis based on the following criteria:

1. the merits of the project
2. the quality of the writing
3. the quality of the production or performance work
4. the discipline evidenced in the work
5. the quality of the thesis document
6. the quality of the oral defense.

As stated on page one, the honors thesis is supposed to be a demanding, time-consuming, challenging project. **Students should not expect to be rewarded simply for hard work.** This is an endeavor evaluated primarily on its *content* and the student's *ability to analyze and assess* the work. While Latin Honors designations are due in early April, grades for honors projects are to be recorded by the end-of-semester due date for graduating seniors.

# PERFORMING ARTS DEPARTMENT

## SENIOR HONORS THESIS

### APPROVAL FORM

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This form, along with a copy of the narrative proposal, should be completed and submitted to the Performing Arts Department office by the last Friday in September. You should include the following aspects in your narrative proposal: topic, scope, primary and secondary materials, goal and significance.

Name: \_\_\_\_\_

Thesis title: \_\_\_\_\_

Classification (to be filled out by supervisor): \_\_\_\_\_

Supervisor: \_\_\_\_\_

Requested committee members: \_\_\_\_\_

Signature: \_\_\_\_\_ Date of submission: \_\_\_\_\_

~~~~~

The committee hereby approves / disapproves (circle one) the senior honors thesis proposal.

Submitted by: \_\_\_\_\_

Signature: \_\_\_\_\_  
Supervisor

Signature: \_\_\_\_\_  
Committee Member

Signature: \_\_\_\_\_  
Committee Member (Des Tech faculty, if Class B Production Thesis)

Signature: \_\_\_\_\_  
PSP Committee Member (if Class B Production Thesis)

Date: \_\_\_\_\_

**Senior Production Proposal Form (Class B)**  
(Senior Honors and Senior Project)

Name \_\_\_\_\_

Phone No. \_\_\_\_\_ E-mail: \_\_\_\_\_

Proposed title of thesis or project \_\_\_\_\_

\_\_\_\_\_

Brief description of project \_\_\_\_\_

\_\_\_\_\_

Faculty primary advisor \_\_\_\_\_

Primary advisor's signature \_\_\_\_\_

Committee members \_\_\_\_\_

\_\_\_\_\_

Performance space: 1<sup>st</sup> choice \_\_\_\_\_

2<sup>nd</sup> choice \_\_\_\_\_

Performance dates and times: 1<sup>st</sup> choice \_\_\_\_\_

2<sup>nd</sup> choice \_\_\_\_\_

Proposed production needs:

Lighting \_\_\_\_\_

\_\_\_\_\_

Sound \_\_\_\_\_

\_\_\_\_\_

Scenery/props \_\_\_\_\_

\_\_\_\_\_

Costumes \_\_\_\_\_

\_\_\_\_\_

Special needs (e.g. weapons, open flames) \_\_\_\_\_

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House size \_\_\_\_\_ (No tickets will be sold to thesis or project productions.)

Marketing tools (check those desired and note estimated quantities where appropriate):

Posters \_\_\_\_\_ Postcards \_\_\_\_\_ Photos \_\_\_\_\_ Programs \_\_\_\_\_ Other \_\_\_\_\_

Royalties, if applicable (note fee and who owns the rights) \_\_\_\_\_

Personnel (participation in a thesis project may preclude involvement in other departmental productions):

Student Production Coordinator (student responsible for overseeing all des/tech aspects of the production; must be in place before project receives approval):

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If known, list participants' names on reverse: # actors/dancers \_\_\_\_\_

# designers \_\_\_\_\_

# tech personnel \_\_\_\_\_

# other personnel \_\_\_\_\_

Production costs: please attach an itemized projected expense sheet.

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PSP Committee comments: \_\_\_\_\_

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Production Contract Due By \_\_\_\_\_ Approval \_\_\_\_\_

# **POLICIES AND PROCEDURES**

## **ACADEMIC ADVISING**

Each student who declares a major in Drama or Dance will be assigned a faculty advisor. The student should feel comfortable with his/her advisor and utilize him/her for counseling or discussion of any aspect of the program.

Combined or dual degree: You may work toward the A.B. degree in the College of Arts and Sciences at the same time you earn undergraduate professional degrees in business, engineering, architecture, or art. To do so, you must fulfill the minimum degree requirements for a major in each of the two schools, as well as the distribution requirements of both schools. You must earn at least 150 credit units, 90 of them in the College of Arts & Sciences.

Second Major in College of Arts and Sciences: The student must fulfill the distribution requirements of their prime major school. To complete the second major, the student must fulfill the major requirements as set forth by that department.

## **GRADE POLICIES**

The minimum grade requirement for course credit in the major or minor in dance or drama is a C-. Students must receive a letter grade for all required and elective courses taken toward their major or minor. Pass/Fail grades are not accepted.

A grade may be changed only by the professor in whose course the grade was initially given. (Grades given for disciplinary reasons, i.e. cheating or some other infraction of College rules, may not be changed).

Incompletes: Failure to submit completed required work by the last day of classes the next full semester, the "I" is automatically changed to an "F".

## **DANCE PLACEMENT**

Freshmen or transfer students wishing to enter upper level dance classes should attend the placement audition on the first day of fall registration. Students placed in dance courses beyond the beginning level receive advanced placement in that they are exempt from the 2-3 unit WU dance course prerequisite.

## **INDEPENDENT STUDY**

Students interested in acquiring academic credit for Independent Study work should proceed as follows:

### **Drama**

For freshmen and sophomores Drama 200 is the proper designation. For upper-level students (juniors and seniors) Drama 499x is the proper designation. The student must get permission from his or her advisor for the project and determine the amount of credit the work will deserve. No more than 18 units of credit in Independent Study may be accepted for the B.A. degree and no more than 6 units of Independent Study may be attempted in a single semester. The student must fill out the independent study contract /registration form and secure the signatures of the advisor. The form must be completed according to the following guidelines:

|                     |                                            |
|---------------------|--------------------------------------------|
| L15 Drama 2001/4991 | Acting                                     |
| L15 Drama 2002/4992 | Directing                                  |
| L15 Drama 2003/4993 | Technical Theater                          |
| L15 Drama 2004/4994 | Voice, Speech                              |
| L15 Drama 2005/4995 | Literature, Theory, Criticism, Playwriting |

Normally a student receives Pass/Fail credit for practicum work; however, a student may apply for a letter grade in the following areas of study. Permission of instructor is required.

|                                                                                    |                                      |
|------------------------------------------------------------------------------------|--------------------------------------|
| Acting                                                                             | 1 unit                               |
| Assistant Designer                                                                 | 1 unit                               |
| Assistant Director                                                                 | 1-2 units**                          |
| Assistant Stage Manager                                                            | 1 unit                               |
| Design                                                                             | 1-2 units*                           |
| Directing (Studio and Touring)                                                     | 2 units                              |
| Stage Manager – Studio/Mainstage                                                   | 2 units for grade ( <b>not P/F</b> ) |
| graded by director, L15 200 or 4990 or, if used as their practicum credit, L15 300 |                                      |
| Run Crew Heads                                                                     | 1 unit*                              |
| Technical Director                                                                 | 2 units                              |

If acting in another student's directing scene, the actor receives ½ unit per scene for a grade of P/F; 2 scenes = 1 unit, P/F.

*\*As designated by the Des / Tech faculty committee.*

*\*\*As designated by the director of the production.*

### **Production Practicum (L15 Drama 300)**

Practicum experience in theater: Positions such as stage manager, assistant stage manager, marketing assistant, assistant designer for costumes, scenery or lighting, sound design, or crew head of props, sound and makeup design are available. For more information on these positions, see Sean Savoie, Coordinator, Design & Technical Theater (314/935-7523).

In order to enroll in the course, students must be assigned by design faculty, complete an independent study contract/registration form, get the supervising faculty's signature, and submit it to the Performing Arts Department office. Credit is variable; maximum two units, pass/fail or a letter grade depending on assignment: Students get a P/F for an acting assignment. Design / Tech assignments are graded.

### **Dance**

- Students may receive 1-3 practicum units for a letter grade for technical work (such as stage management, lighting or costume design) under L29 Dance 257 or L29 Dance 400.
- Dancers cast in a Washington University Dance Theatre production may receive 1-4 practicum units, (only one per year), for a letter grade under L29 Dance 457 or retroactive credit in the semester immediately following WUDT in L29 Dance 458.
- Interested students should consult with the Dance Coordinator.

**Production credits must be requested in the semester in which they are earned.**

## INTERNSHIP GUIDELINES

An excellent way to launch a career in performing arts is through an internship. Internships, sometimes known as field-based learning, give students the opportunity to gain work experience and develop their skills. An internship may involve working in a theater as an assistant to, or under the supervision of: a production director, dramaturg/literary manager, business manager, choreographer, or designer. Internships also provide an opportunity to begin to develop a professional network.

Students pursuing an internship must have a faculty sponsor. The sponsor will support the student in making the internship a strong learning experience. With their faculty sponsor, the student must complete a Learning Agreement. The Learning Agreement is found on-line at the Career Center's website:

<http://careercenter.wustl.edu/tools/careerdevelopment/Pages/InternshipLearningAgreement.aspx>.

Copies of this agreement must be filed with the faculty sponsor, the site supervisor, the departmental administrative assistant and the Career Center.

Every internship must have a site supervisor. It is expected that the site supervisor will:

- Establish who will be responsible for supervising the student intern
- Identify what expertise and skill enhancement are offered to the student
- Establish responsibilities, projects and goals for the intern
- Develop a formalized work schedule
- Conduct a thorough orientation session with the intern
- Upon completion of the internship, write an evaluation of the intern's work

Students may not receive more than 3 units of internship credit in any semester. Students may count no more than 6 units of internship credit toward the 120 units required for graduation. Internship credits do not count toward major or advanced unit requirements. Because faculty members are not involved in detailed supervision of the student's work during an internship, **internships are offered for pass/fail grades only**. Internship credits therefore count towards the maximum of 18 units of credit/no credit units that may be applied toward graduation requirements. All internships are offered with a 296 course number.

Student interns working for 3 units of credit are expected to work no less than 110 hours, and no more than 150 hours on the internship. A student intern may work approximately 8 to 10 hours a week for a 14-week period, or work a shorter duration with a corresponding increase in hours. A student intern may be expected to keep a journal of their experience. Upon completion of the internship the student must write a paper, which is a serious reflection of the internship experience as it relates to their education, in order to receive credit.

An intern may not earn credit **and** receive a stipend. They must choose one or the other.

## AUDITIONING POLICY STATEMENT

### Approaches to Auditioning for Washington University Performing Arts Productions

The Performing Arts Department welcomes and strongly encourages all students' participation in departmental production auditions. The audition process can be long and difficult for everyone involved. However, we hope that our students will see the experience as an opportunity for both artistic and educational growth. We strongly encourage students who are considering involvement with a given show first to read the play with imaginative care, always recalling that there may be significant differences between the script as it appears in print, and its potential for stage production. If questions about the appropriateness of auditioning for, and participating in that production arise for the student, we hope that he or she will seek the advice of that show's director *prior to auditions*.

We believe that for those students who envision post-baccalaureate training for, and careers in, the professional or educational theater, that auditioning is a critical skill that every student should seek to develop to the highest possible degree. Therefore we require students enrolled in the Acting III/Acting IV sequence to present two prepared contrasting monologues at the beginning of each academic year. This presentation is designed to aid actors in the development of audition technique and is independent of the casting process for the Performing Arts Department season. *Dance majors* are required to audition for mainstage dance concerts. All Washington University students enrolled in dance classes may audition for mainstage dance productions. Auditions also may be held for studio dance concerts, when dancers are needed by student choreographers.

Your appearance at auditions does not, we feel, entitle you to receive, or compel you to accept, the offer of a role. However, we regard your decision to accept an offer of a role—*by initialing the posted cast list*—as a binding commitment which must be fulfilled to the utmost of your time, energy, and talent. On the other hand, involvement in production is not, in our view, an acceptable excuse for class absences and / or late submission of written assignments. If you decide to become involved in a show, you must do so with the understanding that you are taking on *additional* work for the term in question.

We are delighted to see you at auditions and we look forward to the possibility of working with you on this or some subsequent production. Your enthusiastic participation in the audition process is the first step in generating the kind of ensemble spirit that will protect the integrity of our program.

## PLANNING AND SPECIAL PROJECTS COMMITTEE

The Planning and Special Projects Committee (PSP) is a group of faculty, with administrative representation, that discusses and approves or disapproves proposed production projects that take place during the academic year under the auspices of the Performing Arts Department, but outside of the PAD regular season. Approval is based upon space, labor, and equipment demands. These productions may be projects by PAD students, including honors thesis performance projects, as well as external productions presented by non-PAD individuals and groups. The committee meets in order to facilitate better organization and scheduling, and it provides a means to identify and categorize these production-related projects.

This classification system is based upon how we currently provide for the simplest classroom presentation to a fully supported mainstage show. It also allows for production /project work that may be partially supported or added to our current schedule.

### Classification A:

Class A would include, but is not limited to, any academic project /presentation that takes place under the jurisdiction of a faculty member or project advisor, follows normal room scheduling procedures with departmental office and/or technical director, and utilizes only the standardized classroom equipment provided for the room in question.

Typical standardized equipment includes a set of classroom component blocks, available chairs, and standard classroom work lights.

Non-academic Class A project/presentations, such as student groups, would provide appropriate sponsorship and follow all normal procedures and guidelines for the facilities requested.

### Classification B:

Class B would include, but is not limited to, any academic or non-academic project/presentation that wishes to request additional departmental support above and beyond Classification A. All requests for Class B consideration must be approved through the Planning and Special Projects Committee. (The “Class B Proposal Form” may be picked up from the PAD office. A copy is enclosed in this handbook.) The level and degree of support granted will be based upon availability and current schedule.

Typical additional support that may be requested would include budget (for senior projects), lighting, sound, riser seating, design, scenery, publicity, box office, costumes, etc.

Following the approval by the PSP Committee of the Class B Proposal, a contract is created between the student or “sponsor” and the Performing Arts Department.

### Classification C:

Class C represents any fully supported departmental project/presentation. All Class C projects must have approval of the Department Chair, Production Committee, and Planning and Special Projects Committee.

## Student Production Proposal Form (Class B)

(Do not use this form for senior projects)

Producing Organization \_\_\_\_\_ Date \_\_\_\_\_

Name of contact \_\_\_\_\_ Contact's Phone # \_\_\_\_\_

E-mail address: \_\_\_\_\_

Proposed title of production \_\_\_\_\_

Brief description of project \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Faculty/staff project advisor \_\_\_\_\_ Advisor's phone # \_\_\_\_\_

Performance space: 1<sup>st</sup> choice \_\_\_\_\_

2<sup>nd</sup> choice \_\_\_\_\_

Performance dates and times: 1<sup>st</sup> choice \_\_\_\_\_

2<sup>nd</sup> choice \_\_\_\_\_

### Proposed production needs:

Lighting \_\_\_\_\_

\_\_\_\_\_

Sound \_\_\_\_\_

\_\_\_\_\_

Scenery/props \_\_\_\_\_

\_\_\_\_\_

Costumes \_\_\_\_\_

\_\_\_\_\_

Special needs (e.g. weapons, open flames) \_\_\_\_\_

\_\_\_\_\_

House size \_\_\_\_\_ Admission fees \_\_\_\_\_

Personnel:

Student Production Coordinator\*: \_\_\_\_\_ Coordinator's phone # \_\_\_\_\_

If known, list participants' names on reverse: # actors/dancers \_\_\_\_\_

# designers \_\_\_\_\_ # tech personnel \_\_\_\_\_

# other personnel \_\_\_\_\_

PSP Committee comments: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Contract Due By \_\_\_\_\_ Approval \_\_\_\_\_

\* Student responsible for overseeing all des/tech aspects of the production

## UNDERGRADUATE STUDENT LIAISONS

The PAD students elect Student Liaisons to serve as representatives of the larger PAD student body and ambassadors of the department. Three students, (one representing dance, one drama, and one design/technical theater), will be elected by the students.

**Election Procedure:** PAD students have the opportunity to nominate themselves for the position of Student Liaison in the spring for the following academic year to serve for a term of one academic year. A ballot box will be placed in the Performing Arts Department office with a list of nominees two weeks prior to the election. Students will be allowed to turn in their ballots during regular PAD office hours. The current liaisons will appoint someone to count the votes and announce the elected liaisons one week following the election. In the event of a tie, a tie-breaker procedure will be arranged.

**Responsibilities:**

1. Serve as contacts for prospective freshman—offer information about the department and the major.
2. Aid the PAD staff in organizing and executing various departmental events throughout the academic year.
3. Lead the Student/Faculty meetings (convened at the liaisons' request). This will include organizing and making available to the PAD office each meeting's agenda and taking written notes at the meetings and submit them typed, to the administrative assistant in the department so that they can be distributed to faculty and students.

# STUDIO RESERVATION GUIDELINES

## PAD Studios Available for Student Use

Mallinckrodt 206 – small warm-up studio (for approved student performance rehearsals and dance composition class work only)\*

Mallinckrodt 207 – Annelise Mertz Dance Studio (for approved student performance rehearsals and dance composition class work only)\*

Mallinckrodt 208 – A.E. Hotchner Studio Theatre (for approved student performance rehearsals only: senior honors & theses; not for class work)

Olin 1, Women's Building – large studio

Olin 2, Women's Building – medium-sized studio

Academy Building, room 207 – small carpeted room

**\*Approved student performance rehearsals: Washington University Dance Theatre, Young Choreographers Showcase, Senior Theses/Projects, American College Dance Conference and dance composition class work**

For PAD class work students have three options to reserve a studio:

- At <http://padspace.wustl.edu> you may check availability in the Women's Building Olin Studios 1 and 2, and submit a reservation request.
- At <http://pad.artsci.wustl.edu/spacereservations> it is not possible to check studio availability, but you may submit online space requests for those studios listed.
- In the PAD office Monday through Friday, 2-4 p.m., you may check studio availability and reserve space.

Dance and Drama Students Rehearsing for Class Assignments:

1. Women's Building Olin 1 and 2 and Academy Building Room 207 may be reserved if available.
2. The maximum number of reservations per week is 4.
3. Reservations may be made up to three weeks in advance.
4. Two hour rehearsal slots max. These may not be scheduled back to back.
5. PAD students are not allowed to use these times to rehearse student union groups or any other outside performances or projects.

Drama Senior Thesis & Senior Projects

1. The A.E. Hotchner Studio Theater may be reserved if available.  
-Up to three hours at a time unless it's tech week.
2. Women's Building Olin 1 and 2, Academy Building Room 207, and Mallinckrodt Lab 101 may be reserved if available:

- Up to 2 hours at a time
- Up to 4 reservations/ week
- Up to 3 weeks in advance

Dance Students Rehearsing for American College Dance Conference (ACDC), Young Choreographers Showcase (YCS), Senior Honors and Projects and Dance Composition Class Work

1. Studios available:

Studios available for all choreographers include Women's Building Olin 1 and 2, and Mallinckrodt 206. Mallinckrodt 207 is only available to students rehearsing for senior honors, senior projects and dance composition classes (L29 203/303/404). Spring semester, once works are chosen for YCS & ACDC, Mallinckrodt 207 will be available to those choreographers as well.

2. Annelise Mertz Dance Studio time allotment:

Each choreographer may reserve the studio:

- Max 2 hours per time slot
- Max 3 times per week (plus an additional 1 reservation in the Women's Building if available)
- Up to three weeks in advance - students will need to come in each week to keep booking studio three weeks out

3. Priority:

Please understand that in general we cannot feasibly apply "priority" above "first-come, first-served." We cannot hold a studio in case someone with priority *might* schedule. In the rare instance that two students are standing at the PAD desk at the same moment, priority will be given in the following manner:

Fall: Thesis, Projects, \*YCS/ACDC (equal), dance composition class work

Spring: \*YCS, Thesis, Projects, ACDC, dance composition class work

(\*YCS is a PAD production and therefore gets higher priority than student productions, but only in its semester, after auditions are complete and the selected works are known.)

4. Booth:

No booth access is permitted. Students are expected to bring their own sound playback for rehearsal, with the exception of tech week. (See David Marchant or assigned stage manager for schedule.)

Reservations by students for non-class work: Women's Building Olin Studios 1 and 2

If a student would like to reserve a studio and reservations are not for a class assignment, or approved performance rehearsal (see above), only the Women's Building Olin Studio 1 and 2 are available for this purpose. He/she MUST wait until Thursday to reserve for the upcoming weekend and reservations may not be made beyond the upcoming weekend. Students may check studio availability and make a reservation online at <http://padspace.wustl.edu> or reserve a studio

at <http://pad.artsci.wustl.edu/spacereservations> or in the PAD office Thursdays and Fridays, 2-4 p.m. Studios are not available for reservation in advance.

Stage Managers for PAD productions must submit a “Multiple Space Reservation Form” listing all days, times and locations requested for the production.

#### Requests to the Planning and Special Projects (PSP) Committee:

1. If someone is looking for a whole day, weekend, performance space, or anything that is not mentioned above, he/she will need to write and submit a request to the PSP Committee. (See enclosed forms for production proposals). The PSP Committee meets the first Friday of every month.
2. The student or group will submit a proposal with as much information as they can provide. Please try to include the following: who, what, where, when, why, event needs, possible turn out, and amount of flexibility in regards to studio, time, date, etc.
3. Further, please consider if there are lighting, sound, or other special needs. Is the student or group willing to give them up?
4. Please drop off a copy of the completed proposal well in advance of the next PSP meeting to the PAD, or submit via e-mail to [pad@artsci.wustl.edu](mailto:pad@artsci.wustl.edu).

#### **PAD STUDIO RULES AND CARE**

All individuals reserving a studio for the first time each year must agree to the rules and care of each studio by signing a Studio Reservation Contract (available in the PAD office).

1. General PAD Studio Responsibilities:
  - a. Students will leave room in the same condition in which it was found.
  - b. If the floor has been taped for a production rehearsal, this tape should remain in place.
  - c. Students will make sure that all doors are locked and secure, no windows are left open, and all electricity is turned off.
  - d. Students will leave the studio by the time buildings close (12:00 a.m).
  - e. Food and beverages are prohibited.
  - f. Students will not walk through Olin 1 to get to Olin 2. They must either exit from the door in the back of the Women’s Building, or take the passageway on the lower level.
  - g. Students will be courteous of others rehearsing in the area.
2. Mallinckrodt 206 & 207 and Women’s Building Olin Studio 1
  - a. No street shoes; no tap shoes.
  - b. No heavy or sharp objects are to be placed, dropped, or dragged on the floor.
  - c. No furniture or large props may be used.
3. Women’s Building Olin Studio 2
  - a. No street shoes.

4. Keys

- a. Mallinckrodt 207 keys and Academy 207 keys must be returned either to the PAD office or deposited in the key drop box outside of the PAD office by the morning following the day a studio is used.
- b. Put your name on the key envelope and mark the time and date it was returned.

Need more Space?

Event Management has several spaces which might be appropriate for dance or drama rehearsals. These can be viewed and reserved on their website: (<http://eventmanagement.wustl.edu/>)

- Mallinckrodt 100A
- Gargoyle
- Umrath Lounge
- McMillan Café

Also available in the Village:

- Village Black Box - Village House
- Multipurpose Room – Lopata House

Contact: Debra Turner: [debra\\_turner@wustl.edu](mailto:debra_turner@wustl.edu)

# DEPARTMENTAL STUDENT SERVICES

## LOCKERS

Lockers are available for Performing Arts students. The lockers are located on the lower level of Mallinckrodt Center in the backstage hallway. If a student chooses to store items in a locker, he/she should put a lock on the locker and register the locker number with the Performing Arts Department office. Students are responsible for cleaning out their lockers at the end of the academic year. If the student does not register the locker, the department might find it necessary to request that Facilities remove the lock and remove the items inside to ensure that only Performing Arts students are using the lockers.

## GROUP EMAILS

If you would like to receive announcements about events that might be of interest to PAD students, come to the PAD office, Mallinckrodt 312, to fill out a request form to be added to the PAD group email list.

## PAD ANNOUNCEMENT FORMAT

Announcements will be sent weekly on Wednesday afternoons.

To be included, the announcement must be dance or drama related. We occasionally make exceptions for announcements that are not dance or drama related, IF the subject pertains to a PAD student, faculty, or staff.

To submit a request:

Compose an email including the text and attachments for your announcement.

In the subject line, write PAD ANNOUNCEMENTS "TITLE OF YOUR ANNOUNCEMENT" (Date)

The date should be the Wednesday you would like the announcement to go out. If you would like the announcement to go out for two Wednesdays in a row, please write both dates. For example: PAD ANNOUNCEMENTS "BARN THEATER COMPANY AUDITION" 4/8, 4/15

Send to [pad@artsci.wustl.edu](mailto:pad@artsci.wustl.edu)

## DEPARTMENTAL AWARDS

**Among the awards presented at the PAD Senior Banquet:**



**Ian D.W. Cramer Award**

Outstanding achievement in dance

**Margaret Ewing Memorial Prize for Acting**

Outstanding achievement in acting

**Leota Diesel Ashton Prize**

Outstanding original work in playwriting

**Stephen H. Duncan Award**

Outstanding student achievement in design and technical theatre

**Herbert E. Metz Award**

Outstanding essay in dramatic criticism

**John Jutkowitz Award**

Presented to the individual who contributes most and/or shows greatest versatility

**Annelise Mertz Memorial Award**

Outstanding achievement in modern dance

