Departmental Handbook

A Guide to the Policies, Procedures and Practices of the Department of Theatre Arts

Communication and Performing Arts Center
August 2012
WELCOME

The faculty and staff of Regent University’s Department of Theatre Arts are pleased you have chosen to study theatre here at Regent. It is our mission to guide and support you in your academic and artistic endeavors as you grow as a theatre artist. We at the Regent Theatre are fully committed to the notion that we can worship God by making use of the gifts and talents He has given us, and that God is pleased when we utilize what He has given us to His glory. To that end, it is our desire that all of us in the theatre department will strive for excellence in all that we do - academically, artistically, and spiritually. The Departmental Handbook is designed to aid you in that endeavor. It is our hope this booklet will answer many of the more pragmatic, policy, and protocol related questions you might have about how the department functions on a ‘nuts and bolts’ level. If it doesn’t answer all of your questions it should, at the very least, point you in the right direction toward someone who can.

Once again, welcome! We look forward to working with you and experiencing the joy of divinely inspired artistry in the days ahead.

Scott Hayes  
Chair, Department of Theatre Arts  
Regent University
THEATRE FACULTY AND STAFF DIRECTORY
2012-2013

Faculty

**Eric Harrell**, Producing Artistic Director, Summer Theatre  
x 4211  
Associate Professor: Acting, Voice & Movement

**Scott Hayes**, Department Chair  
x 4717  
Associate Professor: Acting, Directing, & Theatre Ministry

**Judy Holland-Geary**, Resident Costume Designer  
x 4775  
Artist-in Residence: Costume and Make-Up Design

**Michael Kirkland**, Head, MFA Program  
x 4730  
Professor: Acting, Directing & Stage Combat

**Mark Paladini**, Head, MA Program  
x 4691  
Artist-in-Residence: Screen Acting & Auditioning

**Heeyoung Son**, Resident Scenic and Lighting Designer  
x 4238  
Assistant Professor: Scenic and Lighting Design

Staff

**Diane Clark**, Administrative Assistant  
x 4020

**Wendy Decker**, Director, Center for the Performing Arts  
x 4298

**David Foster**, Technical Director, Production Manager  
x 4779

**C.J. Hill**, Costume Shop Manager  
x 4536

**Stephen Peppos**, Resident Sound Designer  
x 4512

**Ralph Sitton**, Audio Engineer  
x 4749

**Laura Thomas**, Box Office & Promotions Manager  
x 4246
**TABLE OF CONTENTS**

Guidelines for Creative and Artistic Expression ........................................... 5  
Mission Statement ......................................................................................... 8  
The Role of Theatre at a Christian Institution ............................................. 8  
General Departmental Guidelines and Procedures:  
  Callboards and Email .................................................................................. 10  
  The Hub ...................................................................................................... 11  
  Faculty Office Hours .................................................................................. 11  
  Graduate Assistantships ........................................................................... 11  
  Green Room ............................................................................................... 12  
  Photocopier Use ....................................................................................... 12  
  General Knowledge Proficiency Exam ....................................................... 12  
  Advisement ................................................................................................. 13  
  Production Practicum Requirements ........................................................ 13  
  Room Use in the COM Building ................................................................ 14  
  Ticket Policy .............................................................................................. 14  
  Ushering ..................................................................................................... 15  
Production Guidelines and Procedures:  
  Casting ........................................................................................................ 15  
  Rehearsal Procedures ............................................................................... 17  
  Strike Policy ............................................................................................... 17  
  Changing Hair Color/Style for Productions .............................................. 18  
  Costume Shop Protocol for Student Productions .................................... 18  
  Properties Check-out Policy and Procedures ........................................... 19  
  Student Directed Productions in the Secondstage Season ...................... 20  
Additional Information for MFA Students:  
  Virginia Beach BASH ................................................................................ 21  
  Required Materials .................................................................................... 21  
  Performance Practicum ............................................................................ 23  
  Disciplinary Policy .................................................................................... 23  
  Spring Juries ............................................................................................... 24  
  Thesis Projects ........................................................................................... 24  
  Non-Departmental Productions ................................................................ 25  
University Policies and Procedures .............................................................. 25  
Appendix A: Running Creww Positions and Descriptions ......................... 26  
Appendix B: Practicum Practicum/Running Crew Worksheet ..................... 28  
Appendix C: Production Cycle .................................................................... 29  
Appendix D: MFA Acting Thesis Proposal Form ....................................... 30  
Appendix E: Non-Departmental Project Request Form .............................. 31  
Appendix F: Complimentary Ticket Form ............................................... 32  
Appendix G: Costume and Properties Check-out Form ............................. 33  
Appendix H: Course of Study Documents (all degree programs) .............. 34  
Appendix I: Advising Worksheets (all degree programs) ......................... 39  
Appendix J: MFA End-of-Year/Exit Interview .......................................... 44  
Appendix K: Student-Directed Project Proposal ....................................... 46
Guidelines for Creative and Artistic Expression

A Statement of Position on Theatre

It is the Regent University Department of Theatre’s position that we are called to tell stories both descriptive and prescriptive in nature. The stories we present onstage may serve to edify and show us how best to live our lives, or serve to warn us, to steer us away from danger.

Our artistic aim is to creatively produce dramatic works that entertain while simultaneously presenting many of the universal truths God has revealed to us through the human condition. When creative works point people or move people toward God and away from the sinful state of the human condition, those works take on a redemptive quality.

It is our position that truth is ultimately redemptive. This does not mean that truth is devoid of trials, hardship, cruelty, conflict or behavior that may on occasion make us uncomfortable. That being said, the revelation of truth can be a cause for celebration—both joyous and liberating. We invite you to join us in embracing the words of our Lord when He said, “You shall know the truth and the truth shall set you free.” (John 8:32)

Purpose

The purpose of this document is to provide faculty, staff and visitors within the Department of Theatre guidelines for producing and exhibiting creative and artistic works. These guidelines are intended to help those involved in such endeavors to be sensitive to the Lord throughout the creative process, to follow the wisdom and guidance provided by Scripture, to speak the truth in love, and to be a godly example and encouragement to other Christians with whom we have the privilege to work.

Introduction

As a faculty, we are very cautious about crafting a written document on artistic expression. We consider academic freedom to be an important value at Regent University; therefore, we do not intend these guidelines to be interpreted as prescriptive or as a set of rules. We recognize many Christian leaders and writers have wrestled with the issue of walking in God’s holiness while being involved in creative and artistic endeavors. Therefore, we approach this topic as an ongoing discussion, with humility and grace, stating our preferences as a School without attributing disdain for the preferences of others different from our own. We collectively sense that the less we state the better, recognizing the supreme role of the Holy Spirit to inspire and guide our creative works.

Biblical Principles

We do recognize the Bible, as a whole, does provide clear instruction that should guide our creative endeavors. In our effort to make these guidelines concise and easy to understand, we focus on the following biblical texts.
Philippians 4:8

Finally brethren, whatever things are true, whatever things are noble, whatever things are just whatever things are pure, whatever things are lovely, whatever things are of good report, if there is any virtue and if there is anything praiseworthy, meditate on these things.

If we allowed this verse of scripture to guide all our creative projects we would avoid most of the potential pitfalls we may fall into when communicating to others through our written and spoken words, music and sound, and moving images and other visual works. Whatever we communicate, especially that which leaves powerful and enduring impressions, forms the basis of our meditation long after the communication has taken place. Paul highlights eight specific characteristics that should be the outcome of our communication.

Thus we can ask eight simple questions about anything we create:

- Does this work inspire or encourage people to meditate upon that which is true?
- Does this work inspire or encourage people to meditate upon that which is noble?
- Or that which is just?
- Or that which is pure? .
- Or that which is lovely?
- Or that which is of good report?
- Or that which has virtue?
- Or that which is praiseworthy?

Although each one of these characteristics could be described in great detail that is not necessary here since our own consciences, common sense, collective wisdom, and the Holy Spirit within us enables us to discern these characteristics. If we cannot answer in the affirmative to these questions about our creative works, then we are creating potential problems for others. We do not want to mislead people with falsehoods, or promote injustice, or dwell on impurity, or exalt the horrific, or perpetuate bad reports, or belittle the virtuous, or ignore that which is worthy of praise.

So how do we depict evil or show depravity? How do we present stories that communicate the universal truths of God and yet also depict ungodly people engaged in sinful behavior? God does it very well in scripture, without ever having to use profanity and with limited vulgarity. We can read true stories about prostitution, adultery, incest, murder, extortion, fornication, deceit, betrayal, idolatry, and all the other horrible things people do in the Bible. We can read about sexual passion, too. The Bible indicates that its content was specifically chosen for our edification, so we could learn from the experiences of others. God deals with sin in a way that clearly seeks to turn us away from sin and toward Him. Since God’s nature is to redeem sinful man and restore that which sin has destroyed, we regard God’s creative communication, including all the stories of man’s sinful actions within the context of scripture, as redemptive.
In short, if our creative works point people or move people toward God and away from their own sinful state or ungodly tendencies, they take on a redemptive quality.

**Colossians 3:17 and I Corinthians 10:31**
- And whatsoever you do in word or deed, do all in the name of the Lord Jesus, giving thanks to God the Father through Him.
- Therefore, whether you eat or drink, or whatever you do, do all to the glory of God.
- For from Him, and through Him, and to Him, are all things, to God be the glory, forever, Amen.

These two passages clearly indicate that our first audience for all our artistic works is the Lord. Our ability to be creative comes from God and the ultimate purpose of our creative abilities is to glorify God. Everything we create should be evaluated by asking a simple question: **Does this work bring glory to God?** If we cannot honestly say yes, then we need to rework what we have produced until it does glorify God.

**Romans 14:13; I Corinthians 8:9**
- Therefore, let us not judge one another anymore, but rather resolve this, not to put a stumbling block or a cause to fall in our brother’s way.
- It is good neither to eat meat nor drink wine nor do anything by which your brother stumbles or is offended or is made weak.
- But beware lest somehow this liberty of yours become a stumbling block to those who are weak.

Although these passages directly addressed problems that occurred with eating and drinking, Paul makes it clear that there is a general principle about being careful to not allow what we do in good conscience damage another person’s faith. Thus, our creative works must not encourage others to commit sin or cause others to believe that we encourage sinful behavior. We can address these issues by simply asking the question: **Does this work encourage sin or violate the clear conscience of others?**

**Proverbs 1:3; 8:12; 13:16; 14:15, 18**
- ...receive the instruction of wisdom, justice, judgment, and equity
- I, wisdom, dwell with prudence, and find out knowledge and discretion.
- Every prudent man acts with knowledge...
- ...the prudent considers well his steps.
- ...the prudent are crowned with knowledge.

As Christian artists, we are called to practice the virtues articulated throughout the Bible. The four cardinal (or “hinge”) virtues upon which the Christian life rests are prudence, justice, temperance and fortitude. It is prudence that should govern the way in which we operate with our multiple audiences. Prudence is defined as correct knowledge of the things to be done or avoided. It means taking counsel carefully with oneself and others, judge correctly from the available information, and directing the rest of our activity based on the norms we have established. From the biblical references expressed
in this document, we as artists have the counsel of correct knowledge to move in a prudent way in diligence and care before God and all our brothers and sisters. We must ask ourselves the question: **Is it prudent to publicly present this work?**

In summary, asking questions is one effective way to help evaluate our creative works. These eleven questions are offered as guidelines to help you glorify God and benefit others through your creative works. By following these practical principles, you can avoid many potential misunderstandings and conflicts and more effectively communicate in a way that moves people closer to God.

**Department of Theatre Mission Statement**

It is the mission of Regent University’s Theatre Department to serve and equip students to fulfill their God-given calling in the theatrical arts. This mission includes providing students with a firm academic grounding in the historical, theoretical, practical and philosophical tenets associated with the field as well as providing hands-on instruction for the purpose of artistic development through skills training and performance/production opportunities.

As a Christ-centered institution, it is also our goal to challenge and inspire students to approach their studies, their craft, their art, indeed their entire lives, in a manner that fully integrates a personal faith in Jesus Christ.

It is also the mission of this department to serve as a model of artistic excellence and moral integrity in the local community. This includes offering a season of quality theatre productions that stimulate, inspire, and challenge theatergoers both aesthetically and intellectually.

Our artistic aim is to produce theatre that reveals truth. Because of the hope we have in Christ, we view truth as being ultimately redemptive. This does not mean, however, that truth is devoid of trials, hardship, cruelty, conflict, or behavior that makes us uncomfortable. Theatre can reveal truth via both positive and negative means.

In the event a specific play contains material that may potentially be offensive or inappropriate for family audiences (i.e., obscene language, adult situations, etc.), our policy is to indicate this information in our advance promotion of the production as well as to note it on all printed programs and personal communication with theatre patrons at the Box Office.

All Regent University Theatre productions are reviewed and approved by a faculty committee within the department. It is our policy and practice to prayerfully exercise prudence in all decisions relation to the production schedule, including script selections, editing choices, and staging options. It is also our policy, however, to allow students as much artistic freedom as possible within the previously described guidelines and to encourage them to take responsibility and credit for their creative choices.

**The Role of Theatre at a Christian Institution**

In an effort to define the role of theatre within Regent University’s academic community, it may be helpful to first offer some basic assumptions regarding the biblical and aesthetic nature of theatre as an art form and of the rights and responsibilities of facility and students in exercising their God-given talents.
On the Nature of Drama

It is essential when considering any artistic expression to acknowledge that there is a substantive difference between reality and representation. In addressing the topic of dramatic communication, Aristotle noted that the art of theatre is an imitation of life. The object or action depicted in any art form is a rendering, a representation, an interpretative reproduction— it is not reality. All art is built on this foundational premise. Without it, dramatic art is not possible.

Theatre artists are tasked with representing fictional attributes, and actions that are not part of their actual lives. Actors may “kill” and/or be “killed” during the performance of a play but both they and the audience understand that these actions are only “pretend” and that no actual harm falls to any of the players on stage. There is no deception taking place. Everyone in the theater knows and accepts the storytelling conventions taking place.

In the same way, dramatic characterizations portrayed by theatre artists are not depictions of the performer’s personal moral standards. An actor may portray a “saint” in one production and “Satan” in another; but neither role, regardless of how well-played, should serve as evidence of the artist’s disposition or personal convictions. The role or “character” is distinct and separate from the actor.

Dorothy Sayers noted that one of the first things we learn about God in the Bible is that He is a creator. Scripture declares that we are made in the image of God. It follows, Sayers went on to say, that we are specifically designed as humans to be little “creators”. Just as God is separate and distinct from his creation, we— as little “creators”— are separate and distinct from our artistic handiwork.

Much of the confusion and controversy surrounding the issue of Christians in drama stems from the fact that theatre artists use themselves— their bodies, voices, skills and/or emotions—as the primary instrument and vehicle for their artistic creations. For example, the degree of separation between actors and their functional representations is often difficult, if not impossible, to discern within the context of a performance. Much of this contention is also an outgrowth of drama’s immense power to engage the emotions of an audience. Although we realize that we are merely watching a “story”, our emotions often respond to the event portrayed on stage as if they were real.

On Artistic and Moral Responsibility

The immense power of drama to stir emotions and challenge convictions must be handled responsibly. It is the aim of our department to serve and admonish our patrons through the dramas we present on our stage. The content and character of the stories we tell should be appropriate to whom we are and the messages we hope to communicate. Both the faculty and students should be aware of and embrace their obligation to Regent University community to preserve and promote the moral, spiritual, and ethical standards associated with our institution. This obligation also extends to the community at large. Careful attention should be taken to respect and preserve the implied trust conferred to us by those who attend our productions. Theatre artists within our program should seriously weigh their endeavors with Paul’s directive to avoid causing another believer to “stumble” (Rom. 14:13). The decision to produce shows that contain potentially
“offensive” language, lewd behavior, or activity that portrays ungodliness must serve a higher purpose beyond shock. No production should ultimately promote values that are antithetical to the Gospel of Jesus Christ.

**On Artistic Integrity**

While we do not aim to offend public sensibilities, neither can we responsibly accept or promote the enfeebling of the dramas we present on our stage. It is absurd to require fictional characters to abide by our community standards. The moral commitment to our audience and our community does not require that the stories we tell should avoid the presence of conflict, the representation of evil, or that everyone must live “happily ever after.” Theatre throughout the ages has addressed the fallen condition of mankind and the consequences of our choices. In the “Golden Age of Christian Drama,” the medieval Church Fathers concluded that it is impossible to represent the presence of goodness without also accounting for the existence and presence of sin. Transgression preceded the possibility of and need for redemption.

**Conclusion**

The dramas presented on the Regent stage, therefore, must embrace the artistic principle of the theatrical art form. Our hope is to inspire and to challenge our students and our patrons toward aesthetic growth through the production presented on our stage while maintaining the highest standards of truth and moral sensitivity. We believe this is our calling and our gifting. May the Lord be honored and glorified through all we do and may do and may He grant us wisdom and grace in our artistic and academic pursuits.

**General Departmental Guidelines and Procedures**

**Callboards and Email**

While callboards remain an important communication tool in our department, electronic media have diminished their importance over the last several years. None the less, please make it part of your regular routine to check the callboards located in the hallway outside the Green Room each day as important information is often posted there. When one is in production, it is imperative to check the callboard for daily updates to the rehearsal schedule. Information regarding outside production opportunities are regularly posted on the callboards as well.

Please check your e-mail on a regular basis. It is the primary means of communication within the University, School, Department, and student body. It is possible to have email automatically forwarded from a Regent University account to a private ISP (Internet Service Provider), but students must first activate their Regent University email account to do so. If you have questions regarding the forwarding of email to an off-campus account, contact the Information Technology Help Desk at x4076.
The Hub

Located in the theatre office suite on the second floor of the Communication Building, directly across from COM 213, is an important information center called “The Hub.” This area includes a bulletin board where important student information is posted, a series of “drop boxes” to facilitate the exchange of materials between faculty and students and a reading corner supplied with theatre periodicals (i.e. Artsearch, American Theatre, etc.). Students are frequently directed to “The Hub” for such activities as audition sign-ups, assignment drop-offs or to pick up materials checked out from individual faculty members. It is important that students acquaint themselves with this vital communication center.

Faculty Office Hours

The University requires the faculty to post their office hours in order to facilitate students contacting them. Most faculty members are available by appointment as well. The Department of Theatre Arts encourages students to share any questions or concerns they may have with the faculty and staff.

Graduate Assistantships (G.A.s)

1. Assistantships are sometimes granted to qualified students in various areas of the department such as box office, administrative support and the costume and scene shops.

2. Remuneration for Assistantships is based on a schedule arranged with the area supervisor consisting of up to 20 hours per week during a typical semester. A word of caution: trial and error has proven it is extremely challenging for our theatre students, considering their rigorous schedules, to fulfill their commitments to many of the G.A. positions in the department. When students do not fulfill their G.A. responsibilities the quality of departmental work suffers. Therefore, interviewing for and accepting such positions should be taken very seriously.

3. Area supervisors will verify and approve payroll timecards for all G.A.s. While this is typically handled through on-line procedures, a paper time card may also be required. All policies related to entering weekly hours and supervisor approval are determined by the University Business Department. (Note: Payroll checks are two (2) weeks in arrears.)

4. It is expected that G.A.s will sign-in on time, dress appropriately for their position, acquire and maintain any equipment necessary to fulfill their responsibilities, keep accurate records of their time on the clock, and work diligently at their assigned tasks. A G.A. is asked to inform his/her supervisor of schedule changes or conflicts as much in advance as possible and call ahead if having to report late to work for any reason. G.A.s are encouraged to remain
cognizant of the fact that they are employees of Regent University who happen to be students at Regent University.

5. Should a student, for whatever reason, not complete their anticipated number of hours in any given pay period, there may be opportunities for making up missed hours throughout the term; but this cannot be guaranteed. There will also be some degree of flexibility in expediting the completion of hours. However, please note that in the two-week period prior to the opening of a production the department will be, in all likelihood, less flexible regarding scheduling changes.

**Green Room**

The Green Room is a shared facility within the School of Communication and the Arts. During Regent Theatre productions, the Green Room is reserved for use by the acting company and crew. When outside clients are in the building (i.e. the Virginia Symphony Orchestra) the Green Room may be reserved exclusively for their use. On such occasions, students are not allowed use of the Green Room. When not otherwise occupied, students may use the space to study in or as a meeting place between classes. Food and drinks are permitted in the Green Room, but users of the space are expected to clean up after themselves and to properly dispose of any trash. (Note: During production times, the Green Room may be used for preparation and storage of food items. Please do not take or eat any of those items!) Should the cast exceed the number of make-up stations in the dressing rooms, or the dressing rooms become otherwise unavailable, the Studio Theatre and Film Stage may become temporary dressing rooms. Finally, under no circumstances should students store any belongings in the Green Room, including food or beverages in the refrigerator. There is a separate refrigerator in the backstage hallway available for student use.

**Photocopier Use**

Please contact Diane Clark, Administrative Assistant, with requests to use the department photocopier.

**General Knowledge Proficiency Exam**

All new graduate students are required to take the General Knowledge Proficiency Exam. The exam is predicated on the fact that if someone wishes to pursue a graduate degree in theatre, there is certain basic knowledge of the theatre they should know. This is not an esoteric, deep exam—it’s basic theatre history, acting, directing, and technology. A Study Guide is posted on the Department of Theatre Arts website on the “Student Forms” page. The exam will be administered two times every semester – fall, spring and summer. All new students will be automatically enrolled in the first exam date of their first semester in the program. They will be enrolled in each subsequent exam until they achieve a passing grade or reach the final allowed exam date without passing. All MFA students are required to pass this exam, with a grade of 70% or better, within their first two semesters in the program (for a total of four attempts). All M.A. students
must pass the exam within their **first semester** in the program (for a total of two attempts). The 2012-2013 exam dates are as follows:

- **Fall semester**: Friday, August 24 and Friday, December 7
- **Spring semester**: Friday, February 1 and Friday, April 26
- **Summer semester**: Friday, May 31 and Friday, July 26

**Advisement and Exit Interviews**

All students are assigned a theatre faculty member to serve as their academic advisor. Students will typically meet with their advisor for a mid-year and end-of-year advising session. All students should track their progress on the appropriate Advising Worksheet (**Appendix I**). MFA students will meet with the entire performance faculty for an Exit Interview at the end of the spring semester for assessment of the year’s work. The Oral Defense session will serve as the end-of-year assessment for graduating MFA students. If first and second year MFA students are not being invited to continue in the program they will be notified within two weeks of their Exit Interview. Failure to attend the Exit Interview may constitute grounds for dismissal from the program. MFA students are required to fill out the Exit Interview Form (**Appendix J**) and submit it to their advisor prior to the Exit Interview.

**Production Practicum Requirements**

All theatre students, whether undergraduate or graduate, are required to meet production practicum requirements. Those requirements differ by degree plan.

1. **B.A. students** must register for **THEU 181 Practicum in Theatre Production every semester** until they reach six (6) hours of practicum credit.

2. **M.A. students** are required to register for **THE 681 Practicum in Theatre Production** once (typically during the summer residency), but it may be repeated up to three (3) times for elective credit.

3. **MFA students** must complete four (4) practicum requirements during their three year residency by registering for **THE 781: Practicum in Theatre Production**. Students who do not wish to earn elective credit for their practicum experience may register for the zero (0) credit hour option. Should a student wish to earn elective credit, they may register for one (1) credit hour per semester repeatable for a maximum of three (3) hours of elective credit. It is the policy of the Department of Theatre Arts that MFA students will not be admitted into candidacy for graduation until they have successfully completed their production practicum requirements.

In the majority of cases, the department’s Production Manager will assign a student to the running crew of a particular production to satisfy practicum credit. However, if a student desires, they may request to satisfy the requirement by serving on a preparation
crew. Ultimately, it is the responsibility of the Production Manager to make the assignment, but students will be consulted and accommodated as much as reasonably possible. As such, descriptions of the two (2) types of production practicum are as follows:

1. **Preparation crews**: Students work a set number of hours each week in an assigned area of technical operations (i.e. the scene shop, costume shop, etc.) totaling a minimum of 45 hours over the semester. Schedules are established by the area supervisor and are typically scheduled in two hour blocks.

2. **Running crews**: Students are assigned to a specific crew during the run of a production (e.g., light board operator; wardrobe; etc.). The obligation includes tech/dress rehearsals, all performances and strike.

All practicum assignments must be tracked on the student’s Advising Worksheet *(Appendix I)*. The appropriate supervisor for each practicum assignment must initial this document to verify the number of hours worked. Students must have their supervisor initial the Advising Worksheet within two weeks of the close of the production. It is strongly recommended that students obtain these signatures at the completion of set strike. All students who need to fulfill production practicum assignments must attend the biannual practicum meetings, typically held the first Friday of each semester, to receive their assignments.

All practicum assignments are graded pass/fail. Practicum work is governed by a course syllabus and students are expected to meet all requirements as dictated by the syllabus.

**Room Use in the COM Building**

Students who wish to reserve a room in the COM building for any appropriate academic purpose (scene rehearsal, study groups, etc.) must submit their request online at [http://www.regent.edu/acad/schcom/facilities/roomrequestform.cfm](http://www.regent.edu/acad/schcom/facilities/roomrequestform.cfm). Should the request be approved, the room must be restored to its original condition after the rehearsal or event is concluded. No props or personal items should be left in any other room than COM 128. To store props in COM 128, students must follow the directions posted on the shelving units. Any props or personal items not appropriately stored and labeled in the tubs provided will be discarded or absorbed into departmental stock.

**Ticket Policy**

It is expected that all theatre students support the production season by attending all departmental productions. Several theatre courses require attendance as outlined in their respective syllabi. As a matter of policy, all graduate students are required to attend all Mainstage season productions. Students wishing to attend a performance free of charge have two options: volunteering to usher (see below) or attending the final dress rehearsal, assuming the production’s director has not closed the rehearsal to an outside
audience (always check with the production’s stage manager in advance to ensure the final dress is open to students). Tickets are available to Regent students at a discounted rate of $8. Any Theatre Arts major can acquire one additional ticket at the reduced student rate for a total of 2 (two) tickets. Additional reservations may be made at the Box Office, by phone, or online.

Students who are directly involved in a production, either in the cast or assigned to a practicum crew, are eligible for complimentary tickets according to the following parameters:

1. For each show, actors and crew involved are allowed two (2) complimentary tickets. MFA actors performing their thesis roles may receive up to four (4) complimentary tickets. Tickets may not be available for every performance.
2. The guest is not permitted to make a reservation with your name. The actor or crewmember must make the reservation.
3. If a performance is sold out, you will forfeit your complimentary tickets 10 minutes before the production if your guest has not shown up.
4. Students are required to fill out the Complimentary Ticket Form (Appendix F) and submit it to the Box Office to receive their complimentary tickets.
5. The Complimentary Ticket Form (Appendix F) must be submitted to the Box Office no later than one week prior to opening night.
6. Complimentary tickets will be available at Will Call the Monday prior to opening night.
7. No exchanges may be made to complimentary tickets.

Ushering

Students may attend any production free of charge by volunteering to usher. If you wish to usher, please contact Krista Lauro, House Manager, at khlauro@yahoo.com to schedule your service.

Production Guidelines and Procedures

Casting

1. Auditions will typically be held in this manner. The first show of the season will be auditioned at the end of the spring semester. Additional fall productions will be auditioned during the first week of the fall semester. Spring productions will be auditioned in October/November.

2. In accordance with their scholarship requirements, all MFA Acting students are required to audition for all Mainstage productions and must accept any role in which they are cast. Auditioning for Secondstage shows is optional. Any request not to audition for a given production must be made in writing to the student’s advisor well in advance of the auditions. The advisor will then present the request
to the full faculty for consideration. Any such request should be based upon sound reasoning and accompanied by documentation if necessary. Students should be advised that such requests are rarely approved as auditioning is a requirement of the MFA scholarship.

3. **Available Roles:** When casting departmental productions, directors will hold auditions for all available roles. If any given role is not available (i.e. has been pre-cast with a thesis student or guest artist) that information will be published in advance of auditions.

4. **Auditions are open to all Department of Theatre Arts students, the Regent University community, and (when appropriate) the community-at-large.** However, all things being equal, preference in casting for Mainstage theatre productions will be extended to theatre majors and/or minors (graduate and undergraduate) over actors auditioning from outside the department. Preference in casting for the Secondstage season shall be extended to undergraduate theatre majors and /or minors. This preference should not be interpreted as an exclusive casting privilege for undergraduates in the Secondstage season. It is expected that Secondstage productions will also provide performance opportunities for graduate students as appropriate.

5. The Secondstage season has distinct educational objectives from the Mainstage season. These productions typically provide leadership opportunities for graduate students and more accessible performance opportunities for undergraduate students. As such, students approved to direct in the Secondstage season are expected to approach casting with this distinctive in mind. **All student directors must have their casting choices approved by their faculty advisor and the Department Chair.** Cast lists should not be distributed until all choices have been cleared by the faculty.

6. **Rehearsal Conflicts:** Unavoidable rehearsal conflicts (e.g., evening classes, travel commitments, etc.) must be discussed with the production’s director at the time of the audition. Whether a director chooses to work around scheduling conflicts or not is entirely at their discretion.

7. Occasionally, professional **Guest Artists** may be pre-cast in Mainstage productions (including members of the theatre faculty). It is a pedagogically sound experience for students to work, side by side, with working professionals from the industry.
Rehearsal Procedures

1. Students cast in any role are expected to be on time for all rehearsals and to be prepared to work with the director and fellow cast members in a professional manner.

2. The weekly rehearsal period for non-musical Mainstage productions is Monday-Friday, 7-11pm. Students will be informed of evening rehearsal schedules by 12pm on the day of rehearsal. Some non-musical productions and the Spring musical also include Saturday day time rehearsals. Students will be informed of Saturday rehearsal schedules the evening before.

3. Students are expected to obtain permission from the director and department chair if dire emergencies or unforeseen circumstances occur which will delay or prevent attendance at rehearsal. This permission should be obtained in advance of the absence.

4. It is each student’s responsibility to keep up-to-date and informed as to all of the individual director’s requirements or directives pertaining to rehearsals, use of props and costume pieces, script changes, possible changes in call times, added performances, etc. (Again, please make checking the callboard and your email a habitual practice, insuring expedient communication.)

5. Students also need to be aware that, in some instances, rehearsals may have to take place during University holiday and break periods. Further, performances may sometimes occur after the last day of classes for a given term.

Strike Policy

1. All cast and crewmembers are required to stay after the last performance of their production and participate in strike. Under special prearranged circumstances, at the discretion of the department’s Technical Director and Production Manager, certain individuals may be excused. (Any request to be excused from strike must be submitted well in advance of the final performance.) The Technical Director and/or Production Manager will determine when the strike is complete. Note: in a spirit of camaraderie and Christian fellowship, any and all students joining in strike (whether you are a member of the cast/crew or not) is sincerely appreciated.

2. Assignments for strike will be determined by the Technical Director and will be posted on the callboard and in the Dressing Room area during the last weekend of performances. All cast and crewmembers are expected to report to area supervisors promptly after the final performance ends. (Note: Please have family and friends visit with you following other performances, if at all possible.)
3. Appropriate attire must be worn to all set strikes. Under no circumstances should students wear flip-flops, sandals or stocking feet during a strike.

*Changing Hair Color/Style for Productions*

It is reasonable and expected that student actors may be asked to alter the color, cut or style of their hair for productions. It is also reasonable and expected that an actor refrain from any alterations to their hair after casting has occurred. If an alteration is requested by the director or costume designer, the theatre department will make the appropriate arrangements and cover all related expenses. In the case of changing hair color, the department will also make every effort to restore the actor’s hair color to its original state, as close as possible, at the close of the production.

If any student is unwilling to alter the appearance of their hair for a production, they have the right to refuse. However, they must make this preference known at the time they are auditioning, not after casting has occurred. The student must obtain permission from the director or costume designer for any adjustments to their hair after they have been cast in a production. Agreeing to a role signifies an actor’s willingness to make requested alterations to their appearance for the sake of production.

*Costume Shop Protocol for Student Productions (Theatrical & Film)*

1. The Resident Costume Designer has discretion over whether or not to design/assist with any student production. However, if the RCD does not design, he or she will be available as a consultant/mentor for the student designer.

2. Procedures for borrowing costumes for any student productions:
   a. Director makes an appointment with the RCD or Costume Shop Manager to discuss his/her needs and comes to that meeting with a written and/or printed list of what he/she would like to borrow as well as approximate sizes, no exceptions.
   b. When the costume pieces are assembled, a list will be made of the items as well as of their condition. Copies of this list are made and given to the RCD or Costume Shop Manager and the Director;
   c. If a student designer works on said production, he or she will work within the RCD or Costume Shop Manager’s schedule, which will be determined on a per-show basis;
   d. Costume pieces will be signed out only to the Director, or his/her designee, and a due date assigned. If the items are not returned within a week of the due date and the Director has not called to explain the delay, the result may include a suspension of privileges in the costume shop for that individual or a financial penalty;
   e. Pieces must be cleaned before being returned to stock. Depending upon the number of items borrowed, the RCD or Costume Shop Manager may request some assistance from the Director or person of their choosing to wash, mend and return the items to stock;
f. If an item requires cleaning or washing during the shoot or rehearsal period, the RCD or Costume Shop Manager must be contacted about how an item can be cleaned. This is especially important with items like blood (stage or real) or food stains;
g. It is the responsibility of the Director (or designee) to return borrowed items to the Costume Shop in reasonable condition. The cost of replacing lost items, as well as items damaged beyond repair, will be chargeable to either the production budget or to the individual signing out those items;
h. Dry cleaning services are chargeable to the production budget (Theatre or Film/Video);
i. If the RCD will not be on-site, (i.e., particularly for film and video shoots), a Wardrobe Person/running crew member must be assigned and utilized. That person’s contact information must be provided to the Costume Shop prior to functioning in that capacity;
j. Advance notice of two to three weeks prior to borrowing costumes is requested. Requests to borrow costumes received by the Costume Shop with less than 72 hours’ notice are unacceptable;
k. Extra keys to the Costume Shop are not available.

3. Laundry:
   a. Any laundry must be done under the supervision of the RCD, Costume Shop Manager or approved Wardrobe Person. This includes the University’s laundry;
   b. Personal laundry is not to be done in the Costume Shop.

Properties Check-out Policy and Procedures

1. Make an appointment with the Technical Director or approved G.A. at least two (2) days before you need to check out props. The earlier the better.

2. Requests must be made in person or by phone to the Technical Director during office hours only. Please do not call the theatre office staff at their homes except in the case of an emergency.

3. Prop checkout forms (Appendix G) must be completed on the day of check out. These forms must be signed by the advising professor and by the person checking items out. The person checking props out will be responsible for care and return of props as well. If another person will be returning them, their name must appear on the form as well. It is recommended that one person be in charge of all props used in a production. Note that items checked out for use in projects for classes are the responsibility of the person who checked them out. Props check-out forms may be found on the “Student Forms” page linked to the Theatre Arts home page.

4. A date must be established as to when items will be returned. This date must be on the form as well. Items can only be returned to COM 120 during normal office
hours, and the props person will be responsible for returning items to their proper storage locations.

5. If props are not returned at the established date a fine will be charged. The fine will be determined based on number of pieces checked out and time overdue. (If you want additional information regarding late fees, see number 7, below).

6. All props must be returned in the same condition in which they were received, unless discussed before check out with the appropriate supervisor. A note of this must be made on the checkout form. A fine will be charged to anyone who returns props not in their original condition. Fines for individuals working on class projects are billed to the individual. Fines for items used on school-sponsored projects will be billed to the production.

7. Fines are as follows: $20/day per item for late return. Item not returned in original condition: $50/item needing repair or touch-up paint. Upholstery damage will be charged based on cost of re-upholstering items damaged. Fine will be determined by Technical Director and paid to the Administrative Assistant.

8. Faculty, staff and graduate assistants are not permitted to open storage or check out equipment without the Technical Director or designee present. Security has also been instructed not to open storage areas for those wishing to check-out items.

Student-Directed Productions in the Secondstage Season

The selection of plays for the Mainstage season is made by faculty following a very thoughtful and in-depth analysis of all the pertinent variables, including the range of performance opportunities generated for our students and the departmental Production Cycle. Occasionally, however, students may desire to explore the possibility of mounting small-scale, laboratory productions in the Secondstage season in order to create additional performance, directing or other production related opportunities for themselves and their fellow students. Students interested in this possibility must complete a Student Directed Production Proposal form (Appendix K), which may be obtained from the Production Manager, along with more detailed information on guidelines, procedures, etc., pertaining to such productions. This form is also on the ‘Student Forms’ web page. It is important to note that submission of a completed request form will not automatically result in approval by department faculty. An attempt to fill all pertinent production personnel slots should be made before turning in the aforementioned form. Consult the form for submission deadlines.
Additional Information for MFA Students

Virginia Beach Bash

All MFA Acting students are required to attend the annual **Virginia Beach BASH Stage Combat Workshop** twice out of their three years of residency. The BASH is a Society of American Fight Directors sanctioned regional workshop featuring some of the best stage combat instructors in the U.S., Canada, and the U.K. The instruction is a supplement to the stage combat instruction offered at Regent and the discounted fee (50%) should be viewed as a lab fee. Additionally, students must take the Skills Proficiency Test during the BASH at least once, testing in a minimum of two weapon’s styles.

**Required Materials**

It is expected that MFA students (and MA students taking classes requiring the following materials and equipment) will procure the following items on an as-needed basis. **Students are not required to purchase these materials until they are needed.**

- **A personal make-up kit.** Examples of expected materials are listed below. If you have questions, contact Professor Holland-Geary at 757-226-4775 or judihol@regent.edu and she will confer with you.
  - (For Men and Women)
    - Makeup remover wipes
    - sponge applicators
    - tissues
    - Various makeup brushes
    - Makeup pencil sharpener
    - Foundations-(various colors from light to dark)
    - Concealers (light to dark)
    - Pressed or loose powders (various colors or invisible)
    - Various blushes
    - Various eye shadows (mostly matte colors)
    - Scissors
    - hand sanitizer
    - hair clips
    - Various lip (nude shades preferred) pencils
    - eye and eyebrow pencils
    - Lipsticks (warm and cool shades)
    - Mascara (black or brown)
    - Wig Cap (skin tone)
    - Large bobby pins
  - (For Women)
    - False lashes and adhesive
    - eyelash curler
• **Gauntlets for combat classes involving weapons.** You can do a Google search if you prefer (“fencing gauntlets”), as there are a variety of vendors who sell gauntlets. The Sullivan Glove Company has been a good resource ([http://factoryoutlet.stores.yahoo.net/mot.html](http://factoryoutlet.stores.yahoo.net/mot.html)); but some students, of late, have found them to be less than friendly when they had to return a shipment—or a shipment arrived tardy. If going through Sullivan please get the “Classic” unlined gloves. Color is irrelevant, but black tends to go with everything. You will not be allowed to participate in combat classes without gloves to protect your hands.

• **Standard leather work gloves for Unarmed Combat.** These should not be the bulky “gardening” gloves or the even bulkier “welding” gloves. Some prefer to work with golf gloves, or work gloves made of some other material (such as deerskin). These gloves should be relatively form-fitting and relatively supple. Standard leather work gloves can be found at most hardware stores, Wal-Mart, etc.

• **Protective Pads.** Knee pads are required for all combat classes (not too bulky) and elbow pads are strongly recommended for Unarmed Stage Combat.

• **Dance shoes.** Be prepared to arrive at any dance class, on the first day, with the proper shoes for that class—be they ballet, jazz, or tap. Likewise, be prepared on the first day of class with proper shoes for stage combat. Standard trainers are fine, others prefer jazz sneakers. Jazz sneakers are light, tough, flexible and have just enough heel to comfortably cushion your heel when doing lunges.

• **Proper attire for class AND rehearsals.** The following list will ensure appropriate attire for rehearsals and classwork, on an as-needed basis:
  - **MEN**
    - Black Character Tie-Shoes (order one size smaller than street shoe size)
      (Example: Men’s Leather Oxford from Dance Distributors: L-1014 OR Bostonian “Barrie” from JC Penney)
    - Black Dress Pants
      (Example: Haggar Heritage Comfort Stretch Trousers, Plain Front Washable from JC Penney)
    - White Long Sleeve Dress Shirt
      (Example: Stafford Wrinkle Free Dress Shirt, Regular Fit, from JC Penney)
    - Black Tie
    - Black Turtleneck
    - Black Socks
    - Black Dress Belt
  - **WOMEN**
    - Black Character Shoe with Heel (order street shoe size or 1/2 size smaller)
      (Example: Capezio Student’s Footlight with 2” heel from Dance
Distributors: C-650 OR Capezio Leather Footlight Jr. with 1 1/2” heel from Dance Distributors: C-551

- Long Black Rehearsal Skirt
  (Example: Lyrical Skirt, 37” long, fits One Size (24-38” waist)
  from Dance Distributors: Eu-3674A OR Lyrical Skirt, 40” long, One Size (25-46” waist) from Dance Distributors: Eu-3674P)

- Black Long Sleeve Leotard
  Basic leotard, Cotton/Lycra, Adult size (P,S,M,L, or XL)
  (Example: from Dance Distributors: DD-L630)

- Black Trousers
  (Example: Audrey or Katherine Pants by Worthington from JC Penney (Miss, Petite, Tall, Women, etc.)

- Black Tights
- Black Turtleneck
- Black socks

- Be prepared to arrive at any dance or movement oriented class in proper attire. Leotards, jazz pants, etc. are appropriate for dance class. Sweat pants and jazz pants are appropriate for stage combat and/or movement classes. Please do not wear shorts to stage combat as friction burns and scratches from swords may result. Regarding rehearsals: proper attire will be contingent upon the requirements for individual productions. In general, you should not wear restrictive clothing and foot attire to rehearsals, nor are flip-flops and Birkenstocks appropriate for rehearsals. Trainers and dance shoes are fine unless otherwise informed. Under no circumstances should you wear flip-flops, sandals or stocking feet during set strikes. Look to your syllabi, instructors and directors for any additional commentary or requirements in this area.

Performance Practicum

MFA students may, if they choose to do so, receive academic credit for appearing in a production. The number of credits - 1 or 2 in any given production - may be registered with pre-approval by the student’s advisor under THE 780 - MFA Performance Practicum. No more than 2 credits for a major role in any single production will be approved. The student may NOT register for both THE 780 and THE 799 (Thesis/Creative Project) for the same production.

Disciplinary Policy

As stated in the Letter of Invitation, continuance in the MFA degree program is by invitation. Students who have exhibited consistent growth in their skills as determined by the faculty, and who have applied themselves diligently to achieving excellence in their academics, will be extended an invitation to continue in the program at their annual exit interview. Students that fail to develop their skills as anticipated by the faculty, have marginally applied themselves to their academic and/or creative work or who have broken policy, as outlined in the Departmental Handbook or Letter of Invitation, risk
being placed on probation or possible dismissal from the program. Students placed on probation and/or dismissed from the program will, likewise, be informed of their status at their annual exit interview. Students placed on probation will sign off on a list of action steps necessary to their continuance in the program at this interview. Effective as of the 2009-2010 academic year, the Department of Theatre Arts has instituted additional punitive measures for policy infractions by MFA degree students. For any infraction in a given semester, MFA students may receive a 10% scholarship reduction applied to the following semester (i.e. a 45% tuition waiver would be reduced to 35%). Additional infractions may lead to additional scholarship reductions (i.e. the 35% tuition waiver would be reduced to 25%, then to 15%, etc.) There is no limit to scholarship reductions, including the full elimination of the MFA scholarship/tuition waiver. Students will be informed by a representative of the faculty before any punitive action is taken and given the opportunity to address faculty concerns. The scholarship may or may not be restored in subsequent semesters, to be determined by the full theatre faculty in response to the student’s behavior and ongoing adherence to departmental policies and academic/creative expectations.

**Spring Juries**

Each spring all MFA Acting students will participate in a juried audition. Typically, all faculty members that teach and/or direct MFA Acting students will be in attendance. The criteria for this audition, such as dates, the number of pieces presented, the length of said pieces, and the type(s) of dramatic material to be engaged shall be published each academic year no later than end of the first week in March. This juried audition will serve a four-fold purpose:

1. assessment of student progress for the purpose of end of year interviews and continuance in the program
2. to provide specific and substantive faculty feedback to the student regarding perceived progress
3. preliminary consideration for a thesis/creative project role
4. preliminary consideration for a role in the first production of the following mainstage season

Following these auditions any director with roles considered by the performance faculty as thesis worthy, in any of the first four mainstage productions of the season, as well as the director for the first production of the fall semester, shall be free to set up call-backs with any MFA actor they deem appropriate for consideration.

**MFA Thesis Projects**

In the month of May, theatre faculty will announce the casting of thesis roles for MFA students moving into their final year. This announcement will typically follow the spring juries and thesis callback appointments referenced above. All MFA students should familiarize themselves with the MFA thesis guidelines by the end of their second year in the program. The MFA Thesis Guidelines document is available on-line on the
“Student Forms” page of the departmental web page. As this document contains the details of that process, they will not be reiterated in the Departmental Handbook.

**Non-Departmental Productions**

Occasionally, students may become aware of performance opportunities outside of the department. While the faculty supports students making the most of these opportunities, all MFA students must first seek the approval of his/her advisor before accepting any roles in non-departmental productions. To do so, the student should meet with their advisor to discuss the opportunity and then, if approved, complete the **Non-Department Project Request (Appendix E)** form found on the “Student Forms” web page. This form should be completed in advance of accepting any roles—be they theatrical, film or video in nature – and submitted to Diane Clark for placement in your student file. Many students in the Department of Theatre Arts are on one or more scholarships and/or tuition waivers. In recognition of this fact, it is expected that students will make the Regent University Department of Theatre Arts and its productions their priority throughout their academic tenure. MFA Acting students, in accepting a tuition discount/scholarship, in effect become members of the Regent Theatre Resident Acting Company. It is expected that students will exhibit their support of the program by accepting and undertaking all roles as cast. This policy is for your protection and is designed to insure that you will not burn-out or become engaged in projects that may negatively impact upon your course work. That said, the faculty are eager to support you in any projects which do not interfere with academic commitments.

**University Policies and Procedures**

This **Departmental Handbook** is designed to address procedures specific to the department of Theatre. All university policies and procedures can be found on-line in the **Regent University Student Handbook**:


Students should familiarize themselves with this document as all university policies and procedures are fully enforced at the departmental level.
Appendix A

Running Crew Positions and Descriptions

Typical Running Crew consists of the following:

- **Stage Manager**
- **Assistant Stage Manager(s)**
- **Wardrobe**
- **Props**
- **Stagehand/Fly Crew**
- **Lightboard Operator**
- **Soundboard Operator**
- **Followspot Operator**

Some positions may or may not be needed for every show. The size of the show will dictate the size of the crew.

**Typical duties for each position are as follows:**

**Stage Manager:** Assist the Director with all administrative and production related details of the show. Run rehearsals and performances. Document all rehearsals, performances, production meetings and all aspects of the production (from calendars to props/costume lists). Manage cast and crew and maintain the artistic integrity of the production during the performance run. (This position is present at every rehearsal and performance for the duration of the show)

**Assistant Stage Manager(s):** assist stage manager throughout rehearsal and performance process. Help oversee crew operations on/back-stage during the run of the show. (This position is present at every rehearsal and performance for the duration of the show).

**Production Assistant(s):** assist stage manager and assistant stage manager throughout rehearsal and performance process. Help oversee crew operations on/back-stage during the run of the show. (This position is present at every rehearsal and performance for the duration of the show).

**Wardrobe/Hair/Wigs:** maintaining costumes and wigs through cleaning and repair, coordinates and assists costume changes both back-stage and in dressing rooms, assists with make-up and wigs. (This position typically starts at dry tech and ends after strike)

**Props:** setting and changing props in pre-determined places for each scene of the show, notifying props manager of missing or damaged props, notifies props manager of low stock of consumable/disposable props, all as cued by stage manager and assistant stage manager(s). (This position typically starts at dry tech and ends after strike)
**Stagehand/Fly Crew**: move scenic elements by lifting, pushing/pulling, or sliding, operate fly system safely, all as determined by stage manager and assistant stage manager(s). (This position typically starts at dry tech and ends after strike)

**Lightboard Operator**: operates lighting console as trained by lighting director and cued by stage manager, check all lighting fixtures for proper function prior to each performance. (This position typically starts at dry tech and ends after strike)

**Soundboard Operator**: operates sound console as trained by audio director and cued by stage manager, check all audio components for proper function prior to each performance. (This position typically starts at dry tech and ends after strike)

**Followspot Operator**: operates followspot as trained by lighting director and cued by stage manager, checks followspot for proper function prior to each performance. (This position typically starts at dry tech and ends after strike)

A running crew person is responsible for being at call on-time, ready to work. Any time the crew person has a conflict which prevents them from being at call, they are responsible for contacting the stage manager and assist with finding and training a replacement. All running crew personnel are required to wear black clothing and close-toed shoes during all dress rehearsals and performances.
Appendix B

Production Practicum/Running Crew Worksheet

Name: ________________________________ Phone: __________________________

E-Mail: ______________________________ Degree: ____________________________

Crew Assignment: ______________________ Show: __________________________

<table>
<thead>
<tr>
<th>Date</th>
<th>In</th>
<th>Out</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Supervisor Comments: _____________________________________________________
________________________________________________________________________
________________________________________________________________________

Grade: ___________ or Credit/No Credit

Supervisor Signature: ____________________________ Date: ____________________
Appendix C

Theatre Production Cycle

Year 1
Greek/Roman/Medieval
Modern American Dramatists (20th C.)
Musical
Faith spotlight production
Two productions TBA

Year 2
Restoration/Georgian/European Neoclassicism
Contemporary American/European
Musical
Faith spotlight production
Two productions TBA

Year 3
19th-20th Century Anti-realism
Shakespeare & Contemporaries
Musical
Faith spotlight production
Two productions TBA

The goal of this Production Cycle is to expose each student to a wide range of dramatic literature during their residency with us. The cycle is typically applied to a six-production season consisting of two productions in the Main Theatre and four productions in the Studio Theatre. The order of the genres is not meant to suggest a sequence for that year’s season. Additionally, considerations such as budget, size of cast, thesis assignments, production values, etc. may necessitate deviations from the cycle. As such; the Production Cycle is best viewed as a guide for season selection rather than assumed protocol. Additionally, this cycle is subject to revision by the faculty at any time.
Appendix D

MFA Acting Thesis Proposal
To be submitted to Committee Chair

1. Student Name

2. Name of Production

3. Role(s)

4. Performance Dates

5. Performance Venue

6. Producing Organization (Note: If the organization is NOT Regent University, please supply a brief history of the organization and a statement detailing how the experience will approximate the experience the student would receive at Regent University)

7. Name of Director ((Note: If the director is NOT associated with Regent University, please supply a copy of the director’s resume/experience)

8. Off-Campus Contact (When applicable): Name, address, phone number. This person must agree to submit periodic written evaluations on process and product--and should say so, in writing, to your committee chair (email is permissible)

   a. Major sections and chapter titles
   b. Sub-headings (e.g. play analysis, character analysis, research topics, etc.)
   c. Major bibliographic references you have to date

10. The following should appear at the bottom of the Thesis Proposal:

Thesis Proposal Approved ______       Thesis Proposal Not Approved ______

________________________________________     ____________________
John Smith, Ph.D., MFA Thesis Committee Chair         Date

________________________________________     ____________________
Joan Smith, MFA                                      Date

________________________________________     ____________________
James Smith, Ph.D.                                   Date
Appendix E

Non-Departmental Project Request Form

Student: ___________________________  Advisor: ___________________________

It is the policy of the Department of Theatre Arts that all MFA students discuss with their advisor any potential performance opportunities outside the department before making any commitments to such projects. The student must meet with their advisor to discuss the project, ensuring there are no conflicts with any departmental commitments, and have their advisor sign this form prior to accepting any role in non-departmental projects. The completed form should be submitted to Diane Clark for placement in your student file.

1. Title of project: __________________________________________________________

2. Producing Organization: ________________________________________________

3. Director: ______________________________________________________________

4. List all Performance or Shooting dates and times: ____________________________

5. List potential conflicts with class, production or G.A.-related responsibilities:

6. Is there remuneration involved?  Yes _______  No _______

   _____  Approved

   _____  Not Approved

_________________________________________  _________________
Advisor                                           Date
Appendix F

Agent’s Initials: __________________________ Order #: ______________________
Order Date: __________________________

Complimentary Ticket Order Form

*This form is due to the Box Office **one week prior** to Opening Night.

Name (Last) __________________________ (First) __________________________

Production: __________________________________________________________

Desired Performance Date & Time: ________________________________

Cast/Crew Position: ________________________________________________

Type (Circle): Student Faculty Staff Other: ____________________________

*Any student who is cast in/crew for a production may receive 2 comps for any performance of that show. Thesis actors/directors may receive 4 comps for any performance of that show.

Number of Comp Tickets: 1 2 Thesis only: 3 4 Other: ____________________

Purchase Additional Regent Tickets
(for same date/time to be seated together)

*All cast/crew members are permitted to purchase up to 2 tickets at the $8 Regent price which may be used by a family member or friend of their choice.

Cost: # of Tickets_____ at $8 each = $________

Payment Method-------------------------------------------(office) detach and shred----------------------------------------

<table>
<thead>
<tr>
<th>Cash</th>
<th>Check</th>
<th>Visa</th>
<th>MC</th>
<th>AMEX</th>
<th>Discover</th>
</tr>
</thead>
</table>

CC #: __________________________
Exp. _______ Signature: __________________________
Appendix G

Costume & Properties Check-out

(Add additional pages if necessary)

Name: __________________________ Date of Check-out: ____________________

Contact Info: ______________________

Advising Professor: __________________ Date of Return: ______________________

Items to be checked out:

1. ____________________________________________________________________

2. ____________________________________________________________________

3. ____________________________________________________________________

4. ____________________________________________________________________

5. ____________________________________________________________________

Borrower’s Signature at check-out: ________________________________________

Advising Professor’s Signature: ____________________________________________

Shop Designee Signature at check-out: _____________________________

For office use only:

Date Items Returned: __________________

Condition Report: _____________________________

Technical Director’s Signature: _____________________________

Fine Amount: __________________ Date Paid: ______________________

Receipt for fine:

Received from: _____________________________

Amount Received: __________________ on _____________________, 20___

Received by: _____________________________
Appendix H

Course of Study - M.A. in Theatre
(Concentration in either Theatre Studies or Theatre Ministry)

The M.A. in Theatre requires a total of thirty (30) credit hours. Within the degree there are two possible concentrations: Theatre Studies or Theatre Ministry. Students may choose either concentration. The M.A. in Theatre requires students to complete thirteen (13) hours of required coursework during a mandatory eight-week summer residency. The balance of degree requirements can be completed on-line or in residence.

A. Required Courses for the M.A. in Theatre - 21 credit hours

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE 632</td>
<td>Theories &amp; Concepts in Acting*</td>
<td>3</td>
</tr>
<tr>
<td>THE 633</td>
<td>Theories &amp; Concepts in Directing*</td>
<td>3</td>
</tr>
<tr>
<td>THE 681</td>
<td>M.A. Practicum in Theatre Production*</td>
<td>1</td>
</tr>
<tr>
<td>THE 700</td>
<td>Research &amp; Aesthetics in Theatre</td>
<td>3</td>
</tr>
<tr>
<td>THE 713</td>
<td>Text Analysis for Production</td>
<td>3</td>
</tr>
<tr>
<td>THE 725</td>
<td>Theatrical Design Process 1*</td>
<td>3</td>
</tr>
<tr>
<td>THE 726</td>
<td>Theatrical Design Process 2*</td>
<td>3</td>
</tr>
<tr>
<td>THE 595</td>
<td>Internship</td>
<td>1</td>
</tr>
<tr>
<td>THE 597</td>
<td>Comprehensive Examination</td>
<td>1</td>
</tr>
</tbody>
</table>

B. Required Courses for Degree Concentration - 9 credit hours (students choose one)

**Option #1: Concentration in Theatre Ministry**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>SSW 511</td>
<td>Playwriting</td>
<td>3</td>
</tr>
<tr>
<td>THE 635</td>
<td>Theatre in Ministry</td>
<td>3</td>
</tr>
<tr>
<td>Divinity course</td>
<td>Students may take any graduate-level, three (3) hour course offered by the School of Divinity with the advanced approval of their advisor</td>
<td>3</td>
</tr>
</tbody>
</table>

**Option #2: Concentration in Theatre Studies**

<table>
<thead>
<tr>
<th>Electives</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>9</td>
</tr>
</tbody>
</table>

* Summer residency courses

** Students may choose any graduate-level course offered by the School of Communication and the Arts to satisfy elective credit. Courses may be taken outside of the School with the advanced approval of the student’s advisor.

C. Course Schedule

Students may matriculate into the program at the beginning of any semester in the year – fall, spring or summer. Summer residency courses are offered every summer. The other core degree requirements, THE 700 and THE 713, are offered every fall and spring semester respectively. In this respect, students can complete all core degree requirements within one calendar year. However, courses chosen to fulfill the remaining nine (9) credit hours vary depending on the student’s choice of concentration.

**Concentration in Theatre Studies** - Electives chosen to satisfy the concentration in Theatre Studies should be chosen in coordination with the student’s advisor. Courses are offered every semester throughout the School of Communication and the Arts which satisfy elective credit for this concentration.
Concentration in Theatre Ministry - Courses required for the concentration in Theatre Ministry should be planned according to the following schedule:

- **SSW 511 Playwriting** is only offered in the spring semester of odd years (2011, 2013, 2015, etc.)
- **THE 635 Theatre in Ministry** is only offered in the fall semester of odd years (2011, 2013, 2015, etc.).
- Required elective in Divinity can be scheduled any semester.

The comprehensive examination (THE 597) can only be taken in the student’s final semester in the program (fall or spring semesters). The comprehensive examination cannot be scheduled in the summer semester.

D. Program Requirements

- **Summer Residency:** The M.A. in Theatre requires students to complete thirteen (13) hours of required coursework during an eight-week summer intensive. The balance of degree requirements can be completed on-line or in residence. Students who wish to complete the entirety of course requirements on-campus may do so, but they are still required to complete the summer residency.

- **Practicum in Theatre Production Requirements:** The student is required to register for THE 681 Practicum in Theatre Production one (1) time during their course of study. THE 681 requires the student to serve on a mainstage production running crew. The course can be repeated up to three times for a total of three (3) credit hours of elective. M.A. students who are only in residence for the summer session may complete the practicum requirement during this residency period. Practicum requirements can only be met on-campus, working on a Regent Theatre production.

- **External Internships:** This degree requires the student to complete an internship at a church, school, theatre company (community or professional), or ministry oriented organization. The student may serve the organization in a variety of practical positions, as approved by a Regent faculty member assigned to serve as liaison between the department and said organization.

- **General Knowledge Entrance Examination:** All students pursuing the M.A. in Theatre must pass the Theatre Arts General Knowledge Entrance Examination within their first semester as a registered student in the program (whether that be the summer, fall or spring semester). All incoming M.A. students are automatically registered for the first exam date, typically the first Friday of the fall term. With prior arrangement, the exam can be taken on-line for distance students. If students do not pass the exam the first time, they are automatically registered for the second exam date. A score of 70% or higher is considered passing. Failing to pass the exam constitutes dismissal from the program or being assigned to a course of undergraduate studies in theatre history. The course of action following a failed exam will be determined by the theatre faculty. Exam dates are published annually in the Departmental Handbook which is available on the department’s website. The website also contains a study guide for the exam.
Course of Study - MFA in Acting (General Concentration)

For students entering the program prior to the Fall of 2011
Minimum of 60 credit hours

Required Courses (minimum of 51 crs.)
- THE 700 Research and Aesthetics in Theatre (3)
- THE 710 The Meisner Technique 1 (3)
- THE 711 The Meisner Technique 2 (3)
- THE 712 Unarmed Combat for the Stage (3)
- THE 713 Textual Analysis for Production (3)
- THE 728 Scene Study (3)
- THE 721 Rapier and Dagger for the Stage (3)
- THE 727 Movement for the Actor (3)
- THE 730 Screen Acting 1 (3)
- THE 731 Screen Acting 2 (3)
- THE 734 Vocal Production for the Actor 1 (3)
- THE 735 Vocal Production for the Actor 2 (3)
- THE 740 Acting Shakespeare (3)
- THE 741 Acting in Periods and Styles (3)
- THE 742 Weapons for the Stage (3)
- THE 750 Auditioning and the Business of Acting (3)
- THE 790 MFA Thesis/Creative Project (3)

Elective Courses (minimum of 9 crs.)
Many elective courses will be offered as THE 775 Special Topics in Theatre and include such topics as:
- Modular Courses: Acting in Musical Theatre, Acting in Voice-Overs, etc.
- Advanced Scene Study: 20th Century Playwrights
- Actor Coaching
- Improvisation
- Musical Theatre Workshop
- Dance for the Actor: Tap, Musical Theatre Choreography, Modern, etc.
- The Hagen Approach
- MFA Production Practicum
- MFA Performance Practicum

* To qualify for graduation, the student must serve on no fewer than four (4) running crews and attend the VA Beach BASH no fewer than two (2) times during their residency, taking the Skills Proficiency Test in at least two weapon’s styles. This is department policy and there is no course registration involved in fulfilling this requirement.
Course of Study - MFA in Acting (Directing Concentration)

*For students entering the program prior to the Fall of 2011

Minimum of 60 credit hours *

A. Required Courses  (minimum of 60 crs.)

- THE 700  Research and Aesthetics in Theatre (3)
- THE 710  The Meisner Technique 1 (3)
- THE 711  The Meisner Technique 2 (3)
- THE 712  Unarmed Combat for the Stage (3)
- THE 713  Textual Analysis for Production (3)
- THE 728  Scene Study
- THE 721  Rapier and Dagger for the Stage (3)
- THE 722  Advanced Directing for the Stage 1 (3)
- THE 723  Advanced Directing for the Stage 2 (3)
- THE 724  Stage Management (3)
- THE 727  Movement for the Actor (3)
- THE 730  Screen Acting 1 (3)
- THE 731  Screen Acting 2 (3)
- THE 734  Vocal Production for the Actor 1 (3)
- THE 735  Vocal Production for the Actor 2 (3)
- THE 740  Acting Shakespeare (3)
- THE 741  Acting in Periods and Styles (3)
- THE 742  Weapons for the Stage (3)
- THE 750  Auditioning and the Business of Acting (3)
- THE 790  MFA Thesis/Creative Project (3)

*  To qualify for graduation, the student must serve on no fewer than four (4) running crews. All Directing Concentration students must satisfy those four credits by serving as an ASM once in their first year (2 credits) and once as Stage Manager in their second year (2 credits) They must also attend the VA Beach BASH no fewer than two (2) times during their residency, taking the Skills Proficiency Test in at least two weapon’s styles. This is department policy and there is no course registration involved in fulfilling this requirement.
Course of Study - MFA in Acting (General and Directing Concentrations)

For students entering the program in the Fall of 2011 or later

Minimum of 60 credit hours

**Required Courses (51 credit hours):**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>UNIV LIB</td>
<td>Information Research (non-credit, fee based, online)</td>
<td>0</td>
</tr>
<tr>
<td>THE 700</td>
<td>Research &amp; Aesthetics in Theatre</td>
<td>3</td>
</tr>
<tr>
<td>THE 710</td>
<td>The Meisner Technique 1</td>
<td>3</td>
</tr>
<tr>
<td>THE 711</td>
<td>The Meisner Technique 2</td>
<td>3</td>
</tr>
<tr>
<td>THE 713</td>
<td>Textual Analysis for Production</td>
<td>3</td>
</tr>
<tr>
<td>THE 714</td>
<td>Combat for Stage</td>
<td>3</td>
</tr>
<tr>
<td>THE 715</td>
<td>Voice and Movement: Foundations</td>
<td>3</td>
</tr>
<tr>
<td>THE 716</td>
<td>Voice and Movement: Cycles of Expression</td>
<td>3</td>
</tr>
<tr>
<td>THE 717</td>
<td>Voice and Movement: Dialects</td>
<td>3</td>
</tr>
<tr>
<td>THE 718</td>
<td>Voice and Movement: Performance Integration</td>
<td>3</td>
</tr>
<tr>
<td>THE 721</td>
<td>Rapier &amp; Dagger for the Stage</td>
<td>3</td>
</tr>
<tr>
<td>THE 728</td>
<td>Scene Study</td>
<td>3</td>
</tr>
<tr>
<td>THE 730</td>
<td>Screen Acting 1</td>
<td>3</td>
</tr>
<tr>
<td>THE 731</td>
<td>Screen Acting 2</td>
<td>3</td>
</tr>
<tr>
<td>THE 740</td>
<td>Acting Shakespeare</td>
<td>3</td>
</tr>
<tr>
<td>THE 741</td>
<td>Acting in Periods &amp; Styles</td>
<td>3</td>
</tr>
<tr>
<td>THE 750</td>
<td>Auditioning &amp; the Business of Acting</td>
<td>3</td>
</tr>
<tr>
<td>THE 799</td>
<td>MFA Thesis/Creative Project</td>
<td>3</td>
</tr>
</tbody>
</table>

**Degree Concentration Options – (9 credit hours):**

- **Option #1: General Concentration**
  
  Students choose nine (9) credit hours of elective coursework to satisfy General Concentration requirements. Students are encouraged to satisfy elective hours through the rotating topics of THE 775: Special Topics in Theatre. However, students may take any graduate-level course offered by the Department of Theatre Arts for elective credit. Students may also take elective coursework outside of the department (including courses offered by the Department of Cinema-Television) with the approval of their advisor.

- **Option #2: Directing Concentration**
  
  THE 722 Advanced Directing for the Stage 1
  THE 723 Advanced Directing for the Stage 2
  THE 724 Stage Management for the Theatre
  THE 720 Director/Designer Collaboration
  THE 781 MFA Practicum in Theatre Production (Stage Management)

To qualify for graduation, the student must serve on no fewer than four (4) running crews. All Directing Concentration students must satisfy those four credits by serving as an ASM once in their first year (2 credits) and once as Stage Manager in their second year (for 2 credits) They must also attend the VA Beach BASH no fewer than two (2) times during their residency, taking the Skills Proficiency Test in at least two weapon’s styles. This is department policy and there is no course registration involved in fulfilling this requirement.
Appendix I

Advising Worksheet – M.A. in Theatre (Concentration in either Theatre Ministry or Theatre Studies)

Minimum of 30 credit hours including the Comprehensive Examination

Advisor: ____________________  Student: ________________________________

Required Core Courses (21 crs.)

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE 595 Theatre Internship</td>
<td>1 cr.</td>
<td>_____</td>
</tr>
<tr>
<td>THE 632 Theories and Concepts in Acting</td>
<td>3 crs.</td>
<td>_____</td>
</tr>
<tr>
<td>THE 633 Theories and Concepts in Directing</td>
<td>3 crs.</td>
<td>_____</td>
</tr>
<tr>
<td>THE 681 Practicum in Production</td>
<td>1 cr.</td>
<td>_____</td>
</tr>
<tr>
<td>THE 700 Research and Aesthetics</td>
<td>3 crs.</td>
<td>_____</td>
</tr>
<tr>
<td>THE 713 Textual Analysis</td>
<td>3 crs.</td>
<td>_____</td>
</tr>
<tr>
<td>THE 725 The Theatrical Design Process 1</td>
<td>3 crs.</td>
<td>_____</td>
</tr>
<tr>
<td>THE 726 The Theatrical Design Process 2</td>
<td>3 crs.</td>
<td>_____</td>
</tr>
<tr>
<td>THE 597 Comprehensive Examination</td>
<td>1 cr.</td>
<td>_____</td>
</tr>
</tbody>
</table>

Concentration Requirements – Theatre Studies (9 crs.)

<table>
<thead>
<tr>
<th>Elective</th>
<th>Semester</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elective</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>Elective</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>Elective</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>Elective</td>
<td>_____</td>
<td>_____</td>
</tr>
</tbody>
</table>

Concentration Requirements – Theatre Ministry (9 crs.)

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>SSW 511 Playwriting</td>
<td>3 crs.</td>
<td>_____</td>
</tr>
<tr>
<td>THE 635 Theatre in Ministry</td>
<td>3 crs.</td>
<td>_____</td>
</tr>
<tr>
<td>Divinity elective</td>
<td>3 crs.</td>
<td>_____</td>
</tr>
</tbody>
</table>

General Knowledge Entrance Examination

Date Taken: _____________  Score: _____________

Total number of transfer credits ______  Total number of regular credits ______

GPA ______

Graduation Clearance (advisor): ________________________________  Date: _______

* Students must pass the General Knowledge Entrance Examination by the completion of the second semester of residency to continue in the program. Passing score: 70% or above. The Exam is administered at the beginning and end of each semester. Students are encouraged to make use of the Study Guide provided on the “Student Forms” page and to prepare over the summer.
Advising Worksheet - MFA in Acting (General Concentration)

For students entering the program prior to the Fall of 2011

Minimum of 60 credit hours *

Advisor: ________________________ Student: ____________________________

Dept. Required Core Courses (51 crs.)

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE 700 Research and Aesthetics in Theatre</td>
<td>3 crs.</td>
<td></td>
</tr>
<tr>
<td>THE 710 The Meisner Technique 1</td>
<td>3 crs.</td>
<td></td>
</tr>
<tr>
<td>THE 711 The Meisner Technique 2</td>
<td>3 crs.</td>
<td></td>
</tr>
<tr>
<td>THE 712 Unarmed Combat for the Stage</td>
<td>3 crs.</td>
<td></td>
</tr>
<tr>
<td>THE 713 Textual Analysis for Production</td>
<td>3 crs.</td>
<td></td>
</tr>
<tr>
<td>THE 721 Rapier and Dagger for the Stage</td>
<td>3 crs.</td>
<td></td>
</tr>
<tr>
<td>THE 727 Movement for the Actor</td>
<td>3 crs.</td>
<td></td>
</tr>
<tr>
<td>THE 728 Scene Study</td>
<td>3 crs.</td>
<td></td>
</tr>
<tr>
<td>THE 730 Screen Acting 1</td>
<td>3 crs.</td>
<td></td>
</tr>
<tr>
<td>THE 731 Screen Acting 2</td>
<td>3 crs.</td>
<td></td>
</tr>
<tr>
<td>THE 734 Vocal Production for the Actor 1</td>
<td>3 crs.</td>
<td></td>
</tr>
<tr>
<td>THE 735 Vocal Production for the Actor 2</td>
<td>3 crs.</td>
<td></td>
</tr>
<tr>
<td>THE 740 Acting Shakespeare</td>
<td>3 crs.</td>
<td></td>
</tr>
<tr>
<td>THE 741 Acting in Period and Styles</td>
<td>3 crs.</td>
<td></td>
</tr>
<tr>
<td>THE 742 Weapons of the Stage</td>
<td>3 crs.</td>
<td></td>
</tr>
<tr>
<td>THE 750 Auditioning and the Business of Acting</td>
<td>3 crs.</td>
<td></td>
</tr>
<tr>
<td>THE 799 Thesis/Creative Project</td>
<td>3 crs.</td>
<td></td>
</tr>
</tbody>
</table>

Electives (minimum of 9 crs.)

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course:</td>
<td>3 crs.</td>
<td></td>
</tr>
<tr>
<td>Course:</td>
<td>3 crs.</td>
<td></td>
</tr>
<tr>
<td>Course:</td>
<td>3 crs.</td>
<td></td>
</tr>
<tr>
<td>Course:</td>
<td>3 crs.</td>
<td></td>
</tr>
<tr>
<td>Course:</td>
<td>3 crs.</td>
<td></td>
</tr>
</tbody>
</table>

Running Crew Credits * (Initialed by Director, P.M. or T.D.)

<table>
<thead>
<tr>
<th>Production:</th>
<th>Semester</th>
<th>Supervisor</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3 crs.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3 crs.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3 crs.</td>
<td></td>
</tr>
</tbody>
</table>

Virginia Beach BASH Stage Combat Workshop

<table>
<thead>
<tr>
<th>Semester</th>
<th>Coordinator</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Skills Proficiency Test

Date Taken: ___________ Pass/Fail _________

Weapon Style #1 _____________________________ Weapon Style #2 _____________________________

General Knowledge Entrance Examination

Date Taken: ___________ Score: _________

Transfer/advanced standing credits: _______ Total number of standard credits: _______

Graduation Clearance* (advisor): __________________________ Date: ___________

* All MFA Acting students must serve on no fewer than four (4) running crews and must register for and must attend no fewer than two (2) Virginia Beach BASH Stage Combat Workshops during their three year residency. Students must also take the Skills Proficiency Test through the SAFD, testing in at least two weapons' styles. This is Department policy and there is no course registration involved in fulfilling these requirements.
Advising Worksheet - MFA in Acting (Directing Concentration)

*For students entering the program prior to the Fall of 2011*

*Minimum of 60 credit hours*

Advisor: ____________________________  Student: ____________________________

**Dept. Required Core Courses (60 crs.)**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Semester</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE 700</td>
<td>Research and Aesthetics in Theatre</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 710</td>
<td>The Meisner Technique 1</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 711</td>
<td>The Meisner Technique 2</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 712</td>
<td>Unarmed Combat for the Stage</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 713</td>
<td>Textual Analysis for Production</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 721</td>
<td>Rapier and Dagger for the Stage</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 722</td>
<td>Adv. Directing for the Stage 1</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 723</td>
<td>Adv. Directing for the Stage 2</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 724</td>
<td>Stage Management for the Theatre</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 727</td>
<td>Movement for the Actor</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 728</td>
<td>Scene Study</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 730</td>
<td>Screen Acting 1</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 731</td>
<td>Screen Acting 2</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 734</td>
<td>Vocal Production for the Actor 1</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 735</td>
<td>Vocal Production for the Actor 2</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 740</td>
<td>Acting Shakespeare</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 741</td>
<td>Acting in Period and Styles</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 742</td>
<td>Weapons of the Stage</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 750</td>
<td>Auditioning and the Business of Acting</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 799</td>
<td>Thesis/Creative Project</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
</tbody>
</table>

**Running Crew Credits** *(Initialed by Director, P.M. or T.D.)*

<table>
<thead>
<tr>
<th>Production:</th>
<th>Semester</th>
<th>Supervisor</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td></td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td></td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td></td>
<td>______</td>
<td>______</td>
</tr>
</tbody>
</table>

**Virginia Beach BASH Stage Combat Workshop**

<table>
<thead>
<tr>
<th>Semester</th>
<th>Coordinator</th>
</tr>
</thead>
<tbody>
<tr>
<td>___</td>
<td>___</td>
</tr>
</tbody>
</table>

**Skills Proficiency Test**

<table>
<thead>
<tr>
<th>Date Taken:</th>
<th>Pass/Fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>______</td>
<td>______</td>
</tr>
</tbody>
</table>

**Weapon Style #1** _____________________________  **Weapon Style #2** _______________________________

**General Knowledge Entrance Examination**

<table>
<thead>
<tr>
<th>Date Taken:</th>
<th>Score:</th>
</tr>
</thead>
<tbody>
<tr>
<td>______</td>
<td>______</td>
</tr>
</tbody>
</table>

**Transfer/advanced standing credits:** ______  **Total number of standard credits:** ______

**Graduation Clearance** *(advisor): _______________________________  Date: __________

* All MFA Acting students must serve on no fewer than four (4) running crews and must register for and must attend no fewer than two (2) Virginia Beach BASH Stage Combat Workshops during their three year residency. Students must also take the Skills Proficiency Test through the SAFD, testing in at least two weapons’ styles. This is Department policy and there is no course registration involved in fulfilling these requirements.*
Advising Worksheet - MFA in Acting (General Concentration)

*For students entering Fall 2011 or later

Minimum of 60 credit hours *

**Advisor: ____________________________ Student: ____________________________

<table>
<thead>
<tr>
<th>Dept. Required Core Courses (51 crs.)</th>
<th>Hours</th>
<th>Semester</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>UNIV LIB Information Research (non-credit, fee based, online)</td>
<td>0 crs.</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>THE 700 Research &amp; Aesthetics in Theatre</td>
<td>3 crs.</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>THE 710 The Meisner Technique 1</td>
<td>3 crs.</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>THE 711 The Meisner Technique 2</td>
<td>3 crs.</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>THE 713 Textual Analysis for Production</td>
<td>3 crs.</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>THE 714 Combat for Stage</td>
<td>3 crs.</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>THE 715 Voice and Movement: Foundations</td>
<td>3 crs.</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>THE 716 Voice and Movement: Cycles of Expression</td>
<td>3 crs.</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>THE 717 Voice and Movement: Dialects</td>
<td>3 crs.</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>THE 718 Voice and Movement: Performance Integration</td>
<td>3 crs.</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>THE 721 Rapier &amp; Dagger for the Stage</td>
<td>3 crs.</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>THE 728 Scene Study</td>
<td>3 crs.</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>THE 730 Screen Acting 1</td>
<td>3 crs.</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>THE 731 Screen Acting 2</td>
<td>3 crs.</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>THE 740 Acting Shakespeare</td>
<td>3 crs.</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>THE 741 Acting in Periods &amp; Styles</td>
<td>3 crs.</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>THE 750 Auditioning &amp; the Business of Acting</td>
<td>3 crs.</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>THE 799 MFA Thesis/Creative Project</td>
<td>3 crs.</td>
<td>_____</td>
<td>_____</td>
</tr>
</tbody>
</table>

**Electives (minimum of 9 crs.)**

<table>
<thead>
<tr>
<th>Course:</th>
<th>_____</th>
<th>_____</th>
<th>_____</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course:</td>
<td>_____</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>Course:</td>
<td>_____</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>Course:</td>
<td>_____</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>Course:</td>
<td>_____</td>
<td>_____</td>
<td>_____</td>
</tr>
<tr>
<td>Course:</td>
<td>_____</td>
<td>_____</td>
<td>_____</td>
</tr>
</tbody>
</table>

**Running Crew Credits**

|THE 781 Practicum in Theatre Production| 0 crs.| _____    | _____ |
|THE 781 Practicum in Theatre Production| 0 crs.| _____    | _____ |
|THE 781 Practicum in Theatre Production| 0 crs.| _____    | _____ |
|THE 781 Practicum in Theatre Production| 0 crs.| _____    | _____ |

**Virginia Beach BASH Stage Combat Workshop**

<table>
<thead>
<tr>
<th>Semester</th>
<th>Coordinator</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Skills Proficiency Test**

Date Taken: ___________ Pass/Fail ___________

<table>
<thead>
<tr>
<th>Weapon Style #1</th>
<th>Weapon Style #2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**General Knowledge Proficiency Examination**

Date Taken: ___________ Score: ___________

**Transfer/advanced standing credits:** ___________  **Total number of standard credits:** ___________

Graduation Clearance* (advisor): ____________________________ Date: ___________

* All MFA Acting students must serve on no fewer than four (4) running crews and must register for and must attend no fewer than two (2) Virginia Beach BASH Stage Combat Workshops during their three year residency. Students must also take the Skills Proficiency Test through the SAFD, testing in at least two weapons’ styles. This is Department policy and there is no course registration involved in fulfilling these requirements.
# Advising Worksheet - MFA in Acting (Directing Concentration)

*For students entering Fall 2011 or later

Minimum of 60 credit hours *

<table>
<thead>
<tr>
<th>Advisor: ________________________</th>
<th>Student: ____________________________</th>
</tr>
</thead>
</table>

**Dept. Required Core Courses (60 crs.)**

<table>
<thead>
<tr>
<th>Course</th>
<th>Hours</th>
<th>Semester</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>UNIV LIB Information Research (non-credit, fee based, online)</td>
<td>0 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 700 Research &amp; Aesthetics in Theatre</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 710 The Meisner Technique 1</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 711 The Meisner Technique 2</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 713 Textual Analysis for Production</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 714 Combat for Stage</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 715 Voice and Movement: Foundations</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 716 Voice and Movement: Cycles of Expression</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 717 Voice and Movement: Dialects</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 718 Voice and Movement: Performance Integration</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 720 Director/Designer Collaboration</td>
<td>1 cr.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 721 Rapier &amp; Dagger for the Stage</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 722 Advanced Directing for the Stage 1</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 723 Advanced Directing for the Stage 2</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 724 Stage Management for the Theatre</td>
<td>1 cr.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 728 Scene Study</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 730 Screen Acting 1</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 731 Screen Acting 2</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 740 Acting Shakespeare</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 741 Acting in Periods &amp; Styles</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 750 Auditioning &amp; the Business of Acting</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 781 Practicum in Theatre production (Stage Management)</td>
<td>1 cr.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 799 MFA Thesis/Creative Project</td>
<td>3 crs.</td>
<td>______</td>
<td>______</td>
</tr>
</tbody>
</table>

**Electives (optional - none required)**

<table>
<thead>
<tr>
<th>Course</th>
<th>Hours</th>
<th>Semester</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course:</td>
<td></td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>Course:</td>
<td></td>
<td>______</td>
<td>______</td>
</tr>
</tbody>
</table>

**Running Crew Credits**

<table>
<thead>
<tr>
<th>Course</th>
<th>Hours</th>
<th>Semester</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE 781 Practicum in Theatre Production (ASM)</td>
<td>0 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 781 Practicum in Theatre Production (ASM)</td>
<td>0 crs.</td>
<td>______</td>
<td>______</td>
</tr>
<tr>
<td>THE 781 Practicum in Theatre Production (SM)</td>
<td>0 crs.</td>
<td>______</td>
<td>______</td>
</tr>
</tbody>
</table>

**Virginia Beach BASH Stage Combat Workshop**

<table>
<thead>
<tr>
<th>Semester</th>
<th>Coordinator</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Skills Proficiency Test**

<table>
<thead>
<tr>
<th>Date Taken:</th>
<th>Pass/Fail</th>
</tr>
</thead>
<tbody>
<tr>
<td>___________</td>
<td>_________</td>
</tr>
</tbody>
</table>

**General Knowledge Proficiency Examination**

<table>
<thead>
<tr>
<th>Date Taken:</th>
<th>Score:</th>
</tr>
</thead>
<tbody>
<tr>
<td>___________</td>
<td>______</td>
</tr>
</tbody>
</table>

**Transfer/advanced standing credits:**

<table>
<thead>
<tr>
<th>Total number of standard credits:</th>
</tr>
</thead>
<tbody>
<tr>
<td>______</td>
</tr>
</tbody>
</table>

**Graduation Clearance* (advisor):**

<table>
<thead>
<tr>
<th>Date:</th>
</tr>
</thead>
<tbody>
<tr>
<td>______</td>
</tr>
</tbody>
</table>

*All MFA Acting students must serve on no fewer than four (4) running crews and must register for and must attend no fewer than two (2) Virginia Beach BASH Stage Combat Workshops during their three year residency. Students must also take the Skills Proficiency Test through the SAFD, testing in at least two weapons’ styles. This is Department policy and there is no course registration involved in fulfilling these requirements.
Appendix J

MFA End-of-Year Assessment/Exit Interview Form

All M.F.A. in Acting students are required to participate in the end-of-year assessment/exit interview process. Continuation in the program is by invitation. Failure to attend your end-of-year assessment may jeopardize continued participation in the program. You will be assigned an appointment for this process. You should complete this form and email it to your advisor by the Friday prior to your appointment.

Name: ________________________________  Advisor: ________________________________

Current Semester: ________________  Entered Program: _________________________

Check one:
General Concentration _____  Directing Concentration _____

Total Credit Hours Awarded by End of Current Semester: __________

GPA as of Completion of Previous Semester: __________

_____________________________________________________________________________________

List courses taken during current academic year and grades awarded (course number, title, instructor, & grade awarded. We are aware that you will only be able to list grades awarded for the fall semester)

Fall Semester 20____

_____________________________________________________________________________________

Spring Semester 20____

List Regent University production related activity for the academic year and the nature of that activity:

Semester  Production  Role/Responsibility  Supervisor
List non-Regent University production related activity for the academic year and the nature of that activity:

<table>
<thead>
<tr>
<th>Semester</th>
<th>Production</th>
<th>Role/Responsibility</th>
<th>Supervisor</th>
</tr>
</thead>
</table>

List any church or community related activity you may have participated in that relates to your study.

<table>
<thead>
<tr>
<th>Semester</th>
<th>Activity</th>
<th>Role/Responsibility</th>
<th>Organization</th>
</tr>
</thead>
</table>

List selected examples of extracurricular activity you participated in related to your study (examples: study trips domestic and abroad, trips to museums, live theatre attended, films viewed, lectures attended, etc.).

List any books, articles, plays, etc. not appearing on the department’s Reading List you read during the year.

Attach a copy of the department’s MFA Reading List and place a check mark next to all plays and texts you’ve read to date.

Advisor’s Notes:
Appendix K

Student Directed Production Proposal

Secondstage Season

Submitted by (print): ______________________________  Date: ______

The following form must be submitted to the Production Manager no later than 5:00 P.M. on Monday following spring cast posting for a spring production slot and no later than 5:00 P.M. on Monday following fall cast posting for a fall production slot. **NO EXCEPTIONS WILL BE MADE.**

Title of Production: _____________________________________________________

Author: ________________________________________________________________

Director: _______________________________ Tel.: __________________

Advisor: _______________________________ Tel.: __________________

Performance Dates: _____________________________________________________

Technical Rehearsal Dates: _______________________________________________

Dress Rehearsal Dates: __________________________________________________

Proposed Production Space (check one of the following)

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio Theatre</td>
<td></td>
<td></td>
</tr>
<tr>
<td>COM 128</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Off Campus Production</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Stage Manager: _______________________________ Tel.: __________________

Assistant Stage Manager: _______________________________ Tel.: __________________

Lighting Designer: _______________________________ Tel.: __________________

Set Designer: _______________________________ Tel.: __________________

Props: _______________________________ Tel.: __________________

Costumes: _______________________________ Tel.: __________________

Sound Design/EFX: _______________________________ Tel.: __________________

House Manager: _______________________________ Tel.: __________________

*House Manager is responsible for lining up ushers for all performances if necessary*

Box Office: _______________________________ Tel.: __________________

Running Crew:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage/Shift:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Costumes:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Props:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lights:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sound:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Cast Requirements (numbers)
- Male Roles: ____
- Female Roles: ____
- Walk-On/Extras: ____
- Total: ____

Is casting an actor(s) in multiple roles (check one):
- ____ possible
- ____ not possible
- ____ not needed/inadvisable

Gender-bending or non-traditional casting is (check one):
- ____ possible
- ____ not possible
- ____ not needed/inadvisable

Production Concept/Approach to Production:
________________________________________________________________________________________________________________________________________
________________________________________________________________________________________________________________________________________
________________________________________________________________________________________________________________________________________

Budget*: (Must be filled out if the production is NOT a Thesis/Creative Project)
- a. Royalty: ____
- b. Scripts: ____
- c. Honoraria: ____
- d. Sets: ____
- e. Props (fill out props check out form): ____
- f. Costumes: ____
- g. Promotions/Advertising: ____
- h. Programs (including flyers, advertising): ____
- i. Perishables (such as food): ____
- j. Other: ____
- Total: ____

* Non-Thesis/Creative Project productions, if approved, are limited to a budget of $200.00 and should be produced with a focus on acting and directing values with minimally enhanced production values.

I have acquired and read the Departmental Handbook and understand all Regent policies related to theatre production.

__________________________________________  ____________
Director  Date