

**Regent University
College of Arts & Sciences
School of Communication and the Arts**

Departmental Handbook

**A Guide to the Policies, Procedures and Practices of the
Department of Performing Arts & Music**

(for the MFA in Acting; MA, BFA, and BA in Theatre programs)

Communication and Performing Arts Center
Fall 2017
WELCOME

The faculty and staff of Regent University's Department of Performing Arts and Music 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. Your faculty and staff take the position that we can worship God by making use of the talents He has bestowed upon us, and that He is pleased when we utilize our gifts 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 Department Handbook is designed to aid you in that endeavor. It is our hope this booklet will serve as a resource that will answer many of the more pragmatic, policy and protocol-related questions. It contains a great deal of helpful information related to how the various production and educational components of the department function. If it doesn't answer all of your questions, it should, at the very least, direct you to 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.

Jan Gompper, MFA
Chair, Dept. of Performing Arts and Music
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THEATRE FACULTY AND STAFF DIRECTORY
2012-2013

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Guidelines for Creative and Artistic Expression

A Statement of Position on Theatre

It is the Regent University Department of Performing Arts & Music'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 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 Performing Arts & Music guidelines for producing and exhibiting creative and artistic works, and assist students in fulfilling the programmatic requirements. These guidelines are intended to help those involved in such endeavors to: 1) Be sensitive to the Lord throughout the creative and educational process, 2) Follow the wisdom and guidance provided by Scripture, 3) Speak the truth in love, and 4) Be a godly example and encouragement to other Christians with whom we have the privilege to work.

Introduction

As a faculty, we are circumspect 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 dogmatic 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 without attributing disdain for opinions that differ 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.

*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. **Philippians 4:8***

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. The Apostle 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 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 enable 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*
- *In 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. Prudence should govern the way we operate with our multiple audiences. Prudence is defined as correct knowledge of the things to be done or avoided. It means to take counsel carefully with oneself and others, to judge

correctly from the available information, and to direct 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's 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, the Director of the School of Communication and the Arts, and the Executive Vice President of the University over Academics. It is our policy and practice to prayerfully exercise prudence in all decisions related 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 both the Biblical and aesthetic nature of theatre as an art form, as well as the rights and responsibilities of faculty 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 do no actual harm 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 theatre stem 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 it 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 both entertain and educate 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 the 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, ostensibly 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; but neither should depiction of ungodly behavior be conflated with advocacy.

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. Our moral commitment to our audience and our community does not require that the stories we tell should avoid the presence of conflict or the representation of evil, nor does it mean that every character portrayed 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 must embrace the artistic principles of the theatrical art form. Our hope is to inspire and to challenge our students and our patrons toward aesthetic growth through the productions 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 the work that we 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. Nonetheless, 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 email 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 (New Location!)

Located in suite 200 on the second floor of the Communication Building is an important information center called “The Hub.” This area includes a bulletin board where important student information is posted. Students are frequently directed to “The Hub” for such activities as audition sign-ups. It is important that students acquaint themselves with this vital communication center.

Faculty Mailboxes

Faculty mailboxes are now located on the north side of the building, on the second floor behind the Dean’s Suite. Materials should be delivered to these mailboxes or to the faculty’s office during office hours.

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 Performing Arts & Music encourages students to share any questions or concerns they may have with the faculty and staff.

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 as a study or 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!) 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

The Department only authorizes use of printers and copiers for **production** use. Students may not use the Department resources for homework or extracurricular projects that are not production-related.

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 possess. This is not an esoteric, deep exam—it’s a basic overview of theatre history, acting, directing and technical theatre. A **Study Guide** is posted on the Department of Performing Arts & Music website on the “Theatre 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 available during the semester they enroll. 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 MA students must pass the exam within their **first semester** in the program (**for a total of two attempts**).

MFA dates for the Exam typically take place on the 1st and the Last Friday of the Fall Semester and the 1st and Last Friday of the Spring Semester. Summer test dates are exclusively for MA Theatre students, starting the first Friday of the Summer Semester and the Friday three weeks prior to the end of the Summer Semester. MA students have two-week windows to complete the test which are communicated by the advisor and/or Head of the MA Theatre Program. When students are given a window to take the test, they still must complete the test in one hour and fifteen minutes after they begin the test. The test consists of 100 multiple choice and true/false questions, and it is usually completed in less than an hour.

Exit Interviews

Students will typically meet with their faculty mentor for a mid-year and end-of-year advising session. All students should track their progress through DegreeWorks. 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 G*) and submit it to their mentor prior to the Exit Interview. This form documents the students' theatre-related activities over the course of the student's residency.

Production Practicum Requirements

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

1. **BA students** must register for *THEU 181 Practicum in Theatre Production* **every semester** until they reach six (6) hours of practicum credit. Students who elect a practicum in Stage Management will earn 2 practicum credits for a given semester. All other practicums are worth 1 credit.
2. **MA students** are not required to register for *THE 681 Practicum in Theatre Production*, but on-campus/residential MA students may use it for elective credits (contact Advising) or they may perform two practicum in conjunction with a comprehensive exam in lieu of completing a thesis.
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 Performing Arts & Music that MFA students will not be admitted into candidacy for graduation until they have successfully completed their production practicum requirements.

The department's Technical Director 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 shop crew. Ultimately, it is the responsibility of the Technical Director 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 practicums are as follows:

1. **Shop 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. In the event that all available

positions have been filled, the student must sign up for a Shop Crew position instead.

- 3. Stage Manager/Assistant Stage Manager:** Students serving as the SM or ASM for an official Regent theatre production may be eligible to receive **two** practicum credits in the same semester. Contact Dave Foster for eligibility and information.

All practicum assignments must be tracked through DegreeWorks with Advising. The appropriate supervisor for each practicum assignment must assign a grade after verifying the number of hours worked. Students must have any necessary paperwork into their supervisor 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 or second Friday of each semester, to receive their assignments.

All practicum assignments are graded pass/fail. Practicum work is governed by a course syllabus. 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/reservations/>. 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 room other 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 \$11. 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. All comp tickets must be reserved no later than 2 weeks prior to the Opening night of requested comps.
3. The guest is not permitted to make a reservation with your name. The actor or crew member must make the reservation.
4. If a performance is sold out, you will forfeit your complimentary tickets 10 minutes before the production if your guest has not shown up.
5. Students are required to fill out the Complimentary Ticket Form (*Appendix E*) and submit it to the Box Office to receive their complimentary tickets.
6. The Complimentary Ticket Form (*Appendix E*) must be submitted to the Box Office no later than one week prior to opening night.
7. Complimentary tickets will be available at Will Call the Monday prior to opening night.
8. **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 the Box Office at boxoffice@regent.edu.

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. Upon occasion, auditions for Show 3 are moved into the fall. 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 faculty mentor well in advance of the auditions. The mentor 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. All BFA students are also required to audition for every Mainstage and/or Secondstage production. BA students with an acting emphasis/focus, are also highly encouraged to audition for every production, including Lab Shows.
 4. **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.
 5. **Auditions are open to all Department of Performing Arts & Music 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.
 6. The Lab Shows have 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 a Lab Show are expected to approach casting with this distinctive in mind. **All student directors must have their casting choices approved by their faculty mentor and the Department Chair.** Cast lists should not be distributed until all choices have been cleared by the faculty. The Lab Show casting must give opportunities only to students who are not cast in one of that semester's Main Stage/2ndStage productions.
 7. **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. Once cast, students are not to take on any additional conflicts.
 8. 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. Typically, Guest Artists will be announced in advance of, but no later than auditions.

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 daytime 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, ensuring 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 crew members 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. All cast and crewmembers are expected to report to area supervisors promptly one hr. 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, this includes close toed shoes, sturdy pants or shorts. 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. You must obtain permission from the director & costume designer to cut or alter your hair after you are cast in a specific production.

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 auditions, 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.

Tattoos and Piercings

If a student has a tattoo or piercing that may be made visible during a show, they should indicate this on their audition form. **You must obtain permission from the director and costume designer to get a tattoo or body piercing, or make any other significant alterations to your physical appearance, after you are cast in a specific production.**

Physical Requirements

Some productions may require certain physical activity, such as kissing, physical fighting, etc. If a student has a problem with such physical intimacy/ activity, they should make the director aware of this at the time of the audition.

Costume Shop Protocol for Student Productions (Theatrical & Film)

1. The Costume Designer has discretion over whether or not to design/assist with any student production. However, if the CD 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 Costume Shop Manager or Designated GA 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 Costume Shop Manager or GA and the Director;
- c. If a student designer works on said production, he or she will work within the Costume Shop Manager or GA'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 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 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. Wardrobe Person/running crew member must be assigned and utilized for all Theatrical and CTV productions. That person's contact information must be provided to the Costume Shop prior to functioning in that capacity;
- j. Advance notice of two weeks prior to borrowing costumes is required. Requests to borrow costumes received by the Costume Shop with less than 72 hours' notice are unacceptable and will not be honored;
- k. Extra keys to the Costume Shop are not available.
- l. Prop/ Costume checkout forms (*Appendix G*) must be completed by 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.

3. Laundry:
 - a. Any laundry must be done under the supervision of the Costume Shop Manager, GA 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. Property check out is at the discretion of the Technical Director on a need by need basis.
2. Requests must be made in person or by email during office hours at least 24hrs prior to need..
3. Prop/ Costume checkout forms (*Appendix F*) must be completed before 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. 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. The individual who borrowed the prop(s) is responsible for restocking the item in the location it came from.
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. No new props will be checked out to said individual until the fine is paid in full.

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 (Lab Shows)

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 Lab Shows 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 H*), which may be obtained online in Student Forms, along with more detailed information on guidelines, procedures, etc., pertaining to such productions. 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.

Students involved in a Mainstage or Secondstage production during a given semester are not eligible for participation in a Lab Show.

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 during the student's 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 University. Additionally, students must take the Skills Proficiency Test during the BASH at least once, testing in a minimum of two weapon's styles. Students are required to take SAFD Skills Proficiency Tests in all three (3) of the forms studied, unarmed, broadsword, rapier & dagger. There may be costs associated with these exams; more information can be pursued on the SAFD website or through Dr. Kirkland.

Required Materials

It is expected that MFA & BFA students (and MA & BA 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; however, **YOU SHOULD HAVE THEM IN HAND ON THE FIRST DAY OF CLASS.**

1. A Personal Makeup Kit

- Can order a decent basic kit locally here for \$75:

<http://theatricalmakeupsupplies.com/kits.php> (*Be sure to select the right kit for your skin tone.*)

- You will need to add the following to this kit:

Men & Women:

- Makeup remover wipes or cold cream
- Sponge applicators
- Tissues
- Scissors
- Hand sanitizer
- Hair clips
- Wig Cap (skin tone)
- Large bobby pins
- Old shirt or smock

- You may want to also add the following to the basic kit:

Men & Women:

- Various makeup brushes (a few come with kit)
- Makeup pencil sharpener (might be one in kit)
- Additional foundations (2-3 included in kit)
- Additional concealers (light to dark)
- Additional pressed or loose powders (various colors or invisible)
- Various blushes (1-2 colors come with kit)
- Various eye shadows – *especially for women* (mostly matte colors)
- Eye and eyebrow pencils (will get 1 black and 1 brown with kit)
- Mascara (black or brown)
- Additional lip (nude shades preferred) pencils.
- Additional lipsticks (warm and cool shades)

Women only:

- Add False lashes and adhesive
- Add Eyelash curler

2. Stage Combat Gear

· 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 is a good resource. Do not wait until the week before

classes begin to order your gauntlets as they may take up to a month to arrive. Plan ahead. No matter the vendor, get “unlined” gloves. Color is irrelevant, but black tends to go with everything. *Label your gloves, as multiple gloves of the same color can cause owner-confusion.* 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, batting gloves, weight lifting 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 such as Lowes, and Home Depot, as well as at Wal-Mart and K-Mart. Batting gloves, golf gloves, and weight-lifting gloves tend to be a bit pricier.

- Protective Pads. Knee pads (wrestling) are mandatory for all combat classes (not the bulkier volley ball pads) and elbow pads are strongly suggested for Unarmed Stage Combat.

- 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. Trainers are fine for stage combat, and some folks prefer jazz sneakers for combat as well.

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)
- Black Dress Pants
- White Long Sleeve Dress Shirt
- Black Tie
- Black Turtleneck
- Black Socks
- Black Dress Belt

Women:

- Black Character Shoe with Heel (order street shoe size or 1/2 size smaller)
- Long Black Rehearsal Skirt
- Black Long Sleeve Leotard
- Basic leotard, Cotton/Lycra, Adult size (P,S,M,L, or XL)
- Black Trousers

- 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 ever. 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 faculty mentor 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 Performing Arts & Music 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. 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

Typically, in March or April, 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.

Third-year MFA students **MUST** complete all steps of THE 799 (proposal, final defense, university-approved proofreading, submission to ProQuest, publication) by the

end of the Spring semester. If the project is not completely finalized by the end of Spring term, the student will receive a “NP” grade and must re-register in the Summer semester and pay for the class again.

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 students must first seek the approval of his/her faculty mentor before accepting any roles in non-departmental productions. To do so, the student should meet with their faculty mentor to discuss the opportunity and then, if approved, complete the **Non-Department Project Request (Appendix D)** form found on the “Student Forms” web page and have it signed by the student’s faculty faculty mentor. This form should be completed *in advance* of accepting any roles—be they theatrical, film or video in nature – and submitted to your faculty mentor for placement in your student file. Many students in the Department of Performing Arts & Music 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 Performing Arts & Music 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 ensure 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 Performing Arts & Music. All university policies and procedures can be found on-line in the *Regent University Student Handbook*:

http://www.regent.edu/acad/schcom/academics/departments/theatre_arts/documents/DepartmentalHandbook2012-2013Updated.pdf

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/Hair/Wigs
Props
Deck Chief/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).

Wardrobe/Hair/Wigs: maintaining costumes and wigs through cleaning and repair, does laundry in between performance weeks, coordinates and assists costume changes both back-stage and in dressing rooms, assists with makeup and wigs and performs minor repairs. (This position typically starts at 1st Dress and ends after strike)

Props: setting and changing props in pre-determined places for each scene of the show, maintaining and fixing props, notifying props manager of missing, notifying 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)

Deck Chief/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 starting with 1st dress rehearsal and performances.

Appendix B

Production Practicum/Running Crew Worksheet

Students: Please track your hours for your practicum. Turn them into Dave Foster to be filed in your student file as proof of completion.

Name: _____ Phone: _____

E-Mail: _____ Degree: _____

Crew Assignment: _____ Show: _____

Date	In	Out	Total		Date	In	Out	Total

Supervisor Comments: _____

Grade: _____ or Credit/No Credit

Supervisor Signature: _____ Date: _____

Appendix C

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)
9. Proposed Table of Contents for your Thesis (subject to adjustment) See Thesis Project Guidelines for a more detailed discussion of structure).
 - 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

Appendix D

Non-Departmental Project Request Form

Student: _____ **Faculty Mentor:** _____

It is the policy of the Department of Performing Arts & Music that all MFA students discuss with their faculty mentor any potential performance opportunities outside the department before making any commitments to such projects. The student must meet with their mentor to discuss the project, ensuring there are no conflicts with any departmental commitments, and have their mentor 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 GA-related responsibilities:

7. Is there remuneration involved? Yes _____ No _____

_____ Approved

_____ Not Approved

Mentor

Date

Appendix E

Edited 9/16

Agent's Initials: _____

Order #: _____

Order Date: _____

COMP Order Form

**This form is due to the Box Office two weeks prior to Opening Night.*

*** Please double check dates with the box office as some performances do sell out.*

Name (Last) _____ (First) _____

Address: _____

City: _____ State: _____ Zip: _____

Phone Number: _____ Email: _____

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. COMP tickets may not be exchanged once ordered.*

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

It would be great if I could have seats in Section _____ Row: _____

I'll be totally miffed if I get stuck with seats in section _____ Row _____

_____ of my tickets are to be picked up by _____ on ____/____/____

_____ of my tickets are to be picked up by _____ on ____/____/____

_____ of my tickets are to be picked up by _____ on ____/____/____

Purchase Additional Regent Tickets

(for same date/time to be seated together)

*All cast/crew members are permitted to purchase additional tickets at the \$11.25 Regent student price which may be used by a family member or friend of their choice.

Cost: # of Tickets _____ at \$11.25 each = \$ _____

Payment Method _____ (office) detach and shred _____

<input type="checkbox"/> Cash	<input type="checkbox"/> Check	<input type="checkbox"/> Visa	<input type="checkbox"/> MC	<input type="checkbox"/> AMEX	<input type="checkbox"/> Discover
-------------------------------	--------------------------------	-------------------------------	-----------------------------	-------------------------------	-----------------------------------

CC #: _____

Exp. _____ Signature: _____

ALPH.

COMP

Section

Row

Seats

Office
Use
ONLY

Damaged Item	Condition	Fine Amount

Date Checked out: _____

Date Checked In: _____

Faculty Rep Signature: _____
Before checkout

Technical Director Initial: _____
During checkout

Borrower's Signature: _____
During checkout

Appendix G

MFA End-of-Year Assessment/Exit Interview Form

This form will now be completed in an online format. The below is for reference only.

All MFA 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 faculty mentor *by the Friday prior* to your appointment.

Name: _____

Faculty Mentor:

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:

Semester	Production	Role/Responsibility	Supervisor
----------	------------	---------------------	------------

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

Semester	Activity	Role/Responsibility	Organization
----------	----------	---------------------	--------------

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 H

Student-Directed Production Proposal
Lab Show

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.: _____

Faculty Mentor: _____ Tel.: _____

Performance Dates: As given on production calendar

Technical Rehearsal Dates: _____

Dress Rehearsal Dates: _____

		Initials
Stage Manager:	Tel.: _____	_____
Assistant Stage Manager:	Tel.: _____	_____
Lighting Designer:	Tel.: _____	_____
Set Designer:	Tel.: _____	_____
Props:	Tel.: _____	_____
Costumes:	Tel.: _____	_____
Sound Design/EFX:	Tel.: _____	_____
Box Office:	Tel.: _____	_____
Running Crew:		
Stage/Shift:	Tel.: _____	_____
	Tel.: _____	_____
Costumes	Tel.: _____	_____
	Tel.: _____	_____
Props	Tel.: _____	_____
Lights	Tel.: _____	_____
Sound	Tel.: _____	_____
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 \$260.00 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

Appendix I:

Scoring Rubric for Comprehensive Exam – MA in Theatre – Regent University

	0	1	2	3	4
CONCEPT	Misunderstands prompt and/or concepts.	Confuses some significant concepts, including some of those in the prompt.	Responds passably to the prompt; May have some factual, interpretive, or conceptual errors or irrelevancies.	Responds well to the prompt; Analysis goes beyond the obvious.	Responds directly to the prompt; Analysis is relevant, sophisticated, and original.
THESIS	No discernable thesis.	Vague or irrelevant thesis.	Overly general thesis; Gives no indication of organization to follow.	Central thesis determines response's structure.	Controlling thesis is specific, arguable, and complex; Gives response a sense of inevitability.
SUPPORT	Evidence simply listed or not cited at all.	Evidence usually only narrative or anecdotal, awkwardly or incorrectly incorporated.	Provides <i>some</i> evidence but not always relevant, sufficient, or integrated into the response.	Provides sufficient and appropriate evidence and makes <i>some</i> effort to contextualize it.	Provides substantial, well- chosen evidence (research or textual citations) used strategically; Apt Definitions.
ORGANIZATION	Arbitrary or no paragraph structure, illogical or no transitions. Very poor work.	Repetitive, wanders. No sense for how an argument should be developed.	Uneven: paragraphs sometimes effective, but some brief, weakly unified, or undeveloped; Some awkward or missing transitions.	Distinct units of thought in paragraphs, coherently arranged; Some transitions between sentences and paragraphs.	Apt, seemingly inevitable sequence of paragraphs; Appropriate, clear and adequate transitions between sentences and paragraphs.
STYLE & GRAMMAR	Numerous grammatical errors and stylistic problems; Errors in most every sentence. Overwhelming non- Standard English; This is not the kind of writing expected of a graduate student.	Frequent major & minor grammar problems; Frequent imprecise diction; Wordiness; Awkward syntax; Repetitive sentence patterns; Problems impede meaning.	Occasional major grammar errors (e.g., agreement, tense); Frequent minor grammar errors (e.g., prepositions, articles); Occasional imprecise diction; Awkward syntax; wordiness.	Some mechanical difficulties; Occasional problematic word choices or awkward syntax errors; Occasional grammar errors; Some wordiness.	Apt and precise grammar and style, syntactic variety, clear command of Standard English. This is the kind of writing expected of a scholar completing a graduate degree.

Last Updated: August 31, 2017
Adapted with modifications from George Mason University.