

# Contents

	Page
<a href="#">Theatre and Dance Faculty and Staff</a> .....	2
<a href="#">Co-Curricular Statement</a> .....	3
<a href="#">Degrees and Advising</a> .....	4

## Department Opportunities

<a href="#">Snowy Range Summer Theatre</a> .....	5
<a href="#">Snowy Range Summer Dance Festival</a> .....	5
<a href="#">Honors Program</a> .....	6
<a href="#">Student Organizations-ASOPA</a> .....	6
<a href="#">Awards and Scholarships</a> .....	6

## Department Policies

<a href="#">Academic Responsibility/Credit Limitations/Requirements</a> .....	7
<a href="#">Academic Probation Policy</a> .....	7-8
<a href="#">Department of Theatre and Dance Scholarships</a> .....	9-16
<a href="#">Scholarship Guidelines</a> , <a href="#">Descriptions of Assignments</a> , <a href="#">Responsibilities</a> , <a href="#">Meetings</a> , <a href="#">Reapplication</a> , <a href="#">Faculty Assessment of Performance</a> , <a href="#">Auditioning Tips</a>	
<a href="#">Production Priorities/Drug &amp; Alcohol Abuse/Class Absences</a> .....	17
<a href="#">Tips for Staying Healthy</a> .....	18-19
<a href="#">End-of-the-Year Evaluations</a> .....	20-22
<a href="#">Sample Student Resumes</a> .....	23-27

## Degrees and Course Offerings

<a href="#">Theatre and Dance Course Offerings</a> .....	28-30
<a href="#">BA Theatre Core Courses</a> .....	31
<a href="#">BA Dance Core Courses</a> .....	32
<a href="#">BFA Dance Performance Concentration</a> .....	33-34
<a href="#">BFA Dance Science Concentration</a> .....	35-36
<a href="#">BFA Performance (Acting) Concentration</a> .....	37
<a href="#">BFA Design/Tech Concentration</a> .....	38
<a href="#">BFA Musical Theatre Performance Concentration</a> .....	39
<a href="#">Theatre Education Endorsement</a> .....	40
<a href="#">BFA Theatre/English Concentration</a> .....	41
<a href="#">Practicum Courses in Theatre and Dance</a> .....	42
<a href="#">Senior Project</a> .....	43-44
<a href="#">Senior Thesis</a> .....	45-46
<a href="#">Student/Advisor Checklist (2015 University Studies Program)</a> .....	47
<a href="#">Theatre Minor Course Requirements/Dance Minor Requirements</a> .....	48

(updated Fall 2015)

## Theatre and Dance Faculty and Staff

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Greg Owen  
Leigh Selting  
Sean Stone  
Don Turner  
Sarah Varca  
Margaret Wilson  
Aaron Wood  
Lou Anne Wright

Check out the [Faculty and Staff webpage](#) on the THD departmental website to read complete faculty and staff bios.

## **Co-Curricular Statement**

It is strongly advised that every student majoring in theatre or dance participate actively in the University of Wyoming Department of Theatre and Dance program in both technical and performance areas. Only in this way will it be possible for faculty members to have sufficient knowledge of a student's work to recommend him or her for employment or graduate study.

Students are urged to participate actively in the various co-curricular programs offered by the department. These programs provide excellent opportunities for Theatre and Dance students to extend their classroom studies through practical experience. With the approval and advice of the supervising faculty member, students may receive credit in Theatre 2050 and/or Theatre 4880 for their participation in such activities.

During the regular University of Wyoming Department of Theatre and Dance season, four major plays and two full-length dance concerts are open to student participation. In addition, co-curricular experience may also be obtained in the many theatre and dance productions directed by students enrolled in Theatre 4250 and Theatre 4260, Theatre 4830, and Theatre 4880.

It is the philosophy of the Department that Theatre and Dance are complementary fields of study. It is recommended that majors in either area have experience in its complementary discipline.

## Degrees

Students electing to major in Theatre and Dance have a choice of several degree programs:

- **Bachelor of Arts, or BA, with a major in Theatre and Dance.** Certification to teach with this degree may be obtained through further study in the College of Education.
- **Bachelor of Fine Arts, or BFA.** This is a Pre-Professional degree with concentrations in Performance (Acting), Design/Technical Management, Musical Theatre, Dance Performance, and Dance Science.
- **BFA with Theatre/English.** Certification to teach with this degree may be obtained through further study in the College of Education.

## Dance Degrees

The dance degrees within the Department of Theatre and Dance are designed to provide the student with a broad foundation in the humanities and a specific emphasis in the technical, performance, and production or scientific aspects of dance. The student pursuing a degree in dance will have opportunity to attain technical competency in ballet and modern dance, to perform in dance productions, and to gain experience in dance history, dance composition, pedagogy and technical theatre as an aid to dance production.

- **Bachelor of Arts (BA) in Dance.** Only 50 credit hours in the major area of Theatre and Dance may count toward the total of 120 credit hours required for graduation. A student who takes more than 50 hours in his/her major area may not count these hours toward graduation and must take an equivalent number of credits in some area other than the major to meet graduation requirements. In addition to the University Studies requirements, students receive certification in first aid and personal safety. The BA is considered the core course of study. All students enter as BA students; application for one of the BFA programs happens at the end of the freshman year.
- **Bachelor of Fine Arts (BFA) in Dance Performance.** Students complete the core requirements for a BA, but pursue additional training in dance technique, complete a summer internship or attend a summer dance festival and complete a capstone project which may include, but is not limited to, performance, choreography, or teaching.
- **Bachelor of Fine Arts (BFA) in Dance Science.** Students complete the dance core, then enroll in introductory courses in Psychology, Kinesiology, and Health and Nutrition. Students can specialize in any of these tracks with further course work. Students will complete a senior project synthesizing the scientific and artistic aspects of dance. Both the BFA in Dance Performance and the BFA in Dance Science permits a total of 60-70 credits in the major as counting towards graduation.

## Advising

Advisors are assigned to student majors and minors. Faculty members are available for advising non-majors interested in the discipline. In order to assure progress towards the degree, students are encouraged to consult with their advisors on a regular basis. **NOTE:** Students should consult with the current University Bulletin and the Student/Advisor Checklist at the end of this handbook for the various departmental, college and University Studies degree requirements. Students are responsible for thoroughly familiarizing themselves with all requirements for graduation.

# Departmental Opportunities

## Snowy Range Summer Theatre

A Summer Theatre has been in operation at the University of Wyoming since 1954. Productions are staged within a six to eight-week session in June and July. An actor or technician gains valuable practical theatre experience and receives a stipend. Company members have the option to pay up to 2 hours of academic credit if they wish.

Outstanding junior and/or senior theatre majors at UW (particularly those students seeking a professional degree) are strongly encouraged to audition for the acting company or apply for the technical company. An effort is made to select qualified students from UW to participate in the company along with students who are recruited from throughout the nation.

Auditions and interviews for the Summer Theatre Company are held at selected locations throughout the country and at UW. For further information contact:

Snowy Range Summer Theatre  
University of Wyoming  
Department of Theatre and Dance  
Department 3951  
1000 E. University Avenue  
Laramie, WY 82071

## Snowy Range Summer Dance Festival

The Snowy Range Dance Festival brings professional dance artists and companies in residence to the campus of the University of Wyoming for 11 days of intensive dance study. Guest artists, together with the reputable dance program and performing arts facilities of the University of Wyoming, provide an academic as well as a professional atmosphere for the nurturing of young and promising students of dance and the teachers who instruct them.

In addition to technique classes at various levels, the week's activities include special performances, concerts, lectures, and discussion groups on current topics pertaining to all areas of the dancer's special needs. Accompanists and aspiring choreographers discover a nurturing learning environment in which to observe experienced artists at work, ask questions, and participate in special workshops in these areas. The festival is open to junior high through adults, teachers and accompanists. Scholarships are available. For more information contact:

Festival Director  
University of Wyoming  
Department of Theatre and Dance  
Department 3951  
1000 E. University Avenue  
Laramie, WY 82071

# Honors

Students in the Department of Theatre and Dance seeking honors must enroll in the College of Arts and Sciences Honors Program. The Department of Theatre and Dance completely endorses the concept of College Honors. Students enrolled in the College Honors Program must meet all criteria consistent with the requirements of that program including:

1. Successful completion of the elected degree program, BA or BFA, with a grade point average consistent with A & S Honors requirements.
2. Successful completion of a senior thesis. Senior thesis of sufficient challenge and merit, as determined by the faculty, may fulfill the requirement of an honors project. If so, this thesis must be written under the guidance of an approved thesis advisor with one additional faculty member serving as a member of the thesis committee.
3. Students may elect an honors project related to a production. The successful completion of an honors project does not remove the requirement of a senior thesis. Honors projects must be submitted and approved in the spring semester of the junior year.

## Student Organizations

The **Associated Students of the Performing Arts (ASOPA)** is a student organization within the Department of Theatre and Dance that promotes effective communication between students and faculty, enhances the academic, performance, and social areas of student life, and provides opportunities for professional exposure. ASOPA is especially valuable to new students in acquainting them with the Department and the University as a whole. The Department of Theatre and Dance provides a close-knit and cooperative environment in which to work, and ASOPA enhances that atmosphere.

## Departmental Awards and Scholarships

The Department of Theatre and Dance has several special awards available to recognize outstanding students in acting performance, dance performance, and Design/Technical performance, and playwriting. These awards are given once a year and presented to the students during DRAM prom. These awards are for outstanding work and growth as artists and contributions to the department. Each of the students being recognized will have their names inscribed on our student awards plaque.

The Department of Theatre and Dance offers scholarships to outstanding students in theatre and dance. For detailed information regarding scholarship assignments, requirements and philosophy see Section titled **Department of Theatre and Dance Scholarships**.

# Department Policies

## Academic Responsibility

The Department of Theatre and Dance recognizes that many of its students are heavily committed to departmental production activities. The faculty, when possible, attempts to schedule class assignments with this commitment in mind; however, students cannot assume that production commitments take precedence over academic assignments. A production assignment, cast or crew, will not be considered an acceptable excuse for late academic assignments or absences from class.

## Credit Limitations/Requirements

With the exception of the Bachelor of Fine Arts (pre-Professional), no more than 60 credit hours in the major can count toward the total of 120 credit hours (not including PE) required for graduation. A student who takes more than 50 hours in the major may not count these excess credits toward graduation unless they take an equivalent number of credits in some area other than Theatre/Dance to meet graduation requirements. **Theatre and Dance majors must receive a grade of C or better in all Theatre and Dance courses required for their degree.**

The BA degree in Theatre and Dance requires a minimum of 15 credit hours in Theatre and Dance courses at the 4000 level or above. Of the total credits required for graduation, a minimum of 42 credits must be completed at the 3000 level or above.

## Academic Probation Policy

It is important that when students are on academic probation, that we do everything we can to assure their success at the University. Students that are on academic probation need to concentrate on grades and study skills. Production work takes time and energy away from studying. **Consequently, when a student is placed on academic probation he/she will not be allowed to design, crew, dance or act in productions (*including but not limited to: all UW Main Stage or Second Season shows and ASOPA sponsored events, as well as ticketed one-acts and senior projects*) the following semester.** For example, if a student does poorly Fall semester and is placed on academic probation at the end of that semester, s/he will not be allowed to do production work in the Spring (even if the student has already been cast in a production or asked to design one). If the student receives no failing grades during the semester while on probation and has above a 2.0 grade point average, the student will be allowed to work on one production the following semester. If a student continues to show academic progress in that following semester while doing minimal production work, s/he will be able to return to full-scale production work the next semester.

If a student is on academic probation, the responsibility falls to that student to set appointments with his/her academic advisor, who will meet with the student on a regular basis to aid him/her with improving his/her grades. Advisors will do everything they can to help students get back on course and back into the creative process of doing theatre and dance.

If you are having problems in your classes or if with your study techniques, please visit with your advisor about your difficulties before you wind up on academic probation. The University provides many special programs that deal with every aspect of learning. We can help you correct problems before you have to sacrifice production work.

Many helpful programs are offered through the Center for Advising and Career Services at 307.766.2398 (Time Management, Exam Prep, Stress Management, etc.). If this Center does not provide the services you need, they can help point you in the right direction. Their email address is <mailto:muwcacs@uwyo.edu>.

Other sites, which may be of interest, include:

<http://www.uwyo.edu/step> (*offers individual tutoring for a wide range of upper and lower division classes*)

<http://www.uwyo.edu/sfa/> (*offers information on financial aid and deadlines*)



# University of Wyoming College of Arts and Sciences Department of Theatre and Dance Scholarships

The UW Department of Theatre and Dance administers an outstanding scholarship program. Numerous awards are available to qualified students who intend to major in Dance or Theatre. The scholarship provides resident or non-resident tuition waiver amounts ranging up to full tuition for the academic year. All interested students are encouraged to apply.

Further information on the scholarship is available from the Division of Student Financial Aids of the University of Wyoming.

## **Application Instructions**

Scholarships are awarded for one academic year, beginning in the Fall semester. Students must therefore reapply each year and audition in front of the Theatre and Dance faculty if they wish to be considered for a scholarship for the following year, regardless of whether or not they hold or have previously held a Theatre and Dance scholarship. While awarded for a full academic year, scholarships may be revoked at the end of the fall or spring semester for either of the following reasons:

1. Failure by the student to maintain a 2.0 GPA in all courses.
2. Failure by the student to fulfill his or her production responsibilities as a scholarship student as specified in the Student Handbook

In the event the student fails to fulfill obligations in numbers 1 or 2 above, the faculty reserves the right, after consultation with the scholarship director, to vote to place the student on probation for one semester for not meeting the established criteria. This probationary period is not guaranteed, and occurs solely at the discretion of the faculty vote.

**If you wish, you may apply online.** The information can be found on our website under scholarships. The web address is: <http://www.uwyo.edu/thd/scholarships/>

The Department of Theatre and Dance utilizes the [Get Acceptd](#) website.

# Scholarship Guidelines

## *I. PHILOSOPHY*

The scholarship program is designed to financially assist the outstanding student of Theatre and Dance and to attract him/her for study at the University of Wyoming. Students should look upon themselves as undergraduate departmental aids who contribute to the Theatre and Dance program here at the University of Wyoming.

## *II. REQUIREMENTS*

- A. Theatre/Dance must be your primary major.
- B. Maintenance of an overall cumulative 2.0 grade point average.
- C. Suitable progress toward the degree goal; student must complete a minimum of 30 credit hours per year (12 months). Scholarship may be retained for 8 semesters.
- D. Satisfactory fulfillment of assigned responsibilities for departmental productions.
- E. Must attend all scholarship meetings.
- F. To further the theatre and dance experience, scholarship students will be required to audition for all main season productions. Exceptions will be made for Design/Technical students and the Theatre major auditioning for a Dance production and vice versa; unless the choreographer or director posts audition requirements to the contrary. A role may be rejected by petitioning a fact-finding panel, which shall consist of two faculty members and three elected scholarship students.

## *III. SCHOLARSHIP ASSIGNMENTS*

The assignments will be of a definite "job" nature. Scholarship assignments will be made for each production at the earliest possible time and, whenever possible, before actual work begins on that production. The student will be given his/her preference of job assignment whenever possible; however, the student should also be willing to accept a wide range of responsibilities so that he/she receives a variety of experiences. Every effort will be made by the department to keep demands on the time of scholarship students reasonable. Scholarship students should expect to serve in some capacity, be it running crew or actor, on a minimum of two main season productions each semester. If either of these options is impossible during the semester, the student may petition the scholarship director to complete a crew assignment by working 40 hours in a shop under the supervision of the shop administrators. The petition must be presented as near to the beginning of the affected semester as possible to facilitate any reassignments that are necessary. Petitions received after crew assignments are posted are not guaranteed consideration.

The following is a short description of specific crew positions, with information as to duties, responsibilities, and time commitments for each. ALL ASSIGNMENTS INCLUDE REQUIRED ATTENDANCE AT ALL TECHNICAL REHEARSALS, PERFORMANCES, AND STRIKE.

## **Scholarship Guidelines (Continued)**

### **Stage Manager**

Assist production director in all aspects of rehearsal and production. Duties would include calling the show in all performances. Other duties might include typing and posting rehearsal lists, notes and contact sheets; giving lines during rehearsals, giving and correcting blocking assignments. This position requires involvement from the very beginning of the rehearsal process.

### **Assistant Stage Manager**

Main responsibility is to provide a communication link between the stage and the control booth.

### **Light Board Operator**

Operate computerized or manual lighting control board as assigned by lighting designer.

### **Sound Board Operator**

Operate sound board and execute all assigned production sound cues.

### **Master Carpenter**

Supervise all scenery shifts and crews assigned to shifts.

### **Master Electrician**

Supervise all production electrical needs and crews.

### **Properties Master**

Ensure all show props are in place and functioning. Prepare food as necessary. Operate special effects.

### **Shift Crew**

Move scenery as required by each production.

### **Electrician**

Operate electrical equipment as required by each production. Duties might include changing bulbs, color in lighting equipment or operating telephones.

### **Flyman**

Operate rigging necessary to shift flown scenery.

### **Costume Running Crew**

Duties include making minor repairs to costumes during the run of the show, assisting actors with costumes as required, maintenance of the dressing rooms, and daily laundry.

## **Scholarship Guidelines (Continued)**

### **Makeup Running Crew**

Duties will include make-up assistance, hair dressing, maintenance of the makeup room and the makeup cabinet, and daily maintenance of wigs (if applicable).

### **House Manager**

The House Manager is responsible for maintaining the Box Office during the actual production. Duties include audience control, assisting in the Box Office, supervising the ushers, and working with the Stage Manager to orchestrate intermissions. House Manager's appearance when working should be professional. Time commitment may begin when the Box Office opens for ticket sales if necessary, and continue through the run of the production.

### ***IV. SCHOLARSHIP/WORK-STUDY***

Students awarded scholarships are not encouraged to hold Work-Study positions. If it is a financial necessity that a scholarship student supplement his/her earnings with Work-Study, scholarship requirements and responsibilities must be claimed first and Work-Study hours second. Students will not be able to fulfill scholarship commitments with Work-Study hours.

### ***V. DANCE - SCHOLARSHIP RESPONSIBILITIES***

Dance scholarship students will work on a crew or perform a role for a maximum of two non-dance productions during each year, with their remaining scholarship responsibilities being fulfilled by their participation in the dance production. The requirement will be a total of 100 units per semester.

### ***VI. SCHOLARSHIP MEETINGS***

All Scholarship students must attend all scholarship meetings unless they have made previous arrangements with the appropriate designer or technical director. Arrangements must be made at least 48 hours in advance of the scheduled meeting. Scholarship meetings are crucial to the scheduling and the organization of the student's time and to the production.

### ***VII. REAPPLICATION***

All scholarships will automatically become open at the end of each academic year. Therefore, anyone who wishes a scholarship for the following academic year must apply or reapply each spring at a time specified by the faculty. An effort will be made to fill approximately 25% of the scholarships with incoming freshmen or students transferring from other colleges.

An audition or portfolio interview will be required of all students. The audition/interview will take place in the spring semester before the appropriate theatre and dance faculty.

## **Scholarship Guidelines (Continued)**

### ***VIII. FACULTY ASSESSMENT OF SCHOLARSHIP STUDENTS***

Due to the increased competition for scholarships, it is necessary that the faculty assess the work of scholarship students at the end of the fall semester and at the time of spring applications. This assessment will be based on the following:

- A. The fulfillment by scholarship students of the requirements in parts A, B, C, D, and E section II.
- B. The assessment of students' work in fulfilling the requirements in part F, section II. This assessment, based on the recommendations of faculty members who have worked with scholarship students in production, will of necessity be fundamentally subjective.

A Theatre and Dance scholarship is intended to financially assist the theatre and dance student whose work is outstanding both in class and in production. Any assessment will be based on a balance of these two parts of a student's work. Outstanding work in production is usually based more strongly on the attitude of the student doing the work than on the skill that the student may have in any particular job.

Production work, whether artistically stimulating or rather dull, must be done well and on time if the production is to be successful and if all those working on the production are to gain maximum educational benefit. Therefore, a student who seeks to contribute more positively and consistently to the qualitative completion of a job will be assessed more favorably than a student who works the minimum time required or who seeks to do only certain kinds of work.

The faculty may, at the end of the fall semester, withdraw aid from any student who, in the opinion of the faculty, has not satisfactorily fulfilled all of the requirements for that scholarship. Should the scholarship administrator and/or any other member of the faculty recommend such a revocation, the student(s) involved will be notified in writing and given seven days to request a hearing and review before a departmental fact finding panel. A panel, consisting of three scholarship students and two faculty members appointed by the department head in consultation with the faculty, will seek to determine the merits of both the recommendation for revocation of the scholarship and the appeal of the student involved. The panel will present its recommendation to the entire faculty, which will then vote on the matter. The faculty vote will be final.

## AUDITIONS TIPS FOR HIGH SCHOOL ACTING SCHOLARSHIP AUDITIONS

- You have a maximum of 5 minutes. We would prefer to see you perform two contrasting monologues, each about 1½ to 2 minutes in length. By contrasting, we mean material that utilizes different sides of you as a performer. This contrast could mean one serious and one comic piece, or one contemporary/modern language piece coupled with a classical piece (e.g., Shakespeare, Moliere). If you would like to sing, please do. An accompanist, CD player, and IPOD dock will be provided, and usually 16 measures or one verse is sufficient. Please sing a song from a **musical**, not a hit from other genres, and remember that songs must be acted too!
- Avoid Shakespeare unless you have experience and feel comfortable with it. Without more training, we don't expect you to present this difficult material, but if you feel comfortable and confident with it, by all means go ahead!
- Do material that shows off your **best and strongest skills** as a performer, that's what we want to see! For example, are you funny? Do you have good comic sense/timing? A strong sense of your own physicality? Can you present honest and grounded work? Do you have a sense of vulnerability? Can you incorporate a strength or weakness in your character as called for in the text? Can you do all of these without always making the  cliché choice? Are you **creative**? These are things we are trying to discern in your audition!
- Work with your drama teacher to put together the best audition possible. Show them these guidelines, and by all means, have them call us if they have any questions. (307-766-2198) **WE WANT YOU TO DO YOUR BEST!** Many times, we see students bring in Speech cuttings that have been successful at their speech meets throughout the year. While these do show off skills, we prefer to see material from plays, which have fully developed characters. Novels, stories, poems, etc., are not usually meant to be performed, but read. **Acting is action, and plays provide that type of material.**
- When you audition, we like to make it as relaxed as possible for you. A group of faculty can be intimidating, but please remember **we want you to do your best!** We like to see talent! Wear something that is flattering to you, but also comfortable. If you don't feel right in nylons and heels, don't wear them. Suits and ties are nice, but if they restrict your audition in any way, choose something else. Be sure to introduce the names of your selections at the beginning of your audition, as well as telling us your name. Don't describe the scene or setting you are about to do, just do it! Most of the time, we are familiar with the plays you choose. If not, a short description, (as we see in many speech cuttings) won't help that much anyway.
- Students auditioning specifically for **Musical Theatre** should prepare a monologue approximately 1½ to 2 minutes in length (see requirements for Theatre, above) and one Musical Theatre song not to exceed 2 minutes in length. The song must be from a **musical**, and should display your best range, characterization, vocal style, and can include movement if necessary to “tell the story.” Do not sing classical repertoire, pop, rock, jazz, etc. You may have your accompaniment on a CD or mp3 player, or an accompanist is sometimes provided (please contact us in advance to determine if an accompanist will be available). If using the accompanist please have your printed music prepared and in a three-ring binder. Under no circumstances will you be allowed to sing unaccompanied (a cappella): you MUST have accompaniment from the pianist or from your CD/mp3 player.
- Finally, stay around and chat with our faculty. Get to know us, and allow us to get to know you! Mature, serious, and creative students make the best candidates for scholarships, and whatever you can show us during these two days will help. Talk with our students, look at the facilities, take in a show if possible, and sit in on our classes if you can make the time for it. We want you to be happy with your choice of school! Break a leg!

## AUDITION TIPS FOR HIGH SCHOOL SCHOLARSHIP AUDITIONS DESIGN/TECHNICAL MAJORS

For the scholarship audition you will be asked to formally present a portfolio of your work to date and to provide a resume. Begin with an introduction of yourself, where you are from, and where you are in your training. Briefly discuss your goals as a technician or designer. Then go on and present your actual materials. You have a maximum of 10 minutes.

A few general recommendations:

- a. Appearance is important. Dress well, in something that is flattering to you, but comfortable. Ladies, if you don't feel right in nylons and heels, don't wear them! Suits and ties are nice for men, but if they restrict your presentation in any way, choose something else.
- b. Be as neat and meticulous as possible with your visual materials for presentation. Your visual presentation is a reflection of your organizational skills.
- c. Be extremely positive when discussing your work. You should exude a positive self-image and a sense of enthusiasm for your career and your work.
- d. Don't just show your photographs or renderings: provide a brief explanation of why you think this project was special or significant.
- e. In terms of layout, general practice is to list your best skills first. The same is true of your resume. List your most current experience (which should reflect your best work) and work backwards.
- f. And finally, practice your presentation. Portfolio material is difficult to handle. You will stay much better poised if you have handled it previously.

When you audition, we like to make it as relaxed as possible for you. A group of faculty can be intimidating, but please remember we want you to do your best! We like to see talent! We also hope that after the auditions you'll stay around and chat with our faculty during an informal reception. Get to know us, and allow us to get to know you! Mature, serious, and creative students make the best candidates for scholarships, and whatever you can show us during the time you are here will help. Come a day before auditions, talk with our students, look at the facilities, take in a show if possible. Again, we want you to be happy with your choice of school!

## TIPS FOR HIGH SCHOOL SCHOLARSHIP AUDITIONS - DANCE

Students auditioning for Dance scholarships should prepare one dance piece, two minutes in length, in the style of your choice (modern, ballet, or jazz). The genre chosen should consist of movement that is exemplary of your training background and should demonstrate your personal style as a performer. If you tap, we would be delighted to see an additional short (one minute or less) selection demonstrating your ability. We will provide a CD/tape player for your audition. Please come prepared with your music cued-up and ready to go.

Students are often worried about how to get audition material together and whose choreography they can use. You may choreograph your own audition material, or you might look to your dance teacher for help in this area. Be sure to introduce yourself just before you begin your audition piece, state the music and the composer's name which you have selected for accompaniment, and the choreographer of your piece.

When you audition, we like to make it as relaxed as possible for you. A group of faculty can be very intimidating, so remember we want you to do your best! Simple leotards and tights are appropriate attire for your scholarship audition.

If you are a dancer with a background in theatre, do feel free to participate in the theatre auditions. We are a theatre AND dance department; demonstrations and strength in both areas will only help you in your chances of attaining a scholarship. Refer to the separate sheet on acting/performance audition tips.

After the auditions, we may ask questions about your goals, interests and background. Mature, serious, and creative students make the best candidates for scholarships, and whatever you can show us during your time here will help. We welcome questions and conversation about our program, the university, financial aid, etc. Talk with our students, look at the facilities, and see a performance if possible. Keep in mind, prospective students are welcome to visit campus anytime and are invited to participate in or observe a class.



## **Production Priorities**

- FIRST:** The present structure of a minimum of six main season productions including dance and musical theatre/opera.
- SECOND:** Local performance of the Cultural Outreach dance or theatre tour and/or projects resulting from course work in dance composition classes or those in the directing class.
- THIRD:** Senior/honors projects.
- FOURTH:** Additional productions by theatre and dance .
- FIFTH:** Production proposals involving other academic units.

Adopted by faculty – Spring 2001

## **Drug and Alcohol Abuse**

Any student who, through the use of alcohol or drugs, is unable to perform his/her responsibilities as an actor or technician, will automatically be suspended from participation in all departmentally sponsored activities for one year from the date of the infraction. The suspension will take effect immediately. Students holding scholarships will automatically have their scholarships terminated.

Departmentally sponsored activities shall be construed as meaning any activity in which departmental resources or department space or equipment is employed.

## **Class Absences**

The Department of Theatre and Dance recognizes that many of its students are heavily committed to departmental production activities. The faculty, when possible, attempts to schedule class assignments with this commitment in mind; however, students cannot assume that production commitments take precedence over academic assignments. A production assignment, cast or crew, will not be considered an acceptable excuse for late academic assignments or absences from classes.

**NOTE: IF YOU HAVE PRE-EXISTING MEDICAL CONDITIONS (E.G., ALLERGIES OR IMMUNE SYSTEM ISSUES), CONSULT YOUR PHYSICIAN BEFORE TAKING SUPPLEMENTS OR CHANGING DIET AND EXERCISE ROUTINES.**

## **Staying Healthy**

| Wash your hands often, and especially after using the restroom (if you can't do this, use hand sanitizer – KMART & WAL MART have travel sizes you can keep in pocket/briefcase/purse.)

| Keep tissues with which to cover your mouth when you sneeze or cough, then toss the tissue. Urge others in the dept./company to do the same. If you don't have tissues, use the crook of your arm to cover your mouth and wash your hands straightaway.

**NOTE:** Germs love handles on restroom doors and shopping carts, so avoid touching your nose and mouth after immediate contact with these.

| GET A FLU SHOT! Be sure to consult with a physician or Student Health office for these. They may not be appropriate for all people, including those allergic to eggs.

| Get your sleep. I know it's not possible when you feel overwhelmed with schoolwork and rehearsal, but try to work in catnaps when you can. Also, sometimes simply resting (sitting back and meditating in a quiet place) can recharge your body and mind.

| Take your vitamins. If you don't like them or can't afford them, try to eat citrus fruits, drink orange juice or squeeze some lemon juice into your bottled water. If you work even a little vitamin C into your daily routine, it will pay off. Also, the less junk you eat, the less tired you'll feel.

**NOTE:** Be aware that some herbal supplements, such as Echinacea, thin your blood, so don't take them if you have pre-existing medical conditions or before surgery.

| Stretch or exercise daily. Twenty (20) minutes of walking (or a dance class) will help keep the creeping crud at bay. **STRETCHING AND WARMING UP BEFORE A SHOW WILL HELP YOU BREATHE EASIER AND MORE EFFICIENTLY DURING PERFORMANCE AND HAVE MORE SPEECH (MOUTH AND RESONATOR) MOBILITY.**

### **SOME TIPS IF YOU FEEL SICK/CONGESTED**

| If you feel tired or on the cusp of a cold, you might try Emer'gen-C, a vitamin drink you add to water. You might also try teas that are blended to soothe sore and scratchy voices – Throat Coat and Goldenseal are two.

| Try inhaling steam from your warm showers, turn on a humidifier when you sleep, eat fruits and soup, and up your daily intake of water. If at all possible, go on vocal rest before performances and, most importantly, get at least eight hours of sleep a night.

| If you are sick during performance, do NOT use Chloraseptic or other numbing sprays and lozenges before you go on stage. Do sip bottled water and take Aspirin or Advil if appropriate. It's okay to use numbing agents to relieve symptoms so you can sleep.

| Gargling with 1/4 teaspoon salt to 8 oz. Water may help alleviate the feeling of heaviness you get with respiratory secretions.

| Expectorants (eg, plain Robitussin without any cough suppressants) containing the active ingredient Guaifenesin may help thin secretions.

| Avoid milk, ice cream, chocolate and highly spiced foods – they may make your respiratory secretions more viscous or irritate the mucosal lining.

| Avoid OTC cold and allergy meds unless you are under doctor's orders. Many of these contain antihistamines that dry out the mucosa of the larynx.

| Drink lots of water.

| Coughing and throat clearing are the worst things you can do to your voice when you are ill and must perform. In fact, they're not good for a healthy voice. Here are a few tips to help you avoid them when you're feeling less than tip-top:

- Sip warm or tepid water. This may help free the mucous and help you not to cough.
- For a sore throat, take a sip of ice water and hold it under your tongue for a few moments. It may help improve circulation to your mouth and throat and make you feel less like clearing your throat.
- Try the "silent" cough method. This is a "big wheeze" so instead of slamming your vocals folds together (as happens when you cough), allow the muscles of your abdomen to contract as they normally would for a cough while keeping your vocal folds apart. The resulting sound will be a wheeze.
- If you must clear your throat, try the "Felix Ungar" method: pitch up as you clear your throat lightly. Yes, it makes you sound like a complete idiot, but it's worth a try if you're in vocal trouble.

# End-of-the-Year Evaluations

All Theatre and Dance majors (Freshmen through Seniors), both BA and BFA students, are REQUIRED to prepare a performance/presentation to be reviewed by the entire faculty within the student's area of study at the end of each year. This includes Theatre/English and Theatre Education majors. The dates for these evaluations will be set early in the year at the same time as the Departmental calendar. Please discuss these evaluations with your advisor early in the Spring semester so that you will be well prepared. Advisors will be able to provide students with additional information regarding portfolios, resumes, etc. Students studying in London or abroad for a Spring Semester will be required to present an evaluation at the end of the semester prior to their departure (end of Fall semester). It is the responsibility of students going to London or abroad to arrange for an evaluation with their area faculty.

This is an opportunity for faculty who have not had you in class during the year to see how well you are progressing, to discuss any potential problems with course work, and to make recommendations with regard to your development. It is also an opportunity for us to see the level of your maturity and poise and to discuss assignment of future projects which require individual responsibility such as stage managing, designing, assistant directing, etc.

**Graduating Seniors** (includes Performance, Musical Theatre, Design/Technical Management, Dance, Theatre/English, and Theatre Education) will participate in an external interview and survey process. Details will be posted near the end of the spring semester. **Non-graduating Seniors must participate using the Junior guidelines below.**

## A) THEATRE PERFORMANCE AND MUSICAL THEATRE PERFORMANCE MAJORS

Students at every level must prepare a statement of their short- and long-term goals and provide copies for each faculty member present.

**FRESHMEN:** Must prepare one contemporary monologue not to exceed 2 minutes, and bring a resume. Additionally, Musical Theatre Students must perform one song appropriate to Freshmen Level 1. They will remain for an additional feedback session led by the performance faculty. All Students must submit a list of short- & long-term goals to performance faculty via email by May 1<sup>st</sup>.

**SOPHOMORES & JUNIORS YET TO TAKE ACTING STYLES:** BFA Acting Students: must prepare two contrasting contemporary monologues not to exceed 4 minutes combined and bring an appropriate 8X10 headshot and resume. Musical Theatre Students: must perform one contemporary monologue and one song appropriate to Sophomore Level 1 study and bring an appropriate 8X10 headshot and resume. All students will remain for an additional feedback session led by the performance faculty. All Students must submit a list of short- & long-term goals to performance faculty via email by May 1<sup>st</sup>.

**JUNIORS & NON-GRADUATING SENIORS:** BFA Acting Students: must prepare two contrasting monologues; one must be classical (Shakespeare, Moliere, Shaw, Jonson, Sheridan, etc.) not to exceed 4 minutes combined and bring an appropriate 8X10 headshot and resume. Musical Theatre Students: must prepare one contemporary or classical

monologue and an Advanced Level1 song and bring an appropriate 8X10 headshot and resume. All students will remain for an additional feedback session led by the performance faculty. . All Students must submit a list of short- & long-term goals to performance faculty via email by May 1<sup>st</sup>.

**GRADUATING SENIORS:** Graduating seniors will NOT participate in the End of Year Evaluation process as outlined above. They will, instead, complete an on-line exit interview. They will be notified via email as to the details.

\* Pay close attention to time limits. You WILL BE STOPPED if you exceed the limit.

\* Any performance major may sing in place of a contemporary piece (Musical Theatre majors excluded).

\* Songs may be cut in length to accommodate time limitations.

<sup>1</sup> Level appropriate song selection should occur through discussion with your Applied Lesson teacher.

## 2) DANCE MAJORS

Dance majors must prepare for a 10 minute interview (professional dress is expected). In preparation for your interview you should:

- 1) Bring an updated version of your resume. If you have any questions on this, please see Margaret Wilson.
- 2) Write a short essay based on the following questions. We will collect this from you at the interview, but it is also designed to help prepare you to answer these questions orally.
  - a. Briefly describe your experiences this year in terms of classes you have taken in the Theatre and Dance department, performances and events you have been involved with and what you have learned.
  - b. What has challenged you? What have you learned about yourself? Were you able to balance your work in Theatre & Dance with the other courses you were taking? What were your goals and did you achieve them?
  - c. What are your goals for this summer and for next year?

## 3) DESIGN/TECHNICAL MAJORS

Design/Technical majors will be asked to formally **present** a portfolio of your work to date and to provide a resume. Begin with an introduction of yourself and a statement of where you are in your training. Briefly discuss your goals as a technician or designer. Then go on and present your actual materials. With freshman, sophomores, and juniors we are interested primarily in your progress and development. Don't be afraid to show beginning level work and to discuss how you feel you have grown from project to project. Always keep in mind the final goal: preparation for entering the job market. This will also keep you prepared in case you want to interview for an internship at an earlier stage of your development. By the time that you are a senior you should have narrowed your portfolio down to your best work, have it in a polished and well-defined form and have developed a mature presentation style.

## **A Few General Recommendations:**

1. Appearance is important. Dress well.
2. Be as neat and meticulous as possible with your visual materials for presentation. Your visual presentation is a reflection of your organizational skills.
3. Be extremely positive when discussing your work. You should exude a positive self-image and a sense of enthusiasm for your career and for your work.
4. Make an investment in a good portfolio. Think of it as an investment in your future. If you start putting together your materials at an early stage they will be in excellent shape by the time you graduate. If you start the process early we can make suggestions of how you can clarify the presentation of your materials.
5. As a beginner, you are going to have to depend in part upon course projects for portfolio materials. The more meticulous and careful you are with your projects the more impressive they will be in your portfolios. Always keep your best work in immaculate condition. Begin immediately to think about what best expresses your abilities. Take close up photographs of the work you do for production.
6. Don't just show your photographs or renderings. Provide a brief explanation of why you think this project was special or significant.
7. In terms of Layout, general practice is to list your best skills first. The same is true of your resume. List your most current experience (which should reflect your best work) and work backwards.
8. A copy of "Critical Tips for Composing a Design/Technical Portfolio and Resume" is available in the office and should help you get started.
9. And, finally, practice your presentation. Portfolio material is difficult to handle. You will stay much better poised if you have handled it previously.
10. Ask your advisor for resume samples and guidelines.

# ERICA EDD

(307) 399-1176 (Cell)  
(307) 745-3185 (Home)  
(307) 382-4363 (Permanent)

Height: 5'2"  
Weight: 130  
Hair: Brown  
Eyes: Blue

## EXPERIENCE

### THEATER

DRACULA	Lucy	Wyoming Territorial Park
BALM IN GILEAD	Rust	University of Wyoming
LYSISTRATA: A ROCK MUSICAL	Sappho	University of Wyoming
A BOYS' LIFE	Karen	University of Wyoming
BLIND DATE	Sally	University of Wyoming
WHERE'S WALDO	Lanie	University of Wyoming

### FILM

METHOD WRITING	Elizabeth	University of Wyoming
THE LARAMIE PROJECT	Extra	HBO Films

## TRAINING

B. F .A. in Theater and Dance; December, 2003; University of Wyoming

**ACTING:** Leigh Selting, Lou Anne Wright; Meisner Technique  
**MOVEMENT:** Marsha Knight; Alexander Technique  
**STAGE COMBAT:** Leigh Selting; Unarmed, Rapier/Dagger, Quarterstaff, Small Sword  
**VOICE:** Lou Anne Wright; IPA, Standard American, Regional Dialects  
**DANCE:** Marsha Knight (Ballet), Aaron M. Wood (Jazz, Modern)

# CHRIS WILL

(307) 760- 5250

christennis@hotmail.com HEIGHT: 6' / WEIGHT: 170 / EYES: HAZEL / HAIR: BLOND / VOICE:  
TENOR

## Regional Summer Stock

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Bat Boy	Edgar	Horse Barn Theater, WY
The Fantasticks	Matt	Horse Barn Theater, WY
Footloose	Ren	Carousel Dinner Theater, CO
Forever Plaid	Frankie	Horse Barn Theater, WY
Godspell	Judas	K.T. Productions, CO
Peter Pan	Smee	Front Range Music Theatre, CO

## University of Wyoming

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Guys & Dolls	Sky Masterson	dir. Leigh Selting
The Gondoliers	Marco	dir. Larry Hensel
All My Sons	Fran	dir. Wolf Sherrill
Balm in Gilead	Ernesto	dir. Leigh Selting
Reckless	Tim Timko	dir. Wolf Sherrill
W.A.S.P.	Dad	dir. Paul Ankenman
Arcadia	Jellaby	dir. Lee Hodgson
Fiddler on the Roof	Avam	dir. Patricia Tate

## Dance – University of Wyoming

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Coppelia	Corps de Ballet	chor. Marsh Fay Knight
The Last Dance	Principal Dancer	chor. Fred Mann III
The Nutcracker	Dr. Strahlbaum	chor. Marsha Fay Knight
Beyond Reach	Soloist	chor. Kitiri Souza
The Indian	Principal Dancer	chor. Katie Reynolds

## Workshop

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West of Broadway	Principal	Jason Robert Brown
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## Training

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### **BFA in Theatre and Dance, University of Wyoming (2004)**

- Acting: Leigh Selting, Lou Anne Wright, Wolf Sherrill
- Singing: Jason Robert Brown, Lennya Rideout, Dr. Larry Hensel, Maurice Stephens
- Dance: **Jazz:** General Hambrick, Fred Mann  
**Tap:** Karen Kleber, Pat Tate  
**Ballet:** Marsha Fay Knight, Steps (NYC)
- Combat: Leigh Selting - SAFD (Unarmed, Rapier/Dagger, Small Sword, Quarter Staff)
- Voice: Lou Anne Wright - Fitzmaurice Voice work

## Skills

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American Sign Language, Piano, Trombone, Juggling, Gunfighter, Roller Skater, Water Skiing, Baseball, Tennis, Loves Macaroni and Cheese





2011 Alsop Lalle #114, Laramie, WY 82072

# Emmett H. Buhmann

(307) 745-4945

wwed78@hotmail.com

Scenic /Lighting /Sound Designer

## Education:

<b>BFA Scenic/Lighting Design</b>	University of Wyoming	2002
<b>AA Theatre</b>	Central Wyoming College	1999

## Scenic Design:

Held Up At The Office	Midland Community Theatre	Scenic/Props Designer/TD	2003
Balm In Gilead	University of Wyoming	Scenic Designer	2001
The Odd Couple	Laramie Community Theatre	Scenic/Sound Designer/TD	1999

## Lighting Design:

The Little Train That Could...	University of Wyoming	Light Designer	2004
The Fantasticks	Spontaneous Theater Productions	Light/Sound Designer/TD	2004
The Curious Savage	Laramie County Community College	Light/Sound Designer	2004
Bill Bowers' "Moon Over Montana"	Touring Performance	Light Designer/ Light Op	2003
Student Dance Compositions	University of Wyoming	Light Designer	2002
Penis Envy	University of Wyoming	Light Designer	2002
And They Dance Real Slow In Jackson	University of Wyoming	Light Designer	2002
A New Season for Dance - "North"	University of Wyoming	Light Designer	2002

## Sound Design:

Two by Two	Central Wyoming College	Sound Designer	2005
Boys in Autumn	Central Wyoming College	Sound Designer	2004
Arcadia	University of Wyoming	Sound Designer	2002
Counting Tree Rings	Central Wyoming College	Sound Designer/Sound Op	2000

## Professional Experiences:

Midland Community Theatre	Midland, TX	Technical/Design Intern	2002-2003
Forces Of Nature Dance Company	Touring Performance	Electrician/Crew	2003
The Laramie Project	Film	Apprentice	2001
A Prairie Home Companion	Touring Performance	Flyman	2001

## Summer Theatre:

Idaho Repertory Theatre	Moscow, ID	Carpenter/Crew	2002
University of Wyoming	Summer Theatre Laramie, WY	Carpenter/Crew	2000
Margaret Peck Summer Theatre	Riverton, WY	Master Electrician	1999

## Awards:

Outstanding Technician	Central Wyoming College	1998,1999
Outstanding Student Lighting Designer	University of Wyoming	ASOPA 2002

## Other:

Training in AutoCAD 2000, and Soft Plot.  
 Experience with hard and soft patch lighting systems.  
 Experience with ETC Impression, Expression and Express lighting systems.

**References / Full Resume  
 Available Upon Request**

# Mariah Brewer

Height: 5'5"

Weight: 140 lbs

Phone: 605-391-0730

Email: mbrewer9@uwyo.edu

## Dance Education

### University of Wyoming (2014-2015)

- ◆ Ballet- Marsha Knight, Jennifer Deckert
- ◆ Modern- Aaron Wood
- ◆ Pointe- Marsha Knight
- ◆ Jazz- Aaron Wood
- ◆ Vertical- Margaret Wilson
- ◆ Partnering- Aaron Wood, Jennifer Deckert

### Prima School of Dancing

- ◆ Ballet-ABT trained for 12 years
- ◆ Pointe-7 years
- ◆ Jazz-11 years
- ◆ Modern- 7 years
- ◆ Contemporary pointe- 4 years
- ◆ Musical Theater-2 years
- ◆ Hip Hop-4 years
- ◆ Tap-3 years

### Additional Training Experiences

- ◆ ACDA 2015
- ◆ Natalie Desch 2015
- ◆ Keith Saunders 2015
- ◆ Ririe- Woodbury Master Class 2014
- ◆ Mark Morris Master Class 2014
- ◆ Master Class with Jennifer Deckert 2013
- ◆ Snowy Range Summer Dance Festival-2013
- ◆ TU Dance Master Class 2013
- ◆ Ballet Magnificat Master Class 2013
- ◆ River North Dance Master class 2012
- ◆ Snowy Range Summer Dance Festival-2012
- ◆ Kegwin and Company Master Class- 2012

## Performing Experience

### University of Wyoming

- ◆ 2015- ACDA- "Four Letter Word" *Choreography: Brittany Ching*
- ◆ 2015- ASOPA Dance Show- "Countdown" *Choreography: Walter Taylor, "You have got it in you" Choreography: Amanda Vinson*
- ◆ 2014- Nutcracker- Waltz of the Dolls *Choreography: Marsha Knight after Ivanov and Petipa*

### Prima School of Dancing

- ◆ 12 years of recitals
- ◆ *Training Group*- Prima's select performance group

### Community

#### *Black Hills Dance Theatre*

- ◆ 2013- Nutcracker- Snow, Waltz of the Flowers *Choreography: Brian Reeder*
- ◆ 2013- Moscow Ballet's Great Russian Nutcracker- Russian Divertissement
- ◆ 2011- Nutcracker - Snow, Waltz of the Flowers, Party Mother *Choreography: Brian Reeder*  
*Flutter Productions*
- ◆ 2014- Ascent *Choreography: Andrea Schafer*
- ◆ 2012- Quintessence (solo tribute to Loie Fuller) *Choreography: Andrea Schafer*

## Teaching

- ◆ 2014- Senior Instructor for Level 4 Pointe Ballet (Ages 12-14)

## Choreography

2014- Senior Choreography Piece

# LINDSEY CARTER

Lindseydance.wix.com/home



3/25/92 -- 118lbs -- 5'4"

**Address:** 4514 Radio Rd, Gillette, WY, 82718

**Phone:** 307-299-8630

## PERFORMANCE EXPERIENCE

<i>The Nutcracker</i>	Arabian Soloist	Marsha Knight	Fall 2014
"Borderline"	Soloist/Duet/Quartet	Lawrence Jackson	Spring 2014
"Sastrugi" (vertical dance)	Ensemble	Margaret Wilson/Neil Humphrey	Spring 2014
<i>Carmina Burana</i>	Soloist/Duet/Ensemble	Lawrence Jackson	Fall 2013
"Curve"	Duet	Andre Megerdichian	Spring 2013
"The Lark Ascending"	Ensemble	Marsha Knight	Spring 2013
"Slip" (screendance)	Duet	Rachael L. Shaw	Spring 2013
<i>From the Ashes: A Cinderella Ballet</i>	Stepsister	Jennifer Deckert	Fall 2012
"Power/Full"	Ensemble	Bill T. Jones	Fall 2011
"Duet"	Duet	Bill T. Jones	Fall 2011
Etsuko Ichikawa's Art Exhibit	Ensemble	improvisation	Spring 2011

## EDUCATION

B.A. in Theatre & Dance	University of Wyoming	Graduation: Dec 2014
B.A. in Secondary Education English	University of Wyoming	Graduation: May 2015

## CHOREOGRAPHY

<i>Working</i>	Univ. of Wyoming Musical	Co-Choreographed: Spring 2014	Laramie, WY
"Whisper"	Contemporary Trio	Choreographed: Spring 2014	Laramie, WY
"Marionette"	Contemporary Solo	Choreographed: Fall 2013	Laramie, WY

## CERTIFICATION

Yoga: 200-RYT	Yoga Adventure Teacher Training w. Deborah Koehn	Summer 2014	Big Island, HI
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## TEACHING EXPERIENCE

Group Yoga	<i>Club Energize</i>	Current	Gillette, WY
Strength & Flexibility/Substitute	<i>Live 2 Dance</i>	Current	Gillette, WY
PreDance, Kids Ballet, Dance Conditioning		<i>Laramie Dance Center</i>	Fall 2014
Jazz/Contemporary Teacher		<i>Live 2 Dance Winter Workshop</i>	Dec 2013

## MASTER CLASSES

ACDFA- Cedar City, Utah	Nathan Balsar, Monte Black, Kim Strunk, Krista Derington, Debra Knapp
UW Guest Artists	Andre Megerdichian, Rick Wacko, Aaron Wood, Ethan Kirschbaum, Julia Mayo
London Semester Abroad	Mandy Montanez, Nina Thilas-Mohs, Anna du Boisson, Stephen Pelton

## AWARDS/RECOGNITION

Theatre and Dance Department	Margaret Mains Scholarship	2013
Theater and Dance Departmental	Scholarship from the University of Wyoming	2010-2014
Parts of "Finding Balance" essay published on Gigi Berardi's dance blog		2010

## SPECIAL SKILLS/INTERESTS

- Vertical Dance - Working with children - Leadership - Organization/Promptness - Photography (scenic and portrait) - Travel

## REFERENCES

Marsha Knight	Univ. of Wyoming Dance Dept. Faculty	307-766-6122	<a href="mailto:mfnknight@uwyo.edu">mfnknight@uwyo.edu</a>
Margaret Wilson	Univ. of Wyoming Dance Dept. Faculty	307-766-2229	<a href="mailto:mawilson@uwyo.edu">mawilson@uwyo.edu</a>

# Theatre and Dance Course Offerings

Offered

**Course # Course Title Prerequisite** **Fall, Summer, Spring)**

We have indicated after the course title if a specific course meets a University Studies requirement, such as CA, G, etc.

Course #	Course Title	Prerequisite	Offered
1000	Introduction to the Theatre (H)		F/S
1021	Academic/Professional Issues – Dance		F
1040	Production Crew I	consent	F/S
1100	Beginning Acting (H)		F/S
1101	First-Year Seminar (FYS)		F
1200	Introduction to Stage Design		F
1300	Musical Theatre Workshop		F/S
1340	Musical Theatre Class Voice		S(Every Other Yr)
1360	Fund of Music for Theatre Majors		S
1405	Introduction to Pilates Training	consent	S
1410	Ballet I/I (H)		F/S
1420	Ballet I/II (H)	1410	F
1430	Modern Dance I (H)		F/S
1440	Modern Dance I/II (H)	1430	F
1450	Beginning Tap Dance		F(Even Years)
1470	Men's Technique		F/S
1480	Beginning Jazz (H)		F/S
1700	Voice for the Actor		S
2005	Creative Drama in Classroom	consent	F(Every Other Yr)
2010	Theatrical Backgrounds Drama I		F
2020	Theatrical Backgrounds Drama II	2010	S
2030	Beginning Playwriting	WA 1000, 1100	F
2040	Production Crew II	1040	F/S
2050	Theatre Practice	consent	F/S
2145	Costume Construction		F
2150	Drafting for Design	1200	F(Every Other Yr)
2160	Stage Makeup		F
2170	Speech for the Actor	1100 and 1700	S
2180	Costume Crafts	2145	S(Every Other Yr)
2200	Backgrounds of Dance (H)		F
2220	Stagecraft		F/S
2240	Stage Production	2220	F
2250	Computer Aided Design I	1200 and 2150	S(Every Other Yr)
2340	Musical Theatre Voice Lesson	consent	F/S
2400	Vertical Dance I	consent	S
2410	Ballet II/I	1420	F
2420	Ballet II/II	2410	S
2430	Modern Dance II/I	1440	F
2440	Modern Dance II/II	2430	S
2450	Tap II	1450	F(Even Years)
2480	Jazz II	1480	S
2720	Introduction to Stage Combat	1100	F(Every Other Yr)

## Theatre and Dance Course Offerings (Continued)

2800	Stage Lighting I	2220	F
2810	Scenic Painting	2220	F(Every Other Yr)
2900	Sound Design for Theatre and Dance	2220	F(Every Other Yr)
2990	Period Styles in Design for Theatre		F(Every Other Yr)
3021	Foundations of Teaching Dance	3420 or 3440	F
3100	Kinesiology for Dance	ZOO 2040	S(Even Years)
3160	Advanced Makeup	2160	S(Every Other Yr)
3400	Vertical Dance II	2400 and consent	F(Every Other Yr)
3410	Classical Ballet III/I	1420 and consent	S
3420	Classical Ballet III/II	3410 and consent	F
3430	Modern Dance III/I	1440 and consent	S
3440	Modern Dance III/II	3430 and consent	F
3480	Jazz III/I	2480 and consent	F
3490	Jazz III/II	3480 and consent	S
3600	Teach Thea in Elem/Secondary	1100	S(Every Other Yr)
3650	Thea for Young Audiences	1100	F(Every Other Yr)
3730	Intermediate Acting	1100	F
3740	Acting Styles	1100 and 3730	F
3750	Acting for the Camera	1100 and 3730	S(Every Other Yr)
3790	Stage Management	1100, 1200, and 2220	F/S
3805	Stage Lighting II	2220, 2800, 2810, 2900	S(Every Other Yr)
3810	Scene Design	2150	S
3820	Stage Costuming I	1100	F(Every Other Yr)
3840	Historical Draping	2145, FCSC 3174 or FCSC 3175	S(Every Other Yr)
3850	Design and Technology Seminar	Junior Standing	F
3890	Lighting CADD	2250, 2800	F(Every Other Yr)
3910	20 <sup>th</sup> Century Theatre Diversity	Junior Standing	S
3950	Dialects for the Actor	1100, 1700, and 2170	F(Every Other Yr)
4000	Character Dance	3410	F(Every 4 <sup>th</sup> Sem)
4001	Historical Dance	3420	S(Every 4 <sup>th</sup> Sem)
4010	Advanced Ballet	3420	F/S
4030	Advanced Modern Dance	3440	F/S
4200	20 <sup>th</sup> Century Dance	2200	F
4250	Beginning Dance Composition	2420, 2440	F
4260	Intermediate Dance Composition	4250 and consent	S
4330	Hist of Amer Mus Thea (COM 3)	2010, 2020 6-Hours 3000 THEA	F(Every Other Yr)
4500	Advanced Playwriting	3500	F(Every Other Yr)
4600	Teach Theatre Artists	1100	S(Every Other Yr)
4700	Auditioning and Careers in Dance		F
4710	Advanced Scene Study	3740	S(Every Other Yr)
4720	Auditioning & Professional Issues	1100, 3730 and 3740	F
4730	Movement for Actors	1100 and 2720	S(Every Other Yr)
4750	Computer Aided Design II	2250 and 2800	S(Every Other Yr)
4770	Summer Theatre	12 hours in THEA and consent	Su

## Theatre and Dance Course Offerings (Continued)

4800	Stage Lighting-Production	2800, 2900, 3805	S(Every Other Yr)
4810	Advanced Scenic Design	3810	S(Every Other Yr)
4820	Directing I	2010, 2020, 3730, 3810	F/S
4830	Directing II	4820 and consent	S(Every Other Yr)
4845	Fit and Alteration	2145, FCSC 3174 or FCSC 3175	S(Every Other Yr)
4850	Stage Costuming II	3820	S(Every Other Yr)
4880	Advanced Theatre Practice	12 hours in THEA and consent	F/S
4880	Dance Pedagogy I	Consent	F
4880	Dance Pedagogy II	Consent	S
4880	Dance Pedagogy III	Consent	F
4880	Dance Pedagogy IV	Consent	S
4930	Theatre History I (COM 3)	2020, 6 hours in THEA	F at 3000 level
4940	Theatre History II	4930	S
4950	Senior Thesis	Senior standing, Consent	F/S
4960	Senior Project		F/S
4990	Research in Theatre	6 hours in area of research and consent	F/S

## **BA Theatre (Required Courses)**

The following are the required courses for a Bachelor of Arts in Theatre and Dance.

<u>Credits</u>	<u>Course #</u>	<u>Title</u>
.5	1040	Production Crew I
3	1100	Beginning Acting
3	1200	Introduction to Stage Design
3	2010	Theatrical Backgrounds Drama I
3	2020	Theatrical Backgrounds Drama II
.5	2040	Production Crew II
3	2220	Stagecraft
3	2800	Stage Lighting I
3	3730	Intermediate Acting
3	3740	Acting Styles
3	3810	Scene Design
3	3820	Stage Costuming I
3	4820	Directing I
3	4930	Theatre History I
3	4940	Theatre History II
40	Total number of credits	

## BA in DANCE (Required Courses)

Credit	Course #	Course Title
1	THEA 1021	Academic and Professional Issues in Dance
.5	THEA 1040	Production Crew I
3	THEA 1200	Introduction to Stage Design
1	THEA 1405	Introduction to Pilates Training
1	THEA 1420	Ballet I/II
1	THEA 1440	Modern Dance I/II
1	THEA 1450	Beginning Tap Dance
.5	THEA 2040	Production Crew II
1	THEA 2050	Theatre Practice
3	THEA 2200	Backgrounds of Dance
1	THEA 2480	Jazz II
1	THEA 3021	Foundations of Teaching Dance
3	THEA 3100	Kinesiology for Dance
1	THEA 3410	Classical Ballet III/I
1	THEA 3420	Classical Ballet III/II
1	THEA 3430	Modern Dance III/I
1	THEA 3440	Modern Dance III/II
1	THEA 3480	Jazz III
4	THEA 4010	Advanced Ballet
4	THEA 4030	Advanced Modern Dance
8	Additional 8 credits total in any combination of 4010 and 4030	
3	THEA 4200	20th Century Dance
2	THEA 4250	Beginning Dance Composition
2	THEA 4260	Intermediate Dance Composition
1	THEA 4880	Dance Pedagogy I

The following courses outside the department are also required.

Credit	Course #	Title
4	BIOL 1010	General Biology*
2	HLED 1221	Standard First Aid & Personal Safety or current certification
4	ZOO 2040	Human Anatomy*

\*simultaneously fulfills University Studies science requirement

57                    Total Number of Credits



## **BFA in DANCE** **(Performance Concentration)**

Application: Students will apply for acceptance into the program at the end of their freshman year during end-of-year dance assessment.

Credit	Course #	Course Title
1	THEA 1021	Academic and Professional Issues in Dance
.5	THEA 1040	Production Crew I
3	THEA 1100	Beginning Acting
3	THEA 1200	Introduction to Stage Design
1	THEA 1405	Introduction to Pilates Training
1	THEA 1420	Ballet I/II
1	THEA 1440	Modern Dance I/II
1	THEA 1450	Beginning Tap Dance
.5	THEA 2040	Production Crew II
1	THEA 2050	Theatre Practice
2	THEA 2160	Stage Make-up
		or
3	THEA 2800	Stage Lighting I
		or
3	THEA 3820	Stage Costuming I
3	THEA 2200	Backgrounds of Dance
1	THEA 2450	Tap II
1	THEA 2480	Jazz II
1	THEA 3021	Foundations of Teaching Dance
3	THEA 3100	Kinesiology for Dance
1	THEA 3410	Classical Ballet III/I
1	THEA 3420	Classical Ballet III/II
1	THEA 3430	Modern Dance III/I
1	THEA 3440	Modern Dance III/II
1	THEA 3480	Jazz III
1	THEA 3490	Jazz IV
2	THEA 4001	Historical Dance
4	THEA 4010	Advanced Ballet
4	THEA 4030	Advanced Modern Dance
8	Additional 8 credits total in any combination of 4010 and 4030	
3	THEA 4200	20th Century Dance
2	THEA 4250	Beginning Dance Composition
2	THEA 4260	Intermediate Dance Composition
1	THEA 4700	Auditioning and Careers in Dance
1	THEA 4880	Adv Theatre Practice-Dance Pedagogy I
1	THEA 4880	Adv Theatre Practice-Dance Pedagogy II

2	THEA 4960	Research in Theatre: Senior Project
	or	
2	THEA 4950	Research in Theatre: Senior Thesis
1-3	THEA 4990	Research in Theatre: Summer Study
		or
	A&S 4990	Internship: Snowy Range Summer Dance Festival

The following courses outside the department are also required.

<b>Credit</b>	<b>Course #</b>	<b>Title</b>
4	BIOL 1010	General Biology*
2	HLED 1221	Standard First Aid & Personal Safety or current certification
4	ZOO 2040	Human Anatomy*

\*simultaneously fulfills University Studies science requirement

71-74      Total Required Credits

## BFA in DANCE (DNS) (Dance Science Concentration)

This concentration provides students with the skills and understanding related to the many fields related to Dance Science including but not limited to physical therapy, orthopedics, dance therapy, and massage therapy.

**Application:** Students will apply for acceptance to this program at the end of their freshman year during end-of-year dance assessment. A 2.5 cumulative GPA required for acceptance into the program.

<b>Credit</b>	<b>Course #</b>	<b>Course Title</b>
1	THEA 1021	Academic and Professional Issues in Dance
.5	THEA 1040	Production Crew I
3	THEA 1200	Introduction to Stage Design
1	THEA 1405	Introduction to Pilates Training
1	THEA 1420	Ballet I/II
1	THEA 1440	Modern Dance I/II
1	THEA 1450	Beginning Tap Dance
.5	THEA 2040	Production Crew II
1	THEA 2050	Theatre Practice
3	THEA 2200	Backgrounds of Dance
1	THEA 2480	Jazz II
1	THEA 3021	Foundations of Teaching Dance
3	THEA 3100	Kinesiology for Dance
1	THEA 3410	Classical Ballet III/I
1	THEA 3420	Classical Ballet III/II
1	THEA 3430	Modern Dance III/I
1	THEA 3440	Modern Dance III/II
1	THEA 3480	Jazz III
4	THEA 4010	Advanced Ballet
4	THEA 4030	Advanced Modern Dance
8	Additional credits in 4010 and 4030	
3	THEA 4200	20th Century Dance
2	THEA 4250	Beginning Dance Composition
2	THEA 4260	Intermediate Dance Composition
1	THEA 4880	Dance Pedagogy I
3	THEA 4950 OR	Research project / Capstone
3	THEA 4960	1 credit– independent study research methods 2 credits – senior research project

The following courses outside the department are required.

<b>Credit</b>	<b>Course #</b>	<b>Title</b>
4	BIOL 1010	General Biology
2	KIN 3050	Prevention and Care of Athletic Injuries
4	ZOO 2040	Human Anatomy/Human Anatomy Lab*
4	PSYC 1000	General Psychology

\*simultaneously fulfills University Studies science requirement

2	FCSC 1140	Introduction to Nutrition
	or	
3	FCSC 1141	Principles of Nutrition
3	KIN 2030	Motor Learning
	or	
3	KIN 3034	Lifespan Motor Development
3	KIN 3037	Sports Psychology
	or	
3	KIN 3038	Exercise Psychology

Additional upper division required course work (minimum 6 hours from courses below):

<b>Credits</b>	<b>Course #</b>	<b>Title</b>
4	KIN 3021	Physiology of Exercise**
3	KIN 3040	Teaching Anatomy
3	KIN 3042	Biomechanics of Human Movement**
3	FCSC 3145	Sport Nutrition and Metabolism
3	FCSC 4147	Nutrition and Weight Control
3	PSYC 3120	Cognitive Psychology**
3	PSYC 3250	Health Psychology
3	PSYC 4070	Motivation**

\*\*additional prerequisites required

78 Total Credit hours

# BFA in Theatre and Dance (Performance Concentration)

The following are the required courses for a Bachelor of Fine Arts in Performance (Acting).

<u>Credits</u>	<u>Course #</u>	<u>Title</u>
.5	1040	Production Crew I
3	1100	Beginning Acting
3	1200	Introduction to Stage Design
2	1700	Voice for the Actor
3	2010	Theatrical Backgrounds Drama I
3	2020	Theatrical Backgrounds Drama II
.5	2040	Production Crew II
2	2160	Stage Makeup
3	2170	Speech for the Actor
3	2220	Stagecraft
2	2720	Introduction to Stage Combat
3	3730	Intermediate Acting
3	3740	Acting Styles
3	3750	Acting for the Camera
3	3790	Stage Management
3	3950	Dialects for the Actor
3	4710	Advanced Scene Study
3	4720	Auditioning and Professional Issues
2	4730	Movement for Actors
3	4820	Directing I
3	4930	Theatre History I
3	4940	Theatre History II

AND 3 HOURS FROM THE FOLLOWING:

1	1410	Ballet I
1	1430	Modern Dance I
1	1450	Beginning Tap Dance
1	1480	Beginning Jazz

60                      Total number of credits

# BFA in Theatre and Dance (Design/Technical Concentration) Required Courses

The following are the required courses for a Bachelor of Fine Arts in Theatre and Dance  
(Design/Technical Concentration)

<u>Credits</u>	<u>Course #</u>	<u>Title</u>
.5	THEA 1040	Production Crew I
3	THEA 1100	Beginning Acting
3	THEA 2010	Theatrical Backgrounds Drama I
3	THEA 2020	Theatrical Backgrounds Drama II
.5	THEA 2040	Production Crew II
3	THEA 2145	Costume Construction
3	THEA 2150	Drafting for Design
3	THEA 2220	Stagecraft
3	THEA 2250	Computer Assisted Design
3	THEA 2800	Stage Lighting I
3	THEA 2810	Scenic Painting
3	THEA 2990	Period Styles in Design for Theatre
3	THEA 3790	Stage Management
3	THEA 3810	Scenic Design
3	THEA 3820	Costume Design I
2	THEA 3850	Design and Technology Seminar
3	THEA 4930	Theatre History I
3	THEA 4940	Theatre History II
3	THEA 4990	Collaborative and Devised Projects
3	ART 1005	Drawing I
	2 of the following 3 courses	
3	THEA 3805	Stage Lighting II
3	THEA 4810	Advanced Scene Design
3	THEA 4850	Stage Costuming II
60		Total Required Credits

## **Recommended Electives:**

2	THEA 2160	Stage Makeup
3	THEA 4820	Directing I
3	ART 2010	Art History I
3	ART 2020	Art History II

## **BFA in Theatre and Dance** **(Musical Theatre Performance Concentration)**

The following are the required courses for a Bachelor of Fine Arts in Performance (Musical Theatre).

<u>Credits</u>	<u>Course #</u>	<u>Title</u>
.5	1040	Production Crew I
3	1100	Beginning Acting
3	1200	Introduction to Stage Design
4	1300	Musical Theatre Workshop (4 semesters)
3	1360	Fundamentals of Music for Theatre Majors
2	1700	Voice for the Actor
3	2010	Theatrical Backgrounds Drama I
3	2020	Theatrical Backgrounds Drama II
.5	2040	Production Crew II
2	2160	Stage Makeup
3	2170	Speech for the Actor
3	2220	Stagecraft
6	2340	Musical Theatre Voice Lesson (six semesters)
2	2720	Introduction to Stage Combat
3	3730	Intermediate Acting
3	3740	Acting Styles
3	3790	Stage Management
3	3950	Dialects for the Actor
3	4330	History of American Musical Theatre
3	4710	Advanced Scene Study
3	4720	Auditioning and Professional Issues
3	4820	Directing I
3	4940	Theatre History II

3 HOURS FROM THE FOLLOWING:

1	1410	Ballet I
1	1430	Modern Dance I
1	1450	Beginning Tap Dance
1	1480	Beginning Jazz

2 (PLUS TWO ADDITIONAL DANCE COURSES IN AREA OF CHOICE)

70 Total number of credits

# Theatre Education Endorsement

**NOTE:** The following are the Theatre Requirements for the Endorsement. *Additional* requirements are determined within the College of Education and should be discussed with your advisor.

Credit	Course #	Course Title
3	1000	Introduction to Theatre
3	1100	Beginning Acting
3	2220	Stagecraft
3	1200	Introduction to Stage Design
3	2010	Theatrical Backgrounds Drama I
3	2020	Theatrical Backgrounds Drama II
3	4820	Directing I
3	4830	Directing II
3	2000	Creative Drama in the Classroom: K-12 Theatre Teaching Methods
	OR	
	3600	Teaching Theatre in Elementary and Secondary Schools
	OR	
	3650	Theatre for Young Audiences: Plays and Production
	OR	
	4600	Teaching Theatre Artists: Service Learning in the Community

**27 Total number of credits**



# **BFA Theatre Theatre/English Concentration**

In addition to the core, students electing the BFA in Theatre/English must complete the following:

SIX HOURS (two courses) from the English 2000 level literature courses (ENGL 2425, 2430, or 2435)

NINE HOURS (three courses) in any English 4000 level literature courses

AND ENGL 4110 or 4120  
THEA 4830 Directing II

## Practicum Courses

**THEATRE 2050, Theatre Practice**, is designed for both Theatre and Dance students who want credit for participation in performance or production with the University Theatre and Dance program.

A maximum of four hours may be earned by work in major University Theatre and Dance productions, student-directed plays, student-choreographed concerts, and reader's theatre. This could include design and technical work, acting, dancing, or a project in Kinesiology (for dance majors).

Students may register for the course to obtain credit earned in the previous semester in any of the above areas. No more than two credit hours may be earned in any semester.

Before a student registers for 2050, his project must be approved and the hours of credit determined by the faculty member who will act as supervisor.

**THEATRE 4880, Advanced Theatre Practice**, is designed for the junior or senior in either theatre or dance who has sufficient interest, experience, and background in some special area to develop a project under the supervision of a faculty member. Possible areas include technical theatre (costuming, lighting, makeup, design, scenery, sound), acting, directing, choreography, programs in interpretation, creative writing, creative dance workshops, and dance pedagogy for children and/or adults. The student may elect to design, create, develop, direct, undertake research, or may elect any combination of these approaches. Projects may utilize the studio theatre, main stage, or other suitable facilities as available.

Before a student registers for 4880, his project must be approved and the hours of credit determined by the faculty member who will act as supervisor. The supervisor and the student will determine format and content of a written report on the project.

**THEATRE 4770** is a variable credit course for participants in the University of Wyoming Summer Theatre program. Enrollment and assignment of credit must be by permission of the faculty. Maximum credit per summer session: 3.

**THEATRE 4710** Students who wish to preserve 4710 as a repeatable course within the curriculum, but who also wish to participate in the Summer Theatre Company, are permitted to utilize 4770 for this purpose if they so choose.

# Senior Project (THEA 4960)

1. The Senior Project is intended to be an exercise in the practical application of production. The project may grow out of class work or be centered on a UW production, either main stage or studio. It may deal with scenic design, costume design, properties design, sound design, makeup design, technical direction, directing, dance pedagogy, or choreography. Students could choose an advisor appropriate to the subject matter. In consultation with the student, the advisor will decide if the chosen project is of sufficient scope to warrant Senior Project status. Additional faculty members may also serve on the student's project committee. For example, a project centered on a main stage production would require advisement from the director/choreographer and other designers.
2. Since the project is intended to be a "real" exercise in theatrical production, the normal production process will be followed when applicable. The following materials will be executed for all projects:
  - a. Scenic Design -ground plan, rendering or model, and working construction drawings
  - b. Costume Design -costume renderings, fabric choice, pattern drafting, and costume plot
  - c. Design Assistance -students choosing this avenue will work in close association with the scenic or costume designer for a main stage production. Although another person's design concept will be followed, the materials listed above will still be required.
  - d. Lighting Design - light plot, section, and hook-up sheets
  - e. Properties Design - prop renderings, working construction drawings, and prop construction
  - f. Sound Design - finished tape
  - g. Makeup Design -character sketches, makeup charts, and execution of designs
  - h. Technical Direction- work schedules, materials lists and costs, shop supervision, and daily journal of work completed
  - i. Directing - performance of completed work and prompt book
  - j. Choreography - performance of completed work and notebook explaining approach and intention
  - k. Pedagogy -development of lesson plans & their implementation
3. The faculty in the Department of Theatre and Dance must approve all Senior Projects. Approval is dependent upon the quality of the proposal, the qualifications of the applicant, available resources, and the department's production schedule. Projects will be considered for the Studio Theatre as well as the main stage.
4. Prerequisites: Students in all areas must have senior standing.
  - a. Design/Technical areas - successful completion of THEA 2160, THEA 2800, THEA 3810, THEA 3820, and THEA 4820
  - b. Directing - successful completion of THEA 2160, THEA 2800, THEA 3810, THEA 3820, and THEA 4820
  - c. Choreography - successful completion of THEA 4250 and THEA 4260

## Senior Project (Continued)

5. Deadlines
  - a. Students should start investigating opportunities for their senior project in the last term of their Junior Year. Students must select their Senior Project advisor prior to pre-registration for the semester in which they enroll for Senior Project.  
**DUE February of Spring semester of the Junior year.**
  - b. The Senior Project must be completed no later than three weeks prior to "Study Day" for the semester in which they are enrolled for Senior Project except in those cases when the project is centered around a production that runs beyond that date. In those cases, the project must be completed by the date that the production opens.
6. All members of the faculty will respond to the Senior Project. However, the grade for the Senior Project will be assigned by the faculty advisor(s). Satisfactory completion of the Senior Project is a "C" or better.
7. Senior Project may be used for Senior Honors Project. All of the above conditions apply with the addition of the following:
  - a. The honors advisor will assign the grade. Satisfactory is defined as "A".
  - b. Honors students will make an oral presentation before at least 3 faculty members chosen by the student in consultation with his/her advisor. It shall include the student's Senior Project advisor. All members of the committee must agree that the student's oral presentation is satisfactory.
8. Although the Senior Project may relate to the Senior Thesis, the Senior Project is not acceptable as a substitute for the thesis.

ANY STUDENT HAVING QUESTIONS ABOUT SENIOR PROJECT, HONORS PROJECT, OR SENIOR THESIS SHOULD SEE THEIR ADVISOR.

# Senior Thesis (THEA 4950)

1. The Senior Thesis is intended to be an exercise in research and writing. The thesis project may grow out of class work or students work in production. It may deal with research in dramatic literature, history, scenography, playwriting or some aspect of performance. Students should choose an advisor appropriate to the subject matter.
2. The student will select a thesis adviser. Also, in consultation with the student, the thesis advisor will select two additional faculty members for the student's thesis committee.
3. Normally the Senior Thesis will run 15 to 20 pages.
4. The MLA Style Sheet will be followed as a guideline.
5. Prerequisites:
  - a. Students must have successfully completed English 1010 and English 1020 prior to enrolling for Senior Thesis.
  - b. Theatre students must have completed THEA 4930 Theatre History and its prerequisites before enrolling in Senior Thesis. Dance students must have completed THEA 4200 20th Century Dance and its prerequisites before enrolling in Senior Thesis.
  - c. Student must have senior standing.
6. Deadlines:
  - a. Normally, students will have selected their Senior Thesis advisor prior to registration for the semester in which they enroll for Senior Thesis.
  - b. The Senior Thesis must be completed no later than three weeks prior to "Study Day" in order to allow time for faculty members to read and respond to the thesis prior to graduation. A copy of the Thesis must be provided for each of the committee members.
  - c. Once the Committee has read the Thesis, the student will meet with the committee in a formal setting to discuss the merits of his/her work.
7. Evaluation:
  - a. The student's grade will be assigned solely by the faculty advisor. However, if two faculty members find the thesis unsatisfactory, the student must revise it to make it acceptable to all members of the committee. Faculty members objecting to passing the thesis must state their objections in writing no later than one week prior to the end of classes.

## **Senior Thesis (Continued)**

8. Senior Thesis may be used for the Senior Honors Project. All of the above conditions apply in addition to the following:
  - a. The honors advisor will assign the grade. Satisfactory shall be defined as "A".
  - b. Honors students will make an oral presentation before at least three faculty members chosen by the student in consultation with his/her advisor. It shall include the student's thesis advisor. All members of the committee must agree that the student's oral presentation is satisfactory.

# STUDENT/ADVISOR CHECKLIST

## 2015 University Studies Requirements (USP)

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

Degree Option: BA, BFA

Entering Term \_\_\_\_\_ Transfer Credits \_\_\_\_\_

Advisor \_\_\_\_\_ Concentration \_\_\_\_\_

**UNIVERSITY REQUIREMENTS**

**COURSE COMPLETED**

FYS: First-Year Seminar 3hrs \_\_\_\_\_  
**(Not required if at least 30 post High School credits)**

COM1: Communication 1 (Grade C or better) 3hrs \_\_\_\_\_  
 COM2: Communication 2 (Grade C or better) 3hrs \_\_\_\_\_  
 COM3: Communication 3 (Grade C or better) 3hrs \_\_\_\_\_  
**(Theatre History I will satisfy COM3)**

Q: Quantitative Reasoning 3hrs \_\_\_\_\_  
 PN: Physical and Natural World 3hrs \_\_\_\_\_  
 PN: Physical and Natural World 3hrs \_\_\_\_\_  
 (No Lab Required)

V: US and Wyoming Constitutions 3hrs \_\_\_\_\_

H: Human Culture (Outside Major) 3hrs \_\_\_\_\_  
 H: Human Culture (Outside Major) 3hrs \_\_\_\_\_

**ADDITIONAL USP REQUIREMENTS**

Foreign Language 3-4hrs \_\_\_\_\_  
 Foreign Language 3-4hrs \_\_\_\_\_

**NOTE:** AA, AB, or AS earned after Spring 2014 from any accredited US institution completes all USPs but COM3 and possibly FYS. Also, students earning their AA, AB, or AS from a non-WY school will still need the V.

**A&S REQUIREMENTS**

ASD: Diversity 3hrs \_\_\_\_\_  
 ASG: Global Awareness 3hrs \_\_\_\_\_

**UPPER-DIVISION REQUIREMENTS:** Of the total credits required for graduation, (120 for BA, 128 for BFA) a minimum of 42 total credits must be completed at the 3000 level or above of which 30 credits must be at UW).

**Electives:** When combined with USP and majors requirements must equal 120 for BA or 128 for BFA.

COURSE	COMPLETED	COURSE	COMPLETED
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

# Minor in Theatre and Dance

## Theatre Minor

<u>Course #</u>	<u>Title</u>	<u>Credits</u>
THEA 1040	Production Crew I	.5
THEA 1100	Beginning Acting	3
THEA 1200	Intro to Stage Design	3
THEA 2010	Theatrical Backgrounds Drama I	3
THEA 2020	Theatrical Backgrounds Drama II	3
THEA 2040	Production Crew II	.5
THEA 2220	Stagecraft	3
THEA 2800	Elements of Stage Lighting OR	3
THEA 3810	Scene Design OR	
THEA 3820	Stage Costuming I	
Plus 3 hrs electives in Theatre/Dance (must be at 4000 level)		3
	22	Total Credits

## Dance Minor

<u>Course #</u>	<u>Title</u>	<u>Credits</u>
THEA 1040	Production Crew I	.5
THEA 1410	Ballet I/I	1
THEA 1420	Ballet I/II	1
THEA 1430	Modern Dance I/I	1
THEA 1440	Modern Dance I/II	1
THEA 1480	Beginning Jazz	1
THEA 2040	Production Crew II	.5
THEA 2200	Backgrounds of Dance	3
THEA 3410	Classical Ballet III/I	1
THEA 3420	Classical Ballet III/II	1
THEA 3430	Modern Dance III/I	1
THEA 3440	Modern Dance III/II	1
THEA 4010	Advanced Ballet	2
THEA 4030	Advanced Modern Dance	2
THEA 4250	Beginning Dance Composition	2
Plus 4 hrs electives in Theatre and Dance (must be at 4000 level)		4
	23	Total Credits