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(updated December 2006)

Co-Curricular Statement

It is strongly advised that every student majoring in theatre, or selecting a dance option within the theatre major, participate actively in the University Theatre 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 Theatre season, four major plays and two full-length dance concert 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 acting, design/technical theatre, playwriting or dance.

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 aspects of dance. The student pursuing this course of study will have opportunities to attain technical competency in ballet and/or modern dance, to perform in yearly dance productions, and to gain experience in technical theatre as an aid to dance production.

For the 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. Additionally, 2 hours in Health Education, 4 hours in Biology and 4 hours in Zoology (see core courses) are required for the dance option, but these are not considered part of the 50 maximum hours in the major area. The remaining academic requirements for the BA and BFA in Theatre and Dance degrees are the same as those for theatre.

Dance students who desire additional training in dance may opt to follow the Bachelor of Fine Arts in Dance. This concentration permits a total of 60-70 credits in the major as counting towards graduation.

Advising

Advisors are assigned to student majors by the head of the Department of Theater and Dance. 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:

University of Wyoming Snowy Range Summer Theatre
Department of Theatre and Dance
Department 3951
1000 E. University Avenue
Laramie, WY 82071-3951
<http://www.uwyo.edu/th&d/summertheatre.html>

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:

Snowy Range Summer Dance Festival Director
University of Wyoming
Department of Theatre and Dance
Department 3951
1000 E. University Avenue
PO Box 3951, Laramie, WY 82071-3951
<http://www.uwyo.edu/conferences/DanceFestival.html>

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.

Centennial Singers

Students with an interest in Musical Theatre have the opportunity to receive performance credit with the Centennial Singers through the department of Theatre and Dance. The Singers perform musical theatre reviews throughout the state and region during their Fall, Spring Break and May Tours. Because of their difficult rehearsal and tour schedule, all theatre majors, and in particular, **those holding scholarships from the department** must work out all conflicts in advance. Participation in this group is a substantial and rigorous time commitment that can only be successful through diligent and responsible planning with your advisor.

Theatre Majors are also strongly encouraged to limit performing with the organization for just two years because they need to maintain a high level of performance in the department's regular season and to keep pace with the growth of their entire class. Although Singers provides an excellent extra curricular opportunity it does not replace or equal the technical training that you will receive in departmental productions. In order to achieve the level of expertise that you require for graduate school or professional work you must have the time and energy to do substantial main stage work. For more information contact:

Director, Centennial Singers
Alumni House
1320 Mill Street
Laramie WY 82071
Tel: (307) 766-3076
<http://www.uwyo.edu/singers>

Student Organizations

The **Associated Students of the Performing Arts** (A.S.O.P.A.) is a student organization within the Department of Theatre and Dance which promotes effective communication between students and faculty, enhances the academic, performance, and social areas of student life and provides opportunities for professional exposure. A.S.O.P.A. 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 A.S.O.P.A. enhances that atmosphere.

Auditions

Students who wish to audition for a paid position as an actor and who wish to utilize the members of the theatre faculty as references will be permitted to do so only after they have auditioned before the acting/directing faculty at an arranged audition. It is the student's responsibility to arrange this audition in consultation with his/her advisor.

On the basis of screened auditions the department reserves the right to recommend only those students whom, in the opinion of the faculty, have sufficient experience and ability to participate competitively at a scheduled audition. Approval to compete at one level does not automatically assume approval to compete at another level.

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 technical/design performance. These awards are given once a year and presented to the students during DRAM prom. The Jack Oakie Acting Award is for best comic performance, contributions to the department and growth as a comic actor and is in honor of Jack Oakie one of the important comic actors in early film. The acting, dance and technical design awards are for outstanding work and growth as artists and contributions to the department. Each of the three students being recognized will receive \$100.00 and their names will be inscribed on our student awards plaque.

The Department of Theatre and Dance offers scholarships ranging from partial to full tuition to outstanding students in theatre and dance. For detailed information regarding scholarship assignments, requirements and philosophy see Section titled Scholarship Application/Reference Forms.

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 and must 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 or act in productions the following semester. For example, if you did poorly Fall semester and were placed on academic probation at the end of that semester you will not be allowed to do production work in the Spring (even if you have already been cast in a production or asked to design one). If you receive no F's in the Spring semester and are above a 2.0 grade point average you will be allowed to work on one production the following Fall. If you continue to show academic progress in that Fall semester while doing minimal production work you will be able to return to full scale production work in the Spring.

If you are on academic probation your advisor will meet with you on a regular basis to help you improve your grades. They will do everything they can to help you get back on course and back into the creative process of doing theatre.

If you are having problems in your classes or if you are having problems 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.

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

The 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 re-apply 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 to vote, after consultation with the scholarship director, to place the student on probation for one semester for not meeting the established criteria. This probationary period is not guaranteed, and solely at the discretion of the faculty vote.

To apply for a Theatre and Dance Department scholarship, complete the attached application and return it to the address indicated. You will need three (3) letters of reference to complete your application. Send the application immediately and let the individuals who are completing the reference letters for you know they should mail them to us directly. The address is provided on the attached reference form.

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/th&d>

**STAPLE A HEAD SHOT OR
SENIOR PHOTO HERE
(REQUIRED)**

Scholarship Application Form
University of Wyoming
Department of Theatre and Dance

This form should be completed, detached, and returned to:

University of Wyoming
Department of Theatre and Dance
Department 3951, 1000 E. University Ave
Laramie, WY 82071-3951

Name: _____ Date: _____

Permanent Address: _____

Email Address: _____

Telephone _____ Social
Number: _____ Security Number: _____

Birthdate: _____ Sex: M ____ F ____

Please check the appropriate space or spaces below:

_____ High School Graduate: Year: _____

_____ Community College Graduate: Year: _____

_____ Transfer student from another four-year institution:
Class: _____

_____ UW student, changing major to Theatre and Dance:
Class: _____

Grade point average to date at most recently attended institution:

I wish to apply for a Theatre/Dance scholarship to begin **Fall** semester
of academic year: _____

Major area of emphasis: Acting: _____ Technical/Design: _____
Dance: _____ Playwriting: _____

Have you had Dance training and/or experience? Yes ____ No ____

How many years of Dance training have you had? _____

(Check) Ballet ____ Tap ____ Modern ____ Jazz ____

Do you play a musical instrument? Yes ____ No ____ If Yes,
specify: _____

Do you sing? Yes ____ No ____ If Yes, what part? _____

List Theatre/Dance experience: technical (props, scenery, lighting, sound, costumes, makeup), acting, dance choreography, publicity, ticket sales. Indicate the title of the production, the specific area of work, and the extent of your major responsibility (crew head, crew member, running crews, major role, minor role, etc.) or attach a resume.

Acting/Dance/Technical Experience: _____

Tell us about yourself, your background, and your experiences. What are your short- and long-term goals? What do you consider your strengths as a Theatre Arts student? Why do you want to attend the University of Wyoming? Do you plan to attend if you do not receive a scholarship? (Continue on reverse if necessary).

List the name and address of your most recent Drama Teacher or Dance Instructor: _____

Email address of most recent Drama Teacher/Dance Teacher:

Please feel free to attach a resume.

IMPORTANT: Please ensure you attach a photo as requested above.

SCHOLARSHIP REFERENCE FORM

NAME OF APPLICANT: _____

The person named above is an applicant for a Theatre/Dance scholarship at the University of Wyoming.

Please mark with an "X" the applicable rating for each of the six areas below and provide any comments you would like. Please use the reverse for additional comments if necessary.

	Superior	Above Average	Average	Below Average	Poor
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1. Performing Ability: _____
Comments: _____

2. Technical Ability: _____
Comments: _____

3. Theatre/Dance Promise: _____
Comments: _____

4. Scholastic Record: _____
Comments: _____

5. General Character: _____
Comments: _____

6. Dependability: _____
Comments: _____

Do you believe the applicant should be granted a scholarship?
Yes _____ No _____

Signed: _____ Date: _____

Position/Title: _____

Address: _____ Telephone: _____

Email address: _____

Please mail this reference form directly to:
Scholarship Committee
University of Wyoming
Department of Theatre and Dance
Department 3951, 1000 E. University Ave
Laramie, WY 82071-3951

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 Wyoming.

II. REQUIREMENTS

- A. Theatre/Dance 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 technical/design 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 supplements 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 entire 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 assist financially 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 1 1/2 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, (Shakespeare, Moliere, etc.). If you would like to sing, please do. A tape player will be provided, and usually 16 measures or one verse is sufficient. Please sing a song from a **musical**, not a top 40 hit, and remember, 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 **cliche** 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**, that 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.
- 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 those 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 TECHNICAL/DESIGN 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 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 faculty including THEA 4060.
- 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.

End-of-the-Year Evaluations

All theatre and dance majors (freshmen through seniors) are REQUIRED to prepare a performance/presentation to be reviewed by the entire faculty at the end of each year. This includes Theatre/English 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 advisors early in the Spring semester so that you will be well prepared. Your advisor will be able to provide you with additional information regarding portfolios, resumes, etc.

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.

THEATRE PERFORMANCE MAJORS

Freshmen

Freshmen must prepare one contemporary monologue not to exceed 2 minutes, and bring a resume. They will remain for an additional 3-4 minute feedback session, led by the acting faculty.

Sophomores

Sophomores will perform two contrasting contemporary monologues not to exceed 4 minutes and bring a resume. They will remain for an additional 3-4 minute feedback session, led by the acting faculty.

Juniors and Non-Graduating Seniors

Juniors must prepare two contrasting monologues; one must be classical (Shakespeare, Moliere, Shaw, Jonson, Sheridan, etc.) not to exceed 3 minutes in length. In addition all juniors in the performance concentration must provide a photo and resume.

Seniors (includes Performance, Design/Technical, Dance, Theatre/English, & Playwriting)

Seniors will participate in an external interview and survey process, facilitated by the Center for Teaching Excellence. Details will be posted near the end of the spring semester. Non-graduating Seniors must participate using the Junior guidelines above.

- * 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

DANCE MAJORS

Dance majors at all levels will prepare their end of the year evaluations under the guidance of their individual technique teachers in their classes. The specific material will be the responsibility of the technique teacher. The pieces will be presented to the faculty in a group showing at the allotted time. All dance majors are required to submit a resume.

TECHNICAL/DESIGN MAJORS

For End of the Year Evaluations 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 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. So 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, however--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 Technical/ Design 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. See resumes on pages that follow.

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

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

Guys & Dolls	Sky Masterson	dir. Leigh Selting
The Gondoliers	Marco	dir. Larry Hensel
All My Sons	Frank	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

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

West of Broadway	Principal	Jason Robert Brown
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Training

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 (Un-armed, Rapier/Dagger, Small Sword, Quarter Staff)
- Voice: Lou Anne Wright – Fitzmaurice Voice work

Skills

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:

BFA Scenic/Lighting Design University of Wyoming 2002

AA Theatre 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" 2002	University of Wyoming	Light Designer	

Sound Design:

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

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 1998,1999	Central Wyoming College		
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

Theater and Dance Course Offerings

<u>Course #</u>	<u>Course Title</u>	<u>Prerequisite</u>	<u>Offered (Fall, Summer, Spring)</u>
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We have indicated after the course title if a specific course meets a University Studies requirement, such as CA, G, etc.

1000	Introduction to the Theatre (CA)		F/S
1020	IC for Theatre and Dance (I)		F/S
1021	Academic/Professional Issues – Dance (I, L)		F
1040	Production Crew I	consent	F/S
1100	Beginning Acting (CA)		F/S
1200	Introduction to Stage Design		F
1300	Centennial Singers	audition	F/S
1405	Introduction to Pilates Training	consent	S
1410	Ballet I/I (CA)		F/Su/S
1420	Ballet I/II (CA)	1410	S
1430	Modern Dance I (CA)		F/S
1440	Modern Dance I/II (CA)	1430	F/S
1450	Beginning Tap Dance		S
1470	Men's Technique		F/S
1480	Beginning Jazz		F/S
1700	Voice for the Actor		S
2010	Theatrical Backgrounds Drama I		F
2020	Theatrical Backgrounds Drama II	2010	S
2040	Production Crew II	1040	F/S
2050	Theatre Practice	consent	F/S
2145	Costume Construction		F/S
2150	Drafting for Design	1200	F
2160	Stage Makeup	1100	F
2170	Speech for the Actor	1100 and 1700	S
2200	Backgrounds of Dance (CA, G)		F
2220	Stagecraft		F/S
2240	Stage Production	2220	F
2250	Computer Aided Design I	1200 and 2150	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	S
2480 +	Jazz II	1480	S
2800	Elements of Stage Lighting		F/S
3025	Teaching Creative Movement(CA)	3440, KIN 1000 and 1025, 2.5 GPA	S
3100	Kinesiology for Dance	ZOO 2040	F(Every 4 th Sem)
3400	Vertical Dance II	2400 and consent	F
3410	Classical Ballet III/I	1420 and consent	F/S
3420	Classical Ballet III/II	3410 and consent	S
3430	Modern Dance III/I	1440 and consent	F/S

Theatre and Dance Course Offerings (Continued)

3440	Modern Dance III/II	3430 and consent	S
3480	Jazz III/I	2480	F
3490	Jazz III/II	3480	S
3500	Playwriting/Screenwriting	WA, 1000 and 1100	F
3720 *	Stage Movement/Combat I	1100	F
3730	Intermediate Acting	1100, 2010, 2020	F
3740	Acting Styles	1100 and 3730	S
3750	Acting for the Camera	1100 and 3730	F
3790	Stage Management	1100, 1200, and 2220	F
3810	Scene Design	1200 and 2220	S
3820	Stage Costuming I	1200, 2010, and 2020	F
3910	20 th Century Theatre Diversity	Junior Standing	S
3950*	Dialects for the Actor	1100, 1700, and 2170	S
4000*	Character Dance	3410	S
4001+	Historical Dance	3420	F
4010	Advanced Ballet	3420	F/S
4030	Advanced Modern Dance	3440	F/S
4200	20 th Century Dance	2200	S
4250 *	Beginning Dance Composition	2420, 2440	F
4260 +	Intermediate Dance Composition	4250 and consent	F/S
4500	Advanced Playwriting	3500	F
4710 *	Advanced Scene Study	3740	S
4720	Auditioning & Professional Issues	1100, 3730 and 3740	F
4730 *	Stage Movement/Combat II	1100 and 3720	S
4750	Computer Aided Design II	2250 and 2800	S
4770	Summer Theatre	12 hours in THEA and consent	Su
4800 *	Advanced Stage Lighting	2800	S
4810 +	Advanced Scenic Design	3810, 3820, and 4820	S
4820	Directing I		F
4830 *	Directing II	4820 and consent	S
4850	Stage Costuming II	3820	S
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 (WC)	2010, 2020, 6 hours in THEA at 3000 level	F
4940	Theatre History II	4930	S

Theatre and Dance Course Offerings (Continued)

4950	Senior Thesis	Senior standing	F/S
4990	Research in Theatre	6 hours in area of research and consent	F/S
4990	Voice II	1700	F
4990	Musical Theatre Workshop		F

Please note the following designations following certain courses:

- * These courses are offered on alternating school years where the fall semester is an odd year.
- + These courses are offered on alternating school years where the fall semester is an even year.

BFA & BA Theatre Core Courses

The following courses are the required core courses in the theatre major for all degree programs except a major in 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	Elements of Stage Lighting
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
<u>3</u>	4940	Theatre History II

40 Total number of core credits

BFA Theatre Performance Concentration

In addition to the core, students electing the BFA Degree in Theatre Performance must complete the following:

<u>Credits</u>	<u>Course #</u>	<u>Title</u>
2	1700	Voice for the Actor
3	2170	Speech for the Actor
2	2160	Stage Makeup
2	3720	Stage Movement/Combat I
3	4710	Advanced Scene Study
3	4720	Auditioning & Professional Issues
2	4730	Stage Movement/Combat 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

BFA Theatre Design/Technical Concentration

In addition to the core, students electing the BFA in Design or Technical Theatre must complete the following:

<u>Credits</u>	<u>Course #</u>	<u>Title</u>
3	2050	Theatre Practice
2	2160	Stage Makeup
3	3790	Stage Management
6-8		Theatre Electives

AND SIX HOURS FROM THE FOLLOWING:

3	4800	Advanced Stage Lighting
3	4810	Advanced Scene Design
3	4850	Stage Costuming II

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

BFA Theatre Playwriting Concentration

In addition to the core, students electing the BFA in Playwriting must complete the following:

<u>Credit</u>	<u>Course</u>	<u>Title</u>
3	THEA 3500	Playwriting/Screenwriting
3	THEA 3790	Stage Management
3	THEA 4500	Advanced Playwriting
3	THEA 4710	Advanced Scene Study
3	THEA 4830	Directing II
3	THEA 4990	Research in Theatre
2		Theatre Electives

BFA & BA Dance Core Courses

Course#	Title	Hours	Course#	Title	Hours
1040	Production Crew I	.5	3410	Class Ballet III/I	1
1200	Intro to Stage Design	3	3420	Class Ballet III/II	1
1410	Ballet I/I	1	3430	Modern Dance III/I	1
1420	Ballet I/II	1	3440	Modern Dance III/II	1
1430	Modern Dance I /I	1	4010	Advanced Ballet	4
1440	Modern Dance I/II	1	4030	Advanced Modern Dance	4
1450	Beginning Tap Dance	1	(plus 8 credits in 4010 and/or 4030)		8
1480	Beginning Jazz	1	4200	20 th Century Dance	3
2040	Production Crew II	.5	4250	Beginning Dance Comp	2
2050	Theatre Practice	1	4260	Intermediate Dance Comp	2
2200	Backgrounds of Dance	3	4880-4	Dance Pedagogy I	1
2480	Jazz II	1	4880-6	Dance Pedagogy II	1
3100	Kinesiology for Dance	3			
<u>Total</u>					46

The following courses are also required of dance majors:

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

- simultaneously fulfills University Studies requirement SB: Biological Sciences.

BFA Dance Performance Concentration

In addition to the core, students electing the BFA Degree in Dance are expected to complete the following courses satisfactorily:

Course#	Title	Credit
1100	Beginning Acting	3
2160	Stage Make-up	2
2450	Tap II	1
4880-5	Advanced Theatre Practice-Dance Pedagogy II	1
4880-7	Advanced Theatre Practice-Dance Pedagogy IV	1
<u>TOTAL</u>		8

Total Core and Required Courses: 54

Dance Students in the BFA program must also take additional electives in the major for a minimum of 60 credit hours (not to exceed 70 credit hours.)

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 readers 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

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.

Senior Project

(Continued)

4. Prerequisites:
Students in all areas must have senior standing
 - a. Technical/Design areas - successful completion of THEA 2160, THEA 2800, THEA 3810, THEA 4820, and THEA 3820
 - b. Directing - successful completion of THEA 2160, THEA 2800, THEA 3810, THEA 4820, and THEA 3820
 - c. Choreography - successful completion of THEA 4250 and THEA 4260
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 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 Theatre 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, 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.

Senior Thesis (Continued)

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.

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

University Studies Requirements and A&S Extended Core

Name: _____

Degree Option: BA, BFA

Class: FR (0-29 cr)

SOPH (30-59 cr) JR (60-89 cr)

SR (90+)

Entering Term _____ Transfer Credits _____

Advisor _____ Concentration _____

REQUIREMENT (54 total hours)

COURSE

COMPLETED

P: University Health and Wellness 1 hr _____

Physical Activity 0 hr _____

I: Intellectual Community 1-3 hrs _____

WA: Lower Division Writing 3 hrs _____

WB: Mid-Level Writing* 3 hrs _____

WC: Upper-Division Writing* 3 hrs _____

O: Oral Communications 3 hrs _____

QA: Math & Quan. Reasoning 1 3 hrs _____

QB: Math & Quan. Reasoning 2 3 hrs _____

Foreign Language (8 hrs) (single Language) 4 hrs _____

4 hrs _____

Science (8 hrs) S, SB, SP or SE 4 hrs _____

S, SB, SP or SE 4 hrs _____

(both courses may NOT be from the same prefix)

(both must have a LAB)

V: US and Wyoming Constitutions 3 hrs _____

Cultural Context (9 hrs)

CH: Humanities 3hrs _____

CS: Social/Behavioral 3hrs _____

CA: Visual & Performing Arts 3hrs _____

C: Integrated Cultural Context (May be substituted for any **ONE** of the Cultural Context courses above)

Upper Div., Outside Major 3hrs _____

Upper Div., Outside Major 3hrs _____

Upper Div., Outside Major 3hrs _____

NW: (C, CH, CS, or CA)Non-Western* 3hrs _____

G: Global Awareness* 3hrs _____

D: Diversity in the U.S.* 3hrs _____

L: Information Literacy* 1-3hrs _____

Upper-Division Requirement (Of the total credits required for graduation, (120 for BA, 128 for BFA) a minimum of 48 credits must be completed at the 3000 level or above)

* These requirements may be embedded into other courses.

BFA & BA THEATRE CORE COURSES

The following courses are the required core courses in the theatre major for all degree programs.
(Revised Fall 2002)

<u>Credits</u>	<u>Course #</u>	<u>Title</u>	<u>Completed</u>
.5	1040	Production Crew I	_____
3	1100	Beginning Acting	_____
3	1200	Introduction to Stage Design	_____
3	2010	Theatrical Backgrounds Drama I	_____
.5	2040	Production Crew II	_____
3	2020	Theatrical Backgrounds Drama II	_____
3	2220	Stagecraft	_____
3	2800	Elements of Stage Lighting	_____
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 core credits

Of the total credits required for graduation, a minimum of 48 credits must be completed at the 3000 level or above. Check list for upper division class:

Course	Credit	Completed
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

BFA THEATRE PERFORMANCE CONCENTRATION

In addition to the core, students electing the BFA in performance are expected to complete the following courses satisfactorily:

Course	Credit	Completed
1700 Voice for the Actor	2	_____
2160 Stage Makeup	2	_____
2170 Speech for the Actor	3	_____
3720 Stage Movement/Combat I	2	_____
4710 Advanced Scene Study	3	_____
4720 Auditioning & Professional Issues	3	_____
4730 Stage Movement/Combat II	2	_____

(and 3 hrs from the following)

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

TOTAL 21

TOTAL Core and Required Courses: 61

Additional elective courses not to exceed the limit of 60-70 credit hours in the major: Students selecting the BFA degree are required to complete 128 hours to graduate, 48 at the 3000 level or above.

Course	Credit	Completed
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

BFA THEATRE THEATRE/ENGLISH CONCENTRATION

In addition to the core, students electing the BFA Theatre Degree with a concentration in English, are expected to complete the following courses satisfactorily:

Course	Credit	Completed
ENGL 2000 Level Lit Surveys (6 hours from ENGL 2425, 2430 or 2435)		_____
ENG _____	3	_____
ENG _____	3	_____
ENGL 4000 Level Lit Courses (9 hours total)		
ENG _____	3	_____
ENG _____	3	_____
ENG _____	3	_____
ENGL 4110 or 4120 _____	3	_____
THEA 4830 Directing II	3	_____
Total	21	
TOTAL Core and Required Courses:	61	_____

Additional elective courses not to exceed the limit of 70 credit hours in the major. Students selecting the BFA degree are required to complete 128 hours to graduate, 48 at the 3000 level or above.

BFA Theatre Playwriting Concentration

In addition to the core, students electing the BFA in Playwriting must complete the following:

<u>Course</u>	<u>Title</u>	<u>Credit</u>	<u>Completed</u>
THEA 3500	Playwriting/Screenwriting	3	_____
THEA 3790	Stage Management	3	_____
THEA 4500	Advanced Playwriting	3	_____
THEA 4710	Advanced Scene Study	3	_____
THEA 4830	Directing II	3	_____
THEA 4990	Research in Theatre	3	_____
	Theatre Electives	2	_____
	Total:	20	_____
Total Core and Required courses:		60	

Additional elective courses not to exceed the limit of 70 credit hours in the major. Students selecting the BFA degree are required to complete 128 hours to graduate, 48 at the 3000 level or above.

Course	Credit	Completed
_____	_____	_____
_____	_____	_____
_____	_____	_____

BFA & BA DANCE CORE COURSES

Course	Credit	Completed
THEA 1040 Production Crew I	.5	_____
THEA 1200 Introduction to Stage Design	3	_____
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 1450 Beginning Tap Dance	1	_____
THEA 1480 Beginning Jazz	1	_____
THEA 2040 Production Crew II	.5	_____
THEA 2050 Theatre Practice	1	_____
THEA 2200 Background of Dance	3	_____
THEA 2480 Jazz II	1	_____
THEA 3100 Kinesiology for 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	4	_____
THEA 4030 Advanced Modern Dance	4	_____

(plus 8 credits in any combination of 4010 and 4030)

THEA 4200 20 th Century Dance	3	_____
THEA 4250 Beginning Dance Composition	2	_____
THEA 4260 Intermediate Dance Composition	2	_____
THEA 4880-4 Dance Pedagogy I	1	_____
THEA 4880-6 Dance Pedagogy III	1	_____

TOTAL 46

The following courses are required of dance majors in addition to those above (these classes are not considered part of the 50 hours maximum in the major area for a BA or 70 hours maximum in major area for the BFA because they are outside the department):

Course	Credit	Completed
BIOL 1010 General Biology*	4	_____
HLED 1221 Standard First Aid & Personal Safety	2	_____
ZOO 2040 Human Anatomy	4	_____

* simultaneously fulfills University Studies requirement SB: Biological Sciences.

BFA DANCE PERFORMANCE CONCENTRATION

In addition to the core on the previous page, students electing the BFA in Dance are expected to complete the following courses satisfactorily:

Course	Credit	Completed
THEA 1100 Beginning Acting	3	_____
THEA 2160 Stage Make-up	2	_____
THEA 2450 Tap II	1	_____
THEA 4880 Adv Theatre Practice-Dance Pedagogy II	1	_____
THEA 4880 Adv Theatre Practice-Dance Pedagogy IV	1	_____
Total	8	_____
Total Core and Required Courses:		54

Additional elective courses not to be lower than 60 credits not to exceed the credit limit of 70 hours in the major:

Course	Credits	Completed
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

UW Theatre and Dance Faculty

Dr. Rebecca Hilliker

Department Chair, Professor

Directing, Acting, Dramatic Literature

B.F.A. University of Wisconsin (Milwaukee)

M.F.A. University of Wisconsin (Madison)

Ph.D. University of Wisconsin (Madison)

Dr. Hilliker served on the National Selection Team for the Kennedy Center American College Theatre Festival in 2005. She received the Kennedy Center Medallion for her six years as Chair and Vice Chair for Region VII and her service as Chair of Chairs for the National organization. She received the Horace Robinson Award from the Northwest Drama Conference, a prestigious award given just once a year to individuals that have made major contributions to the Northwest Drama Conference and American College Theatre Festival in the region. She was president of NWDC for three years. Rebecca established a yearly program of producing original student-written works for the festival and has directed a number of these works which received national recognition.

ACETYLENE won the American College Theatre Festival/Kennedy Center national competition and was showcased at the Kennedy Center in the Spring of 1994 and LEMON 714 won the regional KC/ACTF competition and was performed at the Northwest Drama Conference/ACTF Region VII festival in Eugene, Oregon in February 1995. LEMON 714 received honorable mention from the ACTF national selection team.

Dr. Hilliker has published extensively in the areas of Theatre History and Dramatic Literature in such journals as THEATRE HISTORY STUDIES, 19TH CENTURY THEATRE, NEW ENGLAND THEATRE JOURNAL, JOURNAL OF POPULAR CULTURE, WITHIN THE DRAMATIC SPECTRUM, and FROM THE BARD TO BROADWAY. She is twice winner of the Amy and Eric Berger Award for original essays in theatre.

Rebecca Hilliker received a faculty development grant, travel grant and a Wyoming Arts Council grant to take a production of TRIFLES by Susan Glaspel to the University of Tel-Aviv for a conference designed to look at the play from the perspective of society and the law. She directed the production in-conjunction with Bas Bleu Theatre and Colorado State University in Fort Collins. The play was the center of focus for the festival with discussions by lawyers, sociologists, theatre and English historians, and artists from all over the world.

(Faculty continued)

Larry W. Hazlett

Professor

Lighting Design & Stage Management

BM University of Colorado

MA University of Wyoming

Larry has designed lights for the Department of Theatre and Dance since 1987 and in that time has created and executed over one hundred designs for the department's award-winning productions.

Among his many lighting creations are: GOOD MORNING ATHENS, THE DIARY OF ANNE FRANK, CABARET, MARVIN'S ROOM, DANCE Y2K, A MIDSUMMER'S NIGHT DREAM, NUTCRACKER, ALL MY SONS and many others. Larry's lighting design for GOOD MORNING ATHENS won national recognition and was performed at the national finals ACTF (American College Theatre Festival) in the Terrace Theatre at The Kennedy Center for the Performing Arts in Washington, D.C. His design for the original ballet WINTER MOONS that toured the state of Wyoming and eventually was performed by the Colorado Ballet in Denver and Laramie also won him a Performing Arts Grant from the state. Larry designed the lighting for the Colorado Ballet performances of DARK WATERS and Jean Cocteau's THE BEAUTY AND THE BEAST.

Prior to coming to UW, Larry served as technical director at the Department of Drama for the University of Virginia where he supervised departmental productions and served as house technical director for the residencies of the Washington Ballet under the direction of Choo San Goh and the Richmond Ballet. Larry has published several articles, the most recent "A City Apart – A Post-Soviet Look at the Theatres of Saratov" published in The Northwest Drama Conference Review. Larry has won three International Travel Grants, and was most recently awarded an Innovative Summer Teaching Award to take three Theatre and Dance students to Moscow and Saratov, Russia to investigate the stage designers of the Russian Avant-Garde period. In 2001 Larry was asked by director Moises Kaufmann to design the lighting for two of the theatrical scenes in the HBO film THE LARAMIE PROJECT, which premiered and opened the Sundance Film Festival. Larry's design students have a record of success and awards. A recent student's design was seen on the Millennium Stage at the Kennedy Center for the Performing Arts. Others are working professionally in the U.S. and Canada.

Technical Director, University of Virginia 1984-1987; Recipient of Wyoming Arts Council Performing Arts Grant for 1994; Recently designed lighting for Colorado Ballet production of DARK WATERS; Researched Russian Theatre Stage and Lighting Techniques in Moscow and Saratov, Russia – Winter 1999; Compiled glossary of theatrical terms in Russian and English with phonetic pronunciation guide-1999.

(Faculty continued)

Lou Anne Wright

Associate Professor

Voice/Dialects, Acting, History

M.F.A. National Theatre Conservatory

Lou Anne Wright is an actor, dialect coach, professor, and writer; she holds an MFA in Voice, Speech and Dialects from the National Theatre Conservatory. Lou Anne has served as voice/dialect coach for such companies as the Denver Center for the Performing Arts, the Playmakers Repertory, Sierra Repertory Company, the Shadow Theatre, The Fox Theatre, and the West Coast Ensemble. Lou Anne was most recently seen on television as Judy Shepard in HBO's THE LARAMIE PROJECT and she received excellent reviews for the role of Boo in THE LAST NIGHT OF BALLYHOO at the Aurora Fox Theatre in Denver. As a playwright, she authored the play KABUKI MEDEA which won the Jefferson Award for Best Production in Chicago and the Bay Area Critics Award for Best Production in San Francisco. It was also produced at the Kennedy Center. She is co-author of PLAYWRITING: FROM FORMULA TO FORM published by Harcourt Brace and is currently working on SETTING THE STAGE, a new Introduction to Theatre book for Wadsworth Publishing. Her screenwriting credits include the film adaptation of Eudora Welty's THE HITCH-HIKERS, which featured Patty Duke and Richard Hatch (and for which she was nominated for the Directors Guild of America's Lillian Gish award). Lou Anne teaches acting, voice, speech and dialects & theatre history at the University of Wyoming.

Lee Hodgson

Professor

Costume Design

BA University of Wyoming

MA University of Wyoming

M.F.A. California Institute of the Arts

Lee Hodgson is currently a Professor at the University of Wyoming where he teaches Costume Design and Beginning Acting. Hodgson graduated from the California Institute of the Arts with an M.F.A. in Costume Design. After graduation he accepted a position in Lansing, Michigan, later moving to Boulder, Colorado where he taught technical courses in Costuming at C. U. Hodgson has been at the University of Wyoming since 1987. His most recent designs include INTO THE WOODS and currently work on ORPHEUS IN THE UNDERWORLD. During the 1999 summer season he directed the children's show MANY MOONS, and the summer before, CHARLOTTE'S WEB.

(Faculty continued)

Leigh Selting

Professor

Acting, Directing, Stage Combat, Acting for the Camera

BA University of Nebraska at Kearney

M.F.A. University of Idaho

Leigh Selting is currently a Professor of Theatre and Dance at the University of Wyoming, where he teaches acting, directing, stage combat, and acting for the camera. Previously, he taught at the Theatre Conservatory at Webster University in St. Louis, and the Emmy Gifford Children's Theatre in Omaha, Nebraska. Also an Equity actor, free-lance director, and Equity stage manager, he has worked in various theatres around the country. **Broadway** credits include work as a production assistant on the 1996 Tony-nominated *JUAN DARIEN: A CARNIVAL MASS*, directed by Julie Taymor (*LION KING*), and as a production assistant/stage manager for the Broadway revival of *THE LITTLE FOXES* starring Stockard Channing, and directed by Tony Award winner Jack O'Brien (*HAIRSPRAY*, *THE FULL MONTY*). He also worked as the assistant to the director for the Toronto production of *Shirley Valentine* (starring Helen Reddy). **Off-Broadway** and **regional** credits as an actor include Father Berrigan in *LITTLE HEART* (with Michael Gross) a full development reading for the New Harmony Project; Matt in *THE MARRIAGE OF BETTE AND BOO*, Phillip in *ORPHANS*, and Tim in *BALM IN GILEAD*, all for the Alley Theatre in Houston, the American National Theatre Academy's touring showcase with Marshall W. Mason, for both the Douglas Fairbanks Theatre in NYC and the John F. Kennedy Center in Washington, D.C. Leigh holds the MFA in Acting and Directing from the University of Idaho, and a BA in Secondary Education (Speech/Theatre and Journalism) from the University of Nebraska at Kearney. He is also a former member of the board of directors for the Rocky Mountain Theatre Association, and received their Presidents Award for outstanding and dedicated service. In 1993, he was selected as a participant in the 25th Anniversary KC/ACTF Symposium on Acting led by Uta Hagen, at the John F. Kennedy Center for the Performing Arts. His productions of *MARVIN'S ROOM* and *DEAD WHITE MALES* were selected as Region VII finalists for KC/ACTF in 1994 and 2001, respectively, and he has the unique distinction of being the *first* two-time Regional Winner of the Irene Ryan Acting Scholarship. The recipient of several extraordinary merit awards for teaching and advising at the University of Wyoming, Leigh was awarded the London Semester Professorship for Spring 2003, and the Seibold Professorship in 1996-97. In 2005, he was awarded the **Kennedy Center Medallion of Excellence** for his work as an acting coach. He is married to Marsha Knight, professor of ballet at UW, and has two sons, one step-son, and is proud to have batted .750 in the Broadway Show League!

(Faculty continued)

Jennifer Deckart

Assistant Temporary Lecturer, Dance

B.F.A. University of Utah

M.F.A. University of Utah

Jennifer Deckert is a native of St. Louis, Missouri where she began her training with Alexandra Zaharias. She received a BFA in ballet performance from University of Utah, performing with Character Dance Ensemble, Eastern Arts Ensemble, and Utah Ballet. She continued to perform with Utah Ballet and choreograph for department productions as she received her MFA in ballet teaching, choreography, and research. Jennifer was then invited to join Roxey Ballet, under the direction of Mark Roxey. While with Roxey Ballet she had the opportunity to further develop her performing, teaching, and choreography skills while performing and showing her choreography in New York City, Philadelphia, Boston, and surrounding areas. During her performance career she has performed such leads as Myrtha in GISELLE, Dew Drop in THE NUTCRACKER, Prelude in LES SYLPHIDES, Titania in A MIDSUMMER NIGHTS DREAM, and the principle role in PAQUITA. She has made guest teaching appearances at the Mid-States Regional Dance America festival, Matheny Arts Access School, and numerous summer dance intensive programs. Jennifer joined the faculty of University of Wyoming in the fall of '06, where she teaches advanced ballet and pointe technique, dance history, and modern dance technique.

Marsha Fay Knight

Professor

Ballet/Composition/Historical Dance

B.F.A. University of Utah

M.F.A. University of Utah

Marsha Fay Knight is a Professor at the University of Wyoming where her primary responsibilities lie in the teaching of ballet, dance composition, and period movement for actors. Marsha's recent UW production credits include NUTCRACKER, COPPELIA, and PULCINELLA. She has recently continued her study of historical dance forms and reconstruction at Stanford University's Baroque Dance Workshops ('93,'94, '96) under the direction of Wendy Hilton and has studied 15th and 16th century dance forms with the Historical Dance Foundation. Marsha is the 1995 recipient of the UW Alumni Association's Outstanding Faculty Member Award. In addition, Marsha was recently awarded the Flittie Sabbatical for the 1996-1997 academic year, allowing her to spend the year in New York City studying and furthering her expertise in Historical Dance with Wendy Hilton/Julliard School, Charles Garth/Historical Dance Foundation, Thomas Baird/Apollo's Banquet, and will observe classes and rehearsals at the American Ballet Theatre and the School of American Ballet. Marsha continues to serve on the National Board of the American College Dance Festival. She was appointed Regional Representative for the Northwest area in 1998.

(faculty continued)

Kevin J. “Wolf” Sherrill

Assistant Professor

Acting

BA Ohio Wesleyan

M.F.A Indiana University

Wolf J. Sherrill is pleased to be the newest faculty member at the University of Wyoming. Prior to coming to Wyoming Wolf was a working member of Actor’s Equity, performing at the Indiana Repertory Theater, The Phoenix Theater, and The Brown County Playhouse in Indiana, and The Contemporary American Theater Company in Columbus, Ohio. Favorite roles include George in OF MICE AND MEN, Marc Antony in JULIUS CAESAR, and Tranio in THE TAMING OF THE SHREW. When Wolf was not on stage he taught acting at the Columbus Children’s Theater, was a private monologue coach, and did commercial work -- most recently for the West Virginia Tourism Association involving rappelling and white water rafting. Wolf earned his MFA in Acting from Indiana University. At IU, Wolf was a National Arts and Letters finalist and played his Thesis role of Dr. Cukrowicz in Tennessee William’s SUDDENLY LAST SUMMER. He received his BA in Theater at Ohio Wesleyan University, where he was a member of the honorary theater fraternity Theta Alpha Phi. As an undergraduate, he and a fellow student created “Blowfish” — an evening of student-written, -acted, and -directed one-act plays that is now an ongoing tradition at Ohio Wesleyan. Wolf enjoys snowboarding, is an avid Ohio State Football fan, and is a member of The Dead Rabbits bowling team. He is married to Alexi, has a wonderful new son named Keegan, and is the keeper of two cats, Max and Caesar.

Margaret Wilson

Assistant Professor

Modern Dance, Vertical Dance, Pilates, Kinesiology for Dance

BA University of Wyoming

MS University of Wyoming

Margaret Wilson's areas of expertise include modern dance - all levels from beginning to advanced, Kinesiology, Pilates-based training and teaching creative movement. Margaret has choreographed for the Department of Theatre and Dance main stage productions, including DANCING NEAR THE OF CHAOS, THE RIVER, and TOWARD ENTROPY, as well as many projects with the music department. Most recently Margaret has been working with Neil Humphrey, Professor of Geology and Geophysics on developing a Vertical Dance program. Together they teach a course in the techniques, choreography and safety issues and have produced two programs including an outdoor concert: VEDAUWOO LICHEN: VERTICAL VARIATIONS IN SOUND AND SPACE, and the main stage concert, DANCE Y2K. Margaret also will be performing in the region this year with visual artist, Wendy Lemen Bredehoft, doing installation improvisation for the opening of gallery exhibits.

(Faculty continued)

William Missouri Downs

Professor

Playwriting/Screenwriting

BA Northern Michigan University

M.F.A. in Acting - University of Illinois

M.F.A. in Screenwriting - UCLA

William Missouri Downs holds an M.F.A. in acting from the University of Illinois and an M.F.A. in screenwriting from [U.C.L.A.](#) He was trained in playwriting under Lanford Wilson and Milan Stitt at the Circle Repertory Theatre in New York and has authored a dozen plays, including [Kabuki Medea](#) which won the Bay Area Critics Award for best production in San Francisco and the Jefferson Award for best production in Chicago, [JEWISH SPORTS HEROES AND TEXAS INTELLECTUALS](#) which took first place at the Mill Mountain Theatre's Festival Of New Plays and [INNOCENT THOUGHTS](#) the winner of the National Playwrights Award. Bill's other plays include KABUKI FAUST, LITTLE FAMILY SECRETS, THE VOICE LESSON, CHASING PIRANDELLO, PARAPHRASING CHEKHOV and [DEAD WHITE MALES](#) which was a semi-finalist in the Eugene O'Neill. Bill has had over 80 productions from New York to Singapore, from the Kennedy Center to the Berkeley Rep. He is also the co-author of the books [Playwriting: From Formula To Form](#) published by Harcourt and [Screenplay: Writing The Picture](#) published Silman and James. He has also written several articles for [The Dramatist](#) and the [WGA](#) Journal. In Hollywood, he wrote for such NBC sitcoms as [My Two Dads](#), [Amen](#) and [Fresh Prince of Bel Air](#), won the Jack Nicholson Award for screenwriting and sold the movie EXECUTIVE PRIVILEGE to Tri-star. Eight years ago, Bill left Hollywood to concentrate on playwriting. Currently, he is writing a new introduction to theatre book for Wadsworth and new playwriting book for Silman and James. Bill is a member of the [Denver Center for the Performing Arts](#) Playwright's Unit and lives in [Wyoming](#).

Robert Michael Earl

Associate Professor

Technical Director, Computer Assisted Design

B.T.D. University of Wyoming

M.F.A. Carnegie Mellon

Michael returns to the state of Wyoming after attending graduate school in Pittsburgh and four years of work in the entertainment industry. Recent credits include work as a CAD consultant and set designer for Warner Brothers in Los Angeles, and for Universal Studios in Los Angeles and Japan. Mike's training is in the field of design (scene design and lighting design), and recent theatrical designs include FIDDLER ON THE ROOF (University of Wyoming, 2001), and PAINTING CHURCHES (Spontaneous Productions, 2001). In recent years, Mike has also worked for the Jack Rouse Associates, Lexington Scenery & Props, Walt Disney Television, and Hallmark Hall of Fame Productions.

(Faculty continued)

Casey Kearns

Assistant Professor of Theatre

Scenic Designer

B.A. Chadron State College

M.F.A. University of Kansas

Casey, originally from Chadron, Nebraska, will join the UW Dept. of Theatre and Dance Faculty Fall of 2005. He received his Master of Fine Arts in Scenography from the University of Kansas and holds a double BA in Theatre and Speech Communications from Chadron State College. Prior to joining UW, Casey served as a Scenographer at the University of Northern Colorado for three years. He has served as the Technical Director, Lighting and Scenic Designer at the Ohio State University – Lima. Previous experiences include technical direction, design, acting, and directing. Technical Direction credits include THE SECRET GARDEN, INTO THE WOODS, ARSENIC AND OLD LACE, TWO BY TWO, GODSPELL, LOOK HOMEWARD ANGEL, and others. His Scenic Design credits include, JEKYLL AND HYDE, CABARET, PROOF, STREET SCENE: AN AMERICAN OPERA, OLIVER, ARSENIC AND OLD LACE, HEDDA GABLER, STEEL MAGNOLIAS, THE GINGERBREAD LADY, and TARTUFFE among many others. Costume Designs include, ANGELS IN AMERICAN PART ONE: THE MILLENNIUM APPROACHES, THE LARAMIE PROJECT, GRAND HOTEL, A GRAND NIGHT FOR SINGING. Lighting designs include PICASSO AT THE LAPINE AGILE, 1959 PINK THUNDERBIRD, MEASURE FOR MEASURE, YOU'RE A GOOD MAN CHARLIE BROWN. Dance credits include lighting and scenic Design for THE WALTZ PROJECT (an experimental work combining the art of waltz to contemporary three four rhythm, partially underwritten by the University of Kansas and The Fox Theatre of Hutchinson, KS.)

Cecilia Aragón

Assistant Professor

BS McMurry University

MA University of New Mexico

Ph.D. Arizona State University

Cecilia Josephine Aragón divides her time between Theatre and Dance and Chicano Studies. Cici hails most recently from the Department of Theatre Arts at California State University, San Bernardino, where she taught theatre pedagogy, focusing on creative drama and reader's theatre for children and world drama. Cici is a specialist in Theatre for Young Audiences, Theatre Education, Multicultural Theatre, Chicana/o Studies, and Border Theory and Psycho/Social Theory, and a generalist in Theatre History, Directing, and U.S. Latina/o and Chicana/o Theatre. Cici has taught at both the secondary and university levels and has an extensive background in both Chicano studies and theatre and dance, including significant experience as an actor and director.