

**Texas Tech University  
Department of Theatre and Dance**

**Handbook  
for  
Undergraduate Studies**

**Undergraduate Handbook**  
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## GENERAL INFORMATION

### Introduction

The following includes the Mission Statement for the Department of Theatre and Dance, as well as a series of regulations and expectations from the Manual of Operation and Procedures for the Department. Please make yourselves familiar with them. Any questions regarding these regulations or procedures can be directed to either the department chair or the director of theatre.

### Mission Statement

In support of the University's mission, the Department of Theatre and Dance faculty developed the following mission for all of its activities, including the operation of the Texas Tech University and Lab Theatres:

1. To foster the arts of theatre and dance by nurturing, educating, and training students and by cultivating an audience.
2. To develop--equally through academic instruction and through theatrical productions--our students' knowledge and skills and to instill in our students a commitment to collaboration, ethics, excellence, scholarship, professionalism, and growth.
3. To provide cultural leadership to the university, the community, the state, the region, the nation, and beyond.

### Telephone Numbers/Website

Students are not allowed to place or receive calls on any office, shop, or box office telephone. Students may place and receive calls on the payphone located in the Lab Theatre lobby. Students expecting calls should ask the caller to call them on that phone. The number for the **payphone** is **762-9945**.

The number for the **general office** is **742-3601**.

The number for the **Dance Offices** are **742-3409** and **742-3410**.

The departmental web site is located at <http://www.theatre.ttu.edu>. Students can find valuable information on the site, including course descriptions, faculty biographies, season calendars, and degree requirements.

## **REGULATIONS, POLICIES, AND PROCEDURES**

### **Building Use**

Use of the University Theatre and Lab Theatre facilities is primarily for the support of the University Theatre and Lab Theatre production schedules. Use of the facilities for support of the academic programs of the Theatre and Dance Department is second priority. Use of the facilities for programs sponsored and conducted by the University academic and administrative departments is third priority. Beyond these three priorities, the Director of Theatre may permit registered student organizations use of the University Theatre and Lab Theatre facilities for activities that provide a service or benefit to the entire University community. Non-registered student groups and off-campus organizations may not use the University Theatre or Lab Theatre facilities without the written permission of the Director of Theatre. A department or organization must submit a request and obtain the approval of the Director of Theatre to use the University Theatre or Lab Theatre facilities at least one week in advance of the proposed first date of use.

The University Theatre building is traditionally opened from 8:00am-5:00pm Monday – Friday, or when the last faculty or staff member leaves the building. During normal operating hours, spaces are reserved for either production or class activities. Such spaces include the Mainstage Theatre and Auditorium, Lab Theatre, Makeup Room, Scene and Costume Shop, Green Room, Design Studio, and Theatre Lobbies. Use of these spaces other than for production work or scheduled classes and class or production rehearsals is not permitted without prior permission.

To obtain building use permission please complete the following:

1. Fill out a request form available in the main office
2. Submit form to departmental secretary for routing, at least one week in advance of the proposed first date of use.
3. Make arrangements with the listed faculty supervisor to use the building after hours (the faculty supervisor **MUST** be present during your use)

### **Participation in University Theatre and Dance Productions**

Participation in University Theatre and Dance productions is open to all students registered for six undergraduate or three graduate hours at Texas Tech. Faculty and staff members of the University are also eligible for participation in University Theatre and Dance productions. Under special circumstances, and with approval of the faculty, a person not enrolled at the university can participate in TTUT productions.

Students wishing to participate in "non-departmental" productions should refer to the "*Department of Theatre and Dance Policy and Procedures Concerning Student Participation in Non-Departmental Productions*" information sheet, located on the following page.

**DEPARTMENT OF THEATRE & DANCE**  
**POLICY AND PROCEDURES CONCERNING STUDENT PARTICIPATION IN**  
**NON-DEPARTMENTAL PRODUCTIONS**

1. The Department of Theatre & Dance aims to provide its students with the best theatre and dance education available, including frequent opportunities to participate in a variety of theatrical productions under faculty leadership and supervision. The Department realizes that students may occasionally wish to broaden their educational experience by participating in non-departmental productions. The following policy is intended to regulate this participation for the good of the students, the department, and local producing agencies. To that end, the purposes of this policy are:
  - To insure a valid educational experience for majors in the department
  - To insure full student participation in departmental productions
  - To facilitate good relations with off-campus producing agencies in the community
2. Full time students majoring in Theatre Arts or Dance must receive permission before participating in non-departmental theatrical or dance productions during the two long semesters of the academic year.
3. “Non-departmental productions” include, among others, community theatre and dance productions, semi-professional and professional theatre, film, television, radio, and video productions, and productions produced by TTU entities other than Theatre and Dance.
4. Students need not obtain permission to participate in one-time, non-rehearsed events that occupy no more than a day (e.g., TV commercials, load-in/load-out for touring theatre events, etc.). However, the department does not recognize such activities as meriting excused absences from classes, rehearsals, or other academic or production responsibilities.
5. “Participating” includes, among other activities, the following: dancing or performing an acting role, designing (sets, costumes, lights, or sound), directing, house managing, stage managing, producing and business managing, and working on production crews.
6. If students are uncertain whether or not a given activity comes under this policy, it is their obligation to obtain a ruling from the Department Chair.
7. Students need not request or receive permission to participate in non-departmental productions during the summer terms unless rehearsal or performance schedules overlap into the long semesters.
8. Students request permission for participation in non-departmental productions by filing a “Non-Departmental Request” form with the Department Chair. The Chair will approve or decline to approve the proposal after conferring with the student’s program head. The Chair will communicate the decision to the applicant and also to all full-time members of the faculty and staff.
9. Since the Chair will need time to consult with the Director of Theatre and other faculty members before making a decision, applications should be presented at least a week prior to auditions or other response deadlines of the non-departmental producing organization.
10. [“Non-Departmental Request”](#) forms may be obtained from the Departmental Secretary.

## **Policy on Weapon use in Classroom and Related Spaces**

### **The Texas Tech University's Code of Student Conduct forbids the:**

- Use or possession of weapons, including handguns, firearms, ammunition, fireworks, explosives, noxious materials, incendiary devices, or other dangerous substances on University premises;
- Attempting to ignite and/or the action of igniting University and/or personal property on fire either by intent or as a result of reckless behavior which results in damage on University premises.
- *NOTE: Possession of weapons on University premises is prohibited; including concealed handguns licensed holders.*

In accordance with the Code of Student Conduct, Texas Penal Code Section 46.03 Subsection A-1, and all Federal laws and policies forbidding the possession of firearms, explosive devices, and restricted knives (see appendix 1 for definitions) on university property. The possession of all firearms, explosive devices, and restricted knives and their use for any classroom or lab activity supported by the department or held in department facilities, or in any way associated with the Department of Theatre and Dance is forbidden. Any prop weapon used in any classroom or lab activity supported by the department or held in department facilities, or in any way associated with the Department of Theatre and Dance must be used in accordance with the following procedures:

1. No weapon will be allowed in class or lab activity supported by the department or in department facilities, or in any way associated with the Department of Theatre and Dance that can be used to fire a projectile. This includes prop guns that are designed to fire blanks. Exceptions to this include water guns, guns that fire soft foam projectiles, and rubber guns. In productions, blank firing prop guns must be used in accordance with the Department of Theatre and Dance's policy on the use of stage weapons.
2. No knife made of any material other than plastic or rubber will be used as part of any class or lab activity supported by the department or held in department facilities, or in any way associated with the Department of Theatre and Dance.
3. No explosives of any type are allowed in any class or lab activity supported by the department or held in department facilities, or in any way associated with the Department of Theatre and Dance.
4. The use of all non-restricted weapons must be cleared by the instructor, lab supervisor, or project supervisor twenty-four hours before the use of the allowed prop weapon. All students in said class or lab will be given warning before the use of the approved weapon.

5. The use of swords, rapiers, quarterstaves, daggers, foils, broadswords, and all other non-firearms used in hand-to-hand stage combat are allowed only under the supervision of a trained faculty or staff member.
6. Any and all exceptions to the above must be approved by the Director of Theatre and Chairperson of the Department, in writing. All requests must be made seven days in advance. Any Teaching Assistant or Graduate Part Time Teaching Assistant requesting exception to the above policy must route such requests through their faculty supervisor. Any other persons seeking such exceptions must route their requests through their appropriate faculty supervisor.

Students in violation will be dealt with in keeping with OP 70.10 Violence and Workplace threats.

### **Organizational Meetings**

Following auditions, the Department of Theatre and Dance will hold an organizational meeting during the second week of classes of each long semester. The faculty, professional staff, stage managers, cast members, running crew, and student designers of that semester's productions as well as all majors and minors are required to attend.

### **Food, Drink, Smoking and misc.**

Food and drinks other than bottled water are allowed only in the Greenroom and faculty offices. Bottled water is allowed throughout the building and in the dance studio but is prohibited in the scene shop and both light/sound booths. Feet are not allowed on the back of any auditorium chair.

No smoking will be allowed within twenty (20) feet of any building entrance or exit outside Maedgen Theatre facilities and on Maedgen Theatre grounds including the Theatre Annex, unless it is a designated smoking area.

## ACADEMIC INFORMATION

### Academic Advisement

Academic advising services are offered through UTAC (University Transition Advisement Center) in 79 Holden Hall and within the Department of Theatre and Dance. While students are responsible for their academic progress, academic advisors assist them with appropriate information. The role of academic advisors is to develop dialog through which students can gain insight and explore academic, career, and life goals. A part of academic advising is a decision-making process in which students are guided toward making informed choices that lead to graduation.

Advisors' responsibilities include, but are not limited to, the following:

- Provide students with accurate information concerning academic policies and procedures.
- Provide an opportunity for students to discuss educational and career goals.
- Assist students in developing a degree plan.
- Assist students in selecting and sequencing course work.
- Provide students with a caring person who may serve as a role model throughout their college experience.
- Encourage scheduled appointments prior to registration and throughout the semester in order to promote thoughtful planning.
- Orient students to college life and inspire them to achieve excellence.

Students are expected to be active and responsible participants in the advising process with the following behavior:

- Make and keep appointments.
- Become familiar with applicable sections of the [\*Undergraduate Catalog\*](#).
- Complete all required paperwork and adhere to university deadlines.
- Keep advisors informed about any circumstances that could influence academic performance such as work schedules, illness, family, or other personal situations.
- Create a class schedule based on the selection of courses decided upon during the advising session.
- Notify advisors as soon as is practical when a grade of D or F is received.
- Consult with advisor prior to dropping any course.
- Read the fine print in the *Undergraduate Catalog*, *Schedule of Classes*, and other official documents.

The Department of Theatre and Dance has instituted its own process for advisement and enrollment. Students with disciplinary emphases, such as a BFA in acting, technical theatre, or a BA in dance, will first consult with one of the faculty members in that area to develop a plan for taking courses related to the major. All other students will meet with the department's undergraduate advisor or the graduate student advising assistant. Once the courses for a particular semester are selected, a completed "Schedule Request Form"

([fall/spring](#) or [summer](#)) will be submitted to the undergraduate advisor for approval. Once approved, the form will be returned to the student so the student can pursue on-line enrollment. **Students will not be able to enroll until this form has been approved.**

Please consult the [Undergraduate Catalog](#) for further information about enrolling and degree-related documentation.

### **Policy on Civility in the Classroom**

At the direction of the Provost, the Department of Theatre & Dance has adopted the following policy:

*Students are expected to assist in maintaining a classroom environment which is conducive to learning. In order to assure that all students have an opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from using cellular phones or beepers, eating or drinking, making offensive remarks, reading newspapers, sleeping, or engaging in any other form of distraction in the classroom.*

*In the case of a violation of this policy, the instructor will talk with the student about the inappropriate behavior immediately and will follow-up after class or with a scheduled meeting.*

*In the case of a second incident, the instructor will refer the student to the department chair who will schedule a meeting with the student. At this meeting or any subsequent meeting, the chairperson will inform the student that repeated deviations from expected classroom behavior will result in an immediate referral to the Office of the Dean of Students for disciplinary action in accordance with the Code of Student Conduct at Texas Tech University.*

### **Policy on Class Attendance**

Since timeliness and presence are crucial to excellence in the performing arts, the Department of Theatre and Dance has adopted the following attendance policy: Each student is allowed one week's worth of unexcused absences (in the case of a course meeting two days a week, the student is allowed two absences) before the final grade is affected. For each absence beyond this number the student's final grade will drop a full letter grade. Three tardies or early exits will equal one absence. Note: The only university-recognized excused absences are for participation in official university business or for bona fide religious holy days, both of which must be documented appropriately. Participation in official university business must be documented by a written notice from the sponsoring faculty or staff member. Texas law requires institutions of higher education to excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day. The student shall also be excused for time necessary to travel. No prior notification is required, but it is the student's responsibility to notify the professor of the circumstances in writing and to arrange for making up any missed work.

## Content Disclosure

Courses in theatre usually deal with works of dramatic literature, both on the page and on the stage. Sometimes the situations, actions, and language of these works can be off-putting or offensive to some students on such grounds as sexual explicitness, violence, or blasphemy.

As the Department is devoted to the principle of free expression, artistic and otherwise, it is not the Department's practice to censor these works on any of these grounds. Students who might feel unduly distressed by such expressions should withdraw at the start of the term and seek another course.

### Plagiarism

Neither plagiarism (offering the work of another as one's own without proper acknowledgment) nor any form of cheating (e.g. illicit possession of examinations, using unauthorized notes during an exam, unauthorized presence in an office) will be tolerated.

Students found to violate these standards of integrity are liable to serious consequences, including suspension and/or a course grade of "F."

## Policy and Procedures on Honor Cords

Graduating students may wear **red honor cords** at graduation if (a) they have at least a 3.5 GPA and (b) have taken at least half of their courses at Tech. Permission to purchase these cords is certified by the Student Section of the College of Arts and Sciences on the first floor of Holden Hall. If you believe you merit a red cord, call them at 742-3831 for details.

Graduates may wear **blue honor cords** at graduation if they are bona fide members of an honorary society (Alpha Psi Omega or Chi Tau Epsilon). Permission to purchase a blue cord is certified by the chair of the department. To obtain the authorizing letter, bring the department chair documentation of your membership (a note from the society's sponsor, membership card, or other documentation).

## Individual Studies Guidelines for TH A 4000 and DAN 4000

Independent studies are to be individualized studies that are conceived, organized, and pursued by the student with advice, supervision, and evaluation provided by a faculty member.

### Individual Studies Form

As a foundation for an independent study, the student and faculty member negotiate and agree on a written outline of the project. The student initiates the process by getting an "[Individual Studies Form](#)" from the departmental secretary, filling it out, and presenting it to the faculty member. The professor will either approve the proposal or offer suggestions for modifying it. Once the details of the study are agreed upon, the student will take the form to the Undergraduate Advisor.

**In addition to completing the Individual Studies Form, the student may be required to complete the following:**

1. Student's name, identification number and academic class.
2. Contact information (telephone, address, e-mail, fax).
3. The course number (TH A 4000 or DAN 4000) and a descriptive title of the proposed project (e.g., Adapting Novels into Playscripts).
4. An indication of the number of credit hours for the course.
6. An outline of the project including:
  - A. *A statement of the project's objectives.* This should include two kinds of objectives: The educational objectives (what will be learned from the study) and the production objectives (e.g., a finished playscript, a scholarly paper, a dance production, etc.).
  - B. *A list of procedures to achieve the objectives.* Each component must be accompanied by the deadline for completing and/or submitting it for evaluation. NOTE: These procedures MUST demand AT LEAST the equivalent of a lecture/discussion course of the equivalent credit hours. For each credit-hour, a lecture/discussion course requires the student's attendance at approximately 15 hours of classes plus 15 to 30 hours of out-of-class preparation—a total of 30 to 45 hours of work for each credit-hour. A student who registers for a 3-credit independent study must plan to invest 90 to 135 hours of work in the study. Faculty members will not approve a proposal which appears to be short on work.
  - C. *An indication of the faculty member's role in the project.* This may include periodic meetings to discuss the project, reading and responding to written work, etc.
  - D. *A clear statement of the basis upon which to evaluate and grade the work,* including the relative weight of each part of the study to be evaluated.
  - E. *A resource list.* This is frequently a bibliography of the works to be consulted. Be sure to check on and indicate the availability of all resources.

Because it sometimes takes several revisions before agreement is reached on a project proposal, the student should begin the proposal process during the registration period preceding the semester when the project will be pursued. Failing to plan ahead may put the student in the uncomfortable position of taking several weeks out of the beginning of the semester to outline the study and create pressure for time to complete the project itself.

**BFA in Theatre Arts**  
Program Guidelines<sup>1</sup>

**I. For Admission to the BFA Program**

Students will submit to an audition or portfolio review (jury) that is judged by the area faculty. The criteria for entrance to the BFA program are:

- the student's attainment of basic skills for success in the field
- seriousness of purpose
- articulate presentation skills
- the determination that the BFA degree is the wisest route to attaining the student's career goals

The juries shall be scheduled for no less than fifteen minutes. Juries are generally held in April and will consist of the following elements:

**A. Dossier**

No later than one week prior to BFA auditions, the applicant submits three copies of a dossier to the Undergraduate Advisor. The dossier includes the following:

1. A *transcript* that documents evidence of a "B" or better in the following courses:
  - a. Design students  
TH A 1101, 1102, 1103  
TH A 2101  
TH A 2303  
TH A 3303  
TH A 3304  
TH A 3305  
ART 1324 (Drawing I)
  - b. Acting/Directing students  
TH A 1101, 1102, 1103  
TH A 1301  
TH A 1302  
TH A 2302  
TH A 2312  
TH A 3105 (1 credit)  
TH A 3106
2. A *resume* of the applicant's pertinent experience, listing credits for scholarship and creative endeavors.
  - Design students must show evidence of service as Designer, Assistant Designer, Stage Manager, or Assistant Stage Manager for

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<sup>1</sup> The Undergraduate Committee, with the approval of the full faculty, has formulated this program policy to add value to our BFA degree and to insure appropriate student discipline and professionalism.

at least one Mainstage or Lab Theatre show at Texas Tech (may include Summer Rep).

- Acting/Directing students must show evidence of acting roles in at least one Mainstage or Lab Theatre show at Texas Tech (may include Summer Rep).
3. *Service, collegiality, and professionalism*: evidence of service such as active participation in Texas Tech's chapters of USITT, APO, and/or assisting in hosting TTUT-sponsored events such as UIL, banquet committee, etc.

**B. Audition/Portfolio Review**

1. BFA acting candidates will prepare an audition piece no longer than two minutes.
2. BFA design candidates will present a portfolio representative of their work at Texas Tech, as well as any outside work.
3. At the conclusion of the student's presentation there will be a short interview with the faculty members. (Note that any negative disciplinary actions involving the applicant will be brought up during the interview and the applicant will be expected to give an account of corrective measures taken.)

After the juries, the faculty will make a recommendation as to whether or not the student should be advised into the BA or BFA program. The undergraduate advisor will inform the student of the decision.

A student may be admitted to the BFA program on a probationary status if this is deemed wise by the faculty. In this situation, the student will be reviewed the following semester. The review may entail complete re-presentation of jury materials or partial corrective activity.

## **II. For Remaining in the BFA Program**

Students in the acting/directing track will be expected to audition for all TTUT productions and perform if cast. Students in the design track will be required to perform a significant technical, management, or design function each long semester; if such an assignment is not available, the student is expected to audition and perform if cast.

It is the student's responsibility to document all production and service-related activities for the academic year. The student's progress will be monitored each year by the area faculty and will include the following:

- A. By April 1 of each year, the student will submit an annual report of academics (including a copy of the current transcript), creative endeavors, and services for the past year.
- B. The student will provide evidence of auditioning for all TTUT productions or fulfilling technical responsibilities as listed above.

- C. By April 15 of each year, the area faculty will meet with the student to review each student's portfolio/resume. This review will also include checking for any disciplinary problems documented in the student's file.
- D. Based on the above criteria, the area faculty will recommend:
  - (a) continuance, (b) probation, (c) termination

Probationary status is reviewed each semester, giving the student time to resolve any deficient activity.

- E. **Professionalism:** Any faculty or professional staff member who witnesses a serious lapse of professionalism should make a written note of it. A copy is given to the student and the original is placed in the student's file. If the student believes the citation is unfair or erroneous, she or he may write a response; the response is attached to the file copy of the citation and a copy is given to the faculty or professional staff member who wrote the citation. A student who witnesses such a lapse when no faculty or staff member is present should report it to the supervising faculty or professional staff member, who will follow the same procedure above.
- F. **Termination:** In the case of a recommendation of termination, the student will be given the opportunity to address the entire faculty before a faculty vote *only if the student has not been on probation during the semester immediately prior to the recommendation of termination.*

Criteria for termination may include, but are not limited to, the following:

1. The student has not shown growth in aptitude
2. The student has not developed presentation skills
3. The student has not sustained seriousness of purpose
4. The student is experiencing continuing disciplinary problems
5. The student has not participated in all TTUT auditions or accepted all production assignments

## **PRODUCTION INFORMATION**

### **Student Production Assistants**

The University Theatre employs students as Production Assistants in all areas of production (scenery, properties, lights and sound, costumes, promotion, house, and box office). Production Assistants must be enrolled as full-time students in good standing at Texas Tech University and demonstrate competency for the position they desire. The Head of Design, Costume Shop Supervisor, Technical Director, and the Audience Relations Specialist may recommend to the Director of Theatre or Director of Front-of-House Operations students to appoint as personnel. The Departmental Chairperson will hire the Production Assistants based on the recommendations made to the Director of Theatre and Director of Front-of-House Operations. The Technical Director trains and supervises all Scene Shop technical Production Assistants. The Costume Shop Supervisor trains and supervises the Costume Shop technical Production Assistants. The Audience Relations Specialist trains and supervises the Box Office Manager, the Promotion Director, the Publications Director, and House Supervisor. The Director of Theatre trains and supervises the Lab Theatre Producer. When possible, the University Theatre prefers to hire students eligible for the College Work Study Program.

Production Assistants are paid approximately every two weeks on the regular University schedule.

### **Procedures for Applying for a Student Production Assistantship in Theatre**

1. The applicant will complete the "[\*Application for Student Production Assistantship in Theatre\*](#)" form kept on file with the supervisor of the position being staffed.
2. If necessary, interviews will be arranged between the applicant and the position's supervisor.
3. The Director of Theatre will notify the applicant of the decision concerning his or her employment. Normally student assistants hired for the following year are announced during the spring term.

## **The Call Board**

Announcements concerning University Theatre and Lab Theatre operations or academic announcements that are of interest to theatre students, staff, and faculty may be posted in the appropriate sections of the call board. The **call board** is located on the west side of the building in the hall leading to the Theatre and Dance main offices. It lists rehearsal schedules for Mainstage, Lab and other university productions, announcements, scholarship information, costume fittings schedules, student messages, student organizations, and academic information. **This board contains pertinent information that must be checked at least twice a day.** The Business Manager is responsible for maintaining the call board in an orderly manner.

Announcements specific to the Dance Program are posted in two locations: the Call Board in the Maedgen Theatre and the Call Board across from the Dance Studio in the Sports Science Building. **This information should be checked at least once a day.** Additional information concerning academic opportunities in dance, summer dance programs, and auditions for dance productions are posted on the Information Board adjacent to the Dance Studio.

Students may post personal notices in the appropriate section of the call board. Under no circumstance may notices of any kind be taped, posted or otherwise affixed to any part of the University Theatre without direct approval of the director of theatre.

Another bulletin board is located in the basement by the costume shop and has all non-departmental information like job listings, internship opportunities, outside auditions information, other academic programs, etc.

## **Auditions and Casting – Theatre Productions**

Auditions for University Theatre and Lab Theatre productions are open to all Texas Tech University students who are enrolled for at least six credit hours during the production in question. The Theatre and Dance Department especially encourages students majoring in Theatre and Dance to attend auditions. Students awarded Theatre and Dance Scholarships are required to audition for all shows, except for Lubbock Summer Rep. Students are expected to accept the role if they are cast in the production. Usually during the first week of classes each semester, the University Theatre and Lab Theatre hold auditions for all plays to be produced during that term. The Lubbock Summer Rep auditions are traditionally held towards the end of the Spring semester. In exceptional circumstances, the University Theatre and Lab Theatre may schedule auditions at other times. Two weeks before auditions, the Promotion Director will post audition announcements on the call board and around the campus. The Business Manager will inventory all production scripts and issue the scripts to the production Stage Managers who will make them available for auditionees to check out and read before the audition.

The Promotion Director is responsible for organizing and conducting auditions. All Graduate Part-Time Instructors, Teaching/Production Assistants, and Stage Managers will

assist with auditions. The Promotion Director needs a minimum of eight people to conduct auditions efficiently (two registration desk attendants, two office helpers/runners, one timer, one door monitor, one stage manager, and one backstage attendant.)

Auditionees will attend an open audition where they will audition for all directors at one time. Directors must consider all auditionees for all roles in all productions. At this audition, auditionees should perform a prepared 90-second monologue and sing 16 bars of music (if a musical is to be produced that term). A two-minute time limit is given for both selections. Spectators may not attend this audition. Following the open audition, the directors usually hold callbacks to complete the casting process. Directors will post callback lists announcing the actors needed for callback on the call board as soon as possible following the initial audition.

After auditions and all callbacks, the directors will confer to discuss casting. Directors cast the productions according to the welfare of each. The casting needs of Mainstage productions will have priority over Lab Theatre and any other productions. Cast lists are posted on the call board and the Lab Theatre entrance doors and windows.

### **Audition Procedures**

1. The Promotion Director will make available to all auditionees the “*University Theatre Audition*” form. Auditionees will pick up a copy of the form and have it legibly completed before the night of the auditions. The form should be completed with a typewriter, word processor, or in black ballpoint pen. Extended résumés, if available, should be placed on the back of the form. Enough copies of each form should be made by the auditionee in advance to supply each Director and the Promotion Director with a complete set of audition forms the night of the auditions.
2. The auditionee will register with the attendants at the registration desk in the Lab Theatre lobby beginning at 6:30 P.M.
3. If the auditionee’s paperwork is complete, the registration desk attendant will assign him or her an audition number. The attendant will record the assigned number and name on a sheet of paper. The runner will bring the audition form to the Directors.
4. The door attendant will call auditionees (ten at a time) to the Green Room area and give instructions. (Auditionees will not be allowed in the Green Room area until this time.) S/he will then lead the auditionees into the hallway of the backstage area of the University Theatre. Each auditionee will be seated in the hallway according to his or her audition number. The backstage attendant will monitor the auditions from the stage left backstage door of the University Theatre.
5. When an auditionee has finished the audition, the backstage attendant will call on the next auditionee to wait in the stage left wing of the University Theatre behind the main curtain until the directors announce their intention for the audition to begin. Auditionees are given 120 seconds of audition time and will be asked to stop the audition if that time expires. Auditionees exit the stage the same way they entered (through the backstage door and out to the Lab Theatre lobby) with the assistance of the backstage attendant.

6. An accompanist and cassette player will be provided during musical auditions. Auditionees should speak with the accompanist briefly or have the taped music cued and ready before the audition begins.
7. As the group auditions, the door attendant will call the next ten auditionees and repeat steps 4 and 5 until all auditionees have had a chance to audition.
8. Auditionees will return their audition numbers to the registration desk when they are finished.
9. Directors will post callback lists as soon as possible following open auditions.

### **Auditions and Casting – Dance Productions**

Auditions for University Dance productions are open to all Texas Tech University students who are enrolled for at least six credit hours during the production in question. The Theatre and Dance Department especially encourages students majoring in Theatre and Dance to attend auditions. Students awarded Theatre and Dance Scholarships are required to audition for all dance productions. Students are expected to accept the role if they are cast in a dance work. The Department of Theatre and Dance hold auditions once per academic year, during the second full week of classes in the Spring Semester. All of the Semester's dance productions will be cast at that time. In exceptional circumstances, the Dance Faculty University may schedule auditions at other times. Two weeks before auditions, the Dance Faculty will post audition announcements on the call boards and around the campus.

### **Audition Procedures**

1. The Dance Faculty will organize and supervise the auditions.
2. All auditionees will complete a Schedule Form and will turn it in to the Dance Faculty prior to auditioning.
3. The only people permitted to observe the audition are the Theatre and Dance Faculty and the choreographers for the respective semester.
4. All auditionees will learn and perform the same movement material.
5. All auditionees will be observed by the same group of choreographers.
6. After auditioning, the auditionees will be dismissed and the choreographers will begin the casting process, facilitated by the Dance Faculty.
7. Selection of dancers will proceed in the following order of choreographers:
  - Dance Faculty
  - Senior Project Choreographers
  - Senior Choreographers
  - Junior Choreographers
8. Selection of rehearsal times will be facilitated by the Dance Faculty and will proceed in the same order as selection of dancers.
9. The Dance Faculty will post the Cast Lists the Monday following the audition on the Call Board across from the Dance Studio. Students must initial their roles to accept.

# SUMMER REPERTORY THEATRE

## Summer Rep Mission Statement

- To provide a Summer Rep experience for TTUT students.
- To serve the needs of a summer audience including family members, tourists, and new theatre patrons.

Students participating in Summer Rep must be enrolled in six (6) hours of theatre courses. Traditionally this consists of TH A 3306 & 3307, Summer Rep I & II. Because of the special nature of Summer Rep the Rep Company does not operate on the university's academic calendar for the first summer session but on one devised by the Director of Theatre. Students participating in Summer Rep are expected to serve in the capacity of construction as well as running crew, actors, designers, and stage managers for all Rep productions. The typical Rep schedule is from 8:30am – 11:00pm Monday – Saturday and 1:00pm – 11:00pm Sunday for the pre-performance period. The morning sessions involve working in the various production shops as assigned. The afternoon is spent in rehearsal and production shop work with the evening devoted strictly to rehearsals. Once the Rep productions are in performance morning and/or afternoon work-calls or rehearsals may be called as deemed necessary by the production director, stage manager, technical director, or costume shop supervisor. All students participating in Summer Rep will be expected to sign a Rep contact (see sample below) in order to receive a grade for Rep.

At the conclusion of the Rep season in Lubbock a company of no more than fifteen (15) actors, stage managers, and technicians will have the opportunity to participate in the Angel Mountain Theatre (AFMT) in Angel Fire New Mexico. Company members participating will be paid a stipend of \$599.00 plus housing. Additional stipends are available for designing, directing, or teaching a children's workshop. Traditionally AFMT begins immediately following the Lubbock Rep season and continues through the month of July. Company members need not participate in the AFMT to be considered for Summer Rep at TTUT. If there is the need, the Lubbock Summer Rep shows will be re-cast and rehearse for performance in Angel Fire. All company members participating in AFMT will be expected to sign a waiver and present proof of personal health insurance before they leave Lubbock (see below.)

### Summer Rep 1999 Company Member Contract (Sample)

This agreement is made between Summer Rep 1999 (a project of the Texas Tech University Department of Theatre and Dance) hereafter termed the Producer and

\_\_\_\_\_  
hereafter referred to as the Company Member  
and is agreed to on  
7, May 1999

For considerations set forth below, the Producer agrees to provide academic credit for any or all related Theatre Arts classes including but not limited to: TH A 3306, 3307, 5307, 5308, and, in some instances TH A 4000, 4301 & 7000. Students participating in Summer Rep 1999, MUST be enrolled in a minimum of six (6) hours of Theatre Arts courses; BFA & MFA students should enroll in two sections of summer rep. To receive credit for the above listed courses or participate in, Summer Rep 1999, the company member agrees to the following:

- To attend all company calls, rehearsals, performances, and strikes as scheduled by the producer or his authorized agent.
- To perform role(s) and/or production assignments in a conscientious and professional manner.
- To be available to work on Summer Rep productions from 8:30 AM to 11:59 PM Monday through Saturday, and 1:30 PM to 11:00 PM Sunday during the production period and as scheduled during the performance run.
- To meet all requirements assigned including production, performance, administrative, promotional, rehearsal, changeover and strike requirements.
- To complete, sign, and turn in to the Producer, student health information locator form and waiver of liability.
- To meet all costume shop measurement appointments and costume fittings as announced or posted.
- To assume responsibility for personal costumes and props before and after each rehearsal and performance.
- To replace any costume or property lost or damaged due to company member's careless action.
- To care for costumes by hanging it properly in its designated place and by placing soiled costume pieces in designated hamper.
- To keep dressing and makeup area in neat and orderly fashion.
- To make NO unauthorized changes in costume, make-up, hairstyle, blocking, and interpretation.
- To provide personal make-up and hair supplies, except for specialty items.
- To provide personal character shoes.
- To provide personal rehearsal garments including leotards, tights, and underwear.
- To travel no further then 30 miles from Lubbock without special permission, on dark and performance days.

Failure of the company member to adhere to the above listed items or to follow the guidelines of Summer Rep 1999 will adversely affect his or her grade.

\_\_\_\_\_  
Company Member's Signature

\_\_\_\_\_  
Producer's Signature

Date \_\_\_\_\_

Date \_\_\_\_\_

**TEXAS TECH UNIVERSITY**  
**DEPARTMENT OF THEATRE AND DANCE**  
**Production Program Accident Waiver (Sample)**

As a student at Texas Tech University, I have the opportunity to participate in Angel Fire Mountain Theatre sponsored by the Department of Theatre and Dance and the Board of Directors of Angel Fire Mountain Theatre, from 5 July 1999 through 31 July 1999, located at the Angel Fire Resort, Angel Fire New Mexico.

I, the undersigned, am aware that this activity sponsored by the Department of Theatre and Dance of Texas Tech University involves risk of bodily injury, property damage, and other dangers associated with participation in such activity. I also am aware that I am under no requirement to participate in this program and do so of my own free will. I acknowledge that neither Texas Tech University, The Department of Theatre and Dance, the Board of Directors of Angel Fire Mountain Theatre, or Angel Fire Resort Operations, L.L.C., carries personal health or liability insurance on me and I accept full responsibility for any injury or illness requiring medical attention.

In consideration of the above, I, the undersigned, do hereby release and agree to hold harmless Texas Tech University, its Board of Regents, the Department of Theatre and Dance, its faculty, or staff, the Board of Directors of Angel Fire Mountain or its representatives, Fire Resort Operations, L.L.C., or its representatives, its principles, employees, legal representation, and its successors and assigns, from any and all injuries, causes if action, lawsuit, damages, or death, arising or resulting from any act or omission, negligent or otherwise, of said Texas Tech University officers, agents, and employees, the Board of Directors of Angel Fire Mountain Theatre and its representatives Angel Fire Resort Operations, L.L.C., or its representatives, or any other person or participants in said activity or while in transit. The terms thereof shall also serve as a release and assumption of risk for my heirs, executor and administrator, and for all members of my family.

I agree to indemnify Texas Tech University, its Board of Regents, and its agents and employees, the Board of Directors of Angel Fire Mountain Theatre and its agents and employees, Angel Fire Resort Operations, L.L.C., and its agents and employees against any and all liability for personal injury or damage to property.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Print Name

\_\_\_\_\_  
Parent/Guardian if under 18 years of age

\_\_\_\_\_  
Date

# **RECOMMENDED UNDERGRADUATE READING LIST**

(March, 2005)

## **Plays in Chronological Order**

### **Greek & Roman**

Aeschylus. *Oresteia* (458 B.C.E.)  
Sophocles. *Oedipus the King* (428 B.C.E.)  
Euripides. *Medea* (431 B.C.E.)  
Aristophanes. *Lysistrata* (411 B.C.E.)  
Plautus. *The Twin Menaechmi* (20? B.C.E.)

### **Medieval**

Hrotsvitha. *Paphnutius* (c.935-973C.E.)  
Anonymous. *Everyman* (1495 – first print)  
Anonymous. *The Second Shepherds' Play* (Wakefield Masters 1425-50)

### **Asian**

Kalidasa. *Shakuntala* (late 4<sup>th</sup> or early 5<sup>th</sup> century C.E.)  
Zeami Motokiyo. *Izutsu (The Well Curb)* (1363-1443 Zeami Dates)

### **Renaissance**

Niccolò Machiavelli. *Mandragola* (c.1504-1518)  
William Shakespeare. *Hamlet* (1600-1601)  
\_\_\_\_\_. *Richard III* (1592-1594)  
\_\_\_\_\_. *Twelfth Night* (1600-1601)  
Lope de Vega Carpio. *Fuente Ovejuna (The Sheep-Well)* (c.1612)  
Molière. *Tartuffe* (1664)  
Jean Racine. *Phèdre* (1677)

### **Restoration and 18<sup>th</sup> Century**

William Wycherley. *The Country Wife* (1675)  
John Dryden. *All for Love* (1677)  
Aphra Behn. *The Rover; or, The Banish't Cavaliers* (1702)  
George Farquhar. *The Beaux' Stratagem* (1707)  
George Lillo. *The London Merchant* (1731)  
Carlo Goldoni. *Servant of Two Masters* (1744)  
John Gay. *The Beggars Opera* (1765)  
Oliver Goldsmith. *She Stoops to Conquer* (1773)

### **Romanticism & Melodrama**

Johan Goethe. *Faust* (Part I – 1808; Part II – 1832)  
Victor Hugo. *Hernani* (1830)  
Georg Büchner. *Woyzeck* (Written 1836-37, unread until 1870s, Published 1909)  
George L. Aiken. *Uncle Tom's Cabin* (1852)  
George Feydeau. *A Flea in Her Ear* (1907)

### **Late 19<sup>th</sup> Century**

Henrik Ibsen. *A Doll's House* (1879)  
Frank Wedekind. *Spring's Awakening* (1891)  
Anton Chekhov. *Three Sisters* (1901)  
August Strindberg. *A Dream Play* (1902)

### Early 20<sup>th</sup> Century

Maxim Gorky. *The Lower Depths* (1902)  
John Millington Synge. *Riders to the Sea* (1904)  
George Bernard Shaw. *Major Barbara* (1907)  
Susan Glaspell. *Trifles* (1916)  
Luigi Pirandello. *Six Characters In Search of an Author* (1921)  
Elmer Rice. *The Adding Machine* (1923)  
Noel Coward. *Private Lives* (1930)  
Bertolt Brecht. *Mother Courage* (1938-1939)  
Lillian Hellman. *The Little Foxes* (1939)  
Federico Garcia Lorca. *Blood Wedding* (1933)  
Tennessee Williams. *A Streetcar Named Desire* (1947)  
Arthur Miller. *Death of a Salesman* (1949)  
Eugene O'Neill. *Long Day's Journey Into Night* (Written 1939-40, Published 1956)

### Late 20<sup>th</sup> Century

Eugène Ionesco. *The Bald Soprano* (1949)  
Samuel Beckett. *Waiting For Godot* (1953)  
Jean Genet. *The Balcony* (1956)  
Edward Albee. *Zoo Story* (1958)  
Lorraine Hansberry. *A Raisin in the Sun* (1959)  
Imamu Amiri Baraka. *Dutchman* (1964)  
Harold Pinter. *The Homecoming* (1965)  
Neil Simon. *Star Spangled Girl* (1966)  
Megan Terry. *Viet Rock* (1966)  
Tom Stoppard. *Rosencrantz and Guildenstern are Dead* (1967)  
Peter Shaffer. *Equus* (1973)  
David Mamet. *American Buffalo* (1977)  
Sam Shepard. *True West* (1980)  
Caryl Churchill. *Top Girls* (1982)  
August Wilson. *Fences* (1985)  
Wendy Wasserstein. *Heidi Chronicles* (1988)  
Tony Kushner. *Angels in America: Millennium Approaches* (1991-1993 both parts)  
Paula Vogel. *How I Learned to Drive* (1997)

### Books

#### **\*BFA Specialization List**

#### Acting/Directing

Antonin Artaud. *The Theatre and its Double*  
\*Robert Barton. *Style for Actors*  
Bertolt Brecht. "Short Organum for the Theatre" in *Brecht on Theatre*, John Willett, editor  
Peter Brook. *The Empty Space*  
\*Robert Cohen. *Acting Professionally*  
\*Susan Letzler Cole. *Directors in Rehearsal*  
\*Toby Cole & Helen Krich Chinoy, eds. *Actors on Acting*  
\*\_\_\_\_\_. *Directors on Directing*  
Jerzy Grotowski. *Towards a Poor Theatre*  
Uta Hagan. *Respect for Acting*  
\*Mari Lyn Henry & Lynne Rogers. *How to Be a Working Actor*  
Kristin Linklater. *Freeing the Natural Voice*  
Nellie McCaslin. *Creative Drama in the Classroom and Beyond*

- \*Michael Shurtleff. *Audition*
- \*Constantin Stanislavski. *An Actor Prepares*
- \*Callery, Dymphna. *Through the Body*

### **Design/Technical Theatre**

- Liz Covey & Rosemary Ingham. *The Costume Technician's Handbook, 2<sup>nd</sup> Edition*
- Richard Pilbrow. *Stage Lighting Design*
- \*Beeb Salzer. *The Skeptical Scenographer*
- Robert Edmund Jones. *The Dramatic Imagination*
- John Holloway. *Illustrated Guide to Stage Scenery*
- \*Linda Essig. *Lighting and Design Idea*
- \*J. Michael Gillette. *Designing with Light*
- \*Betty Edwards. *Drawing on the Right Side of the Brain*

### **History/Theory/Criticism**

- Aristotle. *The Poetics*
- Oscar Brockett and Franklin Hildy. *History of the Theatre*
- Martin Esslin. *The Theatre of the Absurd*
- Robert Edmond Jones. *The Dramatic Imagination*
- A. M. Nagler. *A Source Book in Theatrical History*
- Glynne Wickham. *A History of the Theatre*
- Bernard Ducore. *Selections*

### **Playwriting**

- Toby Cole. *Playwrights on Playwriting*
- Rosemary Ingham. *From Page To Stage*
- Sam Smiley. *Playwriting: The Structure of Action, 2<sup>nd</sup> Edition*

### **Dance**

- Daniel Nagrin, *Dance and the Specific Image*
- Selma Jean Cohen, ed. *Dance as a Theatre Art*
- Larry Lavender, *Dancers Talking Dance*
- Jacqueline Smith-Artaud, *Dance Composition (fourth Edition)*

## **RECOMMENDED UNDERGRADUATE IN DANCE READING LIST**

### **Pedagogy**

- Nel Noddings. *Philosophy of Education*
- Joan Wink. *Critical Pedagogy, 3<sup>rd</sup> Edition*
- Sherry Shapiro. *Dance, Power, and Difference*
- bell hooks. *Teaching to Transgress.*
- Margaret H'Doubler. *Dance: A Creative Art Experience*

### **History and Aesthetics**

- Nora Ambrosio. *Learning About Dance.*
- Selma Jean Cohen. *Dance as a Theatre Art.*
- Susan Feagin and Patrick Maynard (Eds.), *Aesthetics*
- Selma Jean Cohen, *Next Week Swan Lake: Reflections of dance and dances*
- Janet Adshead, *Dancing Texts: Intertextuality in Interpretation*
- Alexandra Carter, *The Routledge Studies Dance Reader*
- Joan Cass, *Dancing Through History*

Richard Schechner. *Performance Theory*  
Sondra Horton Fraleigh. *Dance and the Lived Body*  
Andre Lepecki. *On the Presence of the Body.*  
Gemma Corradi Fiumara. *The Metaphoric Process*  
Jack Anderson. *Art Without Boundaries*

### **Choreography and Criticism**

Doris Humphrey, *The Art of Making Dances*  
Daniel Nagrin, *Dance and the Specific Image*  
Larry Lavender, *Dancers Talking Dance*  
Jacqueline Smith-Artaud, *Dance Composition (fourth Edition)*  
Ann Daly. *Critical Gestures: Writings on Dance and Culture*

### **Theatre**

Aristotle. *Poetics*  
Stanislavski. *An Actor Prepares*  
Kristin Linklater. *Freeing the Natural Voice*  
Dymphna Callery, *Through the Body*

### **Somatic and Technical References**

Gail Grant, *Technical Manual and Dictionary of Classical Ballet*  
*The Anatomy Coloring Book*  
Peggy Hackney, *Making Connections*  
Linda Hartley. *Wisdom of the Body Moving*  
Daniel Nagrin. *How to Dance Forever*

### **Video**

Paul Taylor, *Aureole*  
Martha Graham, *Appalachian Spring, Cave of the Heart, Acrobats of God*  
Renny Harris: *Puremovement*  
Doris Humphrey, *Air for the G String, With My Red Fires*  
Balanchine, *The Four Temperaments, Apollo*  
Bill T. Jones/Arnie Zane Company: *Still/Here, Uncle Tom's Cabin*  
Cage/Cunningham  
Free to Dance (3-part PBS series)  
Twyla Tharp: *The Catherine Wheel*  
Pilobolus: *Walklyndon*  
Alvin Ailey. *Revelations*  
Dance Theatre of Harlem, *Creole Giselle*  
Talley Beatty, *Mourner's Bench*  
Donald McKayle, *Rainbow 'Round my Shoulder*  
Jerome Robbins, *West Side Story*  
Bob Fosse, *A&E Biography – Fosse, All That Jazz*  
Gregory Hines, *Tap*  
Fred Astaire, *Top Hat*  
Yvonne Rainer, *Trio A*  
Anna Sokolow, *Rooms*

## RESOURCES

### Student Advisory Council

The Student Advisory Council (SAC) was created in 1997 to improve student communication with the department's leadership.

Members of SAC are elected by their peers at the first organizational meeting in the fall of each academic year. Typically, SAC has six members—a graduate student representative-at-large plus one representative each for theatre arts BA students, dance BA students, BFA students, Master's students, and PhD students. If the six elected representatives do not include a theatre technology and design student, USITT is asked to elect one of their members to represent this constituency.

SAC meets with the Department Chair once a month throughout the two long semesters. The chair informs them about current issues in the department from the faculty vantage point, and they pass on to the chair concerns of the students—both positive and negative. The chair takes notes and issues minutes which pass on the students' concerns to the faculty and staff. While, as an *advisory* committee, SAC has no policy-making authority, its suggestions are taken seriously by the faculty. Many ideas which have originated in SAC have been implemented by the faculty, and the department has profited greatly from SAC's contributions.

It has become the practice for SAC to elect the student member of faculty search committees. SAC members also take leadership in the department's annual season suggestions meeting.

### Scholarship Guidelines For Undergraduate Students

The nature of theatre and dance programs at Texas Tech University is highly participatory in nature. With this in mind, the Scholarship Committee gives preference to those applicants who consistently participate in auditions and perform if cast or who fulfill design or technical responsibilities as assigned. The following policy statement clearly states the guidelines for scholarship recipients:

*All students who hold departmental scholarships in Theatre are expected to audition for all TTUT productions and perform if cast. All students who hold departmental scholarships in Dance are expected to audition for all TTUD Dance productions and perform if cast. Students serving as stage manager for a full-length play on the Mainstage or in the Lab Theatre or as assistant stage manager on a Mainstage show as well as those students directing, designing, scripting, or functioning as student technical director in a full-length play are exempt from auditioning in the semester they perform said function.*

The Department of Theatre & Dance offers many scholarships, listed below. Applications may be picked up in the department's main office. In addition to these departmental scholarships, Texas Tech administers several federal, state, and private loan funds and scholarships. Financial aid deadlines vary, but preference is given to applications completed by April 15 for the fall semester and by October 1 for the spring semester. **Deadlines for scholarship applications is March 1 (unless otherwise noted).** To be eligible for financial assistance, students must be enrolled for at least one-half the normal academic load (for the long semesters, 12 hours is considered a normal load, so 6 hours of course credit load is required), be in good academic standing, and be in need of financial assistance. Inquiries concerning student financial aid should be made to the Office of Student Financial Aid.

### **Departmental Scholarships**

#### **Clifford A. Ashby Endowed Scholarship**

For worthy graduate students in theatre history track with an overall minimum 3.0 GPA. Administered by Faculty Scholarship Committee. Established by Dr. Clifford A. Ashby, Professor Emeritus, and friends.

#### **Dance Scholarship**

For dance majors based on academic record, talent, and financial need. Auditions are in the spring semester each year. Amount and number vary. Recipients must maintain a 3.0 GPA. Administered by Faculty Scholarship Committee.

#### **Theatre Scholarship**

For outstanding majors in theatre arts; based on academic record, quality of participation in theatre activities, school citizenship activities, and financial need. If funds are available, awards are given to theatre arts majors above the freshman level. Amount varies. Administered by Faculty Scholarship Committee. Established by local citizens and organizations.

#### **Marie Hermann Endowed Scholarships in the Fine Arts**

For undergraduate or graduate majors in voice and/or theatre arts. Recipients are selected through auditions. Two awards of \$500, one each in voice and theatre arts, are made annually and may be renewed in competitions with other candidates. Recipients must maintain a 2.85 GPA (3.0 for graduate students). Administered by Faculty Scholarship Committee. Established in memory of Mrs. Marie Hermann.

#### **Horizons Endowed Scholarship**

For students who demonstrate leadership in theatre design, technology, and/or dance and maintain a 3.0 GPA. Administered by Faculty Scholarship Committee. Established by the proceeds from the 75th Gala Celebration ticket sales.

#### **Charles Kerr Memorial Scholarship**

For outstanding majors in theatre arts. Based on talent, leadership, and service to the department. Amount and number vary. Administered by Faculty Scholarship Committee. Established by friends of Charles Kerr, outstanding graduate in theatre arts, in his memory.

#### **Ronald E. Schulz Scholarship**

For an outstanding junior or senior Theatre Arts major who has demonstrated their dedication and talent to the whole art of theatre by exemplary performance in at least two of the theatre crafts (acting, directing, scenery, properties, lighting, sound, costuming, stage management, promotion, etc.) in addition to their area of specialization. Overall GPA of at least 2.5. Administered by Faculty Scholarship Committee. Established by Mr. Ronald E. Schulz.

**George Sorensen Scholarship**

For seniors with an acting or directing emphasis and a minimum 3.2 GPA or second year MFA students with an acting or directing emphasis and a minimum 3.5 GPA. Administered by Faculty Scholarship Committee. Established by former students and friends of George Sorensen.

**Linda M. Speech Scholarship**

For outstanding majors in theatre arts. Based on talent, grades, leadership, and service to the department. Amount and number vary. Recipients must maintain a 2.0 GPA. Administered by Faculty Scholarship Committee. Established by Dr. and Mrs. Ray C. Mowery, former faculty members of the departments of Animal Husbandry and Speech.

**Corey Winkle Memorial Scholarship**

For outstanding acting majors in theatre arts. Amount and number vary. Recipients must maintain a 2.85 GPA. Recipients may be undergraduate or graduate students. Administered by Faculty Scholarship Committee. Established by family and friends of Corey Winkle, outstanding acting student and hero of the Gulf War.

**Ann Bradshaw Stokes Scholarship**

For undergraduate and graduate students. Recipients must demonstrate artistic and academic potential in relation to career goals. Administered by Faculty Scholarship Committee. Established by Ann Bradshaw Stokes Foundation. Application deadline: **October 1 and March 1.**

**Christi Vadovic Scholarship**

For undergraduate BFA students studying in the technical areas of the theatre or stage management with 3.0 minimum GPA. Administered by Faculty Scholarship Committee. Established by Mr. And Mrs. Charles Vadovic.

**Trouper of the Year**

For an undergraduate or graduate student majoring in Theatre or Dance who demonstrates: Leadership, selflessness of effort, a positive attitude, congeniality, and productivity. Award of \$500 to be given. Administered by Faculty Scholarship Committee. Nominations: **Due early April.**