

NORTHERN KENTUCKY UNIVERSITY



SOTA
SCHOOL OF THE ARTS

THEATRE AND DANCE PROGRAM

2020 - 2021 Student Handbook



2020 – 2021 Theater & Dance Student Handbook

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SOTA IS THE CREATIVE ENGINE OF NKU

The School of the Arts combines Dance, Music, Theatre, and Visual Arts to bring unparalleled artistic opportunities to current and future students. Through quality interdisciplinary education, scholarship, and civic engagement, NKU's School of the Arts provides a high-quality education for students interested in developing creatively. SOTA encourages serious humanistic inquiry that is not easily achieved within traditional disciplinary boundaries, heightens the visibility of the arts at NKU, and provides the general public with an awareness of the central role of the arts in the quality of human life. In addition to advancing their creative skills through small class sizes with innovative curriculum and award-winning instructors, students pursuing one of SOTA's 33 degree options develop expertise in the qualities most in-demand for today's changing career landscape. In concert with NKU's comprehensive liberal arts education, SOTA offers curriculum to develop graduates that are personally engaged, innovative, and curious with developed skillsets in collaboration and creative risk-taking.

THEATRE AND DANCE PROGRAM

VISION

The Theatre and Dance Program will serve the broader NKU vision by becoming a preeminent metropolitan center for excellence in both theatre arts curriculum and production. As an integral part of a liberal arts university, we will remain learner-centered, helping students to negotiate and successfully interact with an increasingly global society. Programmatic priorities will fall upon process, which serves as a necessary pathway to product and thus emphasizes the full integration of educational values and artistic creativity.

CORE VALUES

Process

We are committed to placing students at the center of our endeavors.

Excellence

We are committed to the highest standards of excellence in everything we do and to a process of quality improvement.

Outreach

We are committed to public engagement throughout the region.

Partnerships

We are committed to developing and maintaining mutually satisfying partnerships both within and outside the university.

Collegiality and Collaboration

We are committed to building a department characterized by open communication, shared responsibility, accountability, and collaboration.

CONTACT INFORMATION

Theatre and Dance Program Office (859) 572-6362

theatre@nku.edu dance@nku.edu boxoffice@nku.edu

ADMINISTRATION

Michael Hatton	hattonm@nku.edu	572-6160	FA 205	Program Head
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FULL-TIME FACULTY

Tracey Bonner	bonnert2@nku.edu	572-5796	FA 226	Dance
Ronnie Chamberlain	Chamberlar4@nku.edu	572-5285	FA 204A	Costume Design
Corrie Danielely	danieleyc1@nku.edu	572-5451	FA 229	Performance
Daryl Harris	harrisda@nku.edu	572-1472	FA 232	Performance
Ken Jones	jonesk@nku.edu	572-5434	FA 234	Performance
Rob Kerby	kerbyr@nku.edu	572-1427	FA 113	Technical Director
Mike King	mking@nku.edu	572-5647	FA 228	Performance
Nicole Perrone	perronen1@nku.edu	572-7764	FA 214	Performance/Advising
Jo Sanburg	Sanburgj1@nku.edu	572-5642	FA 230	Design/Technology
Brian Robertson	robertsonb@nku.edu	572-1923	FA 231	Performance
Charlie Roetting	roettingc1@nku.edu	572-5472	FA 227	Performance
Ron Shaw	shaw@nku.edu	572-6304	FA 253B	Scene Design
Damon Stevens	stevensd3@nku.edu	572-5886	FA 220A	Performance
Jamey Strawn	strawnj@nku.edu	572-6917	FA 220B	Performance

STAFF

Spenser Smith	smiths13@nku.edu	572-5809	FA 259	Box Office Manager
Rick Endres	endresr1@nku.edu	572-5433	FA 313	Publicity Manager
Kevin Havlin	havlink1@nku.edu	572-5617	FA 113	Scene Shop Foreman
Cat Schmeal	schmealc@nku.edu	572-6472	FA 201	Costume Shop Foreman

OTHER IMPORTANT NUMBERS

Public Safety for all emergencies	(859) 572-7777
Police Dispatcher & Escort	(859) 572-5500
Fine Arts Box Office	(859) 572-5464
Health Counseling and Student Wellness	(859) 572-5650
Mercy Health Performing Arts Medicine	(513)-381-4901
NKU's 24hr Crisis line	(859) 572-7777 or Text: 741741
FUEL NKU Food Bank	UC 142

THEATRE AND DANCE PROGRAM DEGREES

The following programs lead to a major in theatre:

- Bachelor of Arts (BA) in Theatre
- Bachelor of Fine Arts (BFA) in Performance with a track in Acting
- Bachelor of Fine Arts (BFA) in Performance with a track in Musical Theatre
- Bachelor of Fine Arts (BFA) in Performance with a track in Dance
- Bachelor of Fine Arts (BFA) in Performance with a track in Playwriting
- Bachelor of Fine Arts (BFA) in Theatre Design or Technology
- Bachelor of Fine Arts (BFA) in Theatre Design or Technology with a track in Stage Management

Students may audition for BFA tracks during each academic semester. Please note that there are limits on the number of times you may audition for these programs.



BACHELOR OF ARTS DEGREE

Definition

The BA in theatre is a liberal arts degree consisting of 40 credit hours. This degree often leads to graduate studies and sometimes to professional work immediately after graduation. It requires fewer theatre courses and less specificity in content than does the BFA degree. It also requires an area of concentration or minor.

Guidelines

- Maintain a minimum 2.5 GPA in theatre course work to graduate.
- Attend strikes for productions in which you participate in any capacity.
- Although not required, participate as much as possible in all parts of the production program in order to mature as a theatre artist.

BACHELOR OF FINE ARTS DEGREE

Definition

The BFA degree in theatre is a pre-professional degree consisting of 63-75 credit hours, depending upon the track. This degree often leads to professional work immediately after graduation and sometimes to graduate studies. The degree is selective and competitive and requires potential candidates to audition no later than the spring of their sophomore year. Once accepted into a program, candidates receive yearly juries at the end of the spring semester to determine whether or not they will continue in the program.

Guidelines

To attain candidacy:

- Have a minimum 2.75 GPA in all coursework (Theatre, Dance, and General Education) attempted at the time of application.
- Apply for candidacy either in December or April according to procedures posted prior to application dates.
- Audition Limits
 - Prospective and Transfer Students may audition for the BFA program as incoming freshmen in an audition held in either December or April prior to their matriculation at NKU.

- Current NKU theatre and dance students may audition for the BFA program at the end of the fall and spring semesters. Instructions for auditions are posted well in advance of December and April each year. Applications will be accepted through the program website: theatre.nku.edu
- The audition process for the BFA is a 1,1,1 process.
 - 1 free audition for BFA as an incoming student
 - 1 audition after becoming an NKU student
 - 1 petition to audition for the BFA having already been declined after becoming an NKU student

To maintain candidacy:

- Remain an active candidate for a minimum of 4 semesters (not counting summers) after acceptance into the program. Rare exceptions to this residency requirement may be considered on a case-by-case basis, but under no circumstances may a candidate be in residency for less than 3 semesters.
- Participate actively in at least 1 production each semester, depending upon area of emphasis.
 - Performance (Acting, Musical Theatre, & Dance) students who are not cast must pursue management or technical positions to fulfill this requirement.
 - Design/technology and stage management candidates may audition for productions, but beyond that they must pursue responsible management or design/tech positions.
 - Playwriting candidates must pursue responsible performance, design/tech, and/or management positions as determined through consultation with an advisor.
- Acting, Musical Theatre and Dance candidates **are required to audition for all academic season productions.** As an NKU Theatre and Dance Program BFA student you are prohibited from accepting any role or design/tech assignment, and/or dance company contract with any outside theatre, dance company, or NKU partnership until you have auditioned or interviewed for all NKU main stage productions for the semester in which you wish to work outside NKU. If a BFA student is offered a role or design/tech assignment in a NKU Main Season show, **then this student must accept the NKU role or assignment.** Refusing to participate in the NKU season will result in the immediate removal from the BFA program. If the student is not cast or given a NKU tech/design assignment, then **with the permission of the Program Head,** they are allowed to audition for work outside the program. Requests for permission to audition/interview for outside work should be submitted **in writing** to the Program Head of the Theatre and Dance Program *as well as the* faculty coordinator of the student's area of study.
- Academic season productions for BFA Dance candidates include the annual Dance Concert and Emerging Choreographers Showcase in which auditioning is required. Dance candidates are also required to audition for any musical theater production in which a **DANCE CALL** is held separate from the general auditions. All musical theatre or acting candidate are also encouraged to audition for dance productions. All dance candidates equally encourage to audition for performance roles.
- BFA candidates must maintain a 3.0 GPA in the major (Theatre and Dance) coursework as well as an overall 2.75 GPA for all NKU coursework. Students falling below the required GPA's will go on academic probation for one semester. The terms of the probation include not being allowed to audition for mainstage or studio production roles, as well as no design assignments or stage managerial work. Students must achieve the required GPA minimums in order to be removed from probation. After two consecutive semesters of probation, failure to achieve the minimum GPA requirement will result in the student being removed from the BFA program. BFA students on probation are allowed to work on any production with the exception of being enrolled in the Production Credit Hour course.
- BFA students receiving a grade of D or F in a Theatre and Dance course will be immediately removed from the BFA program. Students removed for a D may petition the BFA review committee to retake the course and re-enter the BFA. This petition must be made in writing to the Program Head within 30 days of receiving the D. Students removed for an F may re-enter the BFA program with the consent of the faculty.
- Annual BFA Review, each BFA candidates must shall be reviewed each April, to determined suitability for continuing in a BFA program. Failure to attend this review will result in immediate removal from the program.

- This Annual BFA review should be treated as a professional interview/audition and students should:
 - Be dressed appropriately for an audition/interview
 - Submit any required paperwork as requested by deadlines provided
 - Bring a current headshot, resume and/or portfolio
 - Prepare to present their artistic work in a professional manner

BFA Residency:

BFA students are required to be in residency at NKU for a minimum of two (2) years/four (4) semesters. In some cases, students may reduce the number of semesters to three (3) if they are transferring in a large number of credits or bringing with them substantial professional credit. The faculty will make the determination and their decision will be final.

Should a BFA student need to leave the program or university for whatever reason, they will be allowed to resume their candidacy if they continue theatre and dance course work within a two (2) year period. If not, the student will be required to audition for re-entry into the BFA program. The two (2) year period begins following the student's last semester of successfully completed (graded) theatre or dance course work. Previous acceptance into the BFA program does not guarantee a student will be re-admitted.

Residency within the BFA program is determined by the GPA and course grade guidelines listed earlier in this section as well as satisfactory artistic progression and active participation in production as determined by the faculty and defined earlier in this section. Decisions regarding residency made by the faculty or program head are considered final.

To graduate:

- Complete a senior project as outlined in this handbook.
- BFA Program Seniors are exempt from auditioning in their final semester. Similarly, final semester seniors are not required to attend strikes in their final semester unless completing a production credit hour requirement.
- Maintain a minimum 3.0 GPA in theatre and a 2.75 overall GPA, not be on probation, and completed all the required coursework for the major.

THEATRE OR DANCE MINOR

A student from any major may choose to minor in theatre or dance. Requirements are listed in the University Catalog. <http://catalog.nku.edu>

THEATRE OR DANCE AS AN AREA OF FOCUS

A student from any major may choose theatre or dance as an area of concentration by completing a series of 12 credit hours at the 300/400 level.



INTERDISCIPLINARY DEGREES



The **Associate of Arts in Integrative Studies (AAIS)** is designed for students who want a college credential that will serve for career advancement, or to prepare for continuing toward a Baccalaureate degree. The program emphasizes a background in the liberal arts and integrative learning.

Requirements for students seeking the Associate of Arts degree in Integrative Studies take 30 hours of general education and a concentration of 15 hours of program courses in one of the following areas (sometimes called "meta-majors"): Humanities, Fine Arts, Social / Behavioral Sciences and Natural Sciences / Mathematics

The fifteen hours of course work must be from at least two different disciplines within the chosen area, and at least 6 credit hours of the 15 must be at the 300 level or above.

The IST 185 Introduction to Integrative Studies is required but also meets one of the general education categories. A capstone course, IST 397 Interdisciplinary Inquiry, is also required.

Additional electives can be taken to reach a minimum of 61 hours for graduation.

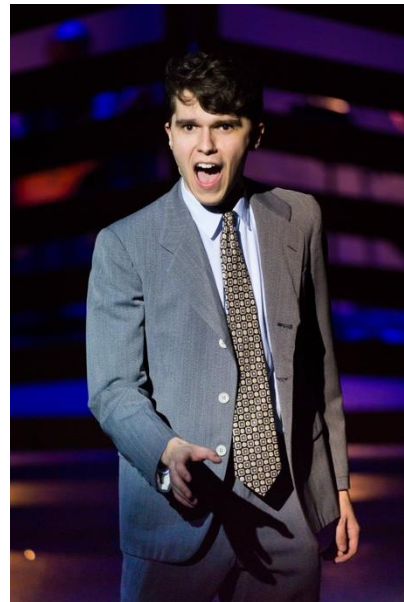
The **Bachelor of Arts in Integrative Studies (BAIS)** is a flexible degree that offers students a major in which they can find coherence, meaning and value in a novel program of study. Working with an advisor you design a plan of study that addresses a complex, real-world problem that goes beyond the boundaries of traditional disciplinary

programs of study. If you are interested in something for which a disciplinary or professional program is too specific or narrow, then an interdisciplinary program like BAIS might be for you.

Requirements include meeting the university [requirements for graduation](#), the major in the Bachelor of Arts degree in Integrative Studies must complete minors or focus areas in three disciplinary or interdisciplinary programs. The requirements for a minor in any program are listed in the relevant department's pages in the catalog. A focus area is defined as 12 credit hours at the 300 level or above in any disciplinary or interdisciplinary program (major or minor). The three areas of study must include at least one area from the College of Arts and Sciences. Three Integrative Studies courses are required IST 185, IST 397 and IST 497 for this degree.

FOR ADDITIONAL INFORMATION ON INTEGRATIVE STUDY DEGREES:

<https://inside.nku.edu/artsci/departments/integrativestudies.html>



DEGREE REQUIREMENTS

On the following pages are the course requirements for the degree offered by the Theatre and Dance Program. We encourage students to follow the recommended 4-Year Plans to help them proceed toward graduation in a timely manner. Take Stagecraft and Stagecraft Lab early in your career so you can begin to take production hour credits. It will also get you involved in the department's production program sooner!

Your advisor will use a checklist appropriate for your degree to track your progress toward graduation. You also need to keep a record of the classes you take and those you still need to take, in order to make sure you can graduate by the intended date. Students should utilize the degree audit on MyNKU but also use the Foundation of Knowledge checklist as well as appropriate checklists for your major and minor. Your advisor will be able to provide copies of these forms. The Foundation of Knowledge checklist is also available at: <http://gened.nku.edu>

The first and most important thing to remember about the advising process is that YOU are responsible for your academic progress through NKU. You will have advisors who will help you, but it is ultimately your responsibility to know the requirements, know the deadlines, and monitor your progress. To do this, be sure you always have, and frequently refer to, a copy of the NKU catalog that was in effect when you entered the university.

Registration for the following semester takes place about mid-term. Instructions for registration can be found online. Be sure to register as soon as you are able in order to get the classes you need before they fill up! If classes do not have a minimum number of enrolled students, the course will most likely be cancelled. So don't delay in registering for courses or they might not be available any more.



Bachelor of Arts in Theatre – 4 Year Plan (Updated for 2018)

FIRST YEAR	Fall Semester		Spring Semester	
<ul style="list-style-type: none"> • Join Center Stage Players or Norse Offstage and get involved! • Participate in the First Year Production • Audition for the Studio Series and TGIT's • Make sure you find that balance between your production and classroom responsibilities. 	Stagecraft and Lab	3	Minor Choice 1	3
	TAR 110 - Acting I	3	TAR 118 – Stage Make-Up	3
	Theatre/Dance Elective	3	Theatre/Dance Elective	3
	Foundation of Knowledge	3	Foundation of Knowledge	3
	Foundation of Knowledge	3	Foundation of Knowledge	4
	Introduction NKU Theatre & Dance	1		
	TOTAL	16	TOTAL	16
SECOND YEAR	Fall Semester		Spring Semester	
<ul style="list-style-type: none"> • Audition for the Kentucky Theatre Association • Go to the Southeastern Theatre Convention • Audition for the Studio Series and TGIT's • Get involved in Summer Theatre, at NKU or through SETC 	Theatre/Dance Elective	3	TAR 340 - Playscript Analysis	3
	Minor Choice 2	3	Minor Choice 3	3
	Foundation of Knowledge	3	Foundation of Knowledge	3
	Foundation of Knowledge	3	Foundation of Knowledge	3
	University Elective	3	University Elective	3
	Production Credit	1	Production Credit	1
	TOTAL	16	TOTAL	16
THIRD YEAR	Fall Semester		Spring Semester	
<ul style="list-style-type: none"> • Take advantage of the Study Abroad opportunities 	Theatre/Dance Elective	3	Minor Choice 5	3
	TAR 346 - Theatre History	3	TAR 347 - Dramatic Literature	3
	Foundation of Knowledge	3	University Elective	3
	Minor Choice 4	3	University Elective	3
	Production Credit	1	Foundation of Knowledge	3
	University Elective	3		
	TOTAL	16	TOTAL	15
FOURTH YEAR	Fall Semester		Spring Semester	
<ul style="list-style-type: none"> • Utilize the Faculty to help plan out opportunities after graduation 	University Elective	3	Theatre/Dance Elective	3
	TAR Elective Group II or III	3	Minor Choice 7	3
	Minor Choice 6	3	Foundation of Knowledge	3
	Foundation of Knowledge	3	University Elective	3
	University Elective	3		
	TOTAL	15	TOTAL	12
GRAND TOTAL OF CREDITS			122	

Total hours: 122 based on an average minor of 21 hours

Theatre/Dance Elective any course not required for major in TAR Categories, I, II, III, IV, V, or VI

University Electives: Hours that fall outside BA and Foundations of Knowledge requirements may be in Theatre, Dance, or any other university course.

Bachelor of Arts Theatre in World Cultures – 4 Year Plan (Updated for 2018)

FIRST YEAR <ul style="list-style-type: none"> Join Center Stage Players or Norse Offstage and get involved! Participate in the First Year production Audition for the Studio Series and TGIT's Make sure you find that balance between your production and classroom responsibilities. 	Fall Semester		Spring Semester	
	TAR 160/160L Stagecraft and Stagecraft Laboratory	3	Minor Choice 1	3
	TAR 245 Intro to Theatre in World Cultures	3	TAR 400 Theatre in World Cultures Styles Studio	3
	Theatre/Dance Elective	3	Theatre/Dance Elective	3
	Foundation of Knowledge	3	Foundation of Knowledge	3
	Foundation of Knowledge	3	Foundation of Knowledge	4
	TAR 104 - Introduction NKU Theatre & Dance	1		
	TOTAL	16	TOTAL	16
SECOND YEAR <ul style="list-style-type: none"> Audition for the Kentucky Theatre Association Go to the Southeastern Theatre Convention Audition for the Studio Series and TGIT's Get involved in Summer Theatre, at NKU or through SETC 	Fall Semester		Spring Semester	
	Theatre/Dance Elective	3	Foreign Language	3
	Minor Choice 2	3	Minor Choice 3	3
	Foreign Language (F.O.K.)	3	Foundation of Knowledge	3
	Foundation of Knowledge	3	Foundation of Knowledge	3
	University Elective	3	University Elective	3
	Production Credit	1	Production Credit	1
	TOTAL	16	TOTAL	16
STUDY ABROAD			3	
THIRD YEAR <ul style="list-style-type: none"> Take advantage of the Study Abroad opportunities 	Fall Semester		Spring Semester	
	Theatre/Dance Elective	3	Minor Choice 5	3
	TAR 348 - Theatre History and Society	3	Theatre/Dance Elective	3
	Foundation of Knowledge	3	University Elective	3
	Minor Choice 4	3	University Elective	3
	Production Credit	1	Foundation of Knowledge	3
	University Elective	3		
	TOTAL	16	TOTAL	15
STUDY ABROAD			3	
FOURTH YEAR <ul style="list-style-type: none"> Utilize the Faculty to help plan out opportunities after graduation 	Fall Semester		Spring Semester	
	University Elective	3	TAR 496 - Theatre in World Cultures Capstone	3
	Minor Choice 6	3	Minor Choice 7	3
	Foundation of Knowledge	3	Foundation of Knowledge	3
	University Elective	3	University Elective	3
TOTAL	12	TOTAL	12	
GRAND TOTAL OF CREDITS			125	

Total hours: 125 based on an average minor of 21 hours

Theatre/Dance Elective Theatre in World Cultures approved electives may be found in the Theatre and Dance Major Handbook

University Electives: Hours that fall outside BA and Foundations of Knowledge requirements may be in Theatre, Dance, or any other university course.

Bachelor of Fine Arts Acting Track – 4 Year Plan (Updated for 2018)

<p>FIRST YEAR</p> <ul style="list-style-type: none"> Join Center Stage Players or Norse Offstage and get involved! Participate in the First Year Production Audition for the Studio Series and TGIT's Make sure you find that balance between your production and classroom responsibilities. 	Fall Semester		Spring Semester	
	TAR 160/160L Stagecraft and Stagecraft Laboratory	3	TAR 114 - Voice Development I	3
	TAR 110 - Acting I	3	TAR 118 - Stage Make-Up	3
	Dance (Ballet or Modern I)	3	Theatre/Dance Elective	3
	Foundation of Knowledge	3	Foundation of Knowledge	3
	Foundation of Knowledge	3	Foundation of Knowledge	4
	TAR 104 - Introduction NKU Theatre & Dance	1		
TOTAL	16	TOTAL	16	
<p>SECOND YEAR</p> <ul style="list-style-type: none"> Audition for the Kentucky Theatre Association Go to the Southeastern Theatre Convention Audition for the Studio Series and TGIT's Get involved in Summer Theatre, at NKU or through SETC 	Fall Semester		Spring Semester	
	TAR 210 - Acting II	3	TAR 340 - Playscript Analysis	3
	TAR 225 - Musical Theatre Performance I	3	TAR 310 - Acting III	3
	Foundation of Knowledge	3	Foundation of Knowledge	3
	Foundation of Knowledge	3	Foundation of Knowledge	3
	University Elective	3	University Elective	3
	Production Credit	1	Production Credit	1
TOTAL	16	TOTAL	16	
<p>THIRD YEAR</p> <ul style="list-style-type: none"> Take advantage of the Study Abroad opportunities 	Fall Semester		Spring Semester	
	Tar 312 - Voice Development for the Actor II	3	TAR 314 - Stage Dialects	3
	Tar 346 - Theatre History	3	TAR 347 - Dramatic Literature	3
	Foundation of Knowledge	3	University Elective	3
	Production Credit	1	University Elective	3
	TAR 370 - Directing I	3	Foundation of Knowledge	3
	University Elective	3	TAR 477 - Business of Theatre	1
TOTAL	16	TOTAL	16	
<p>FOURTH YEAR</p> <ul style="list-style-type: none"> Utilize the Faculty to help plan out opportunities after graduation 	Fall Semester		Spring Semester	
	TAR 410 - Acting Styles or TAR 417 - Acting Shakespeare	3	Acting Course 300 Level or Above	3
	TAR Elective Group II or III	3	TAR 311 - Auditions	3
	Tar 495 - Senior Project	1	Foundation of Knowledge	3
	Foundation of Knowledge	3	Theatre/ Dance Elective	3
	University Elective	3		
TOTAL	13	TOTAL	12	
GRAND TOTAL OF CREDITS			123	
<p>Total Hourse: 123 Theatre/Dance Elective: Any course not required for major in TAR categories, I, IV, V, VI, VII. University Elective: Hours that fall outside B.F.A. and general education requirements; may be theatre, dance, or any other university course.</p>				

Bachelor of Fine Arts - Dance Track – 4 Year Plan (Updated for 2018)

FIRST YEAR	Fall Semester		Spring Semester	
<ul style="list-style-type: none"> • Join BFA Facebook Group • Participate in the Emerging Choreographers Showcase • Find balance between rehearsals and class 	TAR 104 - Intro to NKU Theatre & Dance	1	TAR 118 - Stage Make-Up	3
	DANCE TECH (BALLET II)	3	DANCE Foundations	3
	DANCE TECH (Choice 1)	3	DANCE TECH (Ballet III)	3
	Foundation of Knowledge	3	Foundation of Knowledge	3
	Foundation of Knowledge	3	Foundation of Knowledge	3
	TAR 160/160L – Stagecraft and Stagecraft Laboratory	3		
	TOTAL	16	TOTAL	15
SECOND YEAR	Fall Semester		Spring Semester	
<ul style="list-style-type: none"> • Attend ACDA • Get involved in Summer Theatre or Summer Intensives • Participate in ECS and Dance Concert • Take on Leadership opportunities in SOTA 	DANCE TECH (Choice 2)	3	DAN 427 - Dance History	3
	TAR 110 - Acting I	3	DANCE TECH (Choice 3)	3
	Foundation of Knowledge	3	Foundation of Knowledge	3
	Foundation of Knowledge	3	TAR 225 – Musical Theatre Performance I	3
	TAR 346 - Theatre History	3	University Elective	3
	Production Credit	1		
	TOTAL	16	TOTAL	15
THIRD YEAR	Fall Semester		Spring Semester	
<ul style="list-style-type: none"> • Take advantage of the Study Abroad opportunities • Audition for local companies and apprenticeships • Be a mentor for a Fresh-person 	DAN 375 - Choreography	3	University Elective	3
	DANCE TECH (Choice 4)	3	TAR 347 - Dramatic Literature	3
	Foundation of Knowledge	4	Theatre/Dance Elective	3
	Production Credit	1	Foundation of Knowledge	3
	TAR 477 - Business of Theatre	1	Foundation of Knowledge	3
	Theatre/Dance Elective	3		
	TOTAL	15	TOTAL	15
FOURTH YEAR	Fall Semester		Spring Semester	
<ul style="list-style-type: none"> • Utilize the Faculty to help plan out opportunities after graduation • Audition and Interview for life beyond SOTA 	University Elective	3	Theatre/Dance Elective	3
	TAR 340 - Playscript Analysis	3	University Elective	3
	University Elective	3	TAR 495 - Senior Project	1
	Foundation of Knowledge	3	Foundation of Knowledge	3
	DAN 323 - Physiology of Dance	3	University Elective	3
	TOTAL	15	Production Credit	1
			TOTAL	14
			GRAND TOTAL OF CREDITS	121
<p>Total hours: 121</p> <p>Theatre/Dance Elective, any course not required for major in TAR Categories, I, IV, V, or VI</p> <p>University Electives: Hours that fall outside BFA and Foundation of Knowledge requirements may be in Theatre, Dance, or any other university course.</p>				

Bachelor of Fine Arts Design or Technology – 4 Year Plan (Updated for 2018)

FIRST YEAR	Fall Semester		Spring Semester	
<ul style="list-style-type: none"> • Join Norse Offstage and get involved! • Participate in the First Year Production • Volunteer in the shops • Make sure you find that balance between your production and classroom responsibilities. 	Tar 160/160L - Stagecraft and Stagecraft Laboratory	3	TAR Fundamentals Choice 1	3
	TAR 110 - Acting I	3	TAR 118 – Stage Make-Up	3
	TAR 265 - Fundamentals of Theatrical Design	3	TAR 165 - Comparative Arts (F.O.K.)	3
	Foundation of Knowledge	3	Foundation of Knowledge	4
	Foundation of Knowledge	3	University Elective	3
	TAR 104 - Introduction NKU Theatre & Dance	1		
	TOTAL	16	TOTAL	16
SECOND YEAR	Fall Semester		Spring Semester	
<ul style="list-style-type: none"> • Design for a Henry Show • Go to the Southeastern Theatre Convention • Become an Assistant to the Designer • Get involved in Summer Theatre, at NKU or through SETC 	TAR Fundamentals Choice 2	3	TAR Design Choice 1	3
	TAR 340 - Playscript Analysis	3	Fundamentals Choice 3	3
	TAR Foundations Choice 1	3	Foundation of Knowledge	3
	Foundation of Knowledge	3	Foundation of Knowledge	3
	Foundation of Knowledge	3	TAR 364 - Computer Graphics for the Stage	3
	Production Credit	1	Production Credit	1
	TOTAL	16	TOTAL	16
THIRD YEAR	Fall Semester		Spring Semester	
<ul style="list-style-type: none"> • Continue to volunteer and work in the shops to grow your portfolio. • Take advantage of the Study Abroad opportunities • Discuss Mainstage opportunities with your advisor • Plan on attending USITT 	TAR Design Choice 2	3	TAR Design Choice 3	3
	Tar 346 - Theatre History	3	TAR 347 - Dramatic Literature	3
	Design Area Theatre Elective	3	Theatre Elective	3
	Foundation of Knowledge	3	Foundation of Knowledge	3
	University Elective	3	TAR 477 - Business of Theatre	1
	Production Credit	1	University Elective	3
	TOTAL	16	TOTAL	16
FOURTH YEAR	Fall Semester		Spring Semester	
<ul style="list-style-type: none"> • Consider attending LINK or U/TRA. • Consider attending USITT • Present Design/Tech work with USITT or SETC 	Design Area Theatre Elective	3	Design Area Theatre Elective	3
	TAR Elective Group II or III	3	Foundation of Knowledge	3
	TAR 495 - Senior Project	1	University Elective	3
	Foundation of Knowledge	3	University Elective	3
	University Elective	3		
TOTAL	13	TOTAL	12	
GRAND TOTAL OF CREDITS			121	
<p>Total hours: 121 TAR 165 Comparative Arts is required for the major. This can fulfill one of your Culture and Creativity Foundations of Knowledge requirements. Theatre/Dance Elective: Any course not required for major in TAR Categories, I, II, III, IV, V, VI, and/or VII University Electives: Hours that fall outside BFA and Foundations of Knowledge requirements may be in Theatre, Dance, or any other university course.</p>				

Bachelor of Fine Arts Design or Technology

Rock and Roll & Concert Technology Track – 4 Year Plan (Updated for 2018)

FIRST YEAR	Fall Semester		Spring Semester	
<ul style="list-style-type: none"> • Join Norse Offstage and get involved! • Participate in the First Year Production • Volunteer in the shops • Make sure you find that balance between your production and classroom responsibilities. 	Tar 160/160L - Stagecraft and Stagecraft Laboratory	3	TAR Fundamentals Choice 1	3
	TAR 110 - Acting I	3	TAR 118 - Stage Make-Up	3
	TAR 265 - Fundamentals of Theatrical Design	3	Theatre/Dance Elective	3
	Foundation of Knowledge	3	Foundation of Knowledge	4
	Foundation of Knowledge	3	Intro to Engineering/Tech (EGT 110 – F.O.K.)	3
	TAR 104 - Introduction NKU Theatre and Dance	1		
	TOTAL	16	TOTAL	16
SECOND YEAR	Fall Semester		Spring Semester	
<ul style="list-style-type: none"> • Design for a Henry Show • Go to the Southeastern Theatre Convention • Become an Assistant to the Designer • Get involved in Summer Theatre, at NKU or through SETC 	TAR Fundamentals Choice 2	3	TAR Design Choice 1	3
	TAR 340 - Playscript Analysis	3	TAR 364 - Computer Graphics for the Stage	3
	TAR Foundation Choice 1	3	Foundation of Knowledge	3
	Foundation of Knowledge	3	Foundation of Knowledge	3
	Foundation of Knowledge	3	Theatre/Dance Elective	3
	Production Credit	1	Production Credit	1
	TOTAL	16	TOTAL	16
THIRD YEAR	Fall Semester		Spring Semester	
<ul style="list-style-type: none"> • Continue to volunteer and work in the shops to grow your portfolio. • Take advantage of the Study Abroad opportunities • Discuss Mainstage opportunities with your advisor • Plan on attending USITT 	TAR 464 - Special Problems in Theatre	3	Theatre/Dance Elective	3
	TAR 346 - Theatre History	3	TAR 347 - Dramatic Literature	3
	TAR Fundamentals Choice 3	3	Theatre/Dance Elective	3
	Foundation of Knowledge	3	Foundation of Knowledge	3
	University Elective	3	TAR 477 - Business of Theatre	1
	Production Credit	1	University Elective	3
	TOTAL	16	TOTAL	16
INTERNSHIP	TAR 412 - Internship in Professional Theatre (Concert/Union)			3
FOURTH YEAR	Fall Semester		Spring Semester	
<ul style="list-style-type: none"> • Consider attending LINK or U/TRA. • Consider attending USITT • Present Design/Tech work with USITT or SETC 	TAR 464 - Special Problems in Theatre	3	Theatre Elective	3
	TAR Elective Group II or III	3	Foundation of Knowledge	3
	TAR 495 - Senior Project	1	University Elective	3
	Foundation of Knowledge	3	University Elective	3
	University Elective	3		
TOTAL	13	TOTAL	12	
GRAND TOTAL OF CREDITS				124

Total hours: 124 EGT 110 Mechanical and Manufacturing Engineering Technology is required for the major. This can fulfill one of your Culture and Creativity Foundations of Knowledge requirements. **Theatre/Dance Elective:** The complete list of approved electives can be found in the Theatre and Dance Major Handbook. **University Electives:** Hours that fall outside BFA and Foundations of Knowledge requirements may be in Theatre, Dance, or any other university course.

Bachelor of Fine Arts Musical Theatre Track – 4 Year Plan (Updated for 2018)

FIRST YEAR	Fall Semester		Spring Semester	
<ul style="list-style-type: none"> • Join Center Stage Players or Norse Offstage and get involved! • Participate in the First Year Production • Audition for the Studio Series and TGIT's • Make sure you find that balance between your production and classroom responsibilities. 	TAR 160/160L - Stagecraft and Stagecraft Laboratory	3	TAR 225 - Musical Theatre Performance I	3
	TAR 110 - Acting I	3	TAR 118 - Stage Make Up	3
	TAR 130 - Musical Skills for Musical Theatre I	3	DAN 120 – Ballet I	3
	TAR 211 – Broadway Chorus	3	TAR 230 - Musical Skills for Musical Theatre II	3
	Foundations of Knowledge	3	Foundation of Knowledge	3
	TAR 104 - Introduction NKU Theatre and Dance	1	TAR 335 - Voice Lesson	1
	TOTAL	16	TOTAL	16
SECOND YEAR	Fall Semester		Spring Semester	
<ul style="list-style-type: none"> • Audition for the Kentucky Theatre Association • Go to the Southeastern Theatre Convention • Audition for the Studio Series and TGIT's • Get involved in Summer Theatre, at NKU or through SETC 	TAR 210 - Acting II	3	University Elective	3
	TAR 114 - Voice Development for the Actor I	3	TAR 325 - Musical Theatre Perf. II	3
	TAR 235 – Voice Lesson	1	Foundation of Knowledge	3
	Foundation of Knowledge	4	Foundation of Knowledge	3
	Foundation of Knowledge	3	Theatre/Dance Elective (Dance)	3
	Production Credit	1	TAR 335 – Voice Lesson	1
	TOTAL	15	TOTAL	16
THIRD YEAR	Fall Semester		Spring Semester	
<ul style="list-style-type: none"> • Take advantage of the Study Abroad opportunities 	TAR 235 – Voice Lesson	1	Theatre/Dance Elective (Dance)	3
	TAR 346 - Theatre History	3	TAR 347 - Dramatic Literature	3
	TAR 310 - Acting III	3	TAR 335 – Voice Lesson	1
	Foundation of Knowledge	3	Foundation of Knowledge	3
	University Elective (Dance)	3	TAR 477 - Business of Theatre	1
	TAR 340 - Playscript Analysis	3	Foundation of Knowledge	3
			Production Credit	1
TOTAL	16	TOTAL	15	
FOURTH YEAR	Fall Semester		Spring Semester	
<ul style="list-style-type: none"> • Utilize the Faculty to help plan out opportunities after graduation 	TAR 235 – Voice Lesson	1	TAR 335 – Voice Lesson	1
	Foundation of Knowledge	3	TAR Elective Group II or III	3
	TAR 495 - Senior Project	1	Foundation of Knowledge	3
	Theatre/Dance Elective (Dance)	3	University Elective	3
	TAR 311 - Auditions	3	University Elective (Dance)	3
	Foundation of Knowledge	3	University Elective	3
	Production Credit	1		
TOTAL	15	TOTAL	16	
GRAND TOTAL OF CREDITS			125	

Total hours: 125

Theatre/Dance Elective: Any course not required for major in TAR Categories, I, II, III, IV, V, VI, and/or VII

University Electives: Hours that fall outside BFA and Foundations of Knowledge requirements may be in Theatre, Dance, or any other university course.

Bachelor of Fine Arts Playwriting Track – 4 Year Plan (Updates for 2018)

FIRST YEAR	Fall Semester		Spring Semester	
	<ul style="list-style-type: none"> • Join Center Stage Players or Norse Offstage! • Participate in the First Year Production • Audition for the Studio Series and TGIT's • Make sure you find that balance between your production and classroom responsibilities. 	TAR 160/160L - Stagecraft and Stagecraft Lab	3	Theatre/Dance Elective
TAR 110 - Acting I		3	TAR 118 - Stage Appearance	3
Theatre/Dance Elective		3	University Elective	3
Foundation of Knowledge		3	Foundation of Knowledge	3
Foundation of Knowledge		3	Foundation of Knowledge	4
TAR 104 - Introduction to NKU Theatre and Dance		1		
TOTAL		16	TOTAL	16
SECOND YEAR	Fall Semester		Spring Semester	
	<ul style="list-style-type: none"> • Audition for the Kentucky Theatre Association • Go to the Southeastern Theatre Convention • Get involved in the Studio Series and TGIT's • Get involved in Summer Theatre, at NKU or through SETC 	TAR 380 - Playwriting	3	ENG 308 - Shakespeare I
TAR 340 - Playscript Analysis		3	TAR 481 - Special Problems: in Playwriting/Criticism	3
Upper Division English Elective		3	Foundation of Knowledge	3
Foundation of Knowledge		3	Foundation of Knowledge	3
Foundation of Knowledge		3	University Elective	3
Production Credit		1	Production Credit	1
TOTAL		16	TOTAL	16
THIRD YEAR	Fall Semester		Spring Semester	
	<ul style="list-style-type: none"> • Take advantage of the Study Abroad opportunities 	ENG 309 - Shakespeare II	3	TAR 481 - Special Problems: Playwriting/Criticism
TAR 346 - Theatre History		3	TAR 347 - Dramatic Literature	3
Foundation of Knowledge		3	University Elective	3
TAR 370 - Directing I		3	University Elective	3
University Elective		3	Foundation of Knowledge	3
Production Credit		1	TAR 477 - Business of Theatre	1
TOTAL		16	TOTAL	16
FOURTH YEAR	Fall Semester		Spring Semester	
	<ul style="list-style-type: none"> • Utilize the Faculty to help plan out opportunities after graduation 	TAR 498 – Individual Studies in Theatre	1	TAR 482 - Screen Writing
TAR Elective Group II or III		3	University Elective	3
TAR 495 - Senior Project		1	University Elective	3
University Elective		3	TAR 442 - Dramatic Theory and Criticism	3
Foundation of Knowledge		3		
University Elective		3		
TOTAL		14	TOTAL	12
GRAND TOTAL OF CREDITS				122

Total hours: 122 **Theatre/Dance Elective:** Any course not required for major in TAR Categories, I, II, III, IV, V, VI, and/or VII. **University Electives:** Hours that fall outside BFA and Foundations of Knowledge requirements may be in Theatre, Dance, or any other university course.

Bachelor of Fine Arts Stage Management – 4 Year Plan (Updated for 2018)

	Fall Semester		Spring Semester	
FIRST YEAR <ul style="list-style-type: none"> • Join Center Stage Players or Norse Offstage! • Participate in the First Year Production • Participate in the Studio Series and TGIT's • Make sure you find that balance between your production and classroom responsibilities. 	TAR 160/160L - Stagecraft and Stagecraft Lab	3	Communication Choice I	3
	TAR 110 - Acting I	3	TAR 118 - Stage Make-Up	3
	TAR 130 - Musical Skills for Musical Theatre I	3	University Elective (Dance)	3
	Foundation of Knowledge	3	Foundation of Knowledge	3
	Foundation of Knowledge	3	Foundation of Knowledge	4
	TAR 104 - Introduction to NKU Theatre and Dance	1		
	TOTAL	16	TOTAL	16
SECOND YEAR <ul style="list-style-type: none"> • Plan to attend USITT • Go to the Southeastern Theatre Convention • Get involved in the Studio Series and TGIT's • Get involved in Summer Theatre, at NKU or through SETC 	Fall Semester		Spring Semester	
	TAR 376 - Stage Management	3	Communication Choice II	3
	TAR 340 - Playscript Analysis	3	TAR Design Fundamentals Choice I	3
	TAR 265 Fundamentals of Theatrical Design	3	Foundation of Knowledge	3
	Foundation of Knowledge	3	Foundation of Knowledge	3
	Foundation of Knowledge	3	Directing I	3
	Production Credit	1	Production Credit	1
TOTAL	16	TOTAL	16	
THIRD YEAR <ul style="list-style-type: none"> • Take advantage of the Study Abroad opportunities 	Fall Semester		Spring Semester	
	TAR Design Fundamentals Choice 2	3	Theatre/Dance Elective	3
	TAR 346 - Theatre History	3	TAR 347 - Dramatic Literature	3
	University Elective	3	University Elective	3
	Foundation of Knowledge	3	University Elective	3
	TAR 370 - Directing	3	Foundation of Knowledge	1
	Production Credit	1	TAR 477 - Business of Theatre	1
		First Aid Training		
TOTAL	16	TOTAL	14	
FOURTH YEAR <ul style="list-style-type: none"> • Utilize the Faculty to help plan out opportunities after graduation 	Fall Semester		Spring Semester	
	Theatre/Dance Elective	3	Theatre/ Dance Elective	3
	TAR Elective Groups II or III	3	University Elective	3
	TAR 495 - Senior Project	1	University Elective	3
	University Elective	3	Foundation of Knowledge	3
	Foundation of Knowledge	3		
	TAR 371 - Theatre Management	3		
TOTAL	16	TOTAL	12	
GRAND TOTAL OF CREDITS			121	

Total hours: 121 **Theatre/Dance Elective:** Any course not required for major in TAR Categories, I, II, III, IV, V, VI, and/or VII **University Electives:** Hours that fall outside BFA and Foundations of Knowledge requirements may be in Theatre, Dance, or any other university course. **Foundations of Knowledge Recommendations:** PSY 100, and ITA 101, FRE 101, or GER 101 **TAR Elective Recommendations:** TAR 210, Tar 213, Tar 225, TAR 362, TAR 367, DAN 120

REGISTERING, ADVISING...

AND EVENTUALLY GRADUATING!

Here is some helpful advice on how to get through the bewildering forest of requirements that stand between you and that diploma:

CATALOG

- Save the catalog you viewed when you began your studies at NKU. It contains the requirements that you must fulfill to get a degree. You can easily view the catalogue which can be found online at: <http://catalog.nku.edu> Not sure which catalog to use? Check on MyNKU for your catalog year.
- Study the catalog. You are responsible for your education, so be sure you know all the requirements you have to fulfill. Do not solely depend on MyNKU Degree Audits. Make sure you are following university requirements for graduation listed in your catalog, follow the recommended course schedules included in this handbook, and meet with your advisor every semester. MyNKU may place a general education course which could fulfill a requirement in several different categories in the first category that it appears in, and not the category you want it to fulfill. You will need to request the registrar to place it in the **Foundation of Knowledge** requirement category you need.

REGISTERING

As soon as you can register during the priority registration period, DO SO! Putting it off may leave you closed out of a course. In addition, classes with low registration will be cancelled, so that class may not be there if you wait. Some theatre courses are only offered once every two to four semesters. Not registering for classes and then having them get cancelled may result in your graduation date being pushed back by an entire year or more. You will not be able to register for classes until you have met with your theatre advisor and had the advising hold removed from your account. Check on MyNKU to see if you have any other holds, such as parking tickets, overdue library books, or unpaid tuition which will also prevent you from registering.

FOUNDATION OF KNOWLEDGE REQUIREMENTS

Certain Foundation of Knowledge requirements must be completed prior to accruing a certain number of credit hours.

- Written Communication I (ENG 101) completed during your first 30 hours.
- CMST 101 (Oral Communication) completed during your first 30 hours.
- Mathematics: complete one course within the first 45 hours.
- Written Communication II (ENG 291) completed within 60 hours.

Spread your Foundation of Knowledge courses throughout your college career. Putting them off will mean you will spend your last few semesters taking nothing but Gen Ed courses. On the other hand, taking nothing but Gen Ed courses for the first few semesters will put you behind on your theatre degree and will keep you from becoming known in the department. A good suggestion would be to try to take two Gen Ed courses per semester. You may also wish to tackle some of these classes during the summer or winter sessions. Another helpful suggestion is to take Stagecraft and Stagecraft Lab early in your career so you can begin to take production hour credits. It will also get you involved in the department's production program sooner!

Don't look at Foundation of Knowledge courses as a burden – look on them as an opportunity!

- Psychology can help you understand human behavior better – great for actors and directors.
- History can put the period plays you read into context – great for everyone!
- Literature courses can help you understand the literary movements that inspired theatre artists.
- Composition courses can help you present yourself more effectively in writing – important for anyone who needs to write a letter of application for a job or correspondence.
- Talk to your advisor about what Foundation of Knowledge courses could be especially helpful to you.
- When picking courses, don't just assume a course is a general education course. Not all English courses, for example, will fill the literature requirement. Make sure the course you select is listed as a Foundation of Knowledge course in the catalog.
- Anthropology can help you understand other cultures and how they function. For performers this will allow you to understanding about how movement and dance are a significant part of other cultures.
- Nutrition and Human Anatomy can help you understand your physical instrument in a better way.

For more information about the Foundation of Knowledge program or to access a copy of the Gen Ed checklist, please visit: <http://gened.nku.edu>

ADVISING

Meet with the program's academic advisor every semester. All majors will receive an advising hold on their MyNKU accounts, meaning you won't be able to register for courses until you meet with your advisor. Schedule an appointment before registration and meet with your advisor in their office. Be prepared for this meeting by reviewing your Degree Audit, checking your Gen Ed and major checklists, knowing what you still need take and by having ideas of what specific classes you would like to take during the next semester.

Know your requirements:

- Students need a major and a minor, unless they are pursuing a BFA degree, in which case the minor requirement is waived.
- You need a total of 120 credit hours to graduate.
- You need to complete all of the Foundation of Knowledge requirements.
- You must have 45 hours of upper division credit (300/400 level classes) to graduate.
- You must have the minimum GPA required for your degree.
- If you transferred, you must complete your last 30 hours and 25% of your total hours at NKU.

GRADUATION

During the beginning of the semester **BEFORE** you intend to graduate, you should schedule a meeting with the program's academic advisor or program head. You will also need to complete a "program certification" form. This form is available on MyNKU and is part of the graduation application process. If you have a minor, you will need to certify the minor program certification form as well with the appropriate department. After getting this certification done, you will return the completed forms to your academic advisor or the program head.

THEATRE AND DANCE PROGRAM GUIDELINES

ACADEMICS

Absences and Tardies

Each student is permitted 3 unexcused absences in each MWF class and 2 unexcused absences in each TR class. Absences above these numbers are excused only for extreme circumstances and only at the instructor's discretion. For each unexcused absence above the numbers noted above, the student's final course grade is lowered by 5%.

Three tardies (as defined by individual instructors) to a MWF class and two tardies to a TR class equal 1 unexcused absence. It is incredibly rude to arrive late to any class and it is a distraction to your classmates. It is the instructor's discretion as to whether or not to admit you into the classroom should you arrive late.

Excessive absences, **even if excused**, will prevent a student from achieving the educational objectives of a course. For this reason, if a student is absent from 12 MWF classes, 8 TR classes, or 4 weekly classes they will be removed from the class, even if the absences are excused.

Academic Honesty and Plagiarism

The NKU Student Handbook explains relevant policies in detail. Please familiarize yourself with this material. Theatre faculty consider academic dishonesty a serious offense and will fail anyone caught plagiarizing or cheating. Information about the Student Honor Code can be found online at: [Code of Student Rights and Responsibilities](#)

Grading

A course grade is based on the quality of a student's work across the semester and conforms to certain criteria:

A = 4.000	A- = 3.667	B+ = 3.333
B = 3.000	B- = 2.667	C+ = 2.333
C = 2.000	C- = 1.667	D+ = 1.333
D = 1.000	F = 0.000	

“A” = excellent.	This grade indicates achievement of distinction in several or all of the following aspects: 1) completeness and accuracy of knowledge; 2) intelligent use of knowledge; 3) independence of work; 4) originality.
“B” = good.	This grade indicates achievement superior to acceptable standards defined as “c” and involves excellence in some ways defined as “A.”
“C” = average.	This grade indicates acceptable standards for graduation. It involves quality and quantity of work as may be fairly expected from a student of normal ability who gives reasonable amounts of time, effort, and attention to coursework. Acceptable standards include familiarity with course content and methods of study in the course, full participation in class work, and ability to write intelligibly about course content.
“D” = lowest passing grade.	This grade indicates lower than acceptable standards defined as “C” but sufficient quantity and quality of work to earn hours toward graduation.
“F” = failure.	This grade indicates work of lower quality than any defined above.

Late Work

All written and graphic work must be turned in on specified due dates. It is up to each individual instructor as to whether or not they will accept late work. One letter grade (10%) is deducted for each class day the work is late. All performance or other non-written work must also be completed by specific due dates. Usually, one letter grade (10%) is deducted for each class day the work is late. If a scene cannot perform because a participant is absent unexcused, the absent student's grade on the assignment is lowered by 10%.

SUMMER STOCK & SUMMER INTENSIVES

Many theatre and dance students acquire wonderful theatre/dance-related summer employment, and/or summer intensive training opportunities. We strongly support this and encourage participation in these endeavors. The program has the following policy regarding summer theatrical work:

- Before you accept a position, please speak with the faculty about the contract and the working environment. The faculty can only make recommendations and does not give legal counsel nor can the program be held responsible for the actions of private companies and organizations.
- When you accept a position, notify the Program Head of Theater and Dance as well as your faculty advisor where you will be going and what the dates of your contract are.
- **If your summer contract requires you to leave school early**, you **MUST** create a form notifying your current professors that you wish to make arrangements to leave school early and have each affected professor and the Program Head of Theatre and Dance sign the form. Please note that NKU professors are not required to make accommodations for you. You need to ensure that taking the position will not affect your academic status.
- **If your summer contract requires you to return in the fall late** to NKU, you **MUST** create a request form that explains where you are going, why you will be late coming back and the **EXACT** date you will return. This form must be signed by **EVERY** professor from which you have a class in the fall semester and the Program Head of Theatre and Dance. In addition, you need to speak with each of the three directors for the fall semester and make arrangements to audition either by video or before the spring semester ends.
- All arrangements and accommodations must be worked out with the appropriate signatures before the spring semester has completed and the summer contract begins.
- **NO FACULTY MEMBER IS REQUIRED TO EXCUSE YOU FROM CLASS.** Accommodating your needs is solely at the discretion of the faculty member.

PRODUCTION

Absences and Tardies

Cast or crew members are excused from production responsibilities only for extreme emergencies such as serious illness or death in the family. The director or technical director must clear all other absences in advance of production work as indicated on audition forms or as communicated in some other way.

Unexcused absence from or tardiness to any production work are grounds for dismissal from the show. If absences or tardiness occur late in the production process and the student cannot be dismissed without compromising the production, faculty supervisors may recommend that the student be excluded from participating in one or more future productions. If a student is enrolled in a production credit hour or in a BFA senior project, the absences and/or tardiness will affect their final grade.

Eligibility

In order to work on a Theatre and Dance Program production in any capacity, a BA Theatre Major must maintain a minimum 2.5 overall GPA, and a BFA Theatre Major must maintain a minimum 3.0 in Theatre/Dance courses as well as a minimum 2.75 overall GPA.

Peers

The ability and willingness to get along with peers and to treat them with respect and courtesy is crucial. Exercise basic courtesy both in the classroom, studio, and rehearsal/production process. This includes monitoring your behavior, abstaining from gossip, and bringing a positive and healthy attitude to all of your work, whether that work is mopping the stage or performing a leading role.

Professors

While working in production, professors and students often collaborate closely in informal ways. However, you must always remember that professors are not peers and that you must offer professors the respect they earn.

DANCE ATTIRE FOR DANCE/MOVEMENT REHEARSALS AND COURSEWORK

NO STREET SHOES WILL BE PERMITTED IN DANCE STUDIOS

This dress code is required for **BFA DANCE MAJORS** for any ballet, modern, jazz, tap, special topics, or functional anatomy/physiology course. *Adhering to this detail in ALL Dance Technique classes is a reflection on your professionalism and commitment to your craft and will be a part of your overall BFA evaluation at the end of the academic year. For ALL MIDTERM AND FINAL PRESENTATIONS, student must wear ALL BLACK and present themselves as if auditioning professionally.*

REQUIRED ATTIRE:

- Leotard and tights, or a fitted supportive athletic top and fitted yoga or dance pants/shorts. Any solid colors are allowable. There can be slight variation for the genre of dance being practiced (i.e.: you should wear ballet tights to ballet class, but jazz pants are fine for jazz class).
- Upper garments and lower garments should be solid colors only, no logos, design, art work, graphics, words, etc.
- Sweatshirts or sweat pants, long sleeved or short sleeved t-shirts, ballet sweaters or skirts, and other layering pieces are allowed over this base at the discretion of the instructor of record and should be removed upon request.
- Supportive and clean undergarments are always expected.

What is NOT allowable:

- Generalized athletic apparel that is baggy or loose
- Hats or ball caps of any kind (headbands or religious head dress is acceptable)
- Anything with large logos, designs, art work, graphics, or print, etc. either down the leg or across the chest or back
- Large or dangling jewelry
- Denim of any kind
- Long hair not properly secured (men and women)
- Midriff tops
- Extremely short shorts
- Lack of supportive undergarments

Specific attire detail as requested by faculty for all DANCE CLASSES:

Ballet—Pink or flesh tone tights, solid color leotards

Jazz—Capri or full-length dance pants, fitted tops or Leotard and tights

Tap—Capri or full-length dance pants, fitted tops or Leotard and tights

Modern—Capri or full-length dance pants, fitted tops or Leotard and tights

Special Topics—check with the specific instructor for these course offerings

NO STREET SHOES WILL BE PERMITTED IN DANCE STUDIOS

PROFESSIONALISM

Choose to maintain a professional attitude in all that you attempt in both classes and productions. Choose to represent yourself as a courteous, hardworking, disciplined, and reliable person intent upon developing and demonstrating the highest personal and professional ethics. Choose to love the art in yourself rather than yourself in the art. There is no room for diva behavior in this department or the discipline at large. In other words, don't be a jerk. No one will want to work with you or deal with you in any way, either here at NKU or professionally.

Theatre and Dance Program Code of Ethics

1. I shall never miss a performance.
2. I shall play every performance with energy, enthusiasm and to the best of my ability regardless of size of audience, personal illness, bad weather, accident, or even death in my family.
3. I shall forego all social activities which interfere with rehearsals or any other scheduled work at the theatre, and I shall always be on time. In addition, I will learn to take care of myself both physically and mentally, for my body is my instrument.
4. I shall never make a curtain late by my failure to be ready on time nor will I ever miss an entrance.
5. I shall always come to rehearsal prepared, ready to do my job, and remain focused. I know that learning to watch and listen during the rehearsal process is one of the best ways to learn my craft.
6. I shall never leave the theatre building or the stage area until I have completed my performance, unless I am specifically excused by the stage manager; curtain calls are a part of the show.
7. I shall not let the comments of friends, relatives or critics change any phase of my work without proper consultation; I shall not change lines, business, lights, properties, settings or costumes or any phase of the production without consultation with and permission of my director or producer or their agents, and I shall inform all people concerned.
8. I shall forego the gratification of my ego for the demands of the play.
9. I shall remember my business is to create illusion; therefore, I shall not break the illusion by appearing in costume and makeup off-stage or outside the theatre.
10. I shall accept my director's and producer's advice and counsel in the spirit in which it is given, for they can see the production as a whole and my work from the front. Additionally, I will consult regularly with faculty and

supervisors on my progress both in the classroom and in the studio. I will not be afraid to ask questions and to seek advice and help.

11. I shall never “put on an act” while viewing other artists’ work as a member of an audience, nor shall I make caustic criticism from jealousy or for the sake of being smart.

12. I shall respect the play, the playwright, the director(s), the musical director(s), the choreographer(s) and remember that “a work of art is not a work of art until it is finished,” I shall not condemn a play, musical, or choreographic piece while it is in rehearsal.

13. I shall not spread rumor or gossip which is malicious and tends to reflect discredit on my show, the theatre, or any personnel connected with them-either to people inside or outside the group. Instead, I will celebrate and enjoy the work of my peers as well as my own accomplishments and breakthroughs.

14. Since I respect the theatre in which I work, I shall do my best to keep it looking clean, orderly and attractive regardless of whether I am specifically assigned to such work or not.

15. I shall handle stage properties and costumes with care for I know they are part of the tools of my trade and are a vital part of the physical production.

16. I shall follow rules of courtesy, deportment and common decency applicable in all walks of life (and especially in a business in close contact with the public) when I am in the theatre, and I shall observe the rules and regulations of any specific theatre where I work. Respect for others will always be my constant aim.

17. I shall never lose my enthusiasm for theatre because of disappointments. I understand that my enrollment in the Theatre and Dance Program entitles me to the privilege of working, when I am so assigned, in any of the phases of a production, including: props, lights, sound, construction, house management, box office, publicity and stage managing-as well as acting. I realize it is possible I may not be cast in a role during a semester, but I will not allow this to dampen my enthusiasm or desire to work, since I realize without my willingness to do all other phases of theatre work, there would be no theatre for me to act in.



FAQ

HOW DO I GET A LOCKER?

See one of the workers in the theatre office (FA 205) at your earliest convenience to add your name to the waiting list. When someone relinquishes a locker, the locker is assigned to a new person who then may keep it until they graduate or no longer wants it.

HOW CAN CONTINUING STUDENTS APPLY FOR A SCHOLASHIP?

Theatre and Dance scholarships are reserved principally for incoming students. However, sometimes these scholarships become available during the academic year and are awarded to deserving continuing theatre and dance students. To be considered, hold a minimum 2.75 GPA, make yourself indispensable in all important ways within the program, and complete the online Continuing Student Scholarship Application which can be found under the “Current Students” tab on the program website. <http://theatre.nku.edu>

WHEN AND HOW DO I AUDITION FOR BFA?

- **Prospective and Transfer Students** may audition for the BFA program as incoming freshmen in an audition held in either December or April prior to their matriculation at NKU.
- **Current NKU theatre and dance students** may audition for the BFA program at the beginning of the fall and spring semesters. Instructions for auditions are posted well in advance of December and April each year. Applications will be accepted through the program website.

The audition process for the BFA is a 1,1,1 process.

- 1 free audition for BFA as an incoming student
- 1 audition after becoming an NKU student
- 1 petition to audition for the BFA having already been declined after becoming an NKU student

WHAT ARE THE QUALIFICATIONS FOR THE BFA PROGRAM?

BFA candidates must maintain a 3.0 GPA in the major (Theatre and Dance) coursework as well as an overall 2.75 GPA for all NKU coursework. Students falling below the required GPA's will go on probation for one semester. Students must (improve) achieve the required GPA minimums in order to be removed from probation. Failure to achieve the minimum GPA within two consecutive semesters on probation will result in the student being removed from the BFA program.

BFA students receiving a grade of D or F in a Theatre and Dance course will be immediately removed from the BFA program. Students removed for a D may petition the BFA review committee to retake the course and re-enter the BFA. This petition must be made in writing to the Program Head within 30 days of receiving the D. Students removed for an F cannot re-enter the BFA program for any reason. Please note that you must complete 4 semesters residency (not counting summers) after being admitted into a BFA program.

WHAT IS CENTER STAGE PLAYERS AND HOW DO I JOIN?

CSP is the student theatre association which unites theatre students and assists in and/or organizes various programmatic functions. Although you may participate in CSP activities immediately, you cannot officially join the group until you have satisfied 3 requirements: 1) attain 1 semester residency as a theatre major; 2) participate in any capacity on at least 1 production; 3) achieve a 2.5 GPA. Watch on the CSP callboard and Facebook for meeting announcements.

WHAT IS NORSE OFF STAGE?

Norse Offstage is student chapter of the United States Institute for Theatre Technology (USITT). As student organization, Norse Offstage seeks to motivate and create a supportive network of the students studying in the fields of theatrical design, technology, and management. Any NKU Student who displays an interest in theatrical design, technology, and/or management is eligible to join. Requirements of membership include participation in Norse Offstage meetings and activities and a \$5 membership dues. Watch on the Norse Offstage callboard and social media for meeting announcements.

WHAT IS ALPHA PSI OMEGA?

Alpha Psi Omega is the international, honors, theatre fraternity. Alpha Eta Sigma is the chapter we host on our campus and in our program. As an organization, APO works to support academic excellence among theatre artists through a variety of events and programs. Any theatre or dance major who satisfies the academic requirements can apply for membership. Please watch the APO callboard and social media for meeting announcements and membership details.

WHAT IS THE FIRST_YEAR SHOW AND HOW DO I AUDITION?

The First-Year Show is a mainstage production that is dedicated to our freshman and transfer students in Theatre and Dance. It allows incoming students an opportunity to be onstage or backstage. Opportunities exist to act, choreograph, dance, design, stage manage and more! Auditions are within the month of the fall semester. Detailed postings can be found on the theatre callboard and Canvas.

WHAT IS TADX?

Theatre and Dance Xtra is a weekly time set aside to encourage independent projects and showcases. Every Friday from 1-2 PM theatre/dance students and faculty gather to share information and talent. Programs range from performances by tour troupes to student written/directed/acted one-act plays, dance concerts, tech showcases, and poetry readings. And theatre/dance major may reserve a slot any time during the academic year by contacting Professor Corrie Daniele. But hurry! Slots go quickly!

WHAT IS THE Y.E.S. FESTIVAL?

The Year End Series Festival of New Plays occurs during April of every odd-numbered year. Playwrights from around the world submit new scripts, and the theatre faculty chooses three from the 300+ submitted for fully mounted productions which run for 10 performances in repertory fashion. Virtually every theatre/dance student is involved in some way. Since 1983, the Y.E.S. Festival has been one of the most challenging, exciting, and important events at NKU.

WHAT IS THE KONSTANTINOW STUDIO THEATRE SERIES?

The Henry is the program's small, black box studio series in which student directors, designers, stage managers, actors, dramaturgs, and playwrights present fully staged plays and musicals. The studio series has a variable production calendar and includes productions of the BFA Playwriting Senior Projects. While studio productions cannot replace the experience or production qualities of mainstage productions, the projects presented in the studio offer great opportunities for students to experiment, try new techniques, and present new works. Professor Brian Robertson manages The Henry and the submission guidelines are listed later in this handbook.



WHAT IS THE EMERGING CHOREOGRAPHERS SHOWCASE AND HOW DO I AUDITION?

The *Emerging Choreographers Showcase* is our student produced and choreographed informal dance production. ECS and is a great way to work with the upper level choreographers and get dancing in your first semester at NKU, as well as get to know your other BFA dancing friends. The dancer auditions will be posted on the Dance Callboard outside Tracey's office. The Artistic Director for ECS is usually a Senior BFA dancer fulfilling their senior project requirements. Meet them and ask any questions you may have.

WHAT IS STRIKE?

Strike is the name given to the process of putting away a production once the run has concluded. This entails dismantling the set, storing props, cleaning costumes, and returning the theatre to a blank and neutral space.

Strike is **NOT** optional. Actors and crew must attend the strike of the production upon which they have just been working. Seniors in their last semester at NKU are excused from all strikes. Stagecraft Lab or Production credit hour students must attend all strikes during the semester in which they are enrolled in the course.

WHAT IS THE COMMONWEALTH THEATRE COMPANY AND CAN I WORK IN IT?

The Commonwealth Theatre Company is the professional branch of our program. It is competitive, open to both students and non-students, and salaried. It consists of 2 shows, each of which runs for approximately 3 weeks in the Stauss Theatre. As is true for summer stock, CTC offers light, small cast comedies and musicals. Before watching the play and as part of the overall package, patrons eat a buffet-style dinner in the Corbett Theatre lobby. For CTC we seek out the most talented regional performers. Current students may audition or apply for technical positions announcements are posted in mid-March.

CAN NON-THEATRE MAJORS AUDITION FOR MAIN SEASON SHOWS?

Yes. Any NKU student, regardless of major, may audition for any academic season production. Students must have a 2.0 GPA to be eligible to be cast.

HOW ARE SHOWS CAST?

Typically, shows are cast at the beginning of each semester in consolidated auditions. Across 3 days, students audition for multiple productions according to procedures posted on the callboard and program website well in advance of the auditions. The artistic director and play directors work together to determine the most equitable, desirable casts. The actual selection process is often complex, tough, and painful and incorporates more criteria than most students can imagine. In addition to evaluating talent, appropriateness for the role, and the quality of the audition, we consider numerous other educational and programmatic issues. Of course, all these criteria blend with individual directors' needs in realizing conceptual approaches to the productions.

HOW OFTEN AND HOW LONG DO SHOWS REHEARSE?

This depends upon the director. On average, shows rehearse 6 days a week (customarily Sunday through Friday evenings) from 7 or 7:30 PM to 10:30 or 11 PM. Larger cast, more complicated shows may rehearse for 5-6 weeks, while smaller cast, less complicated shows may rehearse 4-5 weeks. Rehearsal times grow increasingly demanding around the last week or two before opening when technical elements are added. This week is our Tech Week in which all areas come together to finalize the production in preparation for audiences.

CAN I CHOREOGRAPH FOR CONCERTS< MUSICALS OR OTHER PRODUCTIONS?

Yes, you can. Submit your work in *Emerging Choreographers Showcase* as that is an all student produced concert—start by choreographing for this production. The opportunity to have your work produced in the Annual Dance concert is a special privilege, often saved for our upper-class persons. To be eligible for any of these advanced opportunities, you must have completed DAN 375 CHOREOGRAPHY with an above average grade, have a high academic standing, submit a proposal, and have your work reviewed by a faculty panel.

HOW ARE STUDENTS SELECTED FOR MAIN STAGE DESIGN ASSIGNMENTS?

First, volunteer in the shop of your interest. Get to know how things work and understand how technical theater works at NKU. Second, complete appropriate design courses in the area in which you hope to design. Third, serve as an assistant designer in that same area. Each spring, Design and Technology faculty announce open positions for the next academic year. Students will apply with a resume and a letter of intent. Design faculty and directing faculty will assign students based on skill, readiness and the balance of production teams. Please note that BFA students in specific design areas are given first priority for design assignments, although BA students may also be granted assignments. In the end, there are no guarantees.

HOW ARE STAGE MANAGERS AND ASMs SELECTED FOR MAIN STAGE PRODUCTIONS?

Interested students should first successfully complete the Stage Management course and then serve as Assistant Stage Manager on an NKU production. Once you have satisfactorily completed the items listed above you may submit a request to stage manage to the BFA Stage Management Coordinators (Scott Slucher and Brian Robertson). They will consult with the appropriate faculty to determine readiness and the appropriateness of the request.

CAN I GET CREDIT FOR WORKING ON PRODUCTIONS?

All students, regardless of degree track, are required to complete 3 production credit hours as stipulated by particular degree programs. Each production hour is a 1-credit course and requires you to complete any 1 responsible job on 1 production in the semester in which you enroll for a production hour. You may not enroll for a production hour until you complete the Stagecraft course and the Stagecraft Lab. You may not enroll for more than 1 production hour in any single semester. Watch for Canvas instructions on how and when to secure production hour assignments which are regulated by the Technical Director, Rob Kerby. Failure to turn in required paperwork for your production hour by deadline will result in being dropped from the course.

HOW DO I RESERVE A SPACE FOR A SPECIAL PROJECT OR REHEARSAL?

The Theatre and Dance Program Office controls reservations for all theatre spaces: classrooms (including the acting and dance studios), the Stauss Theatre, and the Corbett Theatre and lobbies. Please note that the office deals only with space and not equipment, props, costumes or requests of any other sort. Space can be requested by going to the Theatre and Dance Program website: <http://theatre.nku.edu>

HOW DO I SECURE MATERIALS (PROPS, COSTUMES, SCENIC PIECES, SOUND AND SUCH) FOR SPECIAL PROJECTS?

The main faculty member in each design area responds to requests for all materials. See Rob Kerby for scenic and prop needs, Jo Sanburg for sound and lighting needs, and Cat Schmeal for costume needs. Please note that materials of all sorts are loaned infrequently and only for approved student projects of some magnitude. You must first contact the faculty member supervising your project and they will make the initial contact with the appropriate shop, after which you will need to follow up in making the necessary arrangements. Props, costumes and other equipment will not be loaned for class assignments.

HOW DO I GET SHOW TICKETS? DO I HAVE TO PAY FOR THEM?

Tickets may be purchased at the Fine Arts Box Office, located in the Corbett lobby or the theatre website. Hours of operation are 12 -5 Monday through Friday. Order by phone at 859-572-5464 or on the box office website. Anyone whose name appears in the program for working on a production is entitled to one complimentary ticket for that show, subject to availability. One way to see a show free is to usher for a performance. You may sign up to usher with Spenser Smith, Box Office Manager, at the box office.

HOW CAN I FIND A PLAY SCRIPT THE STEELY LIBRARY DOESN'T HAVE?

You can do a number of things. First, do a keyword search for the title as well as a title and author search in order to locate the play in anthologies. Second, ask the library about doing an interlibrary loan. Third, go to the U.C. or Cincinnati Public Library where you'll find lots of additional materials. Your NKU ID entitles you to check out books there or to get a library card there through the SWON program. Fourth, give the program head the title so they can order it for the library.



THEATRE AND DANCE PRODUCTION ETIQUETTE

SIGN IN (CAST AND CREW)

- Be sure to sign in for all rehearsals or performances at assigned times. Sign in only for yourself. If an emergency arises causing you to be late, call the stage manager at the number provided on your company contact list.

BEFORE REHEARSALS

- Be sure to note all possible rehearsal conflicts on the audition form.

FOR REHEARSALS

- Remain in the rehearsal space. If you leave for any amount of time, notify the stage manager (SM) who will then know where to find you.
- Carry scripts and pencils and wear appropriate rehearsal clothes and shoes.
- Be on time for all calls. If you need vocal or physical warm-up time that is not part of rehearsal, arrive early enough to be warm and ready at call time.
- If confronted by a dangerous or unhealthy task, actors/dancers should immediately notify the Stage Manager of concerns.
- Students should provide their own rehearsal suit coats, skirts, dance clothing and rehearsal shoes. If specialty items are needed for a production, they are provided through the costume shop.
- Students may be required to provide their own dance/rehearsal shoes which may include black character heels, nude character heels, men's black character shoes, jazz shoes or taps.
- Proper under garments are required for all dance and acting rehearsals including but not limited to underwear, dance belts, sports bras, underwire and tights as required.
- When the director/choreographer gives notes and unless instructed differently, respond to each note with a clear and strong "Thank You."
- If you are confused about a note, see the director after rehearsal for clarification. Do not argue during the notes session.
- All visitors to rehearsal must be approved by the director and then checked in with the stage manager.

DURING PERFORMANCES

- Sign in on the callboard as soon as you arrive at the theatre.
- The SM or ASM will give "30-minute," "15 minute," "10-minute," "5-minute" and "Places" calls. Respond to each with a clear and strong "Thank You."
- Remain backstage or tell the SM or ASM where to find you.
- Respect your fellow performers' right to prepare for the performance in their own way. Not everyone enjoys loud music, etc. If you have a particular need to warm-up in a particular way, make sure it doesn't infringe on the preparation of others. As always, respect is key.
- Actors may not enter dressing rooms until their assigned "call time," this allows dressers and running crews time to prepare for the production.
- Stay clear of the light and sound booths, fly areas, box office, and other work areas.
- Do not touch or play with another actor's prop, stage weapon, or costume piece if you have not been specifically blocked to do so by the director or instructed by the stage manager.
- Do not receive visitors (including family and friends) in the backstage area.
- Minimize backstage talking not related to the production
- Minimize talk with the SM or ASM except for important production-related concerns.
- Avoid all non-production related conversation on headsets.
- No electronic devices (cell phones or laptops) are to be used backstage, in the wings, or in the

hallways. During prolonged breaks, laptops/cell phones maybe used only in the dressing rooms while remaining attentive to monitors and crew heads/stage managers.

- Do not smoke, drink (except water), or eat while in costume except as performance requires. No food or drinks (except water) is allowed in dressing rooms or back hallway.
- No video or photography is allowed in the dressing rooms or backstage for privacy concerns.
- Maintain the production’s integrity by not purposely changing set dialogue, characterization, blocking, timing, technical elements, or other parts of the production.
- Students need to provide their own undergarments which includes nude convertible bras, nude thong underwear or briefs and dance belts. Please discuss with your costume designer show specific needs.
- Students may be required to provide their own dance or character shoes for performances which may include black character heels, nude character heels, men’s black character shoes, jazz shoes or taps.
- Actors and crew members should not deface, draw or write on dressing room furniture or equipment of any kind.
- Running crew members must always dress in appropriate **ALL** black clothing which shall include but not be limited to: long sleeve shirt, full length pants, skirt with opaque leggings, socks and all black rubberized shoes.

Failure to adhere to these guidelines can result in removal from the production, failing of a production credit or senior project, removal from the BFA program, and/or removal from scholarship.

AFTER PERFORMANCES

- Performers must inventory and hang up costumes and clean assigned dressing room areas.
- Performers and crew members return all props, costume, and other items to designated places.
- Performers get out of costume before greeting guests.
- Greet guests in the lobby and not backstage.
- Unless otherwise notified, all cast and crew member assist in strike.

GENERAL NOTES

- Drugs or alcohol are not tolerated under **any** circumstances before or during rehearsals or performances. If you suspect anyone is under the influence of either, notify the SM immediately.
- Do not smoke anywhere in the building. Smoking is not permitted on NKU’s campus.
- Throughout the entire production process, treat all colleagues with respect and courtesy, just as you hope they will treat you.
- At all important junctures in communication with others say “Please” and “Thank You.”
- Attend the strike of the production upon which you have been working. Seniors in their last semester at NKU are excused from all strikes. Production credit hour students must attend all strikes during the semester in which they are enrolled in the course.

VIDEO AND PHOTOGRAPHS

- **Posting of unauthorized videos or photos on social networking websites of rehearsals, productions, dressing room, costumes, and class projects is strictly prohibited**



THEATRE AND DANCE SCHOLARSHIPS

The Theatre and Dance Program controls the distribution of 22 half, in-state tuition scholarships, of various kinds, although this number may fluctuate at times depending upon economics.

INCOMING STUDENT SCHOLARSHIPS

Through the scholarships listed above, the Theatre and Dance Program endeavors first and foremost to recruit gifted students into the program. In early December, theatre faculty audition high school seniors and/or transfer students and then rank order them according to 4 major criteria: talent, academic achievement, growth potential and likely contributions to the program. Top candidates are awarded available scholarships; while select others comprise an alternate list.

CURRENTLY ENROLLED STUDENT SCHOLARSHIPS

To be considered for a scholarship, currently enrolled students with an overall 2.75 GPA must maintain good academic standing as detailed below, high visibility in the production program, and consistent contributions to departmental activities. Current students may apply by completing the online application form under the “Current Students” tab on the departmental website. In the event a scholarship becomes available the scholarship committee will review the applications on file and make awards accordingly.

SCHOLARSHIP RESPONSIBILITIES

- Maintain full-time status (15 hours per semester or 30 hours per academic year)
- Maintain a minimum 2.75 GPA
- Performance students must audition for every season production, unless the Program Head, in consultation with faculty director(s), grants special (and rare) exceptions **prior to auditions.**
- Participate responsibly in 1 production per semester, either onstage or in technical and/or managerial capacities.
- Assist with regularly sponsored departmental recruitment events: i.e. Incoming Student Scholarship and BFA Auditions.
- Serve as a role model in the classroom and in the production process, attend class consistently and not violate the departmental attendance policy.
- Help when requested with occasional, non-regularly scheduled departmental endeavors such as registration, tours of the facility, and others.
- Give first priority commitment to departmental operations. The Program Head must approve all theatre work undertaken outside departmental venues **BEFORE A JOB IS ACCEPTED.**
- Attend the strike of the production upon which you have been working.
- Seniors in their last semester at NKU are excused from all strikes unless registered for a Production Credit Hour.
- Production credit hour students must attend all strikes during the semester in which they are enrolled in the course, even if in their last semester as a senior.

KEEPING OR LOSING A SCHOLARSHIP

Students who fulfill all obligations in a reliable, responsible, and professional manner and who in a variety of ways actively support and contribute to the growth of the academic and production programs are said to demonstrate a high degree of loyalty to the program. The Theatre and Dance Program guarantees continuance of scholarship support for these students until graduation unless the scholarship being granted is for a set term or number of semesters.

Students who fail to fulfill all obligations or who do so in what the faculty consider to be a less than reliable, responsible, and professional manner risk loss of scholarships. Failure to complete any of the obligations listed above will place the student on probation and prompt a meeting with the Program Head. The issue will be discussed to determine possible remedies for the situation. Failure to rectify the infraction will result in immediate revocation of the scholarship. It should be noted that the obligations listed above are weighted equally. For instance, a performance student's failure to audition for a production is the same as missing a strike, not assisting with scholarship and BFA auditions, not maintaining the proper GPA, etc. The term "infraction" also refers to the performance of a task in a careless or ineffectual way. Standards of professional conduct are purposely high for all scholarship students.

If a student loses a scholarship, they must still complete all scholarship obligations remaining in the semester partially or fully funded by the scholarship. Failure to do so results in the faculty's complete review of the student's degree status and eligibility to participate in programmatic activities.



BFA SENIOR PROJECT

Each student enrolled in a BFA degree program must complete a senior project (TAR 495) after completing 75 hours and before they graduate in order to demonstrate expertise in their respective area of specialization.

INDEPENDENT PROJECTS

Senior projects proposed as independent projects may take a great many different forms, depending upon the students' area of specialization, personal interests, and faculty advice/requests/demands. If the project involves an actual production, students are responsible for planning, coordinating, and implementing all parts of that project, including monetary cost. See the guidelines for student productions elsewhere in this handbook for more detail.



KONSTANTINOW STUDIO THEATRE SERIES

Guidelines for Production

In order to qualify to submit directing/choreography proposals to the Studio Theatre Series Season, the student must meet the following guidelines:

- -Are current BFA or BA Theatre and Dance Majors
- -Are taking or have taken Directing I and/or Choreography 375
- -Have taken Stagecraft I, Acting I, and Playscript Analysis

Each production proposal shall consist of the following:

- -A cover letter expressing artistic intent
- -A copy of the script or outline of dance proposal
- -A summary of technical requirements for the production
- -Suggested dates of production

Calendar for submitting proposals is as follows:

Submissions received in a spring semester will be for productions in the following fall semester.
(Cut off date for submissions is the first Friday of April.)

Submissions received in a fall semester will be for productions in the following spring semester.
(Cut off date for submissions is the first Friday of November.)

Other production possibilities in the Studio Theatre Series include:

- Directing – 10 minute plays
- Acting – scene studies
- Musical Theatre – scene studies
- Dance – studies in choreography

Class projects scheduled at discretion of the studio series advisor, Brian Robertson.



THEATRE ASSOCIATIONS

ACDA

The American College Dance Association (https://www.acda.dance/?page_id=66) is a national organization that sponsors regional dance conferences at the college and university level, along with national dance festivals. The aim of these events was to recognize and encourage excellence in performance and choreography in higher education. This conference is held yearly in March and offers masterclasses, workshops and performance opportunities.

ATHE

Association for Theatre in Higher Education (www.athe.org) is an organization of individuals and institutions that provides leadership for the American theatre professional and that promotes excellence in theatre education. ATHE's 1,800 members include post-secondary faculty in theatre and related fields, graduate students, and theatre/performance artists in universities, commercial venues, and community based and alternative theatres. ATHE holds an annual conference usually in early August and usually in NYC or other large city.

KTA

Kentucky Theatre Association (<http://theatreky.org>) is the state organization which is affiliated with SETC and which has divisions related to all levels of theatre. It hosts a state-wide screening audition each fall for spring SETC auditions.

League of Cincinnati Theatres

The League of Cincinnati Theatres was founded in 1999 to strengthen, nurture and promote Cincinnati's theatre community. LCT provides its members companies and individual members with education, resources and services to enhance the quality and exposure of the theatre community in Cincinnati and help increase community awareness, attendance and involvement, with the goal of increasing the quality and frequency of theatre activity in Cincinnati. LCT is dedicated to the education of the public to an expanded knowledge and awareness of the performing arts and perception of the arts as a vital part of community life.

<http://leagueofcincytheatres.info/>

LINK

SETC and USITT partner each fall to bring graduate theatre degree programs together with people considering options for interviews, auditions, and information exchange. Connect with more than 50 programs across theatre disciplines including Acting, Design, Technology, and Management. Explore your options for advanced education and find your dream graduate program in one convenient, affordable location. Each year in early November, LINK is held in Atlanta, GA. <http://www.usitt.org/link/>

MATC

Mid-America Theatre Conference (www.wiu.edu/matc.org) is a convention held every March at a mid-western city. It features formal and refereed symposia in theatre history, directing, pedagogy, and playwriting and also features a young scholars symposium. This conference features opportunities for playwrights as well as dramaturgs and young scholars.

Ohio Valley Section USITT

The Ohio Valley Section of United States Institute for Theatre Technology (<http://www.usittohiovalley.org/>) is the largest regional section of USITT in the country. Each fall, OVS hosts local conference in OH, PA or KY to provide workshops, hands on training and design competition for professional, faculty and students within the region of Pennsylvania, Ohio, Illinois and Kentucky. This regional arm of USITT, provides opportunities for students to connect with regional employers, theaters and summer stocks.

OTA

Ohio Theatre Alliance (www.ohiotheatrealliance.org) develops and maintains programs which promote, encourage, and foster the highest standards of live theatre in Ohio. Each spring OTA holds an audition wherein mostly university students audition for summer theatre companies.

SETC

Southeastern Theatre Conference (www.setc.org) is a regional association with divisions for all levels of theatre. It hosts a huge annual spring convention in early March at which 800+ (mostly university) actors and dancers audition for 100+ professional companies looking to fill summer performance spots. Designers and technicians can find summer stock work by participating in their annual job fair with over 100+ professional companies. The convention also features numerous professional workshops, portfolio and resume reviews, guest speakers, design competition, exhibits by theatrical suppliers and much more.

UPTA

The Unified Professional Theatre Auditions (www.upta.org) are available to students upon graduation with a BA or BFA degree in theatre performance or technical disciplines. Pre-Professional Auditions/interviews are intended for year-round contracts in performance or technical jobs or for paid internships. These auditions are designed for younger performers/technicians that are looking to build resumes and skills while also networking and making important business connections. Auditions/interviews are held each year in February in Memphis, Tennessee.

U/RTA

University/Resident Theatre Association (www.urta.com) is comprised of some of the nation's large university graduate departments and numerous professional companies. Each year in early February, U/RTA holds a national audition in Chicago, IL at which hundreds of actors, designers and stage managers audition for graduate schools and accompanying scholarships and assistantships.

USITT

United States Institute for Theatre Technology (www.usitt.org) is the association for design, production, and technology professionals in the performing arts and entertainment industry. USITT actively promotes the advancement of knowledge and skills in its members. It holds an annual conference usually in March and usually in different parts of the country. The convention also features elite training and masterclass opportunities, connections to graduate schools across the nation, exhibits by theatrical suppliers and hiring companies and more.



THEATRE AND DANCE PROGRAM

PERFORMANCE GROUPS

The Theatre and Dance Program sponsors a number of campus/community/recruitment outreach programs. The Dance Troupe, the *This Side Up* Improv Troupe, and the Musical Theatre Troupe may be taken for academic credit up to 6 hours. Troupes are offered at 2 credit hours per semester. In all instances, students are required to register for academic credit as a condition of acceptance into a troupe. Troupe members must commit to a one-year term or arrange a special one- semester commitment with the supervising faculty member. Each troupe does not always operate in every academic year.

Dance Troupe

The Dance Troupe is an arts outreach arm of the dance program at NKU. It is comprised of a variety of NKU students and not exclusively for dance and theatre majors. As ambassadors of NKU School of the Arts (SOTA), these students showcase their work, as well as the work of area choreographers at university events, local schools, and community centers throughout the Greater Cincinnati Area. This group also serves as an educational component for students interested in dance education.

This Side Up - Improv Troupe

The Improv troupe is a traveling comedy troupe performing spontaneous skits and sketches for audiences of all ages. The team is also a 2-semester class experimenting with new improvisational forms and acting methods. Auditions are held in the early part of the fall semester for both the troupe and the class. Often, past team members are invited back to fill slots.

Musical Theatre Troupe

The Musical Theatre Troupe will be a select group of 12-14 students who will study and perform the great musical literature of the Broadway stage. This group will be comprised of approximately 2-4 students on each of the four choral parts: Soprano, Alto, Tenor, and Bass/Baritone. The group will perform for audiences ranging from area P-12 schools to community and civic groups, and at various university events.

Broadway Chorus

The Broadway Chorus is comprised of incoming BFA musical theatre majors. The ensemble serves as a training ground for the musical theatre canon as well as the unique challenges of choral singing. The ensemble provides an opportunity for students to develop their voice, further blend choreography and performance, and explore variety of styles and genres within musical theatre.



DIRECTORY OF ARTS ORGANIZATIONS

Amethyst Ensemble	513-751-8292
Aronoff Center for the Arts Box Office	513-621-2787 www.cincinnatiarts.org
Arts Consortium of Cincinnati	513-381-0645 www.accdreams.org
Ballet Tech Ohio Performing Arts Assoc.	513-841-2822 www.balletechohiopaa.org
Bi-Okoto Cultural Institute	513-221-6112 http://www.bi-okoto.com/
Broadway In Cincinnati	800-294-1816 www.broadwayacrossamerica.com
Carnegie Arts Center	859-491-2030 www.thecarnegie.com
The Children's Theatre	513-569-8080 www.thechildrenstheatre.com
Cincinnati Art Museum	513-721-2787 www.cincinnatiartmuseum.org
Cincinnati Arts Association	513-721-3344 www.cincinnatiarts.org
Cincinnati Ballet	513-621-5219 www.cincinnatiaballet.com
Cincinnati Black Theatre Company	513-241-6060 www.cincyblacktheatre.com
Cincinnati Chamber Orchestra	513-723-1182 www.cincyorchamberorch.com
Cincinnati May Festival	513-381-3300 www.mayfestival.com
Cincinnati Men's Chorus	513-542-2626 www.cincinnatiomenschorus.org
Cincinnati Museum Center	513-287-7000 www.cincymuseum.org
Cincinnati Opera	513-241-2742 www.cincinnatiopera.com
Cincinnati Playwrights Initiative	513-241-5154 www.cinciplaywrights.org
Cincinnati Pops Orchestra	513-621-1919 www.cincinnatiipopops.org
Cincinnati Shakespeare Festival	513-381-2273 www.cincyshakes.com
Cincinnati Symphony Orchestra	513-621-1919 www.cincinnatiisymphony.org
Cincinnati Theatre Web	www.cinstages.com
Clear Stage Cincinnati	513-368-7902 www.clearstagecincinnati.com
Contemporary American Theatre Co	614-469-0939 www.catco.org
Contemporary Arts Center	513-345-8400 www.contemporaryartscenter.org
Contemporary Dance Theater	513-591-2557 www.cdt-dance.org
Covedale Center for Performing Arts	513-241-6550 www.covedalecenter.com
Dayton Ballet (Dayton, OH)	937-449-5060 www.daytonballet.org
Dayton Contemporary Dance Theatre	937-228-DCDC (3232) https://www.dcdc.org/
Dayton Opera (Dayton, OH)	937-228-3630 www.daytonopera.org
The Drama Workshop	513-598-8303 www.thedramaworkshop.org
Enjoy the Arts / START	513-621-4700 www.etastart.com
Ensemble Theatre of Cincinnati	513-421-3555 www.cincyetc.com
Exhale Dance Tribe	513-505-6340 http://exhaledancetribe.com/
Falcon Theatre	513-481-9042 www.falcontheatre.net
Fitton Center for Creative Arts	513-863-8873 www.fittoncenter.org
Flying Cloud Academy of Vintage Dance	513-377-3077 www.vintagedance.net
Human Race Theatre Co (Dayton, OH)	937-228-3630 www.humanracetheatre.org
Indiana Repertory Theatre (IN)	317-635-5252 www.indianarep.com
Intuition Theatre Company	513-542-2231 www.intuitiontheatre.com
Kentucky Symphony Orchestra	859-431-6216 www.kyso.org
Khamisi African Dance Theatre	513-281-3786
Know Theatre Tribe	513-300-5669 www.knowtheatre.com
League of Cincinnati Theatres	www.leagueofcincytheatres.com
Linton Music Series	513-381-6868 www.lintonmusic.org
Madcap Productions Puppet Theatre	513-921-5965 www.madcappuppets.com

Magnolia Theater Company	937-985-4851	https://www.magnoliatheatrecompany.com/
Mariemont Players, Inc.	513-684-1236	www.mariemontplayers.com
Miami Univ. Performing Arts Box Office	513-529-1809	www.muohio.edu
Middletown Lyric Theatre	513-425-7140	www.middletownlyric.org
Middletown Symphony Orchestra	513-424-2426	www.middletownsymphony.com
MUSE Women's Choir	513-221-1118	www.musechoir.org
Music Hall Box Office	513-621-2787	www.cincinnatiarts.org
New Edgecliff Theatre	888-588-0137	www.newedgecliff.com
New Stage Collective	513-621-3700	www.newstagecollective.com
Northern Kentucky University Galleries	513-572-5148	www.nku.edu
NKU Theatre Box Office	513-572-5464	www.theatre.nku.edu
Ovation Theatre Company	513-369-1544	www.cincinnatiovation.com
Performance Gallery	513-373-7127	www.performancegallery.org
Planet Dance Cincinnati	513-505-6340	https://www.planetdancecincinnati.com/
Playhouse in the Park	513-421-3888	www.cincyplay.com
Queen City Balladeers	513-321-8375	www.qcballadeers.org
School for Creative and Performing Arts	513-363-8000	www.scpa.org
Schuster Center for Performing Arts	937-228-3630	www.schustercenter.org
Showbiz Players	513-385-9441	www.showbizplayers.com
Showboat Majestic	513-241-6550	www.cincinnatiandmarkproductions.com
Sorg Opera Company (Middletown)	513-425-0180	
Summerfair, Inc.	513-531-0050	www.summerfair.org
The Sunset Players, Inc.	513-543-7740	www.sunsetplayers.org
Taft Museum of Art	513-241-0343	www.taftmuseum.org
Tri-County Players, Inc.	513-471-2030	www.tricountyplayers.org
UC CCM Box Office	513-556-4183	www.ccm.uc.edu
Victoria Theatre Association (Dayton)	937-228-3630	www.victoriatheatre.com
Women Writing for (a) Change	513-272-1171	www.womenwriting.org
Xavier University Classical Music Series	513-745-3161	
Xavier University Department of Music	513-745-3135	www.xu.edu/music
Xavier University Theatre Box Office	513-745-3939	www.xu.edu/student_life/players



THEATRE AND DANCE PROGRAM SEASON HISTORY

1985-86 Of Mice and Men Talking with Joe's Bar Dance Concert '86 Swords of Shakespeare Wind in the Willows	1986-87 The Diviners Two by Two The Time of Your Life 3 rd YES Festival Sanctuary Light in the Mill \$88,000 Liberty Bell Sweepstakes
1987-88 Rise and Rise of Daniel Rocket Jacques Brel is Alive and Well The Mikado As You Like It	1988-89 Brigadoon Picnic A Christmas Carol Moliere 4 th YES Festival Boarding House Stew Sea of Darkness The Beast
1989-90 New Moon The Great Easter Egg Hunt A Winter's Tale Christmas Carol Wild Oats Quilters Royal Hunt of the Sun	1990-91 Boys From Syracuse Fallen Angels The Cherry Orchard A Christmas Carol Our town 5 th YES Festival A Farce in His Ear Laurel Pig Don't Be Afraid of the Dark
1991-92 Passion of Dracula Tintypes Joe's Bar Lysistrata Robber Bridegroom You Can't take It With You	1992-93 Pirates of Penzance Agnes of God Measure for Measure A Christmas Carol Side by Side by Sondheim The Minister's Black Veil 6 th YES Festival Harry and Bess Lionel Grey Welcome to Four-Way

<p>1993-94 The Miracle Worker Lifelines She Stoops to Conquer Anything Goes The House of Bernarda Alba Biloxi Blues</p>	<p>1994-95 Assassins The Heidi Chronicles The Tempest Land Without Liberty Pippin 7th YES Festival Company Procedure Francis and the Biograph Girl Tramaturgy</p>
<p>1995-96 A Funny Thing Happened on the Way to the Forum Time at the End of This Time Scapino Hay Fever Conquest of My Brother The Pajama Game</p>	<p>1996-97 Dark of the Moon Ladyhouse Blues Merry Wives of Windsor Twelfth Night Grease 8th YES Festival Dorian Love Among the Aurochs Rebel Yells Summer Games</p>
<p>1997-98 Hot L Baltimore Middle of Yesterday Little Mary Sunshine The Diary of Anne Frank Starting Here, Starting Now Hotel Paradiso</p>	<p>1998-99 Merrily We Roll Along On the Verge Macbeth Li'L Abner 9th YES Festival Tennessee Two on the Aisle, Three in the Van Return to Morality Tried as by Fire</p>
<p>1999-2000 Noises Off Rashomon Mystery of Edwin Drood An Enemy of the People Falsettos The Royal Family</p>	<p>2000-01 Oklahoma! The Glass Menagerie Midsummer Night's Dream Cabaret 10th YES Festival Passion for Brandy Rio Bozo Little Women: The Musical</p>
<p>2001-02 Into the Woods Thy Brother's Keeper Trojan Women Rumors Closer Than Ever Cyrano de Bergerac</p>	<p>2002-03 Man of La Mancha Baby with the Bathwater Twelfth Night Sweet Charity 11th YES Festival Three Girls, Four Seasons The Bandmaster Too Good to Say Goodbye</p>

<p style="text-align: center;">2003-04</p> <p style="text-align: center;">The Crucible Five Women Wearing the Same Dress Lucky Stiff Jesus Christ Superstar A Piece of My Heart The Imaginary Invalid</p>	<p style="text-align: center;">2004-05</p> <p style="text-align: center;">Babes in Arms Bus Stop Romeo and Juliet Bat Boy: The Musical 12th YES Festival Wild Women of Planet Wongo Night, Sleep and the Dreams of Lovers Alyssa Through the Glass and Into Terezin</p>
<p style="text-align: center;">2005-06</p> <p style="text-align: center;">The Importance of Being Earnest Triumph of Love Spring Awakening The Diviners A Chorus Line Crimes of the Heart The Elephant Man An Evening of Song and Dance</p>	<p style="text-align: center;">2006-07</p> <p style="text-align: center;">On the Town For Colored Girls Who Have Considered Suicide – When the Rainbow is Enuf Peter Pan The Prime of Miss Jean Brodie The Government Inspector Urinetown 13th YES Festival The Chester County Automaton(s) In the Wake of King Death The Aaronsville Woman An Evening Of Song and Dance</p>
<p style="text-align: center;">2007-08</p> <p style="text-align: center;">Guys and Dolls Darkside Devising Me The Rimers of Eldritch The Taming of the Shrew Miss Julie Breaking the Code Cats An Evening of Song and Dance</p>	<p style="text-align: center;">2008-09</p> <p style="text-align: center;">Of Mice and Men Once On This Island The Oresteia The Women Working 14th YES Festival Shock and Awe NightJars Love and Communication</p>
<p style="text-align: center;">2009-10</p> <p style="text-align: center;">Much Ado About Nothing Rhinoceros The American Clock Titanic: The Musical The Colored Museum Top Girls Omnium Gatherum Bye Bye Birdie Dance '10/Evening of Song</p>	<p style="text-align: center;">2010-11</p> <p style="text-align: center;">Loot The Rocky Horror Show To Kill a Mockingbird Cinderella 15th YES Festival Monstrous Beauty One Good Turn Marfa, Texas Dance '11/Evening of Song</p>

<p style="text-align: center;">2011-12</p> <p>Little Women: The Musical (Broadway) Trouble in Mind Our Town Antony and Cleopatra The Farnsworth Invention Our Country's Good My Favorite Year Dance '12/Afternoon of Song</p>	<p style="text-align: center;">2012-13</p> <p>You Can't Take It With You Royal Gambit The Mouse That Roared Grease Legally Blonde 16th YES Festival Heart Attack with a Knife Furbelow Spake Dance '13/Song '13</p>
<p style="text-align: center;">2013-14</p> <p>Moby Dick – Rehearsed South Pacific As You Like It Arabian Nights A...My Name Is Alice Spamalot Dance '14</p>	<p style="text-align: center;">2014 – 15</p> <p>The Bacchae The Wedding Singer Failure: A Love Story Les Miserables 17th YES Festival A Grand Night For Murder Encore, Encore The Divine Visitor Dance '15</p>
<p style="text-align: center;">2015 – 16</p> <p>Moon Over Buffalo The Winter's Tale She Kills Monsters Seussical Once in a Lifetime Dance '16 Pygmalion Into the Woods</p>	<p style="text-align: center;">2016 – 17</p> <p>The Grapes of Wrath Ma Rainey's Black Bottom Animal Farm Thoroughly Modern Millie All Shook Up Dance '17 18th YES Festival Human Services Unfrozen</p>
<p style="text-align: center;">2017 – 18</p> <p>A Midsummer Night's Dream Dancing at Lughnasa An Evening with Edgar Allen Poe Beauty and the Beast Angels in America – Part 1: Millennium Approaches Tick, Tick Boom Songs for a New World Dance '18 Kiss Me, Kate</p>	<p style="text-align: center;">2018 – 19</p> <p>Big Fish Marisol Pride and Prejudice Cabaret 19th YES Festival The Black Boy in Pink Initiative Fast Young Beautiful Dance '19</p>

COMMONWEALTH THEATRE COMPANY SEASON HISTORY

1986 The Fantasticks Carousel	1987 1776 A Little Night Music
1988 Plain and Fancy Dear World A Frontier Tale	1989 The Grass Harp How to Succeed in Business...
1990 Baby 1940's Radio Hour	1991 Blue Plate Special Showboat Majestic: Blue Plate Special, Plaza Suite Earnest in Love, Stardust
1992 Little Shop of Horrors A Day in Hollywood Night in the Ukraine	1993 Dames at Sea The Foreigner Balancing Act



<p>1994 Godspell Star Spangled Girl Some Enchanted Evening</p>	<p>1995 You're a Good Man, Charlie Brown Play It Again, Sam Romance, Romance</p>
<p>1996 Nunsense The Odd Couple Smoke on the Mountain</p>	<p>1997 The Fantasticks Lend Me a Tenor Ruthless</p>
<p>1998 I Do, I Do Moon Over Buffalo Swingtime Canteen</p>	<p>1999 Zombies from the Beyond Barefoot in the Park The Boyfriend</p>
<p>2000 And the World Goes 'Round California Suite Cole</p>	<p>2001 Same Time, Next Year Nuncrackers Arsenic and Old Lace</p>
<p>2002 Murder at the Howard Johnson A Grand Night for Singing Blithe Spirit</p>	<p>2003 Greater Tuna Something's Afoot Dracula, Down For The Count</p>
<p>2004 Meshggah-nuns! Come Blow Your Horn BurgerTown</p>	<p>2005 BurgerTown (Chicago) Always Patsy Cline Steel Magnolias I Love You, You're Perfect, Now Change</p>
<p>2006 The Odd Couple The 1940's Radio Hour</p>	<p>2007 Man of La Mancha (Sibiu, Romania and at NKU) She Loves Me</p>
<p>2008 Bedroom Farce Forever Plaid Jesus Christ Superstar (Carnegie Arts Center)</p>	<p>2009 Side By Side By Sondheim I Love a Piano Nuncrackers (Winter 2009)</p>
<p>2010 The Taffetas Church Girls (NKU) Church Girls (Chicago) Scrooge's Christmas (Winter 2010)</p>	<p>2011 Make Someone Happy Pseudonym Pippin (Carnegie Arts Center)</p>
<p>2012 Plaza Suite The Foreigner</p>	<p>2013 Nunsense Church Girls Scrooge's Christmas (Winter 2013)</p>
<p>2014 The Game's Afoot Route 66</p>	<p>2015 The Sunshine Boys The 25th Annual Putnam County Spelling Bee</p>
<p>2016 The Star-Spangled Girl Some Enchanted Evening</p>	<p>2017 The 39 Steps Burgertown</p>

2018
Life Could Be A Dream
The Odd Couple

2019
Fallen Angels
Church Girls



KONSTANTINOW STUDIO THEATRE PRODUCTION HISTORY

<p style="text-align: center;">2007-8</p> <p style="text-align: center;">Angels in America Director: Chris Carr</p> <p style="text-align: center;">Directing I – Ten Minute Play Festival</p> <p style="text-align: center;">Damascus (BFA playwriting project – Chris Carr) Director: Greg Procaccino</p> <p style="text-align: center;">Rosencrantz and Guildenstern are Dead Director: Seth Longland</p> <p style="text-align: center;">The Long Christmas Ride Home Director: Jonathon Pernisek</p>	<p style="text-align: center;">2008-09</p> <p style="text-align: center;">Directing I – Ten Minute Play Festival Reckless Director: Timothy Rhoades (BFA project directing) This Is Our Youth Director: Seth Longland BFA Performance project: Alisha Perry</p> <p style="text-align: center;">Directing II – Brain Cramp Project: Adaptations of “Rest Area” by Clay Mcleod Chapman The Tramp –by Ricky Glore, Director: Ricky Glore Hell’s Summons (BFA playwriting project by Robin Dickman), Director: Seth Longland The Pillowman Director: Jacob Sexton When the Dealing’s Done (BFA playwriting project by Kristin Hornsby) Director: Michael Hatton</p>
<p style="text-align: center;">2009-10</p> <p style="text-align: center;">Directing I – Ten Minute Play Festival</p> <p style="text-align: center;">Bash (Neil Labute) Director: Seth Longland</p> <p style="text-align: center;">Love and Death and Unidentified Human Remains (Brad Fraser) Director: Casey Snipes</p>	<p style="text-align: center;">2010-11</p> <p style="text-align: center;">Directing I Ten Minute Play Festival A Red Eagle Falling (Ken Jones) Director: Mike Meadors Phaedra’s Love (Sarah Kane) Director: Casey Snipes (BFA project directing) True Blue (Mike Meadors, BFA project playwriting) Director: Brandon Moore A Summer’s Day (Morgan Patton, BFA project playwriting) Director: Lindsey Gough</p>
<p style="text-align: center;">2011-12</p> <p style="text-align: center;">Shivaree (William Mastrosimone) Director: Nick Howrey</p> <p style="text-align: center;">Sylvia (A.R. Gurney) – Director: Steven Ducker</p> <p style="text-align: center;">Directing I Ten Minute Play Festival Almost Maine (John Cariani) Director: Brandon Moore</p> <p style="text-align: center;">Beyond Therapy (Christopher Durang) Director: Drew Davidson (BFA project directing)</p> <p style="text-align: center;">Wild Party (Michael John LaChuisa) Director: Jeremy Long</p> <p style="text-align: center;">An Ideal Husband (Oscar Wilde) Director: Caitlin Brown (Honors Capstone)</p> <p style="text-align: center;">In Which I Set Myself on Fire (Hayley Powell – BFA playwriting project) Director: Brandon Moore</p> <p style="text-align: center;">End of the World Playwriting II and Directing II play festival – 16 student-written plays</p>	<p style="text-align: center;">2014 – 2015</p> <p style="text-align: center;">The Heidi Chronicles (Wendy Wasserstein) – Director: Victoria Hawley</p> <p style="text-align: center;">Lonely Planet (Steven Dietz) Director: Clayton Winstead (BFA acting project – Jack Manion)</p> <p style="text-align: center;">Damascus (BFA playwriting project – Robert Macke) Director: Nate Netzley</p> <p style="text-align: center;">The River Shore (Abigail Walker BFA playwriting) Director: Brian Robertson</p> <p style="text-align: center;">Directing I Ten Minute Play Festival Mindgame (Anthony Horowitz) Director: David Trump</p> <p style="text-align: center;">When in Disgrace (Haply I Think on Thee) (Damon Krometis) Director: Britt Mahan BFA Senior Project Playwriting II/Directing II 10 play Festival – Enter Elephants</p> <p style="text-align: center;">Fool For Love (Sam Shepard) Director: Andy Simpson</p>

<p style="text-align: center;">2015-16</p> <p>Circle, Mirror, Transformation (Annie Baker) Director: Erin Reynolds Directing I Ten Minute Play Festival The Trouble With Boys (BFA playwriting project – Alexx Rouse) Director: Brian Robertson Years (Kyle Segar) Director: Jeremy Long Emily and Essence (BFA playwriting project – Robert Durborow) Director: Taylor Morrison When it Rains Gasoline (Jason D. Martin) Director: Andrew Ornelas Cock (Mike Bartlett) Director: Clayton Winstead Playwriting II/Directing II 10 minute play festival The Zoo within Man</p>	<p style="text-align: center;">2016– 2017</p> <p>Cherry Docs (David Gow) Director: Tony Newton The Audition (James Johnson) Director: Andrew Ornelas Bad Jews (Joshua Harmon) Director: Zach Robinson Directing I Ten Minute Play Festival Greater Than (BFA playwriting project – Landon Horton) Director: Taylor Morrison Buyer and Cellar – performed by Kyle Reihmer The Last One (Chase Johnson) Director: Meredith Russell Snore (Max Posner) Director: Audrey Mcneil Bull (Mike Bartlett) Director: Caleb Farley Playwriting II/Directing II 10 minute play festival Story Time 10 stories/music/dance told by 10 performers Invisible Girl (BFA playwriting project - Syreeta Briggs) Director: Andrew Ornelas</p>
<p style="text-align: center;">2017-2018</p> <p>Never The Sinner (John Logan) Director: Alisha Nelson-Boothe (Honors Capstone) Five Women Wearing the Same Dress (Alan Ball) Director: Kaitlin McCollouch Directing I – 10 Minute Play Festival The Color of The Leaves (Isaiah Reaves – BFA Playwright) Director: Joseph Norman Octopus Pie (Oliver Snowball) Director: Kevin Birdwhistell Carrie Lotterer: Director, Matthew Nassida: Music Director McKenzie Reece BFA senior project Anna Schindler BFA senior project Katherine Jackson BFA senior project Collin Newton BFA senior project Directing II – Alumni Playwrights New Works Festival Farragut North (Beau Willimon) Director: Matthew Schutte Story Time (2nd Annual presentation of original Student works)</p>	

AUDITIONING – SOME THOUGHTS...

- **Do it.** Audition every chance you get. Like everything else in life, it gets easier the more you do it.
- **Dress appropriately.** An audition is like a job interview, so dress with that in mind. Project an image of professionalism. For musical or dance auditions, remember to bring clothes you can move in as well as appropriate shoes.
- **Pick appropriate material.** Pick something within your age range and something you can relate to both intellectually and emotionally. The same goes for music. Pick songs you can sing well. Finally, pick material appropriate to the play for which you're auditioning.
- **Time your piece.** Never go over time. In fact, leave a 10-second buffer.
- **Read the audition announcement carefully.** Honor all requests and requirements.
- **Rehearse your audition in front of someone.** Practice your introduction along with the material, and rehearse with accompaniment if singing.
- **Prepare your music well if singing.** Have it mounted on stiff paper or cardboard or place it in plastic, non-glare page holders and a binder. Mark clearly where the audition begins and ends, and write your cue line so the accompanist knows when to start playing. Have your music in the correct key.
- **Be punctual.** Arrive early to check out the audition space, acoustics, available chairs, and other important stuff. Allow warm up time.
- **Remember that you are always auditioning.** Be polite and professional with everyone. That lowly assistant you snapped at may mention the incident to the director. Or she may be the director.
- **Choose to be seen and heard.** Find your light and fill the space.
- **Begin strong and finish strong.**
- **Maintain your composure.** Don't announce or apologize for mistakes. Odds are that nobody will know you made a mistake until you call their attention to it. Take a breath and forge ahead.
- **Bring a picture, an updated resume, and a list of possible conflicts.**
- **Enjoy.** You are an actor, and this is your chance to celebrate your talent and opportunity.



2020-21 SCHOLARSHIP AND BFA REQUIREMENTS AGREEMENT

This is a sample form. Please pick up a copy in the main Theatre & Dance Office or online on Canvas.

As a BFA student or TAR scholarship student in the Theatre and Dance Program, I hereby state that I have read the student handbook thoroughly and understand the requirements that I need to complete in order to maintain my status and/or scholarship.

I understand that if I am in violation of **ANY** of the listed requirements that I may lose my scholarship and/or be released from the BFA program.

NAME:	
SIGNATURE:	
DATE:	

PLEASE sign this form and return it to the main office by noon on Friday of the first week of school.