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**TEXAS WOMAN'S UNIVERSITY**

**School of the Arts  
Department of Music & Theatre**

**THEATRE PROGRAM  
STUDENT  
HANDBOOK**

**2019-2020**



**THEATRE**  
TEXAS WOMAN'S UNIVERSITY

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# **THEATRE STUDENT HANDBOOK DEPARTMENT OF MUSIC & THEATRE**

**THIS PUBLICATION IS AN OFFICIAL  
PROGRAM DOCUMENT**

Policies and Guidelines are current  
and supplement the Undergraduate  
and Graduate Catalogs

**2019 - 2020**



## School of the Arts Department of Music and Theatre Faculty/Staff Directory

### School of the Arts Leadership:

Vagner Mendonça Whitehead	Chair, Visual Arts	#2531, ART 107A
Dr. Pam Youngblood	Chair, Music & Theatre	#2508, MU 111
Dr. Mary Williford-Shade	Chair, Dance	#2082, DGL 202
<b>Dr. Patrick Bynane</b>	<b>Program Director • Theatre</b>	<b>#2518, RTC 228</b>

### Theatre Faculty/Staff:

<b>Mrs. Rhonda Gorman</b>	<b>Theatre, Sets &amp; Costumes</b>	<b>#2534, RTC 221</b>
<b>Mrs. Emily Johns</b>	<b>Theatre, Production Manager</b>	<b>#2510, RTC 231</b>
<b>Dr. Noah Lelek</b>	<b>Theatre, Grad Advisor/education</b>	<b>#2521, RTC 222</b>
<b>Mr. Russell McKinley</b>	<b>Theatre, Technical Theatre</b>	<b>#2783, RTC 220</b>
<b>Mr. Steven Young</b>	<b>Theatre, Acting &amp; Directing</b>	<b>#2519, RTC 230</b>
	<b>Music Theatre Cert. Coordinator</b>	

### Music Faculty/Staff:

Dr. Vicki Baker	Music, Choral Education	#2724, MU 222
Dr. Carter Biggers	Music, Music Education	#2515
Dr. Nicki Cohen	Music, Voice	#2523, MU 219B
Dr. Cory Gavito	Music, Musicology	
Mr. Eric Gonzales	Music Events & Operations	#2501, egonzales12@twu.edu
Dr. Joni Jensen	Music, Choral Studies	#2503, jjensen1@twu.edu
Dr. Christopher Madden	Music, Piano Pedagogy	#2500
Dr. Della Molloy-Daugherty	Music, Music Therapy	#2491, dmolloydaugherty@twu.edu
Mr. Max Parrilla	Music, Performance Facilities	#2501, mparrilla@twu.edu
Mrs. Susan Smith	Administrative Assistant	#2500, MU 114
Dr. Richard Shuster	Music, Piano	#2517, MU 224
Dr. Paul Thomas	Music, Theory	#2505
Dr. Danielle Woolery	Music, Music Education	#2588
<b>Mrs. Jennifer Youngs</b>	<b>Music, Vocal Pedagogy</b>	<b>#2408, jyoungs@twu.edu</b>
	<b>Music Theatre Cert. Coordinator</b>	
<b>Mrs. Melissa Hall</b>	<b>Music, Vocal Graduate Assistant</b>	<b>mhall16@twu.edu</b>
	<b>Music Theatre Cert. Assistant</b>	

# ADMISSION TO THE THEATRE PROGRAM

## Undergraduate

Undergraduate Theatre students are expected to maintain a minimum overall grade point average of 2.5 and 3.0 in the Theatre major.

Unconditional admission to the Theatre Program and continuance in the Program will be determined by the following criteria:

- Overall academic progress
- Ability and willingness to work collaboratively with others
- Eagerness, intellectual curiosity, and ability to solve problems creatively
- Dependability, punctuality, trustworthiness, and integrity
- Demonstrated ability to build on knowledge and skills learned each semester
- Demonstrated ability to work with decreasing supervision
- Conduct suitable to a theatre professional
- Willingness to work in any assigned area of theatre production, and
- Aptitude to the nature of the TWU Theatre Program.

## Graduate

To be admitted as a Masters of Arts Candidate in Theatre applicants must turn in and complete the following:

- Application with letter of intent
- Audition and/or design portfolio
- Samples of professional writing
- Resume or CV
- Interview with Theatre Program Chair

Graduate admission to the Theatre Program is provisional for all students until the completion of the first twelve hours with a GPA of 3.0 or better. At this point, provisional status is automatically changed to unconditional. Any deficiencies assigned to the graduate student must be completed at the undergraduate level and will not appear as graduate credit. If the student is required to complete undergraduate deficiencies, a formal change of status from provisional to unconditional must be initiated by the student's advisor at the request of the student.

Only students enrolled in a degree program qualify for a Graduate Assistantship (see SCHOLARSHIPS on pg.6). Students taking graduate courses as non-degree seeking students may count only 12 graduate hours (non-degree credits) toward their degree program. The Graduate School will determine the acceptability of all non-degree credits into a degree program.

\*for more graduate student information and forms see pgs. 18-26.

# GENERAL ACADEMIC INFORMATION

## ACADEMIC CORE CURRICULUM

The University approved Core Curriculum requires a total number of 42 core hours. Please refer to the Theatre Degree Plan Check List and to the current TWU Undergraduate Catalog.

## ACADEMIC STANDING

Involvement in TWU Theatre main stage or studio is contingent upon satisfactory completion or work in all major, core curricular or elective classes. Therefore, the Theatre faculty reserves the right to remove any student cast member, designer, crew person, or technician from a production assignment if that student proves to be in academic jeopardy with the University or with the Theatre Program.

## ADVISING

After the initial academic advising, students indicating Theatre as a major will be assigned an advisor by the Theatre Program Director during the first semester of residency. Each student should plan on meeting with her or his advisor at least once during each semester. Students should retain a copy of their Theatre Degree Plan and should be familiar with the Student Self Service site. **Review these before each advising meeting and bring a tentative schedule for the upcoming semester.** To assist in planning the student's schedule, a course rotation list can be found in this handbook (pg.14).

An undergraduate degree plan should be completed and filed in the Registrar's Office **one year before graduation** (blank degree plan and instructions can be found in this handbook on pg. 22).

## BOX OFFICE AND COMPLIMENTARY TICKETS

All TX Woman's Theatre majors and actors receive one (1) complimentary (comp) ticket per production. To reserve this comp ticket please email the Graduate Administrative Assistant at bsmith20@twu.edu with "comp reservation" in the subject, the name associated with the reservation, and the date and time of performance. Students/actors **MUST** reserve their comp tickets via the email address provided within 72 hours of the performance for reporting and seating purposes. It is not guaranteed that tickets will be available for the performance requested.

## CLASS ATTENDANCE

Consistent with the Student Handbook, **the Theatre Program expects students to attend all classes.** Theatre is a collaborative, participatory art. A performance, rehearsal, or class succeed or fail based upon the participants showing up on time and being prepared. Consequently, absences are viewed negatively and as a sign of apathy and unwillingness to participate in Theatre Program events and curricula.

There are no unexcused absences allowed. Should a student miss a class due to an illness, a personal emergency, a sanctioned University field trip, or a religious holiday, she or he is responsible for all class discussion and assignments.

## COMMUNICATION

Theatre majors will communicate professionally, respectfully, and positively to TWU faculty, staff and peers. Please use the TWU email address for all departmental communications and will check on a regular basis.

Theatre majors will interact respectfully and positively in all forms of communication. TWU does not tolerate any type of bullying, abuse, hazing or hate speech whether it be face to face, via cell phone or

any technological means (social media). Any reports of this type of behavior are taken very seriously and will be submitted to the office of student life on the first offense.

## **DANCE PLACEMENT AUDITIONS**

For any student wanting to enroll in ballet or modern dance major classes, a dance placement audition is held each fall on the Wednesday evening prior to Fee Settlement, usually at 7 p.m. in the DGL Building. This audition will determine which level of technique class should be taken. Please call the Dance Office (x2085) for further information.

## **FACILITIES**

The Redbud Theatre Complex is the Theatre Program's primary teaching and performing space. Designed by Bottino Grund Architects of New York and Austin, it provides a 19,000 square-foot theater complex that incorporates a 100 seat proscenium theater, a studio/performance space, rehearsal/classroom space, scene and costume shops, make-up rooms, administrative offices, storage, laundry room, and a greenroom. The Redbud Theatre Complex is located on the north side of the historic Hubbard Hall.

Each student is requested to respect the fine custodial service that is given to our buildings and report all repair and maintenance needs to the Theatre Secretary or Theatre Program Director.

## **GRADING PRACTICE FOR THEATRE MAJORS**

Undergraduate Theatre majors must earn a minimum of "C" in all course work in Theatre (DRAM prefix). Students receiving "D" or below must repeat the course if it is to be applied to the degree program. Theatre majors are expected to achieve and maintain a minimum overall academic grade point average of 2.5 and 3.0 in their major.

Consistent with the TWU Graduate School policies, graduate Theatre majors must maintain an overall academic grade point average of 3.0 and earn a minimum of "B" in all course work in Theatre (DRAM prefix). Students receiving "C" or below on any course with a DRAM prefix must repeat the course if it is to be applied to the degree program.

## **GREENROOM AND STUDENT LOUNGE**

Food and drink are not allowed into the theatre, except for bottled water. All other food and drink items should be kept in the green room to be consumed during your scheduled rehearsal breaks. Please remove all personal belongings from the rehearsal/performance spaces and green room after each rehearsal/performance. Please clean up after yourself in the green room; if you spill food, clean it up. If you finish your food, please throw away your trash. If you bring a blanket or sweater, please take it home with you. Please be considerate of the green room as a shared space. Using the green room is a privilege to our students as it is primarily a conference room for faculty and staff purposes.

Kitchen/Refrigerator: There are two fridges in the green room that are primarily for the storage of food props for productions and for the Theatre Program faculty/staff. Unfortunately, the **fridges are not available for student use** due to the negligence of previous students. Any food kept in the fridges that is not for the production will be thrown out within 24 hours. Dishes are also not allowed to be kept in the green room. Any dishes left behind will be thrown out or donated to our properties stock. The use of the kitchen stove is for **production use only**. There is also no longer a coffee maker available for use due to negligence in past years. Please do not bring a coffee pot into the green room. There are coffee shops located on campus.

Lockers also are available in Redbud Theatre. Because of the number of current students, **two students must share each locker**. If personal locks are supplied, they must be removed at the end of the spring semester along with all personal items.

## INDEPENDENT STUDY REQUIREMENTS

Independent study courses are classes that exist to allow a student to investigate a topic in a way that the established curriculum does not presently accommodate. An independent study course is not to be used in order to simply “fill” a light credit load. Nor are independent study courses in existence to allow a student to avoid classes, instructors, or topics the student would prefer to bypass. Independent study courses allow the student to work with a faculty mentor and take advantage of that faculty member’s individual experience and expertise. Independent study courses, therefore, are contingent upon the faculty member’s schedule and willingness to serve as mentor/instructor for the independent study course.

It is the student’s responsibility to approach and respectfully ask a member of the faculty to advise an independent study course. The student **must** submit a fully realized syllabus for the independent study course. This syllabus must contain a description of the study, a list of texts, learning objectives, assignments and due dates, a full calendar of the course, and any course meetings. The syllabus must be submitted to the potential faculty at the first meeting established to discuss the independent study course. The faculty member then will have the opportunity to revise, edit, and make any changes he/she sees fit to the syllabus. The student should review these suggestions and changes closely before accepting or rejecting them. Please note that it is the faculty member’s prerogative to accept and decline an independent study course and the proposed syllabus. The course should be accepted by both student and teacher by the end of the semester prior to the independent study course’s commencement. (e.g. A proposed independent study course for spring semester should be fully accepted by both parties by the end of the last week of the fall semester.)

When an independent study course begins, it is fully the student’s responsibility to keep up with the class. All deadlines, assignments, readings, etc. are the responsibility of the student and the student only. It is not the faculty member’s job to remind you of your responsibilities towards the independent study course you proposed and accepted.

## INSURANCE

Personal Health Insurance coverage is essential during your residence at TWU. Family insurance policies frequently cover students while attending TWU; however, a student health insurance policy with reasonable rates is available through the Office of Student Life. Contact them before entering your first semester of residency.

## MAJORS MEETING ATTENDANCE

All theater majors are required to attend the weekly majors meeting currently scheduled at 2:30 on Thursdays. Production status, announcements, demonstration classroom scenes, special workshops and professional guest lecturers are scheduled during this time. **Attendance is recorded and reflected in the student’s R&P course grade. Permission to schedule another academic class conflicting with this meeting must be obtained from the Theatre Program Director.**

## PERFORMANCE ASSESSMENTS AND INTERVIEWS

All undergraduate students are required to take part in performance exit interviews at the end of each academic year during Thursday majors meetings. All faculty members will attend these interviews. Students will sign up for a time slot on the signup sheet, available on the call board. Students will also print and fill out the exit interview self-assessment (provided via email) and bring it, completed, to their scheduled interview.

First Time in College (FTIC) and Transfer students are required to attend an entrance interview at the midterm point of their first semester. Sophomores, Juniors, and Seniors are required to attend the exit interview at the conclusion of the spring semester. If a student is struggling academically or otherwise, there may be additional, intermittent interviews required. All interviews are mandatory and any student who does not attend will be required to meet personally with Dr. Bynane to discuss their future in the department. If you have a serious conflict during the scheduled meeting times, you must email Dr. Bynane immediately to schedule your interview. Please see the Assessment Rubric on pages 10-12.

## PRIVATE VOICE LESSONS

All private voice sections fill and are closed prior to the beginning of each semester. Additional lesson times are based on availability of instructor time. Students must complete a Non-Music Major Request Form prior to registration and take it to the Music office. After review and check for instructor availability, the Chair of the department will contact the student with registration instructions. During the first week of classes, check the bulletin board by MU 114 for instructor assignments. Then complete an Applied Music Application to schedule your private lesson time. This does not apply to students accepted into the Music Theatre Certificate Program.

## REHEARSAL AND PRODUCTION REQUIREMENT

All undergraduate Theatre majors must be enrolled in DRAM 1312 Rehearsal and Production (under 30 credits), DRAM 2312 Rehearsal and Performance (under 60 credits), DRAM 3312 Rehearsal and Performance (under 90 credits), or DRAM 4412 Rehearsal and Production (under 120 credits) each semester they are a declared major in the Theatre Program. Teaching Certification students are not required to take DRAM 4412. Undergraduate transfer students must complete a minimum of four semesters of Rehearsal and Production prior to graduation. Specific information for successful completion of DRAM 1312, DRAM 2312, DRAM 3312, and DRAM 4412 will be distributed on the first class meeting of each semester.

Graduate students must complete four units of DRAM 5521 Theatre in Performance. The nature of the work required will vary each semester enrolled. During the first two weeks of classes, each Theatre graduate student should meet with the teacher of record and complete the TIP Assignment form outlining that semester's responsibilities.

Please be aware of your course schedule and rehearsal and production requirements as conflicting schedules could possibly effect your potential participation in productions.

## SAFETY

Please be considerate for the safety of others. Do not let a fellow artist walk alone to their dorm, apartment or car. Always make sure there is more than one person (usually the stage manager) locking up the building. Please keep the TX Woman's DPS phone number in your contacts on the rare chance the need will arise. Any officer from the TWU DPS will walk you to your car or on campus housing should you not feel safe to do so. TWU DPS 940. 898. 2911

The red phones in Redbud offer direct lines to the Department of Public Safety. These phones can be used for any reason that requires police assistance. A phone left off the hook will bring an officer to the location.

## SCHOLARSHIPS

Scholarships are awarded by the Theatre Program to a limited number of students each year on the basis of academic performance, merit, auditions and/or personal interviews. **Applications for new and returning applicants are available online via the Scholarship link on the TWU Financial Aid webpage.**

Scholarship recipients are expected to be active participants in the theatre production schedule. Performance emphasis students **must** audition for all mainstage shows; design/production emphasis students **must** be available to fill design, management, or running crew positions for all mainstage shows; all recipients must participate in all work calls and strikes. All scholarships are awarded/renewed on an annual basis; at which time the student's qualifications as a scholarship recipient for the forthcoming academic year will be reviewed. Considerations for scholarship renewal will include a recipient's participation in productions, overall work ethic in rehearsals/production, classroom performance, and GPA.

Graduate Students have the opportunity to apply for assistantships in the Theatre program. There are two Graduate Assistant positions presently –one for technical assistance and one for administrative assistance. Applications and information are located on the Graduate School website.

## SMOKING

TX Woman's Theatre Program and Texas Woman's University has a no-smoking policy on campus. If you must smoke, you must leave campus property.

## STUDENT DESIGNERS

Students who have expressed interest in designing certain areas may be able to work as the head designer for a mainstage production. They must sign a contract (a sample has been included in this handbook on pg. 13) and create a work schedule with the Director and Technical Director. Deadlines must be met if the student would like to be considered for any further student designer work.

## STUDENT DIRECTED ONE-ACT GUIDELINES

- A. Each student, graduate or undergraduate, wishing to direct a One-Act must submit a two to three page typed proposal to the Theatre Program Director. Please submit six copies of the proposal along with six copies of your script for faculty review. Your proposal should include the following:
  1. Title, author, and leasing agent if known
  2. A **brief** description of the play's plot
  3. A statement of your intent or concept. Why do you want to produce this particular play? What does it say to today's audience? What do you as director wish to communicate?
  4. Cast size, gender breakdown, racial/ethnic diversity
  5. Technical requirements - - scenic, costume, lighting, props, special effects, etc.
- B. Faculty approved proposals will be presented the last week of the semester.
- C. All directors will use an open audition process. No pre-casting will be allowed.
- D. Only those students who have successfully completed DRAM 3523 Play Directing, or the equivalent from another college or university, may direct in the Student Directed One-Act.
- E. The following guidelines have been developed to make rehearsal demands fair to all involved. These suggestions are evolving--if you have difficulties, come to us. We will negotiate wherever possible.
  1. Rehearsals will be held in two-hour blocks, five times per week so that each director has ten hours of rehearsal weekly during a three to four week period. Each director must be resourceful in finding rehearsal spaces. There are classrooms and meeting rooms in the Student Center to start your search. Departmentally controlled spaces, i.e., Redbud Theatre, must be checked out through the Technical Director.
  2. Priority will be given to main stage productions. No student cast in a main stage show will be permitted to miss rehearsal for the Student Directed scenes or One-Act. .
  3. Each play should be approximately 30 minutes in running time.
  4. If you have written your own script, you must find another student to direct the production of it. You need another creative mind to help you find the strengths in your writing. Also, we strongly discourage your auditioning for your own script. Settle for being a playwright during the semester your script is being produced.

Production of a new script will generally be a two-semester process. During the first semester in which the script is proposed for production, readings and/or workshops must be held to facilitate the necessary rewrites every new script needs. These readings will be rehearsed by the student director and the playwright. Major meetings will be a good time to present each reading so that other students as well as faculty can give feedback to the playwright.
  5. These will be non-budgeted productions; TWU Theatre will not advertise titles or charge admission. TWU Theatre will make royalty payments as needed.
  6. You may use costumes, props, set pieces that are in stock; there will be **NO** construction. Costumes, props, and set pieces must be signed out during the 1:00-5:00 PM time slot, Monday -Friday. **Please set appointments** with the Theatre Technical Director, Costume

Shop Graduate Assistant, or Scene Shop Graduate Assistant. Advance planning saves anxiety.

7. The director will coordinate publicity for the event in cooperation with the Program Director. TWU Theatre will fund quick-copy type posters and programs.

## **STUDENT RESPONSIBILITY**

Your program of study is the framework upon which academic and artistic success will depend. Although faculty advisors are available to assist you in planning your program of study, their role is limited to advising. You are in charge of your program and the ultimate outcome for work accomplished at TWU. Learn to use your TWU catalog, the published class schedules, the Student Handbook, the Theatre Student Handbook, and calendars of academic and departmental events. Check the cork bulletin boards and call board in the back hallway of the Redbud Theatre Complex regularly.

Discuss your program and career objectives with your advisor or any faculty member whom you feel can aid your planning. **Never base program decisions upon hearsay or rumors.** Programs and curricula change with ongoing critical self-evaluation; your advisor can keep you abreast of such changes. The faculty remains available to assist you in growing as a scholar and theatre artist.

## **WELLBEING**

Working in alignment with the TWU Wellbeing Initiative, theatre majors will work to improve self-care, physically and mentally. There are many resources on campus to help educate and assist you in this effort such as a free on-campus counseling, on-campus gym, personal trainers and nutritionist, healthy food options, and the student health center. This also includes personal hygiene and cleanliness. Please stay home when ill to keep it from spreading to others.

TWU Theatre majors also agree to keep all expectations/policies as listed in the TWU Student Handbook, available on the TWU website.

**SLO 1 Critically engage and evaluate texts, performances and productions; both the student's own and others.**

	5	4	3	2	1
<b>Analytical Skills</b>	Performance reflects highest level understanding of relationship of form to content. Displays originality and exemplary aesthetic, commercial or intellectual underpinning. Demonstrates highly developed understanding of professional contexts and expectations.	Performance reflects thorough level understanding of relationship of form to content. Displays good aesthetic, commercial or intellectual underpinning with clear understanding of professional contexts.	Performance reflect appropriate level understanding of relationship of form to content. Displays sound aesthetic, commercial or intellectual underpinning with some understanding of professional contexts.	Performance reflects adequate level understanding of relationship of form to content. Displays some aesthetic, commercial or intellectual underpinning and limited understanding of professional contexts.	Performance reflects inadequate understanding of relationship of form to content. Displays no aesthetic, commercial or intellectual underpinning with underdeveloped understanding of professional contexts.
<b>Communication</b>	Can eloquently express self in front of others (either in a small group or large group setting). Language is free from unnecessary slang, jargon or profanity. Articulates ideas and makes convincing arguments for an idea in both oral and written forms with excellence.	Can express self with confidence in front of others (either in a small group or large group setting). Language is free from unnecessary slang, jargon or profanity. Articulates ideas and makes convincing arguments for an idea in both oral and written forms with good skill.	Can express self in front of others (either in small group or large setting). May use language with unnecessary slang or jargon but will explain the terms when asked. Avoids unneeded potentially offensive language. Competently articulates ideas and makes good, though not compelling, arguments in both written and oral forms.	Has difficulty expressing ideas cogently in front of others (either in small group or large group setting). Uses unnecessary slang or jargon with some frequency. Attempts to avoid unneeded potentially offensive language. Finds it challenging to articulate ideas and makes less than persuasive arguments in both written and oral forms.	Unsuccessfully expresses ideas cogently in front of others (either in small group or large group setting). Uses unnecessary slang, jargon or offensive language. Does not clearly or cogently express ideas or arguments in both oral and written forms.
<b>Unity of Ideas</b>	Exceptional level of coherence and unity of ideas, thoughts, and insights	Strong level of coherence and unity of ideas, thoughts, and insights	A basic level of coherence and unity of ideas, thoughts, and insights	Some coherence and an unstable unity of ideas, thoughts and insights.	Lack of coherence and unity of ideas, thoughts, and insights
<b>Comments:</b>					

**SLO 2 Competently combine the elements of production processes and the aesthetic properties of style appropriate to the student's area of emphasis.**

	5	4	3	2	1
<b>Craftsmanship in Performance of Areas of Emphasis</b>	Consistently demonstrates the highest level of technical competence in use of skills and tools. Fully engaged in process. Demonstrates ability to use required technologies to the highest degree in order to support performance.	The use of skills and tools is consistently of a high level and indicates mastery in multiple but not all areas. Individual is fully engaged in process and demonstrates a full understanding of the required technologies to support performance.	The use of skills and tools is competent and shows a more developed capability in at least one area. The individual is engaged in the process. Use of required technologies is satisfactory if basic.	The use of skills and tools is adequate yet lacking in some areas. No single area of craftsmen stands out as of yet. The individual is sometimes engaged in the process. Use of required technologies is limited.	The use of skills and tools is inadequate. Inadequate levels of engagement in the process are frequent. Use of required technologies is unsatisfactory.
<b>Preparation</b>	Student takes advantage of all resources available with high-order, independent research, preparation & learning of text. Work demonstrates considerable initiative. Work evidences advanced team-working.	Student takes advantage of all resources available with evidence of research, preparation & learning of text. Work demonstrates some initiative. Work demonstrates a high level of team working.	Student takes advantage of resources available and work indicates satisfactory research, preparation & learning of text. Work demonstrates satisfactory levels of independence. Work evidences basic team working.	Student takes limited advantage of resources available. Work demonstrates adequate levels of research preparation & learning of text. Work demonstrates a limited level of independence. Limited evidence of team working.	Student fails to take advantage of resources available. Inadequate levels of research, preparation & learning of text. Work demonstrates insufficient independence. Underdeveloped team working.
<b>Creativity</b>	Performance demonstrates creative ambition, originality, execution and professionalism which is beyond the expectations for undergraduate work.	Performance demonstrates high levels of creative ambition, execution and professionalism which is appropriate for the student's level of education.	Performance demonstrates satisfactory creative ambition, execution and professionalism for this level of education.	Performance demonstrates adequate creative ambition, execution and professionalism for this level of education.	Performance demonstrates a lack of creative ambition, execution and professionalism for this level of education.
<b>Comments:</b>					

**SLO 3 Successfully model a disciplined disposition into both collaborative and independent work.**

	5	4	3	2	1
<b>Relationship with Others</b>	Actively seeks situations which require working with diverse populations. Wants to make a difference with people. Genuinely cares for others (students, colleagues, peers, teachers). Is reliable, dependable, and trustworthy. Listens attentively to others and really tries to understand what they are saying. Respects others and treats them with high regard. Is the kind of person you'd seek to talk to when problems arise.	Willingly works with diverse populations in diverse settings. Is trustworthy and dependable. Demonstrates concern and caring for others and is willing to help where needed. Listens when others speak and demonstrates respect for others. As a teacher, maintains a professional relationship with students that is mature and polite. Tries to develop a caring climate for students as part of the positive rapport established with students.	Accepts others despite differences in race, gender, ability, and culture (ethnicity). Interacts with others in a polite, courteous, professional manner. As a teacher, demonstrates good rapport with students. Demonstrates concern and caring for others. Listens when others are talking.	Typically, but not always, works with others who are of similar ability (physical, cognitive, emotional), race, gender, and/or ethnicity. More tied to a digital device rather than fellow humans on the creative team. Neither respects nor disrespects others due to self-concerns that always seem to be elsewhere. Listens when it is convenient.	Usually works with others who are of similar ability (physical, cognitive, emotional), race, gender, and/or ethnicity. Rarely interacts with those different from him/herself. Demonstrates concern for self with little regard to the feelings of others. May demonstrate rude behavior or be callous. Does not respect others or act like a professional. Falls to listen while others are speaking
<b>Work Habits</b>	Student demonstrates exemplary punctuality, theatre etiquette, rehearsal/production behaviors and/or accountability in completing assigned classroom and production tasks. Student almost always seeks to assist others once task is complete.	Student demonstrates very good punctuality, theatre etiquette, rehearsal/production behaviors and/or accountability in completing assigned classroom and production tasks. Student will frequently seek to assist others once task is complete.	Student demonstrates sufficient punctuality, theatre etiquette, rehearsal/production behaviors and/or accountability in completing assigned classroom and production tasks.	Student demonstrates some punctuality, theatre etiquette, rehearsal/production behaviors and/or accountability in completing assigned classroom and production tasks.	Student demonstrates little or no punctuality, theatre etiquette, rehearsal/production behaviors and/or accountability in completing assigned classroom and production tasks.
<b>Criticism and Feedback</b>	Student demonstrates an exemplary ability to receive and apply critical assessment and feedback during classroom, rehearsal, and production activities. Seeks feedback from a variety of sources to improve skills.	Student demonstrates a very good ability to receive and apply critical assessment and feedback during classroom, rehearsal, and production activities. Uses feedback from others and works to improve professional ability/skill.	Student demonstrates a sufficient ability to receive and apply critical assessment and feedback during classroom, rehearsal, and production activities. Accepts feedback from others positively	Student demonstrates some ability to receive and apply critical assessment and feedback during classroom, rehearsal, and production activities. Appears resistant to accepting constructive feedback however will accept it if it comes from one or two select individuals	Student demonstrates little or no ability to receive and apply critical assessment and feedback during classroom, rehearsal, and production activities. Argues with those who attempt to give constructive feedback or listens and ignores it.
<b>Comments:</b>					

# Sound Designer

Name/Class:  
Production:  
Producing body:  
Director:

## **Responsibilities:**

- The Sound Designer is responsible for the creative collaboration with the Director to select the soundscape of the show.
  - The Sound Designer is responsible for any and all Signal Processors, Microphones, Recordings, and Live Mixing required by the show. This includes Intermission and Pre-Show Announcements.
  - The Sound Designer is responsible for the selection of music for the show.
  - The Sound Designer is responsible for the collection of sound effects and editing them to fit the show appropriately.
  - The Sound Designer is responsible for the programming of playback media, and setting levels before the Tech Rehearsal process.
  - The Sound Designer is responsible for coordination of crew members/audio operators as necessary.
  - The Sound Designer is responsible for establishing and maintaining Com for the Stage Manager, Run Crew, Director, and Design Team.
- The Sound Designer is responsible for the set up and strike of video equipment to film the show for archival purposes.

## **Due Dates:**

Sound Effects and Music approved by Director: \_\_\_\_\_

Editing Finished: \_\_\_\_\_

Playback system programmed and ready for Tech: \_\_\_\_\_

\*Should the Sound Designer need assistance or instruction in executing these job responsibilities, they should seek the help of the Technical

## Disability Support Services at TWU and at TWU Theatre

The Office of Disability Support Services (DSS) assists students with disabilities by providing:

- Sign language interpreters
- Testing accommodations
- Services to ensure equal access to university programs
- Recommendations for appropriate academic support services
- Referrals for other services on campus and in the community

Students requesting services must complete an application form and provide the DSS office with verification of a disability. Once registered, students are eligible to receive appropriate accommodations through the university. Students should register with the office of Disability Support Services as early as possible to help ensure that all accommodations are in place by the beginning of the semester.

By law, students may qualify for services if they have a disability, which substantially limits one or more major life activities/functions (i.e. learning, speaking, hearing, seeing, etc.). Some, but certainly not all, of the disabilities covered include: AIDS, arthritis, attention deficit disorder, carpal tunnel syndrome, cancer, cardiac diseases, dyslexia, diabetes, multiple sclerosis, muscular dystrophy, and psychiatric disabilities, including many forms of depression.

To obtain services a student must:

- Be accepted for admission at Texas Woman's University.
- Complete an application packet available through DSS.
- Provide documentation of disability.
- Complete an intake interview to determine accommodations.

(The above is taken directly from DSS publications)

The faculty and staff of TWU Theatre are happy to comply with any and all accommodations required by DSS. It is the student's responsibility to provide DSS with all paper work and access they require in order to use the DSS services. TWU Theatre faculty and staff **cannot** offer any accommodations without the proper DSS paperwork and instructions/protocols for accommodation.

## Sexual Harassment Policy at TWU and TWU Theatre

TWU Theatre abides by the University's published sexual harassment policy. This policy is available online at the TWU website. According to the University, the following definition applies when determining what is and isn't sexual harassment:

*Unwelcome sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature constitute sexual harassment when:*

- 1. Submission to such conduct is made either explicitly or implicitly a term or condition of an individual's employment or education;*
- 2. Submission to or rejection of such conduct by an individual is used as the basis for an employment or academic decision affecting that individual;*
- 3. Such conduct has the purpose or effect of substantially interfering with an individual's professional or academic performance or creating an intimidating, hostile, or offensive employment, education, or living environment.*

*All complaints concerning matters of sexual harassment will be reported to the EEO/Affirmative Action Officer, or designated investigator. If a person wishes to file a complaint of sexual harassment, the complaint must be filed within 60 days following the incident. (Taken from the TWU Human Resources webpage)*

Faculty or Staff wanting to file a complaint should do so through the Human Resources office or the Provost's office. Students should file their complaint through the program director or department chair. If the student feels uncomfortable in filing the complaint through the chair or program director because that person is the subject of the complaint or is involved in the complaint, then the complaint should be filed either through Human Resources or the Office of Student Life.

TWU Theatre takes this issue very seriously. To that end, all faculty, staff and students should also be aware that the filing of a false complaint of sexual harassment is a terribly serious offense. According to TWU policy, any person filing a false complaint of sexual harassment is subject to disciplinary actions that potentially includes dismissal from employment for faculty, staff, or graduate assistants and expulsion from the University for students.

## **Non-Discrimination Policy at TWU and TWU Theatre**

The University strives to provide an education environment that affirms the rights and dignity of each individual, fosters diversity, and encourages a respect for the differences among persons. Discrimination or harassment of any kind is considered inappropriate.

The University does not discriminate against any person on the basis of race, age, color, religion, sexual orientation, national or ethnic origin, veteran's status, or against qualified disabled persons.

The entire TWU policy regarding non-discrimination policies can be accessed on the TWU website. Inquiries concerning University complaint procedures related to discrimination may be directed to the following designated officials:

EEO/Affirmative Action Officer:  
Associate Vice President of Human Resources  
Texas Woman's University  
P.O. Box 425739  
Denton, TX 76204

Title VI and Title IX Officer:  
Vice President of Student Life  
Texas Woman's University  
P.O. Box 425739  
Denton, TX 76204

Americans with Disabilities Act Compliance Officer:  
Associate Vice President of Human Resources  
Texas Woman's University  
P.O. Box 425739  
Denton, TX 76204

TWU Theatre echoes and reaffirms the university's official policy.

## Theatre Program Undergraduate Degree Plans

The Theatre program offers three undergraduate degree plans that are available in the online catalog (links below). Please be aware that there are different degree plans for different calendar years. Students accepted for FALL 2015 or later should use the following updated set of degree plans. Each degree plan will specify the catalog years used.

Students enrolled prior to FALL 2015 have the option of using a degree plan for a B.A. in Theatre or a B.A. in Theatre with teaching certification. Students accepted for FALL 2015 or later will have 3 options: B.A. in Theatre, Emphasis in Acting & Directing; B.A. in Theatre, Emphasis in Design/Technical Theatre; and B.A. in Theatre with teaching certification. Students enrolled as Theatre Majors prior to FALL 2015 have the one-time option of moving from their earlier catalog year to the FALL 2015 catalog year. This move can only be done once and cannot be undone.

For degree plans prior to FALL 2015 please see the 2018-2019 Student Handbook, available from Dr. Bynane or Graduate Assistants.

Each student is responsible for knowing which catalog year is used for his or her degree plan. If you have questions, please see your Theatre program advisor.

[B.A. in Theatre \(Acting & Directing\)](#)

[B.A. in Theatre \(Technical & Design\)](#)

[B.A. in Theatre \(EC-12 Theatre Certification\)](#)

# Texas Woman's University

## Theatre Program Master of Arts in Theatre

### **M.A. in Theatre**

The MA in Theatre course work and stage experience are designed to train well-rounded theatre practitioners who have the ability to function creatively and skillfully in a variety of theatrical situations. Committed to exceptional theatre performance and excellence in the classroom, the graduate theatre program provides practical as well as academic training for students pursuing careers in professional and educational theatre. Degree concentrations emphasize acting/directing, design/production, or literary/criticism.

Successful completion of a professional paper is required for the Master of Arts Degree. The culminating project can be creative, scholarly or a creative/scholarly hybrid and must meet professional standards. Projects may be selected from such focus areas as directing; acting; stage management; playwriting; technical direction; design; theatre history; or criticism. With permission of the faculty, a project may be completed off the Denton campus.

### **Online-Hybrid M.A. in Theatre**

The TWU Master of Arts in Theatre program is designed for Texas residents who must continue to work while they earn college credit.

At least 51% of the total institutional degree will be offered online with some courses presented in weekly evening sessions. Other courses will be a combination of a few class meetings (4-6) per semester plus online communication. Some courses will be completely online and, still others, through independent study with the faculty member.

Classes will be offered in the Redbud Theater Complex at the Denton campus and online. Our target demographic is the North Texas region and - as the degree program is not 100% online - it is not designed for out-of-region residents.

The TWU Master of Arts degree plan requires 36 credit hours for successful completion. The typical time frame is 2 years and the course rotation is set up to demonstrate that. Online students with busy work schedules should anticipate a longer time frame for completion. The courses indicated by \* below are mandated; all others are electives.

### **Teaching Format**

A combination of teaching methodologies will be employed including lecture, group discussions, reading, research, video viewing and practical application of knowledge to theater practice. Student-to-student interaction will be facilitated through online discussion activities and electronic communication tools. Student-to-instructor interaction will be supported through electronic communication tools and regular communications in the online environment. Faculty will be available through these communication mechanisms according to the information provided in each course syllabi.

## Guidelines for Proposing the Graduate Professional Paper Project

Proposal needs to contain:

- A statement of purpose (wherein you will describe your approach and the study's impact and/or uniqueness)
- A description of the course of study (e.g. the principal texts, performances etc.).
- An assessment of required resources
- An accurate calendar of dates and deadlines for the project, including the project's major milestones, completion date, tentative defense date, and justification of deadlines
- A tentative graduate committee and a definite committee chair/project advisor.
- Proposal should be approved by the committee chair/project advisor before the start of the first part of the project (DRAM 5913.01 Independent Study, Project I)

All projects will involve a scholarly paper (of at least 45 pages, not including bibliography or appendices) written in one of two academic styles (MLA or Chicago). The paper must engage the intellectual and/or academic issues of the project as well as offer a critical, scholarly evaluation of the project's effectiveness.

The proposal should include the following items in the order as seen below (each section should be about one page):

1. Section 1 should give an introduction to the project, a statement of purpose as mentioned above. It should also list your expectations and learning outcomes for the project, i.e. what will you gain from this project.
2. Section 2 should contain the requirements of the student as well as the department for completion of the project (e.g. sets, costumes, budget, number of people, performance space, etc.). The requirements of the student should also outline their plan for the project including research, rehearsals, performances, workshops, interviews, etc.
3. Section 3 should outline the student's timeline for the project from day-one of research (enrolled in Project I) to the finished product and the defense, leaving time for revisions (enrolled in Professional Paper). Please note that it is the advisor's prerogative to accept/reject and/or edit the timeline of events and deadlines.

A sample thesis project proposal (adapted from an actual proposal) can be found on pg. 39

\*Note: Consult the graduate school website deadlines for graduation and thesis project/defense completion. Professional papers must be turned in 1 ½ -2 weeks prior to the scheduled defense. The deadline for completion to ensure graduation (meaning the paper is defended, edited, with at least a week allotted for edits, and approved) is usually 4 -5 weeks prior to commencement.

# TIP ASSIGNMENT FORM (DRAM 5521)

Name: \_\_\_\_\_ Semester: \_\_\_\_\_ Year: \_\_\_\_\_

Assigned Practicum Area: \_\_\_\_\_

Responsibilities: \_\_\_\_\_

Schedule of Work: \_\_\_\_\_

\_\_\_\_\_  
Student Signature                      Date                      Teacher of Record Signature                      Date

Evaluation: \_\_\_\_\_

Music Event Attended: \_\_\_\_\_ Dance Event Attended: \_\_\_\_\_

TWU Theatre Attendance: \_\_\_\_\_ Art Openings Attended: \_\_\_\_\_

Major Meetings Attended: \_\_\_\_\_ Strikes Attended: \_\_\_\_\_

Weekend hours worked: \_\_\_\_\_



# TEXAS WOMAN'S UNIVERSITY

## Graduate Student Check List

Individual Graduation Check List for \_\_\_\_\_  
Student's name

Anticipated Date of Graduation \_\_\_\_\_

Final Deadline for Submitting Materials to Graduate Office \_\_\_\_\_  
(See current Calendar of Deadlines.)

### Requirements

### Date

- |  |       |
|--|-------|
| 1. Application for Graduation filed in Registrar's Office  | _____ |
| 2. Completion of all requirements listed in approved degree program on file at the Graduate School       | _____ |
| 3. Compliance with Human Subjects Review, Animal Research, or Agency Approval (if required) for research | _____ |
| 4. Prospectus approval letter from the Dean of the Graduate School (for dissertation or thesis ONLY)     | _____ |
| 5. Certification of Final Examination filed in the Graduate School                                       | _____ |
| 6. Copy of Professional Paper's Title Page filed in the Graduate School, if appropriate.                 | _____ |
| 7. Commencement Data Form filed in the Graduate School   | _____ |
| 8. All required copies of dissertation/thesis filed in the Graduate School, if appropriate               | _____ |
| 9. Microfilm/Copyright form and Survey of Earned Doctorate filed in the Graduate School, if appropriate  | _____ |
| 10. All graduation fees paid   | _____ |

## Master of Arts Degree Plan and Required Graduate Forms/Check List

The Master of Arts Degree Plan form must be completed by the student in consultation with her/his professional project advisor. It maps the course of study during a student's graduate education.

A Graduation Check List is found in this handbook.

All graduate students, during their final semester, must have on file in the Graduate School:

- Application for Graduation (submitted to the Registrar's Office by the deadline specified in the Calendar of Deadlines)
- Unconditional Admission Status
- Approved Degree Plan
- Removal of any grades of Incomplete
- Changes in degree program, if necessary
- Official transcript of any transfer credit
- Certification of Final Exam, with appropriate signatures
- Commencement Data Sheet, with all information completed
- Master's students who are completing a Professional Paper/Project must also have a copy of their title page on file

Graduation Packets, which include all the required forms listed above, may be obtained in the Graduate School, ACT 13.

Please review the [M.A. in Theatre Degree Plan](#) in the Graduate Catalog.

Please review the [Online-Hybrid M.A. in Theatre](#) in the Graduate Catalog.

Graduate Student  
Date

## Proposal for Music Director Thesis Project

Music is something that has been a part of me since birth and will never stop being a part of my life. Although I have studied theatre academically, technically I have studied music just as intensely and with just as much passion as theatre, granted my musical training hasn't always been as formal as my theatrical training. I feel extremely lucky to be able to call myself a musician as well as a thespian, and through my time at Texas Woman's University I've realized that I need to bring the two together to truly be happy with my profession. This is why I feel taking on the role of music director for *The Last Five Years* is the perfect thesis project for me. It is the most challenging music I have ever had to sing and perform and now teach. The style of this piece is new, almost a pop-rock opera, which makes it different from anything I have ever participated in as a fully realized production. I assisted the music director for *The Robber Bridegroom*, and then took on a little bigger project as the music director for *Miss Nelson is Missing*, and now I'm ready for an even greater challenge. Through teaching voice lessons and taking on the role of music director this past year, I have found my niche. Even though I love being on stage, nothing is more rewarding to me than sitting behind a piano and plunking out notes, adding musicality, fine tuning, setting tempos, and yes, even conducting an orchestra.

For this thesis project I will complete a research and preparation, rehearsal, and performance process that will provide the materials and information necessary for my professional paper. Through this process I will be able to define the role of a musical director and their responsibilities from the view of the music director as well as the director of the production; I will be able to articulate the importance of and technique for healthy singing as an advocate for actor's voice; and I will discuss the history and style of the composer Jason Robert Brown. All of these things combined are crucial to the musical success of this production. Through the rehearsal and performance process I will be able to make my own "do's and don'ts" of musical directing by assessing the professional relationships and dealings with the director, actors, and musicians. I will also outline my expectations for the project and then create a comparison to the actual events of the process. After the production I will evaluate all of my work and express what I would have done differently or what I wish I would have known going into the process. I would also like to assess the difference in having a musical director with a theatre background as compared to one with a musical background who happens to enjoy participating in a few theatre gigs. I want to know what I bring to the table in comparison to most music directors, which will be extremely beneficial to me when seeking employment. In terms of what this project will do for me long-term, after all is said and done and I have a few more projects completed as a music director I would like this thesis project to contribute to a large portion of a book I am hoping to compile for those taking on the role of music director whether they come from the music or theatre world.

As for the requirements for this project, the majority of them come from me with few responsibilities from the department. The rehearsal hall will be a perfect venue for this show for two reasons: first, the acoustics of the room are wonderful, but might be slightly altered with use of the black curtains, and second because it is an intimate space and the performance should be a personal and intimate experience for the audience. What Jason Robert Brown is trying to express through the music in this show is so personal (it was based on his marriage), that the seriousness of what we're expressing cannot be underestimated or taken lightly. The largest contribution the department will be responsible for is payment for the musicians. That can be quite a financial burden but there are so many resources in Denton and we should be able to stretch our money to pay a pianist, violinist, and possibly a cellist. I feel strongly about the need for at least two, if not three musicians in order to achieve the sound and style of Jason Robert Brown's music. Also, two to three instruments will give me a greater challenge since I've only worked with two instruments on a much smaller scale in comparison to this project. Working with these instruments will push me as a musician in multiple ways: it will push me to use my "good ear", to more efficiently judge the correct balance between the instruments and the actors, and also to achieve the distinct qualities in Jason Robert Brown's music. I know we will be able to find two or three able and talented musicians that we can afford to pay, especially since we can bring them in a little later in the process.

As for my role as the music director, the following are the responsibilities I foresee in this project. Before rehearsals start I will need to research the history of this show, the actors that originated the roles, and their training. The next step will be to discuss with the director her vision for the show, ideas on the characters, and her expectations for me. I will also interview and converse with music directors/vocal coaches and directors to create a compilation of the "do's and don'ts" of a music director as well as expectations. I have a lot of resources with a wealth of knowledge and good advice and hopefully one-day, with their permission, I can use their advice for the book in which this paper will largely contribute.

I will also study the proper techniques and importance of a "mixed-belt" and creating a healthy contemporary sound. Study for that will include a review of anatomy of the vocal chords (it's been a few years since my undergraduate music courses) and watch videos and listen to the sounds of proper and improper usage; that's something really important for musicians and singers to update and remind themselves of frequently. Part of this study will come from interviews with my voice teacher who is an expert on the "mixed-belt" as well as other voice teachers I have worked with that have taught this technique to many musical theatre students who are now working

performers all over the country. It will also be important for me to compile a list of healthy habits and exercises to achieve the "mixed-belt" that I can use with the actors to successfully create the appropriate vocal quality, especially for the female actor, and to ensure that they will not damage their vocal chords in any way during this vocally demanding show.

Finally, before rehearsals begin I will have learned all the music. This will require listening to the original cast recording thousands of times. This is the best method for me because I learn music best through repetitious listening and, simply put, imitation. I can sit at a piano and read music but it is most helpful to look at the song as a whole first, and then look at the music note-by-note, measure-by-measure. I will practice playing the piano score everyday so my piano skills will suffice for rehearsals. The last task will be to mark the correct places to breathe, proper phrasing of the lyrics, dynamics for the actors and musicians, and set and annotate the tempos that the director and I prefer.

My timeline/plan gives me a lot of necessary time to spend with the music. I would like to have the research completed by the week before Thanksgiving but could be stretched to the week of Thanksgiving break. After the break I would take the next week to finalize my compilation of research in a collage form and be prepared to present to my advisor the last week of classes. I would like to take the Christmas break to finalize all of my markings in the score and present it to the advisor when the spring semester commences.

I will have to confer with the director more but I know for the production timeline she would like a pianist hired just for the auditions which will take place in November. The auditions are so early to ensure that the actors spend as much time as possible with the music. The female character has nine songs and the male has seven and they're all at least five minutes long and vocally challenging. These songs will take a lot of good technique and energy, especially since they barely get to rest their voices during a performance.

After the Christmas break we will begin rehearsals six weeks out from opening (last week in January) with just music rehearsals for the first week at least. The director and I have already confirmed that we're only scheduling rehearsals every other day to ensure their voices stay healthy. The next step for us will be adding in the pianist and I cannot give that a specific time without knowing the budget and how much the pianist will charge. However, I will have to meet separately with the pianist and other musicians about three weeks from opening to make sure I can focus on bringing together the musicians and actors during tech week. The deadline I've set for hiring musicians is the end of the Christmas break since the musicians also need a lot of time to learn the music. By week before opening (tech week) I should be able to conduct the orchestra and give notes to the actors without having stop and correct.

During the Christmas break and the rehearsal process I plan to write the research portion of my forty-five-page paper. For further research and resources, I will also keep a journal and take notes of the rehearsals; how the actor's voices are holding up, unexpected outcomes, etc. When the project is completed I will be able to use that journal and focus on writing on things I learned, what I would've possibly changed, and what I wish I would've known before the process. I should be able to finish writing the second or third week of March and have my defense in April with a week for revisions.

I'm confident that my goals, expectations, and timeline are attainable, will be achieved, and that this thesis project will assist me in my long-term career goals. This timeline even gives me the opportunity to get ahead if I choose, and allows for some flexibility if I get a little behind, or if unforeseeable events occur. Both the director and I are very organized and have very high expectations for our project. I know that we can rise to those expectations and exceed them. More than anything, I'm so pleased that all of these years of hard work and dedication have led me to this project. Using music and theatre to share an intimate and touching story with others is the best way to realize all of my formal education and training, coming full circle as I bring my academic phase of life to a close.

(On a separate page)

**Thesis Project Calendar of Deadlines**

'The Last Five Years'

Sept.-Nov 22<sup>nd</sup> → Research portion/outline expectations

Nov. 23<sup>rd</sup>-Dec.5<sup>th</sup> → Putting research together for presentation to advisor

Nov. 26<sup>th</sup>-Dec.7<sup>th</sup> → Auditions for Spring 2013 (role of Jamie)

Dec. 6<sup>th</sup>-14<sup>th</sup>→ Present research to advisor

Christmas Break→ Mark music and begin writing process, finalized musicians

Jan.-14<sup>th</sup>-18<sup>th</sup> → Present music score to advisor

Jan. 21<sup>st</sup>-Mar.9<sup>th</sup> → Rehearsal/Performance process/journals/paper writing

- Jan. 21<sup>st</sup>-Feb.2<sup>nd</sup> → Music rehearsals only
- Feb. 18<sup>th</sup> → Begin extra work with musicians

Mar.7<sup>th</sup> – 9<sup>th</sup> → Performances

Mar. 7<sup>th</sup> – Mar. 17<sup>th</sup> → Edit/ finalize paper

Mar. 18<sup>th</sup> → turn in paper

March 28<sup>th</sup> -April 2<sup>nd</sup> → Defend

April 2<sup>rd</sup>- April 9<sup>th</sup> → Edits and approval

April 10<sup>th</sup> – April 12<sup>th</sup> (deadline) → Acquire signatures and turn in to graduate school