

**The School of Theatre and Dance Student Handbook  
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# I. Introduction and Procedures for Revision

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Welcome to the Student Handbook: a collection of information, policies, and procedures meant to guide Dance, Theatre, and Musical Theatre Majors in the School of Theatre and Dance (STAD) through their years at JMU.

Any student may suggest changes to these policies and procedures by contacting the Dance Major Coordinator, Musical Theatre Major Coordinator, Theatre Major Coordinator, or the STAD School Director, hereafter referred to as the “AUH” or Academic Unit Head.

# II. Faculty/Staff Contact Info

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The following list of faculty and staff provides information for specific programs, service roles, and student resources. If you have questions or concerns, please use this list to determine the best person to contact. Course enrollment, academic plans, and graduation applications should be discussed with your academic advisor.

<b>Role</b>	<b>Name</b>	<b>Supporting Areas?</b>
<b>School Director, AUH</b>	Ryan Corrison, Ben Lambert	Student concerns Academic probation
<b>Assistant to School Director</b>	Cypress Smith	Student employment Room/studio scheduling
<b>Performing Arts Specialist</b>	Haley Davis	Student publicity approval Student purchasing
<b>Dance Coordinator</b>	Suzanne Miller-Corso	Dance major questions/concerns Dance course catalog
<b>Musical Theatre Coordinator</b>	Kate Arecchi	MT major questions/concerns MT course catalog
<b>Theatre Coordinator</b>	Emily Becher-McKeever	Theatre major questions/concerns Theatre course catalog
<b>Production Manager &amp; Studio Theatre Coordinator</b>	Brian Smallwood	Point of contact for mainstage SMs Point of contact for Studio directors
<b>Stage Combat Supervisor</b>	James Ogden	Coordinates and approves all Studio stage combat and weapons use



<b>Safety Officer</b>	Brian Smallwood	Point of contact for Studio safety approval
<b>Theatre Ed Coordinator</b>	Rachel Rhoades	Theatre teaching licensure Theatre education concentration
<b>Dance Ed Coordinator</b>	Suzanne Miller-Corso	Dance teaching licensure
<b>Theatre Minor Advisor</b>	James Ogden	Theatre minor questions/advising
<b>Dance Minor Advisor</b>	Suzanne Miller-Corso	Dance minor questions/advising
<b>Honors College Liaison</b>	Mona Merhi	Honors questions related to STAD Honors capstone advising
<b>First-Year Advisor</b>	Kate Arecchi Rachel Rhoades	First-year advising
<b>Student Assessment Coordinator</b>	Ben Lambert	Student assessment
<b>Theatre Studies Chair</b>	Dennis Beck	Theatre Studies concentration
<b>Acting/Directing Chair</b>	Leah Anderson	Performance concentration
<b>Design &amp; Technology Chair</b>	Brian Smallwood	D/T concentration and mainstage design assignments
<b>Dance Space Supervisor</b>	Emily Becher-McKeever	EJM and dance studio maintenance
<b>Lisanby Library Liaison / Liaison to University Libraries</b>	Dennis Beck	Manages library Can order minimal # of books/plays for Lisanby Orders books, plays, videos for university libraries
<b>NHSDA Advisor</b>	Ryan Corrison	Coordinates student volunteers, meetings and induction

<b>Stratford Faculty Advisor</b>	Dennis Beck	Liaison to Stratford Players and student officers/members
<b>USITT Faculty Advisor</b>	Cathrine Holcomb	Liaison to USITT and student officers/members
<b>Workshop Coordinator</b>	Ingrid De Sanctis	Coordinates all workshop interest or proposals
<b>Scenery Practicum</b>	Connor Profitt	Contact to enroll in practicum
<b>Lighting Practicum</b>	Catherine Holcomb	Contact to enroll in practicum
<b>Sound Practicum</b>	Simon Marland	Contact to enroll in practicum
<b>Management Practicum</b>	Brian Smallwood	Contact to enroll in practicum
<b>Costume Practicum</b>	Jill Parzych	Contact to enroll in practicum
<b>Dramaturgy Advisor</b>	Mona Merhi	Contact with interest in dramaturgy Supervises mainstage dramaturgs

## III. The Big Picture

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### III.A. School Mission

STAD balances liberal arts education and critical thinking with intensive, pre-professional artistic training and practice. We value and cultivate creative, passionate, disciplined, curious, innovative, engaged, articulate, collaborative, and independent-thinking artists and scholars. We hope to provide you with a personalized education, tailored to your strengths and interests, and built on a foundation of tools and opportunities to equip you for successful work in professional environments, graduate programs, and as lifelong learners.

### III.B. Equity Statement

We believe that equity, access, and inclusion are moral imperatives and artistic obligations. Diversity—in the stories we represent, the students we serve, and the audiences we engage—is vital for the health and relevance of contemporary performing arts practice. STAD, therefore, welcomes diversity of perspective, race, ethnicity, religion, socio-economic status, gender identity, sexual orientation, and ability.

### III.C. General Education

The General Education program at JMU anchors the academic experience. All students take 41 hours in cross-disciplinary courses; providing students the knowledge and skills that form the basis of study for lifelong learning. The program is organized around five clusters (i.e., Skills for the 21st Century, Arts and Humanities, The Natural World, Social and Cultural Processes, and Individuals and the Human Community). Students are invited to synthesize ideas, information, and theories with opportunities to understand how the concepts of one field can integrate with other fields. Please note that THEA 210 cannot be used to satisfy the Cluster 2 requirement for Theatre or Musical Theatre Majors and DANC 215 cannot be used to satisfy the Cluster 2 requirement for Dance Majors. In addition, B.A. students are required to fulfill 0-14 credit hours of foreign language and three credit hours of study in philosophy.

### III.D. Casting Statement

STAD is committed to diverse and inclusive casting. Directors and choreographers will cast performers regardless of their gender identity, race, ethnicity, disability status, religion, age, or sexual orientation, within the boundaries afforded by authors, performance rights contracts, and/or specific conceptual, directorial, or choreographic approaches. Additionally, directors and choreographers will be conscious of the implications of their casting choices, acknowledging how performers' identities make meaning onstage. Ultimately, we seek to embody our faculty commitment to equity, access, and inclusion by maximizing opportunities for all STAD and JMU students.

## III.E. Majors, Concentrations, and Teaching Licensure

STAD offers B.A. degrees in the majors of Dance, Musical Theatre, and Theatre and minors in Dance and Theatre. Theatre majors may also concentrate in Performance, Theatre Studies, Design and Technology, and Theatre Education. Teaching Licensure is available in Theatre and Dance, PK-12. See each program listed below for more information. Course requirements are provided online through the JMU Course Catalog at <https://www.jmu.edu/catalog/>.

## III.F. Dance Program

### III.F.1. Statement of Values

The Dance Major at JMU is part of a liberal arts program, which leads to a Bachelor of Arts degree. Participation in the dance major provides immediate artistic growth for the individual and encourages a long-range concern for excellence in dance related activities. Attention is given to the recognition and nurturing of your individual creative potential. This includes the tools necessary to create, perform, produce, and appreciate dance; the historical, philosophical, and cultural significance of various dance forms; and the art of expression and movement within the dance experience.

The skills you learn in the classroom are further amplified and tested through practical application during production, fieldwork, and in the shops and rehearsal spaces. In order to have a classroom that functions as a space for learning (which includes risk-taking, theory to practice, experiential learning, and collaboration), the faculty encourage you to make your best effort to prepare, be present (mentally, physically, and emotionally), and actively contribute. The classroom is only as successful as you make it.

### III.F.2. Program Objectives

Students shall develop an articulate individual choreographic voice through coursework in improvisation and composition, frequent feedback from faculty and peers, and substantial opportunities to present work in both formal and informal settings. You will develop creative potential as a performer through training, which emphasizes the integration of technical and expressive skills.

The ensemble structure is designed to integrate the performance experience with virtually all aspects of the Dance major curriculum. You will have opportunities to develop rehearsal and performance skills through participation in one or more of the following: the Associate Group Dance Repertory, Contemporary Dance Ensemble, and the Virginia Repertory Dance Company in works by self, peers, faculty, and guest choreographers.

You will demonstrate knowledge of the historical, philosophical, and cultural dimensions of dance past and present, including people, places, and events that have influenced the development of dance as an art form, and the varying roles of dance and dance artists in society and world culture through coursework, the Master Class Series, and guest artist residencies. In

addition, you will demonstrate the ability to analyze, write, and speak about dance, creativity, and artistic processes in course assignments that require the integration of theoretical knowledge. You will exhibit knowledge of anatomical terminology and basic principles of human structure and function, and demonstrate application of that knowledge towards more efficient, expressive, and sustainable dancing. You will experience a wide range of dance perspectives through coursework, the Master Class series, workshops, seminars and lectures by visiting professionals, and the opportunity to view work in performance both on and off campus. You will also gain a basic knowledge of the interactive nature of the design process through coursework, as well as practical experience with the choreographic/designer dialogue.

You may also gain theoretical knowledge and hands-on experience in technical dance production areas: lighting and sound technology, costume construction, makeup design and implementation, set construction, production management, and arts administration. Each student shall gain experience designing and/or implementing movement experiences for people of diverse ages, backgrounds, and abilities through coursework and additional opportunities within the program and the community. You will develop individual career goals and gain experience in professional skills including grant and resume writing, approaches to marketing, creation of a digital portfolio, and employment placement strategies.

### III.F.3. Dance Ensembles

The performance ensemble structure is central to the curriculum. A series of performance groups provide rehearsal, performance, choreographic, technical production, design, management, and direction experiences appropriate to the experience level and interest of the participants. The ensembles provide a forum for other activities central to the mission of the dance program. The Associate Group Dance serves as a sort of “first-year orientation” course, introducing students to the Dance Program and the dance major experience. The faculty director and student assistant directors support members in the transition to dance in a university setting. Efforts are made to integrate new majors into the larger dance major community by encouraging them to join Dance Theatre, the student dance organization, and to audition for pieces being made by the students in the advanced composition class. The Contemporary Dance Ensemble (CDE) requires that each member holds a variety of production and leadership positions that are introduced in DANC/THEA 171, the core production course taken by all STAD majors.

These positions support productions in the Earlyynn J. Miller Dance Theatre and the Mainstage Theatre. They include but are not limited to direction of student concerts, stage management of studio and mainstage productions, box office management, concert publicity, costume and lighting design, rehearsal assistant positions, and backstage crew positions. The CDE also facilitates the production of student choreography in both mainstage and studio concerts. The student choreography that appears in studio and Mainstage concerts is selected by audition. Student choreographers selected for the mainstage concerts work with faculty and guest costume and lighting designers. Members of the CDE are given the opportunity to audition and participate in works by faculty and guest choreographers. It is important to note that members

of the Virginia Repertory Dance Company (VRDC) are required to participate in the Contemporary Dance Ensemble. This integration creates a positive and cooperative learning environment and circumvents the perception that the VRDC is an elite company separating its members from the core objectives of the Dance Program. Members of the VRDC learn skills associated with touring, such as developing an effective personal warmup designing lecture demos and workshops for schools.

### III.F.4. Teaching Licensure for Dance

Students interested in Teaching Licensure in Dance should contact the faculty Dance Education Coordinator during their first year at JMU. The goal of the Teaching Licensure in Dance is to provide a specialized area of concentration in Dance education. To obtain a Teaching Licensure in Dance, you major in dance but complete additional education requirements mandated by the Virginia Department of Education (VDOE). Students desiring PreK-12 teaching licensure in dance must complete 19 credits of additional course work in kinesiology, health science, education, and psychology as well as 12 credits of student teaching. It is necessary to be admitted to the teacher education program prior to enrolling in professional education courses. Once you successfully complete all of the licensure requirements, you can apply for your license to teach dance in the Virginia Public School System. See the [JMU course catalog](#) for more information.

## III.G. Theatre and Musical Theatre Program

### III.G.1. Statement of Values

The Theatre and Musical Theatre Majors at JMU are part of a liberal arts program, which leads to a Bachelor of Arts degree. Noting the School's commitment to diversity, these majors actively explore diverse forms, approaches, and traditions of theatre through course work, production opportunities, and guest artists. Participation provides opportunities for artistic growth and encourages intellectual curiosity, critical thinking, collaboration, and creativity.

The classroom is a vital and critical space that serves as the foundation of your education in the School of Theatre and Dance. Through class preparation, daily attendance, and active participation, you will gain the skills and tools to further develop your craft. The skills you learn in the classroom are further amplified and tested through practical application during production, fieldwork, and in the shops and rehearsal spaces. In order to have a classroom that functions as a space for learning (which includes risk-taking, theory to practice, experiential learning, and collaboration), the faculty encourage you to make your best effort to prepare, be present (mentally, physically, and emotionally), and actively contribute. The classroom is only as successful as you make it.

With a focus on professional practice, attention is given to supporting and nurturing each student's individual potential by providing the tools to create, perform, respond, and connect as a 21st-century theatre-maker. Considering the role of holistic theatre education (as part of a Bachelor of Arts program), students work across disciplines and within selected areas of focus to

test out, develop, and hone their skills. For this reason, the theatre major encourages students to take risks, learn from failure, practice a growth mindset, and engage in reflexive thinking.

### III.G.2. Theatre Concentrations

The Theatre Major also offers concentrations in Performance, Theatre Studies, Design and Technology, and Theatre Education. Theatre students may declare multiple concentrations or no concentrations.

#### *Performance:*

The Performance Concentration provides a course of study which includes acting, voice, movement, and specific styles such as comedy and Shakespeare. Course requirements for each concentration are provided online through the JMU Course Catalog at <https://www.jmu.edu/catalog/>. Please note: Performance concentrators are not given casting preference for Studio, Lab, or Proscenium production.

#### *Theatre Studies:*

The Theatre Studies Concentration provides a course of study which combines theatre history and textual analysis with hands-on production experiences and includes: directing, playwriting, dramaturgy, arts management, and performance studies. Course requirements for each concentration are provided online through the JMU Course Catalog at <https://www.jmu.edu/catalog/>.

#### *Design and Technology:*

The Design & Technology Concentration provides hands-on training and experience through classes and design opportunities in the Studio and Mainstage Season. Course requirements for each concentration are provided online through the JMU Course Catalog at <https://www.jmu.edu/catalog/>.

#### *Theatre Education:*

The Theatre Education Concentration focuses on drama and theatre for youth in schools and communities and prepares individuals for K-12 licensure or teaching artistry. Course requirements for each concentration are provided online through the JMU Course Catalog at <https://www.jmu.edu/catalog/>.

### III.G.3. Teaching Licensure for Theatre

If you are interested in theatre teaching licensure, please contact the Theatre Education Coordinator during your first year at JMU. The goal of the [Pre-Professional Education Programs at JMU](#) is to provide a specialized area of concentration in education, focused on classroom teaching in a specific field of study. In addition to general education and School of Theatre and Dance requirements, students desiring a PK-12 teaching license must complete some additional course work, field placements (including practicum and student teaching), and other requirements mandated for licensure by the Virginia Department of Education (VDOE). It is

necessary to be admitted to the [Teacher Education Program \(in the College of Education\)](#) to enroll in upper-level theatre education courses. Once a student successfully completes all of the licensure requirements, they can apply for their license to teach theatre in the Virginia Public School System. See the [JMU course catalog](#) for more information.

### III.H. Minors

STAD also offers Minors in Theatre and Dance. A minor is not available for Musical Theatre. Minors do not require auditions/interviews and may be declared on MyMadison at any time. See [Faculty/Staff Contact Info](#) for the Faculty Minor Advisor information.

*Dance Minor:*

[http://catalog.jmu.edu/preview\\_program.php?catoid=25&poid=7427](http://catalog.jmu.edu/preview_program.php?catoid=25&poid=7427)

*Theatre Minor:*

[http://catalog.jmu.edu/preview\\_program.php?catoid=25&poid=7428](http://catalog.jmu.edu/preview_program.php?catoid=25&poid=7428)

## IV. Nuts and Bolts

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### IV.A. Admission

A gateway audition/interview is required for admission to the Dance, Musical Theatre, or Theatre majors. Audition/interview dates are open to current JMU students, transfers, and high school seniors. Accepted students will receive advising about major courses for the following semester.

### IV.B. Concerts and Productions

The mission statement for STAD refers to production as the point of integration where the theoretical lessons of the classroom are completed in the context of practical work in studios and theatres. See [Concert and Production](#) policies for the nitty-gritty.

#### IV.B.1. Forbes Masterpiece Season

The Masterpiece Season draws major artists and companies and offers professional level performance offerings for the community at large as well as providing master classes for CVPA students.

#### IV.B.2. Madison New Works (MNWL)

MNWL is a summer performance series for the development of new plays and musicals. Students serve as paid employees in various roles, including as actors, designers, dramaturgs, stage managers, crew, and shop staff, and collaborate with professional directors and playwrights. Auditions and interviews for these opportunities are held in late spring. The mission of the MNWL includes developing new works by and for various ages, cultures, and populations; supporting



early-career playwrights; assisting in the development process; fostering theatrical innovation; and identifying new work for eventual Mainstage production.

### IV.B.3. Dance

#### IV.B.3.a New Dance Festival

The New Dance Festival is presented in the Forbes Center Mainstage Theatre every year at the beginning of the fall semester as part of the Forbes Center Masterpiece season. Repertory includes work by faculty artists, guest artists, and guest companies. In recent years, guest companies that share the concert with faculty artists have been chosen because of their ability and willingness to include Dance majors and community dancers in one of the works they present. VRDC members serve as the crew for this concert. Guest artists often arrive to campus early or stay after the concert to teach and choreograph in the program.

#### IV.B.3.b. DanceShare

Presented in the Earlynn J. Miller Dance Theatre in mid-October every other year, this event is a shared concert with a guest institution, featuring faculty, guest artist, and student choreography from each school. A faculty committee selects works from JMU, generally including the premiere of a VRDC guest artist piece set during the previous spring semester, a work performed by faculty members, and two or three student pieces. Auditions for student work are held early fall semester. Because of the early concert date, selection usually centers on pieces begun during the previous semester in composition classes or in summer workshops.

#### IV.B.3.c. Senior Dance Concerts

Presented in the Earlynn J. Miller Dance Theatre each February with a faculty director, each senior dance major presents one choreographic work and often performs in other student works. The concert is a forum for students to display their choreographic and performance development. Preparation for this concert begins during the fall semester. While this is not a requirement of the Dance Program, historically all seniors participate. In addition, all seniors participate in the creation of a group improvisation, which is presented at the end of the evening. Typically, the Dance Student Technical Director serves as the lighting designer and participants assume responsibility for all production tasks.

#### IV.B.3.d. Contemporary Dance Ensemble in Concert

CDE is presented in Forbes Center Mainstage Theatre each spring with a faculty director. Auditions are held in the first semester. The concert is made up of faculty, guest artists, and outstanding student choreography. The director selects work based on quality, programmatic concerns, educational considerations, and the opportunity for as many company members to perform as possible.

#### IV.B.3.e. Virginia Repertory Dance Company (VRDC) in Concert

The VRDC is presented in Forbes Center Mainstage Theatre in December with a faculty director. It features work by faculty and guest artists, with a repertory selected by the director. The VRDC provides further performance opportunities for qualified students. The company has toured to venues in the Harrisonburg/Rockingham County area, regionally, and in the metropolitan cities of New York, Richmond, and Washington, D.C. While the VRDC is a vital component of dance at JMU, participation in this company is only one of many ways to have a meaningful presence in the program. We reject the elitist structure that prevails in many programs wherein the repertory company members get all the most exciting experiences. Central to our mission is the belief that each student has something unique to offer, and that we have the responsibility to support a variety of paths. We invest a good deal of energy in the VRDC, but this is not at the expense of other students on differing paths. The ensemble system is structured such that VRDC members are also members of the larger Contemporary Dance Ensemble, which prevents the sense of separation that so often surrounds repertory companies in academic settings.

#### IV.B.3.f. American College Dance Association (ACDA) Regional Festival

One or two student works are sent each year to ACDA. Auditions are held in the fall semester, open to all members of the Contemporary Dance Ensemble. The Dance faculty makes selections and serves as a resource to student choreographers.

#### IV.B.3.g. Studio 1270 Dance Showcase

The Dance Showcase is presented in the Earlynn J. Miller Dance Theatre at the end of each semester. The Contemporary Dance Ensemble hosts the event which includes completed works by majors that were not in the Student Concert. Minimal lighting and a program are provided. This showcase was added in the 2010s to give more majors the opportunity to show their work.

#### IV.B.3.h. Alumni Concert

Every other year, this concert is presented in the Earlynn J. Miller Dance Theatre during the month of January. The Alumni Concert is presented in the years when we do not produce a DanceShare concert. The concert features the performance and choreography of alumni who are working professionally in the field. The weekend includes master classes by alumni as well as a panel discussion with Dance majors on careers in dance held on Saturday.

#### IV.B.3.i. Student Dance Concerts

The Student Dance Concerts are presented in Earlynn J. Miller Dance Theatre each semester with a student director(s) working under faculty supervision. Auditions to select Dance major choreography are held one month before the concert. Only Dance majors may audition choreography. Theatre and Musical Theatre majors may perform in a Dance major's work if they are enrolled in a dance technique course the same semester as the

concert. In order to audition a work, Dance majors must show proof that music rights have been obtained. A student panel representing each class of Dance majors selects works for the concert. Selections usually include a wide range of dance forms, and student concerts serve as a performance arena for the Associate Group Dance Repertory. Ensemble members are responsible for executing every aspect of dance production for these concerts. The Student Technical Director is the lighting designer for most of the works. Select STAD majors are eligible to contribute to these concerts as lighting designers.

#### IV.B.4. Theatre and Musical Theatre

##### IV.B.4.a. Proscenium and Faculty/Guest-Directed Season

Each year STAD presents three theatre productions and two musicals, typically in the spring and fall semesters, with the spring musical being in collaboration with the School of Music student orchestra. Forbes Center for the Performing Arts musicals and theatre productions are chosen by a Season Planning Committee comprised of faculty and students. Depending on the decision-making process established by the committee chair, students may be asked to function as voting members or as non-voting “consulting” members. Participating also earn a management practicum. If you want to join the committee, email the School Director at any time during the year. Season selection considers current student demographics, interest areas of the student body, and a rotation of musicals and theatre representing different styles, genres, forms, aesthetics, configurations of work, and historical periods, with an eye toward inclusivity and global awareness. Anyone in the Harrisonburg community, including students, may propose a play, musical, or devised project for the Season Planning Committee to consider. Typically, a Call for Proposals is emailed to STAD students and faculty at the end of the spring semester. Proposals are due early in the following fall semester. Auditions for these productions are open to the entire JMU community. Students interested in choreography, stage combat, assistant directing, dramaturgy, design, assistant design, and so forth, are frequently invited by faculty to participate, but may also respond to a general email call for interested students, or, in the absence of a general call, may email the School Director directly at the time of the season’s announcement.

##### IV.B.4.b. Studio Theatre

The Experimental Theatre program in the Studio Theatre is responsible for a number of productions each semester that varies depending on their production demands. These productions may include plays, musical theatre, new work, devised theatre, interdisciplinary projects, and so forth. Everything within the Experimental Theatre program is student produced, in that students are given an opportunity to learn by doing without teachers or “authority figures” guiding them toward particular outcomes. This hands-off approach is part of what makes the Experimental Theatre program unique; building, we think, skills such as agency, resilience, and initiative that are such important contributors to personal and professional success. There are two types of Experimental

Theatre productions: laboratory and studio. Their differences are based on the amount of time allocated in the space, funding, technical support, and the director's qualifications. Any student may propose, perform in, or work on Experimental Theatre productions. If you want to propose a project see the Experimental Theatre section of the Student Handbook for more information.

#### IV.B.4.c. Workshops

The Workshop series is responsible for 4 - 5 student-directed staged readings each semester. Workshops were developed for students to experiment with new work, both work from JMU students and new or under-produced work from professional playwrights or theatre makers; to provide a forum for new student directors to cut their teeth; and to increase the number of opportunities for student actors. The number of rehearsal hours is based on the particular nature of the project, but the required time commitment may not exceed 29 hours (including performances), making these projects fast and fun. Any member of the JMU community may propose, perform in, or work on Workshops. Students wishing to propose a Workshop submit a proposal to the faculty Workshop Coordinator to be reviewed by the full faculty. See the Workshop Policy for more information.

#### IV.B.4.d. Kennedy Center American College Theatre Festival (KCACTF)

KCACTF is a national theater program involving 18,000 students from colleges and universities across the country. Regional activities are coordinated through eight KCACTF regional chairs and eight KCACTF playwriting chairs and offers student artists individual recognition through awards and scholarships in playwriting, acting, criticism, directing, and design.

The educational goals of KCACTF are to encourage, recognize, and celebrate the finest and most diverse work produced in university and college theater programs; to provide opportunities for participants to develop their theater skills and insight; to improve the quality of college and university theater in America; and to encourage colleges and universities to give distinguished productions of new plays, especially those written by students. In January and February of each year, regional festivals showcase the finest of each region's entered productions and offer a variety of activities, including workshops, symposia, and regional-level award programs.

Most Mainstage Theatrical productions are submitted for a KCACTF Associate Response. An official representative from KCACTF comes to JMU, watches the show, and delivers a verbal response to the cast and creative team. As part of the visit, the KCACTF respondent nominates two performers for the Irene Ryan Audition at the Regional KCACTF Festival. In addition to the Irene Ryan Nominees, the KCACTF respondent may also submit names for an invitation in other areas such as theatre studies, design/tech/production, and dramaturgy.

Playwriting nominees are chosen through self-submission or through submission by STAD playwriting faculty.

Drama critics can discuss interest to attend the Institute for Theatre Journalism and Advocacy for a possible nomination through their STAD academic advisor and/or the STAD KCACTF Coordinator.

Similarly, students interested in directing at KCACTF can discuss their interest to compete as a director with their STAD academic advisor and/or the STAD KCACTF Coordinator.

Any student nominated by a KCACTF respondent or STAD faculty will get priority consideration for financial support to attend the festival. The number of students that are offered financial support depend on the allocated budget for that academic year. If a student does not register for the festival, attend mandatory KCACTF meetings, or prepare for the festival with mentors, the student may lose the nomination and financial support of the department.

In addition to a KCACTF respondent or STAD nomination there are other ways students may attend the regional festival with financial support. In the past, JMU faculty in leadership positions with KCACTF have also asked students to help as super volunteers and company managers.

Any student who does not receive a nomination from a KCACTF respondent or JMU faculty may register and attend the festival independently. The student will be responsible for registration, transportation, and lodging.

Questions about student KCACTF involvement should be submitted to the KCACTF Advisor.

## V. Student Orgs

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### V.A. Alpha Psi Omega

Alpha Psi Omega is JMU's theatre co-ed honor society. In order to join, students must acquire 100 points working in theatre at JMU (for example, by crewing, acting, or designing for mainstage, studio, or workshop productions). Members meet every other Monday at 5PM in the Forbes Center for Performing Arts and are part of a huge family whose members support each other in and outside of the Forbes Center and value the reward of serving the community. For more details, please contact: [jmuapo@gmail.com](mailto:jmuapo@gmail.com).

### V.B. Dance Theatre

JMU Dance Theatre is the student club organization that is part of the university's student organization system and is located within STAD. It is composed of dance majors and minors and elects a board of officers from within its members. The organization meets once a month to develop and implement projects that benefit the organization, the Dance Program, STAD, and the local community. These include sponsoring master classes, community outreach activities, arranging trips to see outside performances, hosting a spring prom evening, and mentoring first-year majors within a "Big/Little" connection program. The organization does fundraising activities throughout the year to run these activities. All new dance majors should consider being a part of Dance Theatre as a way to meet and connect with upper class dance majors within the program.

### **V.C. National Honor Society for Dance Arts (NHSDA)**

The National Honor Society for Dance Arts (NHSDA) is a program of the National Dance Education Organization that envisions a country in which all students have equal opportunity and access to quality dance education. The NHSDA Chapter at JMU is led by two student co-presidents and a faculty advisor. The mission is to recognize outstanding artistic merit, leadership and academic achievement in our students, and foster an appreciation for dance as a true art form and one worthy of recognition and prestige. Goals include: encouraging exploration of dance education pedagogy, choreography, performance, research, community outreach, and advocacy in the context of a broad dance program; stimulating dialogue and networking between students, faculty and experts in the field.; promoting the use of standards in dance education curriculum and teaching methods; and developing future leaders in the field of dance arts education and performance. NHSDA generally meets every six weeks for article reviews, and then to assist with auditions, Choices and Open Houses. If you are interested in being involved in NHSDA, please contact the current co-presidents or the NHSDA faculty advisor. Any student at JMU can be involved in our meetings, not just dance majors or minors.

### **V.D. Stratford Players**

Stratford Players is JMU's oldest student-run organization and operates as one of the most significant student theatre groups on campus. Its members strive to create an inclusive environment where anyone in the School of Theatre and Dance and the larger university -- no matter year, major, gender, sexuality, race, ethnicity, or religion—will be inspired to create engaging theatre. Stratford Players also helps to facilitate the Experimental Theatre program. Actors, directors, and designers interested in working in the theatre should attend Stratford meetings every other Monday at 5PM. The Stratford Players Facebook group is also a resource for auditions, opportunities, and department information. Stratford Players is also active on Instagram and Twitter @stratfordshows.

### **V.E. United States Institute for Theatre Technology (USITT)**

USITT is the JMU student chapter of the national United States Institute for Theatre Technology. USITT is an organization which promotes and improves student knowledge in technical theatre and theatrical design in peer-to-peer education and networking within the theatre

community. This organization gives students the opportunity to attend educational workshops and the annual national conference to heighten their knowledge and connections in technical theatre. If you wish to get involved email [mad.techtheatre@gmail.com](mailto:mad.techtheatre@gmail.com) or on Facebook at USITT: JMU Student Chapter.

## V.F. BIPOC of School of Theatre and Dance

The mission of BIPOC of STAD is to have a space within the Forbes Center for the Performing arts where people that identify with the global majority can feel seen, heard, and understood to help those students imagine their life within the professional world of theatre and the arts. It serves as a space to connect past, current, and future BIPOC artists of the professional world. To get involved, please message BIPOC of STAD on Instagram at [@bipoc\\_stad](https://www.instagram.com/bipoc_stad).

## V.G. IMPACT

IMPACT is a fundraising organization founded by Sam Sinnott (class of 2022) at James Madison University. IMPACT was created to make a positive IMPACT in the lives of musical theater majors at JMU by lessening their financial burden. Many musical theater students do not initially realize the additional costs required above the average JMU tuition, which are not covered by scholarships or grant money. For example, some of these financial costs are accompanist fees for voice lessons and recordings, expenses for dance shoes for multiple styles of dance, conventions, and travel fees to gain access to seminars/workshops/professional opportunities. At the end of the year based on how much money we have raised, a scholarship will be rewarded to a chosen student that has gone through our application process. Money will be raised through masterclasses, student cabarets, merchandise sales, and donations. To get involved, please message IMPACT on Instagram at [@jmuimpact](https://www.instagram.com/jmuimpact).

## V.H. A Moment of Magic (AMOM)

A Moment of Magic is a national 501(c)(3) nonprofit organization that provides social wellness activities and therapeutic play to underserved and vulnerable children to improve. Basically, AMOM visits kids' hospitals, schools, shelters, and events as Disney characters. A Moment of Magic seeks to restore the magic of believing at a time when a child needs to 'just be a kid,' and remind them to be "Brave, Strong, and Fearless." In addition to visiting children (both in person and virtually), AMOM holds weekly trainings on topics such as trauma training, grievance counseling, HIPAA, Spanish and ASL, pediatric cancer, working with physical, vocal, and mental disabilities, and character integrity. AMOM is open to any and all JMU students who wish to make a difference in children's lives. If you're interested or have any questions, please contact [amomentofmagicjmu@gmail.com](mailto:amomentofmagicjmu@gmail.com).

## V.I. Weird Cousins

Weird Cousins is JMU's longform improv team. The team can be seen performing in the Forbes Center every two to three weeks at 10:00pm on Saturdays. Weird Cousins holds auditions at the beginning of each semester and are always looking for new, fresh faces. More information is

available on their Facebook page, Weird Cousins Improv, Instagram @weirdcousinsimprov, or by emailing them at [weirdcousinsjmu@gmail.com](mailto:weirdcousinsjmu@gmail.com).

## VI. Facilities

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STAD is housed mostly in the Dorothy Thomason Estes wing of the Forbes Center for the Performing Arts. See [Room Reservation Policy](#) in School Policies for information on scheduling rooms.

### VI.A. Dance Studios

#### *Earlynn J. Miller Dance Theatre, Estes Center 1270*

The Earlynn J. Miller Dance Theatre Performance Theatre is a 200 seat multi-use performance space used for both dance classes and dance performances. A shock absorbent hardwood floor spans the entire space. The theatre is equipped with a motorized retractable seating area, allowing the space to rapidly convert from classroom to performance space. The space has a dedicated complement of "marley" type flooring providing a 30' x 60' dance surface. The space hosts 3 student dance concerts, and a number of guest artist performances per year.

#### *Dance Studio, Estes Center 1299*

This large dance studio is used for dance classes and rehearsals for dance concerts, as well as serving as a choreography room for Mainstage musical theatre dance rehearsals. The studio has a shock-absorbent floor covered with a permanent marley type surface and features a 48' mirrored wall with retractable curtains. A media console complete with a digital projector, DVD/CD player, sound system, and automated projection screen allows interface with laptops, iPods and external playback devices for multi-media presentations in classes and rehearsals. It also has a dedicated Boston/Steinway piano for classes and rehearsals.

#### *Dance Studio, Estes Center 1298*

This small dance studio is used for dance classes and rehearsals for dance concerts. The studio has a shock absorbent floor covered with a permanent marley-type surface and features 48' mirrored wall with retractable curtains. A media console complete with a digital projector, DVD/CD player, sound system, and automated projection screen allows interface with laptops, iPods and external playback devices for multi-media presentations in classes and rehearsals. It also has a dedicated Boston/Steinway piano for classes and rehearsals.

### VI.B. Rehearsal Rooms

#### *Estes Center 2240*

2240 is the largest rehearsal room. A media console complete with a digital projector, DVD/CD player, sound system, and automated projection screen allows interface with laptops, iPods and external playback devices for multi-media presentations in classes and rehearsals. It also has a



dedicated Boston/Steinway piano for classes and rehearsals and a closet for props storage. The floors are not sprung, although sometimes there will be marley down for rehearsals.

#### *Estes Center 1220*

1220 is the second-largest rehearsal room. A media console complete with a digital projector, DVD/CD player, sound system, and automated projection screen allows interface with laptops, iPods and external playback devices for multi-media presentations in classes and rehearsals. It also has a dedicated Boston/Steinway piano for classes and rehearsals and a closet for props storage. These floors are not sprung.

#### *Acting Lab, Estes Center 1211*

1211 is the smallest rehearsal room. Unlike 2240 and 1220, the acting lab is not used for classes and is rarely used for rehearsals. Instead, this studio is designated especially for students working on material for class and is frequently available during the day. These floors are not sprung.

## VI.C. Shops, Labs, and Classrooms

#### *Estes Center 1201*

1201 is the primary School of Theatre and Dance classroom for seminars and lectures. A media console complete with a digital projector, DVD/CD player, sound system, and automated projection screen allows interface with laptops, iPods and external playback devices for multi-media presentations.

#### *Estes Center 1207*

The "light lab" is primarily a classroom focusing on the practical aspects of lighting design. The space contains fully functional theatrical lighting fixtures, a light board, and a computer with lighting software. A media console complete with a digital projector, DVD/CD player, sound system, and automated projection screen allows interface with laptops, iPods and external playback devices for multi-media presentations.

#### *Estes Center 1209*

The "design studio" is multi-use classroom centered around Design/Technology disciplines. The room contains drafting tables as well as a media console complete with a digital projector, DVD/CD player, sound system, and automated projection screen allows interface with laptops, iPods and external playback devices for multi-media presentations.

#### *Estes Center 1215*

The "costume shop" is the center for costume construction and alteration. The space contains work tables, irons, numerous sewing machines, several sergers, and fabric/accessory storage. The space is also the home of several dress forms. The space has a section reserved for fittings, as well as fully functional dye and laundry facilities.

#### *Estes Center 1231*

The "scene shop" is where all the scenery for productions is built. The shop is outfitted with many hand tools and powered hand tools, as well as a table saw, several compound mitre saws, spray booth, and a CNC Router. Furthermore, the space includes tools and material for metalwork, scenic painting, and rigging. The shop has direct access to the loading dock, and is proximate to the Mainstage and Studio theatres.

#### *Estes Center 1237*

The "electrics shop" is a location focused on the maintenance and storage of theatrical lighting equipment. The room is the center for all the tools pertinent to the craft, as well as storage of gel, lamps, electronics, and is often the home of units undergoing maintenance. This space also serves as the office for the Electrics Shop Supervisor.

#### *Estes Center 2234*

The "seminar room," as its frequently called, is a 24-seat multi-use classroom with rolling tables and chairs for flexible configuration. A media console complete with a digital projector, DVD/CD player, sound system, and automated projection screen allows interface with laptops, iPods and external playback devices for multi-media presentations.

## VI.D. Offices

The STAD main office is located on the second floor on the east side of the building, along with all STAD faculty offices.

## VII. Registering for Classes

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### VII.A. Academic Advising

Entering first-year students are assigned a First-Year Advisor. The First-Year Advisor serves as your academic advisor from summer orientation through mid-February of the following spring semester. Second semester first-year students, new transfer students, and all other currently enrolled students are then assigned to an academic advisor from the STAD faculty in their declared major of study. Dance, Musical Theatre, and Theatre Majors should not enroll in major courses until they have met with their academic advisor. All Theatre minors are advised by one member of the Theatre faculty, and all Dance minors are advised by one member of the Dance faculty.

#### VII.A.1. Change Academic Advisor

You may change academic advisors. After consulting with your current advisor, the student should email the Assistant to the School Director and Major Coordinator with their name, student ID number, and name of their preferred advisor.

### VII.B. Academic Probation

Students on academic probation cannot work in any capacity on Mainstage or Experimental projects. Student employees on probation can work up to 10 hours per week. You must also be in good academic standing to register for practicums except by permission of the School Director.

### VII.C. Change Major, Minor, or Concentration

Incoming students declare majors through the JMU One Book website when they sign up for orientation. Current students may declare or change a major, minor, or concentration through MyMadison. The student request is then forwarded to the School Director for approval. Even though majors and concentrations require an audition or interview, accepted students must declare the major or concentration on MyMadison after they have been accepted by STAD faculty. The student request is then forwarded to the School Director for approval.

### VII.D. Course Load

Normal course load per semester for full-time undergraduates is a minimum of 12 credit hours and a normal load of 15 – 17 credit hours. During advance registration all undergraduates will be limited to a course load of 17 semester hours. During course adjustment, undergraduates may increase their course load to the maximum permissible number of hours as follows: students with a GPA of 2.0 – 3.24 may take up to 19 credits without additional permission; students with a GPA of 3.24 and above may take up to 21 credits without additional permission. Students wishing to take more than their allotted maximum number of credits in a given semester must receive permission from their Academic Advisor and the School Director. This process involves the student emailing their Academic Advisor with their name, student ID, GPA, unofficial transcript, intended courses (with current and extra courses listed separately), rationale for taking an overload, and their total number of requested credits. If the Academic Advisor approves, the email is forwarded to the School Director for approval. If approved, the School Director forwards approval with the student's information to the Office of the Registrar.

### VII.E. Honors

See "STAD Honors Guidelines" on STAD website. Any questions please contact the STAD honors liaison.

### VII.F. Independent Studies

There are three kinds of independent studies: Directed Projects (THEA/DANC 390), Special Studies (THEA/DANC 490), and Internships (THEA/DANC 495).

#### *Directed Projects*

Directed Projects are supervised projects related to the study of theatre or dance. Credit is given for original, individual, or group programs beyond the usual course offerings in theatre or dance. A suitable, completed project or report is required before credit can be awarded. Directed Projects may be undertaken at the discretion of the individual faculty advisor. Based on the agreed upon workload, Directed Projects may be assigned a credit load of one to three credits,

repeatable up to six credits. Student choreographers, studio directors, dramaturgs, designers, or stage managers, as well as student mainstage dramaturgs, assistant designers, or stage managers may also receive credit for their work in the form of a Directed Project. Teaching Assistantships are also registered as Directed Projects but because the administrative process is slightly different, they are addressed separately in the TA section. The process for THEA/DANC 390 overrides is to submit a completed and signed Directed Project/Special Studies Application Form with a printed syllabus to the Assistant to the School Director by the instructor. (Student Override Slips are not needed.)

### *Special Studies*

Special Studies are independent studies for students to pursue individual research under the guidance of a faculty advisor. Special Studies differ from Directed Projects in that they are more research-based than project-based, even though certain student Mainstage designs are sometimes undertaken as Special Studies. Based on the agreed upon workload, Special Studies may be assigned a credit load of one to three credits. The process for THEA/DANC 490 overrides is to submit a completed and signed Directed Project/Special Studies Application Form with a printed syllabus to the Assistant to the School Director by the instructor. (Student Override Slips are not needed.)

### *Internships*

Internships may be registered for credit at the discretion of the individual faculty advisor. Overrides for internships must be completed no later than four weeks prior to the internship start date. Based on the agreed upon workload, internships may be assigned a credit load of three to six credits. The process for THEA/DANC 495 overrides is to submit a completed and signed Internship Application Form with a printed syllabus to the Assistant to the School Director by the instructor. (Student Override Slips are not needed.)

## VII.G. Overrides

Overrides are required for a variety of reasons. General overrides are required for courses in which enrollment is entirely "override only" or for sections with an instructor who is willing to admit additional students after reaching maximum enrollment. Overrides are also required for TAs, Independent Studies, and Honors. General overrides are granted at the discretion of the instructor or in conversation with other area faculty members. You may request overrides by emailing the instructor directly with the course title, course and section number, class ID number, and your student name and ID number. In all cases, a granted override does not constitute registration. You must still register for the course on MyMadison.

## VII.H. Practicum Enrollment

Theatre and Musical Theatre students are required to complete four practicums. Each practicum requires students to work 35 hours in a particular area. 200-level practicums must be completed in a half semester. 300-level practicums must be completed in a full semester. You can enroll in most practicums as you would any other class.

Management Practicums require a faculty override to enroll. To enroll, please contact the STAD Production Manager with your official name, student ID number, and previous related courses or experience. Student Override Slips are not needed. Any faculty member may propose and supervise management assignments pending approval by the School Director.

Performance practicums are available and strongly encouraged for any student performing in a Mainstage production or enrolled in Alternative Performance (THEA 488.) To enroll, please contact the production Stage Manager (or instructor of record) by email with your official name and student ID number within the first week of rehearsal or class. Stage Managers are then responsible for submitting this information to the faculty director in a single email, who then forwards this information to the STAD Office Assistant with an attached syllabus. Student Override Slips are not needed.

## VII.I. Transfer Credit

Transfer equivalencies are available using the Office of the Registrar's Transfer Equivalency Guide: [https://www.jmu.edu/registrar/students/transfer\\_credit.shtml](https://www.jmu.edu/registrar/students/transfer_credit.shtml).

### VII.I.1. Credit Approval

Transfer credit can happen in one of two ways. First, when a newly admitted student sends transcripts to JMU, the Office of the Registrar will automatically assign credit using the Transfer Equivalency Guide. Students must earn a grade of C or better for their credit to be accepted. Second, if a current JMU student completes a course at an outside institution they must submit a Transfer Credit Approval Form to the Office of the Registrar. Ideally, the student shall have completed this form and received approval prior to enrolling in the outside course.

### VII.I.2. Credit Denial

If a student is expecting, but has not yet received, transfer credit for a course(s) taken at an outside institution, either the course was already denied by the Academic department through the Transfer Equivalency Guide or the evaluation has been sent through Transfer Evaluation System (TES) and is pending approval from the department. Students may not appeal credit denial for courses within the major listed in the Transfer Equivalency Guide, as they have already been reviewed by the School Director and Major Coordinator (in consultation with relevant faculty members.) However, students may appeal transfer credit denials for General Education courses by selecting the Transfer Credit Appeal, available as the GenEd option in the Student Center section of their MyMadison account.

## VIII. School Policies

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### VIII.A. Lockers

### **VIII.A.1. Locker Rooms for Dance**

Dance students are assigned lockers in the dance wing area at the beginning of the first-year during the first Dance Majors' meeting for the fall semester. First-years choose the smaller lockers. The larger lockers are reserved for juniors and seniors and must be signed out during the first Dance Majors' meeting held at the beginning of the year. At this time, juniors and seniors may choose to keep a previously chosen locker, choose a new one or upgrade from a smaller locker to a larger locker. You are required to clean and clear-out lockers by the end of each academic year. Any locks must be removed and contents must be removed. If locks are not removed, they will be cut off and all contents thrown away or given to Goodwill.

### **VIII.A.2. Lockers for Theatre and Musical Theatre**

Lockers in the hallway of Forbes between the Costume Shop and Scene Shop may only be reserved by students who are Theatre or Musical Theatre majors. You must sign up for lockers on the sign-out sheet in the STAD office at the beginning of each school year. You must empty your lockers at the end of each semester. Housekeeping will go through and remove and dispose of anything left in the lockers at the end of each semester, cutting locks off if necessary. Locker reservations will roll over from one academic year to another, until you graduate, switch majors, or no longer needs the locker.

## **VIII.B. Lost and Found**

Lost and founds are located in the Forbes Center Box Office, the Theatre/Dance side, and the Music side. Every two months, all unclaimed lost and found items will be collected by housekeeping and given away to local charitable organizations like the Salvation Army and Mercy House.

### **VIII.B.1. Forbes Box Office**

Any valuables, cell phones, jewelry, or other lost items found in performance venues will be returned to the box office with a note attached re: where the item was found and when. House managers will walk through the performance venues (Recital Hall, Concert Hall, Mainstage Theatre) at the end of every performance and collect any found objects. For the Studio Theatre, the house manager should check the space after every performance. If they find valuables, they should bring them to the Forbes Box Office. If they find clothing, backpacks, and other items, they should deposit them in the receptacle on the theatre/dance side.

### **VIII.B.2. Theatre/Dance Side**

Theatre/dance side lost and found is the large blue receptacle adjacent to the vending machine downstairs behind the Studio Theatre. Clothing, books, backpacks and other "non-valuables" found throughout the Theatre/Dance side including classrooms, dressing rooms, green rooms, rehearsal rooms, dance studios and other spaces will be put into this receptacle. If the item is not there, you should check the Music side Lost and Found receptacle. If you still haven't found

the item, then you should assume it was not found by housekeeping. All items found in the Mainstage Lobby will be sent to the Theatre/Dance side Lost and Found.

### VIII.B.3. Music Side

Clothing, books, backpacks and other “non-valuables” found throughout the Music Side including rehearsal rooms, practice rooms, green rooms, etc., will be put into the large blue receptacle labeled “lost and found” near the vending area on the music side. If the item is not there, you should check the Theatre/Dance side Lost and Found receptacle. All items found in the Mainstage Lobby will be sent to the Theatre/Dance side Lost and Found.

## VIII.C. Room Protocol and Reservations

Studio and rehearsal space are limited to STAD faculty, staff, majors, students enrolled in STAD classes, and/or other STAD-approved projects. Studios are not available for independent or “self-produced” projects or for activities of non-STAD student groups, social organizations, or off-campus performing or non-performing ensembles unless approved by the Major Coordinators and/or the AUH.

### VIII.C.1. Student Room Reservation Procedure

#### VIII.C.1.a. Student Room Reservation Procedure for Dance Classes (1270, 1298, 1299)

Dance majors may sign out studio space online on a first-come first-served basis. Dance faculty are encouraged to include the room reservation policy in their course syllabus. Email the Dance Major Coordinator if there is a problem accessing the dance sign out. Dance students are provided varying time limits on studio space depending on the courses they are enrolled or the purpose of their rehearsal. Students enrolled in Contemporary Dance Ensemble and/or Composition I or II may sign up for three hours of studio space per week for the entire semester. Dance majors enrolled in a dance course may sign up for space on a first-come first-served basis one week at a time with a limit of three hours per week. Theatre and Musical Theatre students enrolled in dance classes have a limit of one hour per week. Eligible students may sign-up online to reserve studio space at: <https://dukesjmu.edu/sharepoint.com/sites/CVPADance>. All users of the EC Dance Studios are expected to respect the facilities and leave the spaces undamaged and clean. Do not remove anything from the studios. No STAD equipment may be used without prior permission from dance faculty including the tower sound/computer/video systems in the studio, lighting system, and pianos. Boom boxes located in the studios are available for use by students. Please work safely. You are encouraged to work in pairs.

#### VIII.C.1.b. Student Room Reservation Procedure for Theatre/Musical Theatre Classes (1211, 1220, 2240, 1201, and 2234)

Theatre and Musical Theatre majors and students enrolled in a THEA course may sign out rehearsal space on the bulletin board across from the main office in Forbes 2211 on a

first-come first-served basis. A new sign-up sheet for the following week is posted every Friday. You must sign out rehearsal rooms in person and print all requested information in the appropriate slot on the sign-out spreadsheet. Theatre and Musical Theatre students taking dance classes are eligible for dance studios for dance-related activities in accordance with the dance rehearsal space use policy. You may not use dance rehearsal space for Theatre class assignments under any circumstances. You are expected to respect the facilities and return the studios to “neutral” as indicated on the posted room maps. Do not remove anything from the studios.

#### VIII.C.1.c. Student Room Reservation Procedure for Special Projects

The following procedure is intended for STAD-approved projects. Please note that reservations for THEA/DANC 390, 490, and 499 classes requiring multiple rehearsals for a semester-long project must be booked in advance and coordinated with the faculty advisor and Major Coordinator. Reservation procedures for Workshop Productions is included in the Workshop guidelines. Faculty advisors for student productions must remind student directors and choreographers to email the Assistant to the School Director with space requests at least one month in advance of needed rehearsals. Theatre and Musical Theatre students are eligible to reserve dance space for dance rehearsals on student productions after discussion and approval from the Dance Major Coordinator. These requests should be submitted to the Assistant to the School Director no later than noon on Thursday of the week prior to the requested day/time and should include ALL of the following:

1. Room being requested. Include two options in order of priority.
2. Day and time of the request. Include options in priority order.
3. Purpose for the room use.
4. Faculty who are relevant to the request (i.e., class instructors, project advisors, directors, coaches, choreographers, and so forth).

#### VIII.C.2. Reporting Problems with Rooms

For problems with studio spaces, please notify the appropriate staff or faculty member as per the procedures below:

1. Email AUH, if equipment, furniture, mirrors or lights are broken.
2. Email Production Manager (for theatre studios) or Dance Studio Space Supervisor (for dance studios), if you require additional equipment or furniture (either scenic or functional, i.e. chairs/music stands/etc.) for production rehearsals.
3. Email appropriate faculty, if room is not set back to neutral and the problem seems to be the result of a previous class.
4. Email Production Manager (for theatre studios) or Dance Studio Space Supervisor (for dance studios), if room is not set back to neutral and the problem seems to be the result of a rehearsal the previous night.



5. Email Acting/Directing Chair (for theatre studios), Design/Tech Chair (for non-studio theatre spaces), or Dance Studio Space Supervisor (for dance studios) if room is not set back to neutral and the problem is of unknown origin. Faculty in these positions, are, in turn, responsible for tracking down and contacting the appropriate faculty member or student.

## VIII.D. Recommendations and References

### VIII.D.1. References

Faculty are available to serve as references for job and internship applications. Do not list faculty as a reference until you have received their permission. On your application, please include the faculty member's name, official title, school address, office phone number, and, if required, email address. If you do not know an official title, you should ask us. Do not provide personal addresses or home/cell phones. Finally, let the faculty member know when we might expect to be contacted by the organization or company.

### VIII.D.2. Recommendations

Recommendations usually take the form of a letter, or, less frequently, a short-answer form, provided by a former teacher, colleague, or employer. Faculty are willing and able to write letters of recommendation provided you make requests in a respectful and timely manner.

In choosing recommenders, consider the type of position or program for which you are applying. For instance, if you are a double major applying for a job as a computer programmer, is your theatre or dance professor the best person to ask for a recommendation? Additionally, just because you have taken a class or worked with someone, does not mean they can always write you a positive recommendation. Ask yourself what mutual experience you have with the faculty member. Did you do well in their class? Were you a dependable employee or crew/cast member? Do they actually know you? If there is any doubt in your mind, the best thing to do is to ask the faculty member prior to making the request: "Do you believe you would be able to write a positive letter for me?"

Recommendations should be requested from faculty by email 3 weeks in advance. Faculty may not be able to accommodate last-minute requests. Depending on your application requirements, your letter may be mailed or emailed. Do not expect to receive a copy of the letter. This assures that the recommendation was written confidentially.

Recommendation requests should be emailed and include all of the following information:

1. Resume and unofficial transcript.
2. Title of the job/graduate program for which you are applying, including a brief description of responsibilities and/or program of study. Please provide the link with company/program/position information. (i.e. publicity intern -- "I'll be assisting the PR

Director,” or, “I’ll be working on PR with a team of interns,” or “I’ll be responsible for all PR,” or “I’ll probably be making copies, filing, and picking up dry cleaning.”)

3. Name/title of person to whom we should address the letter. This is very important. Look carefully in your materials or on the website for this information; if there is no specific person, we will address the letter “To Whom It May Concern,” but the letter will be more effective if it is addressed to a specific person or group. Additionally, we may know the person, which is obviously to your advantage.
4. Name of company/institution, physical address, and web address. If the company is large, be sure to indicate for which division or program you would be working.
5. Qualities or accomplishments that you suggest we highlight as part of your recommendation. In other words, explain what makes you a good fit for the position or graduate program.
6. Deadline and your requested date for completion of the letter.
7. Method for delivery (by you in one package or separately by from us or electronically via email or a website) and relevant address (email, web, or US mail), stamped/addressed envelopes if necessary.

Be sure to follow up with the faculty member by email to ensure they have all of the information they need. If the due date is only a day or two away, and you have not heard that the letter is done, please email the faculty member a reminder. Like other important things, mentioning it in the hall or in class is not a good way to make sure it gets remembered.

## VIII.E. Student Employees

The two different types of on-campus student employment programs at JMU are Institutional Employment (IE) and Federal Work Study (FWS).

The school is allotted a small number of FWS positions each year. These positions are federally subsidized and designed to promote part-time employment opportunities for students who demonstrate financial need as determined by FAFSA. If you do not work all of your hours, there is a risk of the school losing FWS positions in the future.

STAD also supports productions and other school areas with students hired under the IE Student Employment Program. These positions are not based on financial need, and the funds to pay these students come out of the STAD budget. On average, STAD hires and pays over 50 students a year. Students are offered the opportunity to work for a minimal rate of pay in several different areas of the school. While many positions are held by students in the major, it is not a requirement of employment.

To participate, you must complete the required employment paperwork (e.g., tax forms and direct deposit) with the Assistant to the School Director prior to starting work. It is the responsibility of the STAD Assistant to the School Director to have all new employees complete Section One of the electronic I-9 Form. Once completed, students will meet with a representative

at the JMU Student Employment Office to finish completing Section 2. An original social security card must be shown as well as a photo ID. No student can begin working until the I-9 Form has been completed. Noncompliance will result in fines to the department and/or university.

Student employees must submit a signed electronic timesheet to their supervisor for signature at the end of each pay period, and only timesheets with original signatures will be accepted. After students turn in their timesheets, the Assistant to the School Director will submit the hours to JMU Payroll. The maximum number of hours a student can work per week is 20 while classes are in session. This includes all jobs because some students work in other areas. The average student employee will work 10 hours per week during academic semesters. Student employees must meet Satisfactory Academic Progress, be degree seeking and be enrolled in at least a half-time basis (i.e., 6 credits for undergraduate) during the academic year. Students working for STAD are not allowed to work volunteer hours on top of their work hours. This is against JMU Student Employment Policy. Volunteer hours are only allowed if they are class-related for credit.

The following are positions that students are currently employed in:

- Costume Shop Assistant
- Dance Dubbing Assistant
- Dance Studio Supervisor/Technical Assistant
- School Library Assistant
- Lighting/Electrics Shop Assistant
- School Office Assistant
- Scene Shop Assistant
- Sound Shop Assistant
- Studio Theatre Manager

Full details on Student Employment are available [here](#).

## IX. Concert and Production Policies

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### IX.A. Complimentary Tickets

If you are credited in the program, you may receive one complimentary ticket from the box office. This policy applies to any STAD-produced event. Complimentary tickets are issued directly through the box office. The STAD Production Manager is responsible for providing complimentary ticket lists to the Forbes Box Office at least one month prior to performances. These lists are developed using a draft of the program.

### IX.B. Copyrights

Copyright protected material may not be used for any production sponsored by STAD, Stratford Players, or JMU Dance Theatre without permission. The student producer, director, or

choreographer is responsible for ensuring that the proper permissions and licenses have been obtained, all contractual obligations have been met, and all royalty fees paid. STAD may cancel productions or deny the performance of choreography that does not adhere to this policy. Questions about the methods for researching, applying for, and securing rights will be directed to the faculty advisor on your project or for Lab and Studio productions, to the co-instructors of THEA 390.

Obtaining music rights for choreography can be a very confusing and long process. As of right now choreographers are covered for most uses of music by JMU's blanket licenses with ASCAP, BMI, and SESAC. If choreography is more theatrical (includes specific characters or dialogue) you may need to obtain Grand and Master Rights to use the song. If a song isn't covered by ASCAP, BMI, or SESAC you will need to get permission directly from the composer or their administrators. Individual music publishers may have different interpretations and definitions of the kinds of rights you'll need. Requirements include:

- Obtaining the rights and paying royalties for each play or musical produced by STAD or Stratford Players and abiding by all contractual obligations. This includes, but is not limited to, text modification, casting requirements, copying, videotaping, and recording restrictions.
- Obtaining Music Grand Rights and Music Master Rights and paying appropriate royalties to use music during the performance of any play produced by STAD or Stratford Players and abiding by all contractual obligations.
- Obtaining Music Grand Rights and Music Master Rights and paying appropriate royalties for any music used with a dance or performance piece that is choreographed by a faculty member or student and performed at a concert produced by STAD or the JMU Dance Theatre as well as abiding by all contractual obligations.
- Obtaining Music Grand Rights and paying royalties for any music related to the theme of a production ("dramatic through line") played before, after, or during the intermission of a production or concert produced by STAD, Stratford Players, or JMU Dance Theatre in addition to abiding by all contractual obligations.
- Obtaining permission and paying royalties for any literature used during a choreographed work produced by STAD, Stratford Players, or the JMU Dance Theatre as well as abiding by contractual obligations.
- Obtaining permission and paying royalties for any film, video, newscast, or like materials used during a play, musical, or dance performance produced by STAD, Stratford Players, or JMU Dance Theatre along with abiding by contractual obligations.

### IX.B.1. Useful Websites for Finding Music

ASCAP, BMI, and SESAC will have email and phone numbers for publishers or specific songs. For ASCAP, use the ACE/Repertory link at the top right of their website. For BMI, use the Search Repertoire box at the top right of their website. For SESAC, use the Repertory link in the upper middle of the website. Some websites offer royalty free or small fee music:

- ascap.com
- sesac.com
- bmi.com
- emimusicpub.com
- creativecommons.org
- freemusicarchive.org
- pdinfo.com: info on public domain music
- freesound.com: free effects and music
- freeplaymusic.com: original compositions, copyright free

### IX.C. Posters, Publicity, Programs, and Content Warnings

Directors, choreographers, and student producers are required to work with the Performing Arts Administrative Specialist and faculty advisor on matters of publicity, including the submission of posters, programs and any other material for approval.

Guidelines for content warnings and descriptions are set by CVPA leadership in consultation with staff, the Forbes Box Office, and the AUHs of STAD, the School of Music, and the School of Art, Art History, and Design. These guidelines and content warnings must be strictly followed and included on all publicity materials (see [Appendix B](#) for specific content warning instructions called “disclaimers”).

Posters, teasers, and any other material for approval must be submitted no less than three weeks prior to opening night. Posters must include:

- Official Forbes Center logo
- JMU watermark
- Performance title
- Playwright (if applicable) in compliance with publisher’s mandates with respect to size of fonts, specific credits and other such conditions outlined in the contractual obligations such as: “produced by special arrangement with...”
- Pre-approved artwork
- Date, time, location (example below)  
*October 5, 2010 @ 8 p.m.*  
*Studio Theatre*  
*Forbes Center for the Performing Arts*
- Ticket prices (example below and established by the Forbes management and announced annually)  
*For Adults*  
*For JMU Faculty & Staff/Seniors (62+)*  
*For Youth (18 & under)*

*For JMU Students with JAC card*

- Ticket Information (example below)

*For tickets:*

*www.jmu.edu/JMUarts*

*(540) 568-7000*

*Forbes Center Box Office*

*147 Warsaw Avenue*

*Harrisonburg, VA 22807*

- Contact email address
- Disclaimer language for Theatre and Dance posters (e.g., adult content/themes, mature language, violence, sexual content, nudity, sexual violence)

## IX.D. Sexual Content and Nudity

Theatre and dance productions might include representations of physical intimacy, sexual acts, sexual violence and/or assault. Some productions require performers to bare parts of their bodies that they would not ordinarily show in public. We do not wish to censor such representations, but we commit to ensuring that all performers comfortably and voluntarily consent to their participation in them.

Frequently, dramatic material also requires us to balance what is expressly required by the script or composition and how the performer feels most comfortable meeting those requirements. We aim to approach these conversations with sensitivity and care, to model the protocol described below in our classrooms and rehearsal rooms, and to ensure that this protocol is followed in student-led projects. We also recognize that the director/performer, choreographer/dancer, and student/teacher relationships often create unequal power dynamics that complicate the notion of consent, and we will do our best to acknowledge and ameliorate them.

The following guidelines, created in collaboration with Intimacy Directors International (IDI), and based on the “five pillars” (Appendix A) approach, should serve as a general guide for these conversations.

### IX.D.1. Definitions

Nudity will be defined as the showing of buttocks, genitals, and/or breasts regardless of the sex or gender of the performer. Nudity may also include baring any part of the body that you would not normally show in public for religious or cultural reasons.

Sexual touching and/or intimacy refers to any dramatic or choreographic material which includes extended kissing, touching of buttocks, breasts, and genitals, stroking at or close to erogenous zones, or simulations of physical penetration, oral sex, or masturbation.

Sexual assault refers to any dramatic, theatrical, or choreographic material which includes representations of non-consensual sexual touching, kissing, penetration, or oral sex, when any of

the above are perpetrated by force, coercion, incapacitation, or in the absence of affirmative consent.

## IX.D.2. Best Practices

Faculty and students will have varying degrees of facility using the “Five Pillars” or the “five Cs”: context, consent, choreography, ongoing communication, and closure. These protocols are not rules to be perfected, but rather a framework for creating healthy, consensual conditions for creative work, and should be applied and received, by faculty and students, within the context of one another’s good faith effort.

IX.D.2.a. Rehearsing dramatic or choreographic material that contains sexual touching, including depictions of sexual assault, begins with a discussion of “context” between the director or choreographer and the performers to determine the following:

1. What is the story, meaning, and context of these moments and how does it relate to the meaning or narrative of the whole production?
2. What kind of physical contact is necessary or possible in these scenes to tell that story?
3. What body parts are acceptable to be touched and what are individual actor’s boundaries around touch and the stories they tell with their bodies?

IX.D.2.b. Next, the performers are responsible for acknowledging their own personal boundaries and communicating that information to the director, choreographer, and/or scene partner(s) as clearly as possible prior to rehearsal. Performers do not need to justify or explain their physical boundaries. The interpretation of a scene may be ambiguous with respect to any character’s intent, but the production team must have unambiguous clarity with respect to the performer’s ongoing consent.

IX.D.2.c. Third party assurances (i.e. “the director/teacher/another actor said it was okay”) are not acceptable as consent. Consent can only be given by the performer or performers being touched and touching and should be reestablished each rehearsal until the choreography has been established.

IX.D.2.d. Choreography of any and all sexual and/or simulated sexual touching should be set according to the boundaries for which each performer has given consent. After initial staging, the actors may collaborate on any adjustments if they are agreed to by all performers. If a degree of improvisation is involved in this material, boundaries should be clear before any improvisation begins. Spontaneous changes to staging involving sexual touching are unacceptable both in rehearsal and performance, unless they fall within previously agreed boundaries. If a performer no longer feels comfortable with previously established choreography, the performers and appropriate production team members should feel empowered to initiate a conversation with the director, choreographer, and/or scene partner as soon as possible (and or, if desired, with the AUH).

IX.D.2.e. Theatrical directors and choreographers shall never demonstrate sexual or simulated sexual acts with a performer.

IX.D.2.f. At any point during rehearsal, if production team member or actor involved in the choreography feels affirmative consent has not been given, a harassing act has taken place, or a mistake in protocol has occurred, the performer may say “hold.” “Holds” require performers, the director and/or choreographer, or faculty member if it is in a class, to temporarily suspend the action in rehearsal. At that time, the relevant parties can discuss how the rehearsal may proceed consensually. Alternatively, the performer touching or the receiver of the touch can verbally acknowledge the mistake immediately after rehearsal, review the boundaries of the choreography, and agree to maintain the work within agreed parameters.

IX.D.2.g. Finally, performers are encouraged to remember that the energy exchanged during dramatic or choreographic material is in service of creative work. Sexual attraction between two characters is not the same as – and should not be confused with – sexual attraction between the individual performers who portray those characters. Permission to touch given in the context of creative work, does not mean that the same permission extends outside rehearsals and performances.

### IX.D.3. Pre-Production

Theatre directors and dance choreographers will be responsible for facilitating protocols relating to nudity and representations of sexual intimacy using the “Five Pillars” (Appendix B) developed by IDI.

First, theatre directors and dance choreographers will identify moments in the written or previously choreographed material containing representations of sexual intimacy, sexual assault, and/or possible nudity. So that the AUH is prepared if a problem arises, faculty-led productions must notify the AUH of these representations prior to auditions. Faculty-led productions that in the course of developing a production add such representations that are not expressly noted in the script or established choreography must gain approval for them from the AUH. Student-led productions must receive approval from the faculty advisor, as well as the larger faculty body, if and when a formal proposal process is required, prior to auditions. If the need for representations of sexual intimacy, sexual assault, and/or possible nudity develop mid-production, a new approval must be granted. As per [Casting Procedures](#), all performers must be made aware of which roles include nudity and/or partial nudity and/or representations of sexually intimate material prior to auditions.

Designs for costumes that include partial nudity or will be revealing in some way must be discussed with the performer and met with enthusiastic consent prior to wearing.



#### IX.D.4. Rehearsals

In the first week of rehearsal and prior to rehearsal of the material, the director or choreographer (in consultation with the faculty advisor for student-led productions) will have discussions with the performers who are involved.

For student directors or choreographers, or guest directors and choreographers working at JMU for the first time, a faculty member must be present at the first staging. The faculty member will be decided upon at the discretion of the AUH or the faculty advisor for student-led productions. Representations of sexual assault must also include the fight choreographer at the first staging.

Everyone on the production should be mindful that sexual content is to be treated with professionalism and respect. Careless references to or jokes about these subjects, or about people's bodies, may constitute sexual harassment.

IX.D.4.a. As per professional standards, the rehearsal room or studio will be "closed" during the first rehearsal of the material in question. After the first closed rehearsal, and at the director's discretion and/or the approval of the faculty advisor, additional production team members may be invited. If additional production team members are not explicitly invited to subsequent rehearsals, the rehearsal will remain closed until such time as the material is run in sequence with the previous and subsequent scenes or sections. The doors to a rehearsal room during a closed rehearsal are closed but not locked. The stage manager will notify the production team by email in advance and post appropriate signage outside of the rehearsal room. During a closed rehearsal only the director or choreographer, production stage manager, assistant director, participating performers, faculty member (if applicable), intimacy director (if applicable), and/or fight choreographer (if applicable) will be invited into the room.

IX.D.4.b. After initial staging, the choreographer or director, stage manager, fight captain, and actors may collaborate on minor adjustments to the agreed upon staging.

#### IX.D.5. Photography and Recording

Material with nudity or partial nudity may not be photographed or recorded. Scenes with sexual content or sexual assault should be recorded with care, and only with the relevant actors' consent at least one week prior to photography or recording. Choreographers and directors are solely responsible for communicating specific expectations directly with the photographer or videographer at least one week prior to recording.

#### IX.D.6. Programs and Titles

These guidelines, created in collaboration with Intimacy Directors and Choreographers (IDC), establish creative, consent-based workspaces for students, faculty, and staff. Although STAD may choose to hire a professional intimacy director/choreographer for particularly challenging productions, in general we, the faculty and students of STAD, and each entire production team

(including directors, stage managers, actors, and others) will share responsibility for creating a consent-based artistic culture and sharing ownership for the creation of intimate scenes or choreographic material. As such, students and faculty will not assume the title or role of “intimacy director”, “intimacy coordinator”, or “intimacy choreographer” when working on productions, although they may be acknowledged for special support in the program.

### IX.D.7. Classwork

Faculty may assign scenes that involve kissing. If a student is uncomfortable with kissing, they may approach the faculty member to request an alternate scene. If faculty have questions about the appropriateness of a specific scene, they may contact the School Director or Act/Directing Committee.

Faculty may not assign scenes requiring nudity, representations of non-consensual sex, or extended sexual touching (defined above) in undergraduate acting classes unless approved by the AUH and the students involved for a specific and unique reason.

Dramatic material involving nudity or representations of consensual or non-consensual sex developed by students themselves, either as dances or theatrical material, or chosen voluntarily by students from an array of material, such as student-selected scenes, must be made known to the faculty member prior to sharing in class, and should be rehearsed outside of class using the same best practices described above.

If rehearsing choreographic or dramatic material of a sexual nature outside of class, performers should communicate their boundaries within the context of each rehearsal. The first time the physical action is staged, a third party should be present in the room to observe and help the actors follow the “five pillars” (Appendix A) as needed. Choreography of any and all sexual and/or simulated sexual touching should be set. After initial staging, the actors may collaborate on any adjustments if they are agreed to by all performers. Spontaneous changes to staging involving sexual touching are unacceptable both in rehearsal and performance, unless they fall within previously agreed boundaries of improvisation. At any later point in the rehearsal process, a performer can request the presence of a third party to observe or help, as needed.

During rehearsals outside of class and workshops in class, students and faculty will honor a student’s right to pause during a scene by calling “hold” as described in the Best Practices section.

### IX.E. Ushers

Student ushers may attend student and mainstage productions for free. Ushers must complete formal training to be eligible. Training opportunities will be made available to students by email. Call time is one hour prior to the performance. Usher dress code is business casual attire, meaning no jeans, T-shirts, or shorts. No seats are reserved for ushers. Ushers must stay for the entire show. All ushers must store their belongings, including their phones, in a locked closet

during the show. Ushers must remain at their posts before the show, during intermission, and after the show. Cellphones and/or texting are not permitted.

## X. Dance Majors

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### X.A. Contemporary Dance Ensemble (CDE) Policy for Participation

Contemporary Dance Ensemble members (which includes VRDC members) may participate in a total of four pieces each semester as either choreographers or performers. For instance, if you are choreographing one dance, you may participate as a performer in three additional dances. If you are choreographing two dances, you may participate as a performer in two additional dances, etc. (This policy does not include VRDC pieces or Senior Dance Concert pieces.)

In the spring, if you are cast in the CDE concert, no matter how many pieces you are in, your participation in the concert is considered one out of the four pieces allowed for the semester. Virginia Repertory Dance Ensemble members cannot audition for the spring Contemporary Dance Ensemble guest artist residency. However, senior Virginia Repertory Dance Ensemble members (graduating in May) who are not in the CDE concert after the CDE concert selection may audition for the spring CDE guest artist residency.

Seniors whose works has been presented during their senior year in either the fall student dance concert of the New Voices in Dance Concert featuring the Contemporary Dance Ensemble Concert, may not audition work for the spring Student Dance Concert. In addition, student directors of the Associate Ensemble may not audition works for the spring Student Dance Concert.

### X.B. Student Dance Concerts

#### X.B.1. Auditioning Procedure

A student interested in auditioning a piece for the Student Dance Concert must adhere to various procedures and policies. Choreographers must be dance majors in the STAD at JMU. Any dance major may perform in the Student Dance Concert. Theatre or Musical Theatre majors may perform in the Student Dance Concert if enrolled in a dance technique course the same semester as the concert. Non-majors and dance minors may not participate in the Student Dance Concert. Choreographers must have obtained music rights for any music used for the piece prior to auditioning. Refer to Copyright section for further information on music rights. Once music rights are obtained, print the email confirmation or other documentation (could include a screen shot of ASCAP, BMI, or SESAC website showing the music is covered by them). A choreographer without music rights may NOT audition the piece. During the audition, only the performers and choreographer (s) of the auditioning piece may be in the room. Choreographers and performers for other pieces may NOT watch the auditioning pieces.

#### X.B.2. Adjudicator Panel for Student Dance Concert

The two student directors for the Student Dance Concert, selected through the Contemporary Dance Ensemble class, choose two dance majors per academic year from STAD to adjudicate auditioning pieces for submission into the Student Dance Concert. For example, two first-year, two sophomores, two juniors, two seniors and the two student directors serve on the adjudication panel. The student directors may choose up to two additional students in the theatre and/or musical theatre concentrations to serve on this panel. Panel members should NOT be auditioning or performing in pieces when possible.

The students that serve on the Adjudicator Panel have many responsibilities. Students are asked to assess the pieces based on originality, movement vocabulary, execution and performance quality, title, and costuming. Panel members are asked to provide thoughtful, insightful feedback to choreographers by completing a Student Dance Concert Audition Panel Feedback Form for each choreographer. To make the process as objective as possible, panel members complete a Student Dance Concert Audition Panel Scoring Form for each piece. The scores are tallied and then averaged based on the number of scoring panel members. Panel members in a piece as either the choreographer and/or performer are removed from the scoring process for the piece they are associated with. The Student Dance Concert Audition Panel Feedback Form for Choreographers and the Student Dance Concert Audition Panel Scoring Form can be found in the Appendix.

### **X.B.3. Procedures during Student Dance Concert**

A choreographer with work in the concert may not sit in the house to watch their work. They may watch the piece from backstage as long as it is not disruptive. A cast member cannot sit in the house without a ticket. A performer may not purchase a ticket for him/herself to sit in the house. It is unprofessional for a performer to sit in the theatre before or after their performance. A cast member may not purchase a ticket for themselves for a Friday or Saturday night performance. If the concert has not been sold-out by 7:45pm, a cast member may purchase a ticket for the Friday or Saturday performance. The checklist for Student Directors of Dance Concerts is in Estes Center. The director of this concert is in charge of the smooth running of the entire process leading up to the performance. Work closely with the Student Technical Director to avoid conflicts and make sure every student worker is aware of their responsibilities. If a student has any questions, they should contact their Faculty Advisor.

### **X.B.4. Pre-Show Responsibilities**

Responsibilities four weeks before the concert include the following:

- Set audition dates with faculty advisor.
- Post dates on the hallway bulletin board with a sign-up sheet for choreographers. Make sure you include music right requirements.
- Obtain running crew list from Studio Technical Director.
- Choose audition panel (ideally one student representative from each class).

- Supervise any funding procedure for costumes, photo shoots, or expenses occurred by the performance that will be paid out of dance area funds. These expenses must be approved beforehand by the Faculty Advisor.
- Create a program order with assistance from studio technical director 1 week after audition.

Responsibilities two weeks before the concert include the following:

- Supervise Poster Design.
- Supervise Poster Title. If a title for the concert is not decided on by 2 weeks out, Student Directors will title the concert Fall Student Dance Concert or Spring Student Dance Concert depending on the semester.
- Refer to Poster Policies in the Forbes Center Policies section
- Arrange Press Release.
- Hand out program information forms to all choreographers.

Responsibilities one to two weeks before the concert include the following:

- Supervise execution of program.
- Arrange technical rehearsals with technical director and make a clear schedule to hand out to choreographers to announce to dancers.
- Contact *The Breeze* about doing a story. Send them a Press Release.

Responsibilities 10 days before the concert include the following:

- Have posters stamped at the Madison Union and posted throughout campus.

### X.B.5. Rehearsals and Performances

It is vital that students supervise the execution of bulletin board or easel display for the hallway during the concert in addition to supervising video recording set-up for dress rehearsal and 1<sup>st</sup> night performance. You should also oversee reception set up and arrange for a reception person to meet with dance secretary for proper system funding. Work with Student Technical Director to ensure that the studio space is clear and clean and ready to use on the next day of classes. Notify the Faculty Advisor or other dance faculty immediately of emergency situations during rehearsals and performances including injuries and damage to space. Assist Faculty Advisor in an emergency.

### X.E. School Bulletin Boards

Bulletin boards can be found inside and outside of the dance studios. Students and faculty are advised to familiarize themselves with the different locations of the bulletin boards and check them regularly.

*Virginia Repertory Dance Company Schedule and Information*

This is located outside of the Earlynn J. Miller Dance Theatre, 1270

*Contemporary Dance Ensemble Schedule and Information*

This is located outside of the Earlynn J. Miller Dance Theatre, 1270

*Dance Workshops, Training Programs, and Opportunities*

This is located outside dance studio 1298

*Dance Audition Announcements and Employment Opportunities*

This is located outside dance studio 1298

*Dance Alumni News*

This is located outside dance studio 1299

*Dance Visiting Artists, Master Class Schedule, and Announcements*

This is located outside dance studio 1298

*Concert Information*

This is located outside of the Earlynn J. Miller Dance Theatre, 1270

*Theatre and Dance Education*

This is located near the main office.

## **X.F. Dance Attendance Policy**

The following attendance policy applies to all courses taught within the JMU Dance Program in STAD. You are expected to be on time for each class and dressed appropriately. You are not allowed to leave class early unless approved by the instructor before class. Early dismissal will count the same as one late arrival.

### **X.F.1. Unexcused Absences**

If a class meets two or three times a week, you are permitted three unexcused absences.

### **X.F.2. Excused Absences**

You are permitted excused absences for the following reasons:

- Illness (bedridden and/or contagious)
- Quarantined or Isolating
- Family emergencies as defined by the university
- Approved university academic activities with appropriate documentation

***In the event a student is ill and/or must quarantine or isolate, the student may request to participate in class via Zoom to receive full attendance credit. The student must notify the instructor in advance to participate via Zoom. If Zoom is not a viable option, the student will work directly with their instructor to arrange for an appropriate make-up assignment and due date to receive full attendance credit. Late make-up assignments will not be accepted.***

#### X.F.2.a. Excused Absence Process for Approval

Students requesting an excused absence must fill out an Excused Absence Request form in consultation with the instructor. These forms are posted on bulletin boards outside the studios, and are also available from the instructor. You do not need to submit notes or other documentation of illness from the Virginia Department of Health (VDH) or the University Health Center (UHC).

If the request is for a pre-planned activity, the form should be submitted at least two weeks prior to the event. For an emergency situation, the form should be submitted during the first week the student returns to class. **Submission of the request form does not guarantee approval of request.** Students enrolled in classes taught by full-time dance faculty will work directly with their instructor to arrange for an appropriate make-up assignment and due date, if the instructor approves the excused absence request. Students enrolled in classes taught by adjunct dance faculty will discuss the request with their instructor and then submit the request form to Ryan Corrison, Dance Program (DP) coordinator, in his mailbox in the STAD office. The DP coordinator will either approve or deny the request, and return the form to the instructor, who will notify the student, and if approved, assign a relevant make-up assignment and due date.

***Excused absences will only be excused if make-up assignments are completed by the due date agreed upon by the student and instructor.***

#### X.F.3. Late Arrivals/Observations

THREE late arrivals (after roll is taken) will count as one Unexcused Absence. It is the responsibility of the student to inform the teacher at the end of the class that they arrived late. If a student has a problem arriving on time for class due to prior course location on campus, they should discuss the situation with the instructor. THREE observations will count as one Unexcused Absence for all classes. Extended non-participation will require the student to withdraw from the course or take an incomplete grade.

#### X.G. Summer Attendance Policy

The following attendance policy applies to all dance technique and studio-based courses taught within the JMU Dance Program in STAD. This policy is mandatory because these courses focus heavily on “in class studio instruction”. This policy applies to all technique courses including Ballet, Jazz, Modern, Tap, Folk, Ballroom, African, Flamenco or other world dance forms taught under the New Directions in Dance listing. It also applies to studio-based courses including

Ensembles, Improvisation, Composition I & II, Anatomy and Somatic Studies, and Methods of Teaching Dance. Each student is expected to be on time for each class and dressed appropriately. No student is allowed to leave class early unless approved by the instructor before class. Leaving a class early will count the same as one late arrival.

### X.G.1. Unexcused Absences

Students are allowed no unexcused absences during a four-week term. If you miss one class, then your grade drops one letter for each unexcused absence accumulated. There are no makeup classes offered for unexcused absences. Therefore, if a student misses a class, the highest grade they can attain is a "B." Students may want to consider dropping the course if they miss one or more classes.

### X.G.2. Excused Absences

Students may only attain one excused absence during a four-week term. There may be instances where a student requires an excusable absence. An absence could be used for an illness that requires the student to be bedridden. An illness excuse will require a medical note. Family emergencies as defined by the university are another excusable absence. Lastly, any approved university academic activities with appropriate documentation will be excusable.

#### X.G.2.a. Excused Absence Process for Approval

In order for a student to be granted an excused absence, they will need to submit an Excused Absence Request Form to the instructor and Dance Program Coordinator. These forms can be obtained from the STAD office. If the request is for a pre-planned activity, the form should be submitted at least one week prior to the event. For an emergency situation, the form should be submitted as soon after the emergency as possible. An appropriate class assignment and strict due date for assignment will be given to the student to make up for the excused absence. Any excused absence request must be submitted with documentation to verify the circumstances for which the student will miss/missed the class. Submission of the request form does not guarantee approval of request and students should not expect all requests to be approved.

## XI. Theatre and Musical Theatre Majors

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### XI.A. Casting Procedures

The following guidelines provide a general framework for participating students as well as faculty, guest, and student directors for mainstage and studio plays and musicals. See our STAD [Casting Statement](#) for more information. Please note: production opportunities are not guaranteed for any Theatre major, including Performance Concentrators. Casting is a privilege, not a right. Musical Theatre majors are guaranteed one acting opportunity on a faculty-directed musical production, which may include a swing or understudy role. Directors may consider the distribution of opportunities on a case-by-case basis, but are not required to do so. Theatre and



Musical Theatre productions are open to all JMU students. All directors, including guest directors, should uphold these policies.

IX.A.1. The director is solely responsible for casting decisions.

IX.A.2. The basis for casting decisions will vary according to the needs of each project and the values of each decision-making team, including director, playwright, musical director, choreographer, and so forth.

IX.A.3. Theatre and Musical Theatre productions are open to all JMU students.

IX.A.4. Auditioning students must be in good academic standing (2.0 cumulative GPA) as per university policy.

IX.A.5. Directors are strongly encouraged to avoid casting students in overlapping or sequential productions in any given semester.

IX.A.6. Mainstage and Experimental Theatre productions must hold an official audition call for all roles.

IX.A.7. Experimental Theatre directors must coordinate casting with the directors of any conflicting mainstage productions.

IX.A.8. Casting by invitation is allowed for staged readings, workshop productions, or special projects.

IX.A.9. Professional guest actors, faculty actors, and other non-students may be cast on the recommendation of the Acting/Directing Committee and at the discretion of the AUH.

IX.A.10. Audition and callback requirements and procedures vary based on the needs of each production and are determined by each director or choreographer.

IX.A.11. Video auditions may be allowed at the discretion of the director or choreographer on a case-by-case basis.

IX.A.12. The director or choreographer may choose to hold additional auditions beyond the scheduled casting call if necessary.

**IX.A.13.** Deliberations among faculty, staff, students, and guest artists during the casting process are considered confidential. Anyone breaking confidentiality is subject to disciplinary action and may be prohibited from work on future productions.

**IX.A.14.** Rehearsal conflicts may adversely affect a student's ability to be cast.

**IX.A.15.** Audition announcements and materials will include:

- A casting breakdown (if applicable)
- A copy of the script in the Lisanby Library (if applicable)
- A statement of the casting policy above
- All specific information about sensitive or explicit material (i.e., nudity, partial nudity, sexual intimacy, extreme violence, stage combat, language, scenarios). This includes page numbers and descriptions of the necessary action; for which auditioning actors must provide separate written consent. Boundaries may change over the rehearsal process, either narrowing or broadening, if agreed upon by the actors involved and approved by the appropriate parties as described in the guidelines for [Sexual Content and Nudity](#).
- All required changes to physical appearance
- A description of any role with a specific need or ability as indicated in the script (if applicable)
- A disclosure if the audition will be recorded

**IX.A.16.** If characters can be cast with an actor of any race, ethnicity, or gender, please include a statement to that effect in the character breakdown (adding "any" where applicable.) For plays requiring actors of a particular race, ethnicity, or gender please include that information in the character breakdown as well.

**IX.A.17.** Student actors will not be asked to perform violence or sexual contact as part of the audition or callbacks. Actors should not be asked to improvise violent or sexual contact. If an additional stage combat call is required this will be included in the audition notice.

**IX.A.18.** Student actors will be notified of auditions, callbacks, and casting decisions on the appropriate STAD callboards.

**IX.A.19.** Students who decline a callback or role, drop out of a production after being cast, or change any aspect of the terms to which they agreed and signed on their audition form (including conflicts) may be prohibited from work on productions during the next audition cycle, barring extenuating circumstances to be discussed with the director, their academic advisor, and AUH.

**IX.A.20.** Student directors or choreographers must receive faculty approval prior to final casting; a process which differs depending on the project.

**IX.A.21.** Students who are on academic probation are not eligible for casting. Anyone who begins working on a production while in good academic standing and then goes on academic probation at the end of a semester (before performing the role) will be required to forfeit the role. Any attempt to circumvent this policy is a violation of the Honor Code; all violations will be reported to the JMU Honor Council. This policy is not meant to be punitive but is put in place to support academic success so that students can continue positive progress towards their degrees. In cases in which a production is part of a class (such as THEA 488 Experimental Theatre or THEA 354 Music Theatre Workshop), this casting policy may not apply in full since the specific learning objectives of the class take precedent.

## **XI.B. Proscenium and Faculty/Guest-Directed Assignments for Students**

For all student production positions for proscenium or faculty/guest-directed productions (other than acting), the Production Manager will invite self-nominations from interested students via a digital form. The Production Manager will share self-nominations with appropriate area chairs and advisors as part of the selection process. These opportunities are earned, not guaranteed.

### **XI.B.1. Design and Management**

Application materials will include:

- Self-nomination submitted to the Production Manager including a resume, short statement, and unofficial transcript.
- Statements will include every production/role the students would like to be considered for, what they hope to learn from each experience, and what they imagine contributing to each process.

Criteria for consideration include:

- Distinguished completion of all preparatory class work in their design or management area.
- Designing or stage managing at least one project within STAD/CVPA that demonstrates the skills and collaboration skills necessary to accomplish the design and/or technical work.
- Successfully serving as an assistant for a faculty member or approved guest designer on at least one STAD production. Outside work as an assistant may be considered by the design/tech faculty.
- Good academic standing

Decisions will be made by the design/tech faculty in conversation with directors, the School of Theatre and Dance faculty, and the AUH. Students who accept their offer will agree to the following:

- Accept no production assignments at JMU or outside during the period extending from initial design conceptualization through opening.
- Enroll for a credit earning course with a design/technical faculty supervisor/mentor.
- Meet requirements for meetings, deadlines, paperwork, artwork and any other documentation required by the production. The students' design advisor will serve as mentor and assist as necessary. This may include attending design/production meetings, working alongside the student to ensure all learning objectives are completed, attending technical rehearsals, and potentially facilitating director and/or choreographer collaboration.

### XI.B.2. Dramaturg and Assistant Dramaturg

Application materials will include:

- Self-nomination submitted to the Production Manager including a resume, short statement, and unofficial transcript.
- Statements will include every production/role the students would like to be considered for, what they hope to learn from each experience, what they imagine contributing to each process, as well as whether the student would be willing to serve as an assistant dramaturg to a faculty member or to serve as a co-dramaturg with another student.

Criteria for consideration include:

- Successful completion of THEA 365: Dramaturgy, which is offered most spring semesters.
- Experience working as a dramaturg on an Experimental or Workshop production is recommended but not required.
- Good academic standing

Decisions will be made by the Dramaturgy Advisor in conversation with the Theatre Studies faculty, directors, and the AUH. Students who accept their offer will agree to the following:

- Accept no production assignments at JMU or outside during the period extending from pre-production through opening (though since the rehearsal structure is different, students serving as Dance Dramaturgs may be allowed to work on multiple productions at the same time), except with prior permission from the faculty Dramaturgy Advisor.
- Enroll for a credit earning course with a faculty supervisor/mentor.
- Meet requirements for meetings, deadlines, paperwork, and other assigned tasks.

### XI.B.3. Assistant Directors, Choreographers, Fight Directors, Etc.

Application materials will include:

- Self-nomination submitted to the Production Manager including a resume, short statement, and unofficial transcript.
- Statements will include every production/role the students would like to be considered for, what they hope to learn from each experience, and what they imagine contributing to each process.

Criteria for consideration include:

- Experience working in on student or faculty-directed production is recommended but not required.
- Good academic standing.

Decisions will be made by production directors, in conversation with the Acting/Directing faculty, and the AUH. Students who accept their offer will agree to the following:

- Enroll for a credit earning course with a faculty supervisor/mentor.
- Meet requirements for meetings, deadlines, paperwork, and other assigned tasks.

#### **XI.B.4. Actors**

Any student may audition for a JMU STAD Season production. STAD For more information about casting please see our [Casting Statement](#) and [Casting Procedures](#).

### **XI.C. Experimental Theatre (Revised 12/1/23)**

The Experimental Theatre program Studio Theatre in the Forbes Center for the Performing Arts is a laboratory serving the curriculum of STAD. The program exists to host student-produced work and performances associated with classes. The Experimental Theatre program is different from other areas within the School of Theatre and Dance in that students are given an opportunity to learn by doing. This hands-off approach is part of what makes the Experimental Theatre program unique; building, we think, skills such as agency, resilience, and initiative, that are such important contributors to personal and professional success. The Experimental Theatre program is administered by the STAD student organization, Stratford Players, in collaboration with the faculty Production Manager, a small staff of student employees working in the Studio Theatre, and the faculty co-instructors of THEA 295, THEA 296, THEA 395, and THEA 396, a directed study for students producing through the Experimental Theatre program. There are two Experimental Theatre seasons per academic year: fall and spring.

#### **XI.C.1. How to Get Involved?**

XI.C.1.a. Any student may propose a student project for production. Proposals are due early in the fall for spring production and early in the spring for fall production the

following year. To submit a proposal, students must be in good academic standing and receive the endorsement of a faculty sponsor. Typically, students interested in directing are the proposer of record, but proposers can also be playwrights, designers, actors, or so forth.

XI.C.1.b. Students may participate on student projects as actors, stage managers, designers, dressers, board ops, and so forth. Auditions for student projects are held each semester and are all open to all JMU students. No previous experience is required. Sometimes Stratford Players also hosts a “meet and greet” between student producers and students interested in joining production teams as stage managers, designers, and assistant designers. Again, no previous experience is required. Regardless of the student’s primary area of interest or concentration, all students are encouraged to take on roles that may be new or unfamiliar as part of their educational experience. For more information about joining student production, students can email any member of the theatre or musical theatre faculty or Stratford Players.

XI.C.1.c. Stratford Players members participate in voting on student proposals for the Experimental Theatre season each semester. Stratford Players meets every other Monday at 5PM and hosts a Facebook group for auditions, opportunities, and department information.

XI.C.1.d. Stratford Players Board members manage the Experimental Theatre season. Elections for roles on the Stratford board are open to any Stratford member and are held at the end of each academic year.

XI.C.1.e. Students may also apply to work in the Studio Theatre as a paid student employee. Studio Theatre employees support all events in the Studio Theatre including projects managed by Stratford, course projects such as Director’s Fest and Alternative Performance, guest artist workshops and presentations, the Madison New Works Lab, and preparation of the space for faculty directed work. Positions are available in the areas of technical direction, lighting, sound, and costumes. Previous experience is encouraged, but not required. To apply, students can email any member of the theatre or musical theatre faculty.

## XI.C.2. Faculty Sponsors

Proposers may approach any faculty member in STAD to serve as their sponsor. For various reasons, faculty may be unable to serve on a particular project or during a particular semester (i.e., faculty are not obligated to say yes.) Faculty sponsors are responsible for reading the play (if applicable), helping you to develop your proposal, and assuring you have read and understood policies and procedures related to [Copyrights](#), [Publicity](#), [Emergency](#), and the Experimental Theatre.

### XI.C.3. Project Proposals

Proposal forms are provided by Stratford Players. There are two types of proposals: Lab and Studio. Lab projects have a \$650 budget and may only use stock scenic inventory, repertory lighting plots, and minimal props. Studio productions have a \$1,650 budget and access to scenic, props, and costume stock with prior arrangement and approval. Both Lab and Studio productions are capped at 5 weeks of rehearsal prior to performance. The cost of scripts and royalties do not count toward your budget.

XI.C.3.a. In order to propose, you must first identify a STAD faculty sponsor and provide them an initial draft of the play and proposal *at least* four weeks prior to submission to Stratford Players.

XI.C.3.b. Musical proposals require a faculty sponsor from the musical theatre faculty.

XI.C.3.c. If applicable, faculty sponsors should confirm with publishing companies, in consultation with the Performing Arts Administration Specialist in the STAD office, that producing rights are available. Students should not contact publishing and/or licensing companies directly.

XI.C.3.d. Prior to signing off, faculty sponsors are encouraged to circulate draft proposals amongst STAD faculty. At this time, STAD faculty and/or staff can provide input directly to student proposers and their faculty sponsors either in-person or by email. In response to input, student proposers *may* revise their proposals. However, once the proposal has been submitted to Stratford Players, proposers may not change their proposal or the type of project they are proposing, i.e. Lab or Studio. (For instance, if Stratford Players only receives three proposals for a given semester, and each proposal is for a Studio-level project, but STAD is only supporting one Studio project and two Lab projects, the top-ranked proposal will be produced, and the two remaining proposals will not be produced.)

XI.C.3.e. Proposals must include the name of the proposer(s), title of project, author and publisher of the proposed work (if applicable), a project budget, and subject matter advisories using the policies set forth by CVPA and included in Appendix B.

XI.C.3.f. Directors for Studio-level proposals must have earned a 'C' or above in the following courses: STAD 171 Performance Production, THEA 251 Basic Acting, THEA 273 Design Aspects, and THEA 355 Directing for the Stage.

XI.C.3.g. Directors, stage managers, and producers for Lab and Studio proposals must enroll in and be able to attend the THEA 395/396 class on Friday afternoons.

XI.C.3.h. Proposals for new plays by current JMU students must have completed or be scheduled to complete a workshop production the semester prior to production.

XI.C.3.i. Proposals for projects with special requirements should include the names of students who have agreed to serve in those roles, e.g., musicals should include the names of a student musical director and sound engineer, projects with a lot of dance or movement might include the name of a student choreographer, projects with significant stage combat requirements should include the name of a capable fight choreographer or strategy for staging combat safely.

XI.C.3.j. Stratford Players will share proposals with students and facilitate a rank voting process based on type, i.e., Lab and Studio. Proposals voted forward by Stratford Players will receive an up/down by STAD faculty and staff during the subsequent four business days.

XI.C.3.k. If a proposal does not move forward to production, remaining proposals will be considered as alternates in sequence of their ranking.

#### **XI.C.4. Stratford Players**

The student organizations, Stratford Players, is responsible for selecting and managing Experimental Theatre projects.

XI.C.4.a. The faculty Production Manager and/or the instructors of THEA 295, 296, 395, and 396 will provide Stratford Players a production calendar, including dates/times for auditions, callbacks, rehearsals, strike, changeover, and performances.

XI.C.4.b. Stratford Players, in turn, will work with nominated directors to determine the order of performances.

XI.C.4.c. Once the performance order is finalized, instructors of THEA 295, 296, 395, and 396 will collect space requests from each director for auditions, callbacks, and rehearsals, which will then be submitted to the faculty Production Manager.

XI.C.4.d. Lab/Studio audition and callback dates must be simultaneous to or after audition and callback dates for faculty/guest-directed projects and Lab/Studio projects may not complete casting until after faculty/guest-directed projects have completed and announced casting.

XI.C.4.e. Lab/Studio projects are supported with five weeks of pre-scheduled rehearsal space in Forbes; the final week must be in the Studio Theatre. The remaining four weeks can be scheduled for 1201, 1211, 1220, or 2240.



XI.C.4.f. Rehearsals can be scheduled no earlier or later than 6:30 – 10:00 on weeknights. Rehearsals may not be scheduled on both Saturday and Sunday. Scheduling Saturday rehearsals will typically allow student access to larger rehearsal rooms.

XI.C.4.g. Lab/Studio projects may not rehearse more than five weeks per project.

XI.C.4.h. Student producers are also encouraged to have stage managers and assistant stage managers alternate rehearsals for the first three weeks.

XI.C.4.i. The Stratford Players Board can also choose to use some of their allotted dates in the Studio Theatre to present additional projects, such as cabarets, music, open mics, readings, improv groups, and so forth. Additional projects may not be scheduled for more than three days in the space. Unlike Lab and Studio projects, these projects will not be supported with rehearsal space or STAD funding and cannot be scheduled for more than three days in the space.

#### XI.C.5. Faculty Advisor for Stratford Players

The Stratford Advisor serves as a co-signer for the Stratford checking account, meets as needed and/or by request with the elected officers and the full membership, and ensures that the organization functions in compliance the University's student organization policies. In addition, the Stratford Advisor plays an important role in the management of the Experimental Theatre program.

XI.C.5.a. The Stratford Advisor will work with the STAD Theatre Coordinator and Production Manager to schedule time during a TH/MT Faculty meeting to discuss and vote on the number of Lab and/or Studio projects to be funded and/or produced in the Studio Theatre for both semesters of the next academic year. At that meeting, STAD faculty will also agree on the date by which the Stratford vote for the subsequent semester must be complete.

XI.C.5.b. The Stratford Advisor will also work with the STAD Production Manager to provide the Stratford Board a schedule of dates for the following semester when the Studio Theatre will be made available to Stratford Players.

XI.C.5.c. After the Stratford Players vote, the Stratford Advisor will facilitate an up/down vote amongst faculty *and* production staff/administrative faculty (i.e. Costume Shop Mgr, Electrics Shop Supervisor, Scene Shop Supervisor) on any proposal scheduled for production. The up/down vote will be conducted over email/survey (not during an in-person TH/MT faculty meeting.) After the Stratford Advisor circulates proposals scheduled for production, faculty/staff will be given *four* business days to discuss

concerns with one another over email. If a quorum (i.e. majority) of faculty/production staff do not vote, then all student productions will move to production. If a quorum is achieved, then each student production will move forward if, and only if, they receive an “up” vote by the majority of *voting* faculty/staff. In the case of a ‘down’ vote, the Stratford Advisor will communicate specific faculty concerns to the student with suggested solutions, so the student can revise their proposal for the next cycle.

XI.C.5.d. After project approval, the Stratford Advisor will email the faculty instructors of THEA 295, 296, 395, and 396 with the names of each student producer, their role, ID number, and project proposal.

### XI.C.6. THEA 295, THEA 296, THEA 395, THEA 396

Every student working on an Experimental Theatre project will receive an override into a directed study course, THEA 295, THEA 296, THEA 395, or THEA 396. Credit hours and course expectations differ depending on student role.

XI.C.6.a. THEA 395: Studio Directing, Design, and Collaboration is co-taught by two STAD faculty and will meet every Friday. Participating students must be available to attend all class meetings. Coursework and assignments will provide technical training; safety walk-throughs; review and conversations about creative decision-making such as designs, plots, groundplans, and directorial approaches; instruction in advanced collaboration; the modeling of design and production meetings. Instructors will also facilitate public post-mortems during class time. (If a student producer would prefer to have a closed post-mortem, open only to particular faculty or students, they may arrange to do so with the course instructors.) Students will enroll in THEA 395: Studio Directing, Design, and Collaboration in the second block of the semester preceding their production (1 credit) and the first block of the subsequent semester (2 credits). Student producers, directors, and stage managers working in the Studio Theatre are required to enroll in three credits of THEA 395: Studio Directing, Design, and Collaboration for each production. First-time lead designers working in the Studio Theatre must also enroll in three credits of THEA 395: Studio Directing, Design, and Collaboration. This course is optional for publicity, dramaturgs, props designers/coordinators, assistant designers, and lead designers who have already completed three credits of THEA 395.

XI.C.6.b. All other students working on a student production in the Experimental Theatre program as cast, crew, or in any other role (but not already enrolled in in THEA 395/396) will enroll in THEA 295: Studio Production. This one-credit course does not meet outside of rehearsal and performance time. Grades are based on attendance and meeting project expectations.

XI.C.6.c. Every performance concentrator is required to serve on at least one student production through the Experimental Theatre program as an assistant designer, designer,

assistant technical director, electrician, head carpenter, assistant stage manager, stage manager, or dramaturg. Participating as an actor, director, or playwright does not meet this requirement. Performance Concentrators serving in one of these non-performance roles will enroll in either THEA 296: Studio Production for Performance Concentrators or two blocks of THEA 396: Studio Directing, Design, and Collaboration for Performance Concentrators. THEA 295 and THEA 296 are exactly the same course, the only difference being that THEA 296 is coded through the Office of the Registrar as meeting the Performance Concentration requirement. Similarly, THEA 395 and THEA 396 are exactly the same course, the only difference being that THEA 396 is coded through the Office of the Registrar as meeting the Performance Concentration requirement.

### **XI.C.8. Studio Theatre Student Employees**

Studio Theatre employees support all events in the Studio Theatre including projects managed by Stratford, course projects such as Director's Fest and Alternative Performance, guest artist workshops and presentations, the Madison New Works Lab, and preparation of the space for faculty directed work.

XI.C.8.a. Studio Theatre employees are supervised by the faculty Production Manager.

XI.C.8.b. At the beginning of each academic year, the faculty Production Manager solicits applications. Hiring decisions are made in consultation with faculty and staff.

XI.C.8.c. Studio Theatre employees include positions in the areas of technical direction, lighting, sound, and costumes. Each area employees two students. The older student serves as lead, the younger student serves as assistant. After the lead student graduates, the younger student moves into the lead position, and a new assistant is hired. This model provides a continuity of student experience and an opportunity for peer-to-peer mentoring prior to increased responsibility.

XI.C.8.d. Hiring paperwork for Studio Theatre employees is processed through the STAD main office. Timesheets are signed by the faculty Production Manager.

XI.C.8.e. Studio Theatre employees are required to attend every strike and changeover for the Studio Theatre, they assist with the acquisition and return of materials to stock, and provide one-on-one technical training for student designers working in the Studio Theatre.

### **XI.C.9. Lab and Studio Production Resources and Guidelines**

Lab and Studio projects through the Experimental Theatre program are supported by Stratford Players, Studio Theatre student employees, and the faculty co-instructors of THEA 295, THEA 296, THEA 395, THEA 396.

#### XI.C.9.a. Canvas Website

The THEA 295, THEA 296, THEA 395, THEA 396 course and Canvas website (including an auxiliary Microsoft Teams site) will be the primary instrument for providing student project teams production materials ranging from instructional videos and FAQs to templates and model schedules. During the course, directors and designers will not only collaborate with their own team, but also with directors and designers from other projects. Faculty will also attend at least two rehearsals.

#### XI.C.9.b. Copyrights and Licensing

Student proposers should not contact publishing and licensing companies directly. Prior to signing off on a student proposal, faculty sponsors should meet with the STAD Performing Arts Administrative Specialist to ensure that rights are available. If a student proposal has been approved for production, student producers should ensure they have read and understood STAD [Copyrights](#) policies.

#### XI.C.9.c. Publicity

Lab/Studio projects are responsible for creating their own publicity and artwork to be approved and printed by the STAD Performing Arts Administration Specialist. Student producers should read and understand STAD [Publicity](#) policies.

#### XI.C.9.d. Audition and Casting Policies

Prior to creating audition materials, student producers, including all directors, stage managers, and choreographers, must read and adhere to STAD [Casting Policies](#). Casting is a sensitive process and student producers can easily create un-intentional harm without adhering to STAD casting policies. Audition Announcements, Audition Forms, and Casting Breakdowns must be approved by the faculty co-instructors of THEA 390. Once approved, and audition and callback space has been booked, the faculty co-instructors will distribute audition announcements to all STAD majors and minors.

#### XI.C.9.e. Purchasing

The proposer, director, or stage manager is solely responsible for all aspects of purchasing and is expected to maintain an accounting system during the rehearsal period in order to reconcile production budgets with the STAD Fiscal Technician/Business Manager after closing. At the beginning of pre-production, each project team should identify the person who will be responsible for budget and accounting. Ultimately, the proposer is solely responsible for submitting a final financial report to the STAD Fiscal Technician/Business Manager no later than 30 days after closing. The report includes a completed spreadsheet comprising all expenses and revenue as well as a list of vendors, amounts, dates of purchases, and the category of expense such as set, props, lights, costume, poster, and programs. Further instruction about purchasing will be provided during THEA 390.

#### XI.C.9.f. Safety

Students producers should be familiar with STAD policies regarding [Intimacy and Nudity](#), as well as the STAD [Safety Handbook](#), particularly the section related to the Studio Theatre. Faculty co-instructors of THEA 390 will be on call by phone during technical rehearsals and performances in the case of emergencies. Student producers should initiate a conversation with faculty prior to technical rehearsals and performances to coordinate on-call contact information. Safety inspections will also be conducted during THEA 390 class times.

#### XI.C.9.g. Stage Combat

The use of stage combat has stringent criteria and procedures for use in Experimental Theatre productions. Any stage combat must be expressly detailed during the proposal process. Student directors may compensate a certified, non-student choreographer from the Society of American Fight Directors (SAFD) using funds from their approved STAD budget. Any non-SAFD fight choreographer will need to be cleared by the faculty Stage Combat Supervisor. Experimental Theatre productions with stage violence will have the Stage Combat Supervisor visit the rehearsal process during choreography.

#### XI.C.9.h. Approval of Prop Weapons

The use of prop weapons has stringent criteria and procedures for use in Experimental Theatre Productions. Any prop weapons must be expressly detailed during the proposal process. Once approved through the proposal process, any prop weapons need to be inspected and approved by the faculty Technical Director. Sufficient time must be allowed for weapons to be inspected by campus police and university safety. The faculty Technical Director is the sole point of contact with campus police and university safety. Students are not allowed to contact those agencies directly. Prop weapons cannot be used in rehearsal or performance until the above criteria have been met.

#### XI.C.9.i. Storage and Usage of Prop Weapons

Studio productions that are using approved prop weapons must store and handle the weapons properly. A non-movable lockable storage unit must be installed in the Studio Theatre to allow for secure storage. A storage unit is available from the Scene Shop and must be installed with the guidance of the faculty Technical Director, Scene Shop Supervisor, or student Studio Theatre employees. Weapons are not allowed to be carried outside of the Studio Theatre. When weapons are not in use on stage, they are to be immediately returned to the lockable storage unit.

#### XI.C.9.j. Use of Blank Firing Weapons

When using weapons that fire blanks, students must coordinate usage, storage, and loading of the weapon through the Faculty Technical Director or Stage Combat Supervisor. Only designated faculty members are allowed to load, unload, and clean blank firing weapons. Weapons must be cleaned and inspected every day to ensure that they

are ready and safe for faculty to use. Designated faculty members will remove the weapons from the locking storage for purposes of inspecting and prepping and will return them upon completion. Notice must be placed on theatre entrances and in production programs to indicate that gunshot effects will be used in the production. The use of prop firearms must be used strictly in accordance with stated policies. Campus police are required to treat all weapons they encounter as potentially lethal.

#### **XI.C.8.k. Strikes and Changeovers**

As described above, strikes and changeovers will be scheduled by the Stratford Board and supervised by the team of student Studio employees. However, student producers are responsible for ensuring that everyone on your production team and cast attend the incoming changeover and outgoing strike. These dates should be provided to students in your audition information and rehearsal calendars.

#### **XI.C.9.l. Pre-Show and Curtain Calls**

Proposers, directors, and other collaborators have autonomy in the structure and format of curtain calls, but professional models should be followed. Directors or proposers should not deliver pre-show speeches. The proper etiquette for directors is to avoid being a focus of attention for the audience prior to, during, and immediately following a performance. As a producing entity for the Experimental Theatre program, it is recommended that Stratford Players' leadership deliver pre-show announcements. This will help reinforce Stratford's role in the student-centered nature of the Experimental Theatre program as well as help promote the organization as a whole.

### **XI.C.10. Laboratory Shows**

#### **XI.C.10.a. Laboratory Budget**

Generally speaking, the principles of a lab will be understood to mean no set construction with wood or metals; limited set dressing and propping; the ability to hang some, but not extensive, soft goods; basic costuming (indicating or gesturing toward a particular style or period); use of lighting instruments in the repertory plot; and an approach to design through simple means that do not require extensive purchasing, construction, or acquisition.

#### **XI.C.10.b. Laboratory Costumes**

Lab-level productions may have access to particular items from costume stock after discussion and approval from the Costume Shop Manager. These items must be shown to be unique, demanded by the project, and otherwise difficult for the student to acquire without STAD support. In such cases, it is necessary that the proposer makes an appointment with the Costumer Shop Manager to discuss what exact items may or may not be available. Research, rough costume plots, and costume lists will be expected at that time.

An iron and ironing board are standard equipment in the Studio Theatre dressing rooms. Dressing rooms and all costume pieces are to be kept in order during the rehearsal and the run of the project regardless of the ownership of the costumes and accessories. If the major portion of strike is not completed within 24 hours or if any detail of strike is not completed within 72 hours after the final performance, the director could forfeit all or a portion of the surety bond.

#### XI.C.10.c. Laboratory Lighting

Designers working on a Lab production must utilize a repertory light plot, which is available for many configurations. Students may add appropriate specials or configurations with approval of the student Studio Theatre employees.

The lighting area will not provide shop assistants or practicum students for work on any project in the Studio Theatre, including Assistant Lighting Designers, Head Electricians, and Assistant Head Electricians. All personnel needed will come from the project itself or on a volunteer basis. All designers working in the space must provide the proper safety lighting.

For safety reasons, all aisles on seating platforms and aisle ways must be lit using the PAR 38 units designated for that purpose, regardless of configuration. All built-in stair lighting, wall lighting, and under balcony lighting must be utilized in combination with aisle lights throughout the entirety of the performance. The designer may choose either to record these aisle lights at no lower than 10 percent into each cue, or program them into the lighting preset station.

Lab-level productions may not include projections and/or wireless mics unless they are included in the original proposal and approved by the design and technology faculty.

Any usage of practicals must be approved by the staff Electrics Shop Supervisor.

#### XI.C.10.d. Laboratory Properties

Lab-level projects may only design with basic props. In addition to the resources already available, Lab-level productions may pull a reasonable number of props (not furniture) from stock at the discretion of the STAD Technical Director. In order to check any props out of storage, the Props Designer or the director of the project must make an appointment with the Student Prop Manager or go to prop storage during the posted Prop shop hours. The Student Prop Manager will create a complete list of items checked out. One copy is kept in the Prop Shop while the other is given to the director or Prop Designer of the project. During strike, all props or other borrowed items must be returned to the locations from which they were pulled. Props and items may be checked out three days before the first rehearsal and must be returned 48 hours after the strike. If severe or inclement weather prohibits safe return, a time extension will be granted.

#### XI.C.10.e. Laboratory Scenery

Lab-level projects are provided a stock set of scenic elements that students can utilize. A list of this inventory is provided on the Canvas website for THEA 390. Lab-level productions may have access to a very limited number of furniture items, after discussion and approval from Technical Director. These items must be shown to be unique, demanded by the project, and otherwise difficult for the student to acquire without STAD support.

Lab-level projects are not permitted to paint the floor or any elements of the theatre.

For safety, door and window units will be attached to the floor using lag bolts. The required tools and hardware for this task are available from the Scene Shop.

Steel deck can also be used for projects if available, but requests must be made directly to the school Technical Director. Lab category productions may create stage levels up to 3'-0" high, using stock legs and step units. Students are required to use existing legs and step units, and may not cut custom legs from the school's inventory of Schedule 40 pipe.

#### XI.C.10.f. Laboratory Sound

Designers working on a lab production must utilize a 'repertory' sound plot. A repertory sound plot is available for the following configurations: in-the-round, end-stage, and thrust. Other configurations may be available but require advance consultation with the faculty Sound Supervisor. Lab-level productions may not add additional equipment. The sound area will not provide shop assistants or practicum students for work on any project in the Studio Theatre. All personnel should come from the project itself and on a volunteer basis. The following guidelines must be adhered to:

- Standard levels should not exceed 85db.
- Loud moments may reach as high as 100dB, but may not exceed 15 minutes of exposure over a 24 hour period.
- Students may request a monitor through the faculty co-instructors for THEA 390, or monitor levels via the free National Institute for Occupational Safety and Health (NIOSH) "Sound Meter App": <https://www.cdc.gov/niosh/topics/noise/app.html>

### XI.C.11. Studio Shows

#### XI.C.11.a. Studio Costume

Studio-level projects may allocate funding within their budgets for the purchase of costume pieces, accessories, materials, and dry-cleaning costs. If a proposal needs any costume items that are not available by purchase, loan, or fabrication, it is necessary that the proposer makes an appointment with the Costumer Shop Manager to discuss availability and options to be included in their proposal, research, rough costume plots,



and costume lists will be expected at that time. While “browsing” time in costume stock is not permitted, a discussion of available pieces, possible compromises, or options must be undertaken with the Shop Manager Costumer or costume faculty before attempting to pull from stock. Only when the project’s director is in possession of the keys to the dressing rooms will designers be allowed to request pulling time. The designer must have a clear list of items desired and sizes needed, and the pulling will be supervised by a costume worker. Any pulled items will need to be brought to the Shop Manager for approval. If approved, the garments will be put in the Studio Theatre dressing rooms to await fittings. After a list of all items borrowed is made, a copy of it will remain in the Costume Shop.

Alterations are not permitted without clear and definite approval from the Shop Manager, and no permanent alterations are allowed. If neither the designer nor volunteers are skilled in sewing, no alteration will be approved. All costume pieces and items must stay in the dressing rooms and stage area. They may not leave the building. An iron and ironing board are standard equipment in the Studio Theatre dressing rooms. Dressing rooms and all costume pieces are to be kept in order during the rehearsal and the run of the project regardless of the ownership of the costumes and accessories. The designer will ensure that the actors hang up and store items correctly. Any costumes that are mistreated will be removed from the project’s usage. After the run closes, all costumes will be cleaned, returned by appointment, and restocked. This includes any items bought for the project on JMU’s budget. The designer is also required to clear the cleaning process with the Shop Manager. A dry cleaner is recommended for specific items, but the cost will come out of the costume designer’s budget. Washable items are cleaned in the Costume Shop’s machines. The director or proposer is the final bearer of responsibility for meeting all policy requirements.

#### XI.C.11.b. Studio Lighting

Designers working on a Studio-level project may design their own light plot This plot must work within the parameters and inventory of the Studio Theatre. Designers may also be allowed to utilize specialized equipment not within the Studio Theatre inventory (e.g., moving lights). All requests for such equipment must be approved by the Electrics Shop Supervisor three days in advance of anticipated need before removing any color or template from the shop. Each project will be expected to replace any gel used from the shop beyond what is purchased with any lighting budget. The Electrics Shop Supervisor will order color or template for the project on an as-needed basis. All equipment used in the project must be returned to its proper storage place within three days of the strike. Failure to return equipment (e.g., moving lights) within three days may result in forfeiture of the surety bond.

The lighting area will not provide shop assistants or practicum students for work on any project in the Studio Theatre. All personnel, including Assistant Lighting Designers, Head Electricians, and Assistant Head Electricians, will come from the project itself or on a

volunteer basis. All proposers must seek approval of the Electrics Shop Supervisor for the personnel listed above before the project enters the space. Designers are invited to request the Electrics Shop Supervisor's presence at a tech or dress rehearsal but they must do so within a week of the rehearsal.

For safety reasons, all aisles on seating platforms and aisle ways must be lit using the PAR 38 units designated for that purpose, regardless of configuration. All built-in stair lighting, wall lighting, and under balcony lighting must be utilized in combination with aisle lights throughout the entirety of the performance. The designer may choose either to record these aisle lights at no lower than 10 percent into each cue, or program them into the lighting preset station.

Any usage of practicals must be approved by the Electrics Shop Supervisor.

#### XI.C.11.c. Studio Properties

Studio-level projects are granted an approved budget for the purchase of materials for prop construction. Scene shop resources and use of props from the warehouse and prop storage are granted with certain conditions, but some props are not available. For information about or permission for the use a specific prop, contact the Technical Director. In order to check any props out of storage, the Props Designer or the director of the project must make an appointment with the Student Prop Manager or go to prop storage during the posted Prop shop hours. The Student Prop Manager will create a complete list of items checked out. One copy is kept in the Prop Shop while the other is given to the director or Prop Master of the project. After the strike, all props or other borrowed items must be returned to the locations from which they were pulled. Props and items may be checked out three days before the first rehearsal and must be returned 48 hours after the strike.

Properties and furniture from the warehouse may be used based on availability. Modification or painting of these items must be approved by the school Technical Director. To obtain use of these elements, arrangements must be made with either the school Technical Director or Scene Shop Supervisor in order to accompany student crews to the warehouse for selection and transportation of items. Some items may not be available for Studio-level projects. Accessing the Scene Shop for the purpose of construction requires an approved set of plans provided to the school Technical Director and Scene Shop Supervisor at least three weeks prior to the project's allotted time. Required paperwork includes a list of the props that are to be created and a plan of how they are to be constructed. This must include any specialty processes to be used (i.e., foam casting or use of the CNC). Construction time is limited to existing Scene Shop hours and whether a faculty or staff member needs to be available during construction. Night hours are only available during existing night calls for Mainstage Theatre set construction. Weekend hours are not available.

#### XI.C.11.d. Studio Scenery

Studio-level projects are granted an approved budget for the purchase of materials for scenic construction. Scene shop resources and use of stock elements and scenic items from the warehouse are granted with certain conditions. Accessing the shop for construction needs requires an approved set of plans for the scenic design that are provided to the school Technical Director and Scene Shop Supervisor at least three weeks prior to the project's allotted Studio Theatre time. Required design elements are ground plans, elevations, and sections of all designed pieces. White models and renderings are strongly encouraged. The shop can be available for use to construct Studio Projects three weeks prior to load in for the allotted time in the Studio Theatre. Construction time is limited to existing Scene Shop hours and faculty or staff member availability during construction. Night hours are only available during existing night calls for Mainstage Theatre set construction, and weekend hours are not available.

To protect the Studio Theatre and equipment from excessive saw dust and paint, heavy construction for Studio projects should be performed in the Scene Shop. Tools for evening work in the Studio Theatre can be checked out from the Scene Shop on a day-by-day basis. For the purpose of storing checked-out tools and equipment, there is a designated rolling toolbox. These tools should be used for installation rather than primary construction. Projects may be allowed to paint the floor provided that the treatment is approved by the Technical Director, but the seams in the stage floor adjustable platforms must be taped to prevent paint leakage before starting. After the painted floor is no longer in use, it must be repainted with the prescribed black paint provided by the Scene Shop.

Scenery elements can be used from the warehouse based on availability, but modification or painting of these items must be approved by the school Technical Director. To obtain these elements, arrangements are made with either the school Technical Director or Scene Shop Supervisor to accompany student crews to the warehouse to select and transport items. Not all warehouse items are available projects. All elements constructed for Studio projects are school property until the director is notified otherwise. Prior to strike, directors need to consult with the school Technical Director in order to determine if some items should be preserved for storage. All special effects or mechanical elements must be pre-approved by the school Technical Director.

Steel deck can also be used for projects if available, but requests must be made directly to the school Technical Director.

#### XI.C.11.e. Studio Sound

Designers working on a Studio production may design their own sound plot as appropriate for each production. The plot must largely work within the parameters and inventory of the Studio Theatre. Students may request equipment as needed with approval of the student Studio Theatre employees and Sound supervisory staff/faculty.

The project will be expected to replace any consumables used from the shop. The sound area will not provide shop assistants or practicum students for work on any project in the Studio Theatre. All personnel should come from the project itself and on a volunteer basis. All designers working in the space must consider the auditory safety of staff and audience. The following guidelines must be adhered to:

- Standard levels should not exceed 85db.
- Loud moments may reach as high as 100dB, but may not exceed 15 minutes of exposure over a 24-hour period.
- Students may request a monitor through the Studio Theatre Coordinator, or monitor levels via the free National Institute for Occupational Safety and Health (NIOSH) "Sound Meter App": <https://www.cdc.gov/niosh/topics/noise/app.html>
- All equipment used in the project must be checked in by Sound shop assistants within three days of the strike. Failure to return equipment such as moving lights within three days may result in forfeiture of the surety bond.

## XI.D. Workshop

The Workshop series is responsible for 4 - 5 student-directed staged readings each semester. Workshops were developed for students to experiment with new work, both work from JMU students and new or under-produced work from professional playwrights or theatre makers, to provide a forum for new student directors to cut their teeth, and to increase the number of opportunities for student actors.

### XI.D.1. Casting

Directors are encouraged to hold open audition, but, unlike productions in the Studio Theatre, open auditions are not required. If an audition is held, the STAD casting policy must be posted and/or included on audition forms, and any roles that are pre-cast must be clarified in audition announcements. Actors cast in a Workshop must not be cast in any other production during the designated Workshop rehearsal process. Cast lists must be approved by faculty advisors and then posted. Workshops are intended to create opportunities for students to explore and experiment within a limited period of time without putting a strain on the department. Consult with the Workshop Coordinator regarding the creative team to determine who is needed to successfully complete your process.

### XI.D.2. Copyrights, Publicity, and Emergencies

[Copyright](#) policies must be read, understood, and closely adhered to by student producers. [Publicity](#) policies must be read, understood, and closely adhered to by student producers. Student productions are responsible for creating their own publicity and artwork. [Emergency](#) policies must be read, understood, and closely adhered to by student producers. Faculty advisors will be on call by phone during technical rehearsals and performances of student productions in the case of emergencies. If the faculty advisor cannot be on call, it is the faculty advisor's responsibility to arrange for another faculty member to be on call and to provide that information to the student production team.

### XI.D.3. Faculty Advisor

The faculty Workshop Coordinator serves as the default faculty adviser for all Workshop productions, unless a proposing student would prefer to collaborate with another faculty member. During the rehearsal process the advisor serves as a resource, approves publicity materials before distribution, and attends the final performance. Role responsibilities of the faculty advisor include the following:

XI.D.3.a. Prior to submission, the faculty advisor approves the Workshop proposal.

XI.D.3.b. The faculty advisor assists in the development of the creative team (e.g., dramaturg, etc.) in order to determine who is needed to successfully complete the process.

XI.D.3.c. Rehearsal and performance space is not guaranteed for productions, thus the faculty advisor will guide the student in securing an appropriate space for the Workshop if done on campus. Advisors should also encourage Workshop directors to email rehearsal space requests to the Assistant to the School Director with the understanding that Workshop productions do not receive priority scheduling.

XI.D.3.d. The faculty advisor approves cast lists before they are posted.

XI.D.3.e. The faculty advisor approves publicity before materials are distributed.

XI.D.3.f. Faculty advisors work with students to determine an appropriate rehearsal schedule no more than 29 hours.

XI.D.3.g. Faculty advisors follow up with the student regarding the talkback structure and act as a support/resource regarding talkbacks.

#### XI.D.4. Funding

School funding can be made available for reasonable royalty fees. The school can also purchase or rent published scripts and copy one draft of an original, unpublished script but only enough for the director and each of the actors in the cast. Workshop proposals may not be approved if royalties and/or scripts are too costly. School copy machines cannot be utilized at any time for any purpose for Workshop productions, including copying scripts or making promptbooks without permission from the Assistant to the School Director.

#### XI.D.5. New Work

Faculty encourage students to use Workshop opportunities to experiment with new work.

#### XI.D.6. Production Support

No technical support is provided. Productions should utilize furniture that exists in the spaces in which performances will occur, or directors may request permission from the Workshop Coordinator to borrow furniture from other locations. If temporary furniture re-location is approved, the furniture can only be moved immediately prior to the start of each rehearsal/performance and must be returned to their original spaces at the end of each rehearsal/performance.

#### XI.D.7. Proposal Process

Students proposing Workshops are required to submit a one to two-page proposal that includes the following elements in the form of the outline below:

- The title of the project, the name(s) of the proposer(s), and the faculty advisor.
- A description of the project.

- An explanation of why the proposer(s) want to pursue the project.
- A rough estimate of the personnel required.
- An outline of the rehearsal process, including the total number of hours being requested for rehearsal.
- A space(s) that could be utilized for the performances.
- Any funding that is requested for royalties and scripts. (Note: any potential overages to approved funding will not be absorbed by the school)

Once approved by faculty, students will be notified by the Workshop Coordinator and meet to determine performance dates.

#### **XI.D.8. Publicity**

There are no funds provided by the school for publicity. Photocopies for publicity cannot be made on school copy machines. Please check with your faculty advisor before distributing publicity materials. Email an announcement to Assistant to the School Director one week before the Workshop performance.

#### **XI.D.9. Rehearsal Time/Schedule**

Once the proposal is approved, students must work with their faculty production advisors to determine an appropriate rehearsal schedule. The number of rehearsal hours should be based on the particular nature of the project at hand, but the required time commitment for performers should not exceed 29 hours (including performances). There is no need to map out the entire rehearsal process in the proposal, but a rehearsal plan that proposes the total number of rehearsal hours is necessary to clarify the vision of the project and determine whether or not it is appropriate as a Workshop.

#### **XI.D.10. Space**

Rehearsal and performance space is not guaranteed for Workshop productions. The Mainstage and the Studio Theatres are not available. Suggestions include 2240, 1220, the Wayland Performance Studio, other theatrical venues on campus, outdoor productions, and other found spaces. Once a performance space is approved for a production, the director must work with the appropriate individuals and/or campus offices to formally reserve the space. Rehearsal space can only be signed out on the morning of rehearsal. As such, directors should plan for rehearsals in alternate non-Forbes spaces with the option of changing rehearsal locations if space becomes available in Forbes on the day of rehearsal.

#### **XI.D.11. Talkbacks**

Workshop performances should be followed by talk back sessions in order to gather audience reactions and input. No formal postmortems will be held. Faculty are encouraged, yet not required, to attend Workshop productions so that direct faculty input and feedback can be provided to student artists.

## XII. Complaints, Grievances, and Student Concerns

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The AUH, or “School Director”, is available to meet with students to discuss questions, concerns, or recommendations at any time.

E-mail is the preferred method of communication. If you choose to communicate face-to-face, you should also follow-up with an e-mail. Communications should include a factual description of the problem and (if applicable) date, time, place, witnesses; a description of any consequences you may have suffered due to the problem; and a request for a particular action or outcome.

Having said that, you are encouraged to attempt to resolve problems informally. Generally, starting from the lowest level and working your way up is a good rule of thumb. If your complaint is academic, this means first speaking with your professor, then the School Director, then the Dean, and so forth. If your complaint is production related, this means speaking with the stage manager, then the director, the School Director, the Dean, and so forth. If you do not feel comfortable with individual communication or you believe the communication was not successful, you may always speak directly with the School Director or Dean.

You may also initiate a formal complaint. The reporting process for formal student complaints is handled in different ways depending on the nature of the problem. General formal complaints are handled by the School Director; discrimination or harassment by the [Office of Equal Opportunity](#); sexual misconduct and discrimination regarding sex, sexual orientation, gender or gender identity by the [Title IX Office](#); and academic integrity by the [Honor Council](#). You are also free to contact the [Office of Student Affairs](#) for additional guidance.

### XII.A. Grievances

General formal complaints, known as “grievances”, refer to any concerns related to the instructional process that do not concern grades, discrimination or harassment. To initiate a formal grievance, you should submit a written statement explaining the reason for the grievance to the School Director and named as a “formal complaint” or “official grievance” in the body of the email or letter for sake of clear communication. If the School Director is the party against whom the grievance is filed, the Dean should receive the initial communication.

The School Director, in turn, will meet with the student and other relevant parties. Following these meetings, the School Director may (at their discretion) appoint an advisory committee made up of faculty and (if appropriate) students to hear the grievance.

The advisory committee may take any of the following actions:

- Examine materials submitted
- Interview the student and respondent



- Interview any witnesses requested by the student, the respondent or the committee
- Request additional materials from any person or entity relevant to the charges
- Make a recommendation on the grievance to the academic unit head.

The School Director may accept the recommendation of the committee, reject the recommendation, or partially accept and partially reject the recommendation. If either the student or the respondent is dissatisfied with the action taken by the School Director, the action may be appealed to the Dean. The decision of the Dean is final.

Following the final resolution of the grievance, a brief written summary of the complaint and outcome is filed by the School Director with the Dean as per University [Policy 3110](#). For further information regarding student grievances, see the “Grievance Procedure for Students” in the Academic Policies and Procedures section of [Undergraduate Course Catalog](#).

Sexual misconduct, scholarly misconduct, discrimination, fraud, or criminal activity are should be addressed using the procedures described below.

## **XII.B. Sexual Misconduct or Harassment**

Sexual misconduct or discrimination based on sex, sexual orientation, gender or gender identity involving JMU community members should be reported to the [Title IX Office](#) as described in [Title IX Office Procedures for Handling Reports and Formal Complaints Alleging Sexual Misconduct](#) and defined in [Policy 1346](#) and [Policy 1340](#) in the [Manual of Policies and Procedures](#).

Following a third-party complaint, the Title IX Office will contact the alleged victim to discuss the incident. The alleged victim may choose to initiate a formal inquiry by completing a Formal Complaint provided by the Title IX Office after an Initial Advising session. Further action will not be taken without the consent of the alleged victim. Individuals may make anonymous reports but may not file anonymous formal complaints.

JMU will respect and maintain confidentiality in carrying out procedures under this policy within the context of all applicable state and federal laws and university policies. A request for confidentiality regarding sexual misconduct that does not include sexual assault or sexual violence will be honored by the university, unless there is a valid reason for setting aside this request.

The Title IX Office also provides interim measures for the safety of alleged victims during the complaint process as appropriate.

## **XII.C. Discrimination**

In this context, discrimination or harassment refers to “protected classifications” such as a person's age, color, disability, national origin, parental status, political affiliation, race, religion, or veteran status. A reporting process for discrimination or harassment is described in on the

[Office of Equal Opportunity](#) website. Discrimination or harassment complaints regarding sex, sexual orientation, gender or gender identity should be referred to the [Title IX Office](#) as described above.

## XII.D. Honor Code Violations

A reporting process for honor code violations are available on the [Honor Council](#) website.

## XIII. Emergencies

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### XIII.A. Severe Injury Procedure

#### XIII.A.1. During Class

The presiding instructor will call Public Safety at 540-568-6911 and then notify the STAD main office that an injury has occurred. Public Safety will dispatch an ambulance and campus police. Public Safety will assess the injury and provide necessary care. The faculty member in charge of the class will also need to fill out a JMU "Accident/Incident Report" for the injury. Forms are found in a folder on the bulletin board next to 1298 or online. In case of an injury to an instructor during class, a student from the class will notify the STAD main office, which will in turn follow the procedures above, and send another faculty member to the classroom for supervision.

#### XIII.A.2. Outside of STAD Office Hours

In case of an injury to a student during rehearsals that meet outside STAD office hours the supervising faculty member or other student will call Public Safety at (540) 568-6911. Public Safety will dispatch an ambulance and campus police. Public Safety will assess the injury and provide necessary care. The supervising faculty member or student in charge should also attempt to contact the faculty advisor or Program Coordinator to inform them of the situation. The Coordinator or faculty member will assess the situation and respond accordingly if they are needed to be present to handle the emergency. Please note that all student productions need the faculty advisor "on call" during performances. Complete a Risk Management Injury Form found in a folder on the bulletin board next to 1298 or online. The presiding faculty member will also need to fill out a JMU "Accident/Incident Report" for the injury. Forms are found in a folder on the bulletin board next to 1298 or online.

### XIII.B. Injury Involving Open Blood Wound

Open blood wounds, or the release of other potentially infectious materials (OPIM), such as vomit, mucous, and other bodily fluids should be cleaned up using the first aid kits in the Dance Program Production Room, STAD copy room, scene shop, or green room.

Ideally, a person should take actions to clean their own blood and OPIM from themselves and any contaminated surfaces. If the person with injury or illness is unable to do the cleanup, another person may do so.

The student with the injury should cover any wounds with a band aid or gauze and tape to prevent the wounds from opening again. In the case of an injury with severe blood flow, anyone working with the injured student should first put on sterile latex gloves and work with the injured to stem the flow of blood. Then the above policy for severe injury should be followed as written above.

Cleanup of any spilt blood or other potentially infectious material must occur immediately following the treatment of the injury or illness. Biohazard spill cleanup kits are to be used, and the process of cleaning must reflect best practices when dealing with bloodborne pathogens. Please note that first aid kits include sterile latex gloves. Cleanup steps are as follows:

1. Put on any personal protection equipment in the kit, such as gloves, mask, goggles, or apron.
2. Apply fluid control solidifier/coagulant to the spill.
3. Use the pickup scoop and scraper to clean up the solidifier and place it in the red biohazard bag. When finished, put the scraper and scoop into the red biohazard bag.
4. Wipe down the area with absorbent towels and dispose into the red biohazard bag.
5. Use the cleaning disinfectant to wipe down the surface, then discard the wipe into the red biohazard bag.
6. Remove gloves and disposable PPE and place into the red biohazard bag.
7. Tie the bag closed and discard in biohazard waste box located outside the scene shop by the loading doors to the Studio Theatre.
8. Use the antimicrobial hand wipe, and discard it in trash.
9. Wash your hands.

### XIII.C. Minor Injury Procedure

Courses, rehearsals, and production activities may result in minor injury situations that do not require Public Safety dispatches. These include situations such as minor cuts, abrasions, bruises, slight sprains, soreness and fatigue. In such cases, first aid kits may be used. There is a fully stocked first aid kit located within the Dance Program Production Room, STAD copy room, scene shop, and green room. There are ice packs located in the refrigerator in the Production Room. The following procedures should be taken by the student or faculty member when minor injuries occur:

- Rest:** Stop using the injured area as soon as you experience pain or soreness. Sit down and assess the injury.
- Ice:** If there is inflammation or bruising, apply ice immediately to the injured area for 10 to 15 minutes.
- Cuts:** All cuts or abrasions that release blood should immediately be cleaned, swabbed with antiseptic lotion then covered before returning to dancing.

**Elevation:** Raise the injured part to decrease the blood supply to the injured area.

## XIV. Scholarships

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### XIV.A. Criteria of STAD Scholarships for Incoming Freshmen

Scholarships for incoming freshmen are offered by the School Director according to faculty ratings during the Gateway audition or interview and recommendations from the appropriate Major Coordinator. Criteria for scholarships has many elements: GPA (minimum 3.0), ability, essay, and one letter of recommendation. Diversity will be strongly considered, such as students of color or male students in dance, when awarding scholarships for incoming freshmen.

### XIV.B. Dance Major Scholarships for Continuing Students

Continuing Dance major students may apply for scholarships in the spring semester of the following year. Applications are made available to all Dance majors early in the spring semester. Applications are discussed and voted on, if necessary, by the Dance faculty during a Dance major meeting. The various scholarships are as follows:

#### *Outstanding First-year Award*

This award is given to the First-year Dance majors who demonstrated a commitment to the major through excellent work and participation in the Associate Ensemble as well as classes and major activities during their first-year year.

#### *Earlynn J. Miller Dance Scholarship for a Rising Junior*

This scholarship is awarded to a rising junior who has demonstrated a continuous commitment to the Dance major through excelling in academics, artistry, and leadership. Their name is placed on a plaque residing in the hallway of the STAD Office Suite.

#### *Earlynn J. Miller Dance Scholarship for Rising Seniors*

This scholarship is awarded to two rising seniors who have demonstrated a continuous commitment to the Dance major through excelling in academics, artistry, and leadership. Their names are placed on a plaque residing in the hallway of the STAD Office Suite.

#### *Partial Tuition Scholarships*

The number of Partial Tuition Scholarships awarded varies from year to year. Selection criteria for this scholarship include the quality of the written application, proven commitment to the Dance major, high academic standing, and financial need.

#### *Summer Study Scholarships*

The number of Summer Study Scholarships varies from year to year. Selection criteria for this scholarship include the quality of the written application, proven commitment to the Dance major, and financial need.

## XIV.C. Dance Major Scholarships for Summer Study

In the spring, dance majors may apply for partial tuition and/or summer study scholarships. A dance major may apply for a tuition scholarship if they have a cumulative grade point average of 3.0. Applications are posted outside the Earlynn J. Miller Dance Theatre bulletin board and/or sent electronically. A dance major may apply for a summer study scholarship if they have a dance major grade point average of 2.5. Applications are posted outside the Earlynn J. Miller Dance Theatre bulletin board and/or sent electronically.

## XIV.D. Theatre and Musical Theatre Major Scholarships for Continuing Students

Continuing students may apply for STAD scholarships early in the spring semester for the following academic year. Applications are discussed and voted on by the faculty during a major meeting. The various scholarships are as follows:

### *Horace Burr Scholarship*

Named for a former JMU Theatre Professor, this scholarship is for a student majoring in Theatre or Musical Theatre who has demonstrated excellence in academic and practical theatre work.

### *Mary Latimer Corder Scholarship*

Named for a former JMU Theatre Professor, this scholarship is for a rising junior or senior majoring in Theatre or Musical Theatre who has demonstrated excellence in academic and practical theatre work.

### *Steven Snyder Scholarship*

Established by Mr. and Mrs. Frank Snyder in memory of their son for awards to a student or students who have demonstrated creative work in theatre. This scholarship will be given to a particularly creative student of theatre. Recipients shall be determined by a committee of theatre faculty, chaired by School Director, with nominations coming from faculty or student drama group.

### *Stratford Players Scholarship*

This scholarship is for a Stratford Players Member who has demonstrated excellence in academic and practical theatre work.

### *Tom Arthur Scholarship*

The purpose of the Tom Arthur Scholarship is to provide a need-based scholarship for outstanding JMU undergraduate student scholars who have limited means of support.

### *Tom King Scholarship*

This scholarship recognizes outstanding academic achievement by a Theatre or Musical Theatre major. The name of the recipient of this award is placed on a plaque residing in the hallway of the STAD Office Suite.

## XV. Senior Awards

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All graduating seniors are eligible for a Senior Award. Potential award recipients are discussed and voted on by the faculty of the appropriate major(s).

### XV.A. Dance Major Senior Awards

#### *Community Engagement*

This award recognizes a student who has demonstrated a commitment to community engagement during their tenure as a Dance major.

#### *Dance Faculty Award*

This award recognizes a student with unparalleled commitment to the Dance major through outstanding service contributions.

#### *Dance Theatre Award (Outstanding Senior Award)*

This award is given to the top senior who demonstrated excellence in academics, artistry, leadership, and commitment to the Dance major. The recipient of this award is recognized during the CVPA Graduation Ceremony, and their name is placed on a plaque that resides in the hallway of the STAD Office Suite. They are also recognized at the CVPA Commencement Ceremony and in the University Commencement Program.

#### *Outstanding Choreographer*

This is awarded to a Dance major who has produced exceptional choreography during their tenure in the Dance major.

#### *Outstanding Performer*

This award is given to a Dance major who has demonstrated a superiority in performance during their tenure as a Dance major.

### XV.B. Theatre and Musical Theatre Major Senior Awards

#### *Outstanding Musical Theatre Student*

The recipient of this award is recognized at the CVPA Commencement Ceremony and in the University Commencement Program.

#### *Outstanding Theatre Student*

The recipient of this award is recognized at the CVPA Commencement Ceremony and in the University Commencement Program.

*Phillip S. Grayson Award for Achievement in Technical Theatre*

The Phillip S. Grayson Award is presented annually to recognize excellence in Technical Theatre. To be considered for the Phillip S. Grayson Award, individuals must be nominated by a faculty member or by Stratford Players. The name of the recipient of this award is placed on a plaque residing in the hallway of the STAD Office Suite.

*Senior Recognition Award(s) for Theatre and Musical Theatre*

This is a monetary award for outstanding senior students. The award amount can be divided among more than one student.

*Steven Snyder Creative Achievement Award*

Established by Mr. and Mrs. Frank Snyder in memory of their son for awards to a student or students who have demonstrated creative work in theatre. This award will generally be given at the end of a student's career in recognition of particularly creative work in theatre with a preference for students who have worked on productions generated by students. Recipients shall be determined by a committee of theatre faculty, chaired by the Director of STAD, with nominations coming from the faculty or the student drama group.

*The Pamela Johnson Liberal Artist Award*

This is an award that recognizes one Theatre or Musical Theatre student for a breadth of work across multiple dimensions of theatre practice, including contributions throughout STAD and academic excellence beyond a single subject or type of classes.

# Appendix A: Five Pillars

## THE PILLARS

### REHEARSAL AND PERFORMANCE PRACTICE

**A NOTE ON THE ROLE OF INTIMACY DIRECTOR:** Intimacy Directors with IDI are highly skilled collaborators trained in movement pedagogy, acting theory, directing, body language, consent, sexual harassment, Title IX, mental health first aid, and, of course, our best practices for Intimacy Direction. The Intimacy Director takes responsibility for the emotional safety of the actors and anyone else in the rehearsal hall while they are present. For this reason, we recommend seeking out a certified Intimacy Director with Intimacy Directors International.

### CONTEXT

Before any choreography can be considered, there must first be an understanding of the story and the given circumstances surrounding a scene of intimacy. All parties must be aware of how the scene of intimacy meets the needs of the story and must also understand the story within the intimacy itself. This not only creates sense of safety, but also eliminates the unexpected and ensures that the intimacy is always in service of the story.

### COMMUNICATION

There must be open and continuous communication between the director, intimacy director, stage management and the actors. This communication includes but is not limited to, discussion of the scene, understanding of the choreography, continued discussion throughout the rehearsal period, frequent check ins during the run, and an openness to dissent any actions in the process. Avenues for reporting harassment must be made available to the entire ensemble.

### CONSENT

Before any scene of intimacy can be addressed, consent must be established between the actors. Permission may be given by a director, script, or choreographer; however, consent can only be given from the person receiving the action. Starting choreography from a place of understanding consent ensures that all parties are clear about to which actions they are consenting, and it provides actors with the agency to remove consent at any time.

### CHOREOGRAPHY

Each scene of intimacy must be choreographed, and that choreography will be adhered to for the entire production. Any changes to the choreography must first be approved by the intimacy choreographer. It is the job of stage management to ensure that the choreography is performed as intended. Stage management must also address any discrepancies that may appear in the rehearsal process and all performances.

### CLOSURE

At the end of every rehearsal or scene of intimacy, actors are encouraged to develop a closing moment between them to signify the ending of the work. This small moment or simple ritual can be used between takes or runs of the scene, and/or upon the close of rehearsal. We encourage this as a moment to leave our characters, relationships, and actions from the work behind, and walk back into our lives. Likewise, we suggest all parties (including outside eyes) exercise proper self-care during and after the run or filming of intimate projects.



INTIMACY DIRECTORS  
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## Appendix B: Content Disclaimer Guidelines for CVPA

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These disclaimers apply to any programming presented to our students and the public. Listed below are the disclaimer categories that were put together in coordination with JMU's legal team and the College of Visual and Performing Arts.

These specific categories should be used in order to remain consistent in our messaging:

**AC** – Adult content

**AL** – Adult language (*the f bomb for example*)

**V** – Violence (*guns, blood, knives, fighting between people on stage*)

**SV** - Sexual Violence (*rape, sexual violence perpetrated against another*)

**N** – Nudity – partial or full.

**SC** – Sexual Content (*not at the level of Sexual Violence but includes discussions of sex, sex acts, etc*)

**PD**– Parental discretion advised. Programming may not be suitable for children

We have also committed to including specific triggers – Abortion, Racial Slurs, Rape and Suicide if present in the show.

Strobe lighting warnings *must* be included as well. For Strobe lighting, we always include signs on the doors of the venue and in standing signage as well.

For all programs, the content guidelines must appear in bold (and legible) on the title page of the program.

Below is an example of how these content warnings might be incorporated:

***“Audience discretion advised. Study Group contains adult and sexual content and mature subject matter pertaining to abortion and pregnancy trauma.”***

In order to ensure that our audience and students are informed in advance, content disclaimers should appear in all places where the show is advertised and promoted. This includes CVPA website listings, department website listings, advertising, social media mentions, posters, and flyers. No show should ever be promoted without this information prominently displayed. Production proposals should include any relevant disclaimers. *The earlier the Forbes Center Box Office has this information, the better.*

The Forbes Center Box Office prints a flyer with the disclaimer information that they include with tickets that are mailed or held in will call. Every patron that purchases over the phone is read the disclaimer and it is also included in the online Choice ticketing purchase pages as well.

*NOTE: As the production moves forward in rehearsal, students should let us know if there have been any changes to these disclaimers.*

**Questions can be directed to the Performing Arts Administration Specialist or the Forbes Center Executive Director.**