



**MONTCLAIR STATE**  

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**UNIVERSITY**

**Department of Theatre and Dance**  
**Student Handbook**  
**Common Section**  
**2019-2020**

**B.F.A. Musical Theatre**  
**Appendix**  
**2019-2020**

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This must be signed and returned by all students at the beginning  
of each academic year

## Message from the Chair

Greetings! I'd like to take this opportunity to welcome you to the Department of Theatre and Dance. We have an outstanding department and we want you to participate in our programs in the most positive and productive ways possible. Therefore we are providing you with a Theatre and Dance Student Handbook that hopefully answers everything-you-always-wanted-to-know-about-the-department-but-didn't get-the-chance-to-ask! (If we missed something, please let us know!)

Please follow the steps listed below:

1. **Read** this Handbook carefully
2. Fill out the **Acknowledgement Form** that states that you have read the Handbook and agree to the policies and procedures outlined. This form serves as a contract between you and the Department.
3. Return the Acknowledgement Form to the mailbox of the person in the Handbook listed as the Coordinator of your particular program.
4. Please refer to the handbook when you want answers to your questions. Chances are, you'll find them right here.
5. If you do not find an answer to your question, see your Program Coordinator or the Chair.

Have a great year!!

Professor Randy Muggleston

Chair, Department of Theatre and Dance

## Department Mission Statement

The Department of Theatre and Dance is committed to melding intensive training in performance and production with a strong foundation in critical analysis and the study of social and historical contexts. The classrooms, shops, rehearsal halls and stages are laboratories wherein students participate collectively and individually in this exciting, vital synergy.

Faculty and guest artists' challenge and nurture students throughout their development as creative, confident practitioners and engaged thinkers within the ever-changing worlds of theatre and dance. Committed students emerge with a deep awareness of themselves as unique artists; the skills necessary to work in their specific fields; and an understanding of the essential function of the arts within a global society.

## Degree Programs

The Department of Theatre and Dance implements its mission by offering degrees in the following areas:

- 1) B.A. Theatre Studies
- 2) B.F.A. Theatre, Acting Concentration
- 3) B.F.A. Musical Theatre

- 4) B.F.A. Theatre, Production and Design
- 5) B.F.A. Dance
- 6) B.A. Dance Education with Certification P-12
- 7) B.A. Dance Education with Studio Concentration
- 8) Minor in Theatre
- 9) Minor in Musical Theatre
- 10) Minor in Dance
- 11) M.A. Theatre Studies

All degree programs have a detailed **curriculum guide** that outlines the requirements and structure of each program over a four year period. Copies of the curriculum guide may be found in the Department office (Life Hall 126) and can also be found in the individual program handbooks. Students are advised to keep a hard copy of their curriculum guide and update it each semester; you will then be creating a current record of courses taken and requirements met.

## **Program Descriptions & Philosophies**

### **B.A. Theatre Studies**

The Bachelor of Arts degree is intended to provide a balanced overview of the theatre within a liberal arts setting. The program provides students with a solid foundation in acting, theatrical history, play script interpretation, stagecraft and other technical aspects of theatre. The B.A. program underscores the interactive relationship between theory and practice that is the essence of theatrical production. There is also enough flexibility in the program to allow the student to focus on their primary interest(s) in the field: performance, management, production, dramaturgy, etc. The final year of the students' program empowers them to discover their individual talents, develop their creative skills and apply all of their theory and practice in a culminating creative project.

Students are prepared for careers in a variety of theatre-related professions as well as for possible graduate study.

### **B.F.A. Theatre, Concentration in Acting**

Performance experiences and training are at the center of the B.F.A. in Acting. Entering students demonstrate a professional commitment to their art and a willingness to deepen their physical, emotional, and intellectual talents. The course curricula are arranged so that students begin with elementary classes and performance opportunities and progress to more complex, challenging work. The student curriculum guide details the eight semesters of work in acting, movement, voice and speech, required for completion of the degree. The progressive training culminates in a performance showcase in New York City for agents and casting directors where students demonstrate the impact of their training, their personal growth, and their ability to present themselves as professional actors. Upon graduation, students will be prepared for a variety of careers in a variety of venues in the professional theatre, whether on traditional stages, as members of touring companies, as

participants in staged readings and new play development, or in front of the camera. This degree program offers them a comprehensive approach to the study of performance that will allow them to pursue additional professional training if they choose to do so.

### **B.F.A. Musical Theatre**

Many ambitious young adults have talent, the source from which every successful performer springs. Pursuing a higher education rests not on the issue of talent, but on the performers emotional maturity. Being emotionally prepared to face the demands of the professional work place can only be gained from a practical association of performance expectations, training and experience in production opportunities. The best singers, dancers, and actors all have a depth to them, gained from knowing something about history, philosophy, art, music and literature, as well as singing, dancing and acting. Without an exposure to that broad knowledge base, a performer can only reach a certain, superficial level of performing ability. In college, the opportunity to interact with many diverse forms of Musical Theatre style through training and the inclusion of performance opportunities helps the student explore their interests and passions while helping them gain personal skills which will lead them towards a more faceted and varied performance career.

### **B.F.A. Production and Design**

The BFA Production / Design Program at Montclair State University's Department of Theatre and Dance is a professional training program within a liberal arts university that is designed for the education of future technicians and designers for the professional theater, live entertainment and related media. The Program admits students whose drive and creativity suggest professional promise. The Program fosters a close working relationship with practicing professional faculty and staff, and with major visiting artists. Its goal is to provide basic theoretical training in all areas of production and design, and to allow students to build on that theory through practical work experience in their chosen area. The program's goal is to produce the highest quality work without sacrificing academic excellence and personal growth. Through a disciplined regimen of both practical and theoretical exercises, modeled on the collaborative working process of theatre, the Program encourages mastery of professional skills and promotes the synthesis of technique, intellect, and imagination. The production experiences provided through the Department of Theatre and Dance, the Department of Music and Arts and Cultural Programming augment the Production and Design Program's professional training, thereby creating an excellent entrance into the professional network.

### **B.F.A. Dance**

The Dance Division offers the B.F.A. degree in Dance, which is a four-year performance oriented degree. Therefore, the core of the program is comprised of technique (ballet, modern, and jazz), creative studies (improvisation & choreography), theoretical studies (rhythmic analysis, Laban movement analysis, dance history, pedagogy) and performance (repertory). A dance major must take ballet, modern (which sometimes

includes jazz) and repertory every semester while at MSU. The Dance Division has a commitment to training that emphasizes anatomical soundness over style. However, a number of complementary movement styles and approaches are offered for the purpose of developing a well-rounded dancer. For this reason, a pure movement style is not taught as a steady diet. Teachers come from a variety of backgrounds which makes for great variety in both the classroom and in repertory.

### **B.A. in Dance Education**

The B.A. in Dance Education has two concentrations: Studio Teaching and P-12 with NJ Teacher Certification.

The Studio Teaching concentration is a four-year program that prepares students to own and operate dance studios and includes intensive dance courses as well as business and education courses and an internship in a dance studio.

All Dance Education students enter in the Studio Teaching Concentration. After taking 4 pre-requisite education courses, and meeting criteria such as GPA, students may apply for the P-12 Concentration with NJ Teacher Certification – usually in the spring of their sophomore years. The P-12 Concentration with NJ Teacher Certification prepares students to teach in public schools. The Montclair State University Center of Pedagogy coordinates all aspects of teacher education, including intensive hands-on teaching experiences in public schools.

### **Minor Degree Programs in Theatre, Musical Theatre, and Dance**

Students may pursue a minor in one of these three areas

1. Theatre
2. Musical Theatre
3. Dance

To apply for a Minor degree, the student must:

1. obtain the appropriate application from the Department (Life Hall 126)
2. return the application to the Department
3. through (departmental secretary) schedule an interview/audition with the appropriate faculty member

Student must then successfully complete the minor program sequence listed on the curriculum guide.

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

Master of Arts Program offers three distinct concentrations:

1. Theatre Studies
2. Production/Stage Management
3. Arts Management

There is a separate handbook for the Graduate Program.

## Accreditation

The degree programs of the Department of Theatre and Dance have been properly accredited by the National Association of Schools of Theatre (NAST) and the National Association of Schools of Dance (NASD). The John J. Cali School of Music is accredited by the National Schools of Music (NASM). This means that we conform to a rigorous set of national standards which establish rules and acceptable procedures for maintaining active theatre and dance programs like ours. Every ten years our degree programs are evaluated to guarantee that the curricular and production aspects of the department maintain nationally competitive standards.

## Department Governance

The Theatre and Dance Department is one of five departments that make up the **College of the Arts** (CART). The dean of CART is **Dean Daniel Gurskis**.

**Prof. Randy Muggleston,**  
**Chair, Department of Theatre and Dance**

The various degree programs in the Theatre and Dance Department have faculty designated as Deputy Chair's or Coordinator's of divisions program. Should you have a question about a particular program, you should make an appointment with the Coordinator:

BA Theatre Studies	Prof. Michael Allen
BFA Acting:	Prof. Heather Benton
BA Dance Education	Dr. Elizabeth McPherson
BFA Dance	Prof. Lori Katterhenry
BFA Musical Theatre	Prof. Clay James
BFA Production and Design	Prof. Debra Otte
MA Theatre	

**Dept. Office: 973-655-7000**

**Fax: 973-655-7717**

**Susan Mandzik Davis Departmental Executive Assistant - LI 0335 - Ext: 7738**

<b>Faculty/Staff</b>	<b>Office Ex.</b>	<b>Room No.</b>	<b>Email Address</b>
Michael Allen	4496	LI 1249	<a href="mailto:allenmi@mail.montclair.edu">allenmi@mail.montclair.edu</a>
Neil Baldwin	7340	LI 2229C	<a href="mailto:baldwinn@mail.montclair.edu">baldwinn@mail.montclair.edu</a>
Heather Benton	3085	LI 2229D	<a href="mailto:bentonh@mail.montclair.edu">bentonh@mail.montclair.edu</a>
Peter Davis	4205	LI 0331	<a href="mailto:ptrjdavis@aol.com">ptrjdavis@aol.com</a>
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Mark Hardy	4504	LI 0439A	<a href="mailto:hardym@mail.montclair.edu">hardym@mail.montclair.edu</a>
Clay James	7341	LI 2231C	<a href="mailto:jamesbr@mail.montclair.edu">jamesbr@mail.montclair.edu</a>

Kathleen Kelly	4115	LI 1252	<a href="mailto:kellyka@mail.montclair.edu">kellyka@mail.montclair.edu</a>
Susan Kerner	4454	LI 0229B	<a href="mailto:kerners@mail.montclair.edu">kerners@mail.montclair.edu</a>
Cyndi Kumor	5281	LI 0331	<a href="mailto:ckmusik1@gmail.com">ckmusik1@gmail.com</a>
Elizabeth McPherson	7831	LI 2224	<a href="mailto:mcpersone@mail.montclair.edu">mcpersone@mail.montclair.edu</a>
Ben Merrick	6679	LI 2215	<a href="mailto:bwmerrick@gmail.com">bwmerrick@gmail.com</a>
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Debra Otte	7680	LI 2231	<a href="mailto:otted@mail.montclair.edu">otted@mail.montclair.edu</a>
Erhard Rom	4378	LI 2230	<a href="mailto:rome@mail.montclair.edu">rome@mail.montclair.edu</a>
Maxine Steinman	7893	LI 2224	<a href="mailto:maxfredc@cs.com">maxfredc@cs.com</a>
Christian Von Howard	3260	LI 2203	<a href="mailto:vonhowardc@mail.montclair.edu">vonhowardc@mail.montclair.edu</a>
Debbie Savitz	3353	LI 0442	<a href="mailto:savitzd@mail.montclair.edu">savitzd@mail.montclair.edu</a>
Kim Whittam	7201	LI 0311	<a href="mailto:whittamk@mail.montclair.edu">whittamk@mail.montclair.edu</a>

### Dance Adjuncts/Visiting Specialists

Faculty/Staff	Office Ex.	Email Address
Laura Abramson	7000	<a href="mailto:labramson@princeton.edu">labramson@princeton.edu</a>
Rachel Brown	7000	<a href="mailto:brownrac@mail.montclair.edu">brownrac@mail.montclair.edu</a>
Joao Carvalho	7000	<a href="mailto:carvalhoj@mail.montclair.edu">carvalhoj@mail.montclair.edu</a>
Jennifer Chin	7000	<a href="mailto:chinj@mail.montclair.edu">chinj@mail.montclair.edu</a>
Ruth Clark	7000	<a href="mailto:ruthclarkdance@verizon.net">ruthclarkdance@verizon.net</a>
Patrice Dlugos	7000	<a href="mailto:pdlugos@verizon.net">pdlugos@verizon.net</a>
Geoffrey Doig-Marx	7000	<a href="mailto:dgmrx@yahoo.com">dgmrx@yahoo.com</a>
Jessica Dimauro	7000	<a href="mailto:dimauroj@mail.montclair.edu">dimauroj@mail.montclair.edu</a>
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Diann Sichel	7000	<a href="mailto:sicheld@mail.montclair.edu">sicheld@mail.montclair.edu</a>
Nicole Smith	7000	<a href="mailto:smithn@mail.montclair.edu">smithn@mail.montclair.edu</a>
Cindy Thole	7000	<a href="mailto:c.thole@verizon.net">c.thole@verizon.net</a>

### Important Telephone Extensions

Emergencies	4111	Academic Advising	7114
Campus Police	5222	Bookstore	4310
Psychological Services	5211	Information Technology	8021
Weather Hotline	7810	Sprague Library	4298/ 4291
Residence Life	5188		
Department Main number	4217		
Department Secretary	7738		
Health Center	4361		

See also the University Web Page

[www.montclair.edu](http://www.montclair.edu) or  
[www.montclair.edu/family/campuservices.html](http://www.montclair.edu/family/campuservices.html)

### **Student Representatives**

Each division in the department elects student representatives, who speak for the students in that program, at the beginning of the academic year. Find out who your elected representatives are and contact them if you have a problem in the division that needs resolution. The student rep is in direct contact with their program faculty and the Chair.

## **Department Policies**

### **Attendance/Lateness**

In keeping with the professional objectives of the programs, attendance and punctuality are of the utmost importance. Chronic absences and lateness will not be tolerated, will affect the final grade and may result in probation or dismissal from the program.

Students are expected to be in class every session. No absence will be excused unless sufficient reason is presented in a timely and responsible manner.

Communication regarding absences or lateness must be made in person or directly to the instructor, not through a phone call to the department. If you must be late or absent due to unavoidable circumstances (i.e. illness) promptly notify the individual faculty member in person, by phone voice mail or email. Unavoidable emergencies are handled on an individual basis. Other than for a religious holiday, the instructor will determine whether or not the absence or lateness is for an acceptable reason and whether or not the student will be permitted to make up the missed work.

**See individual program handbooks for additional specific policies.**

An unexcused absence from a strike call will result in a FAILING grade for any students enrolled in Rehearsal and Performance.

REPEATED LATENESS or UNEXCUSED ABSENCE FROM REHEARSALS, PERFORMANCES, AND CREW CALLS ARE CONSIDERED A SERIOUS BREACH OF PROFESSIONALISM AND MAY RESULT IN PROBATION OR DISMISSAL FROM A SHOW.

## **Advisement**

Once in the department, all students are assigned a **departmental/program advisor** with whom they meet on a regular basis to monitor their progress toward graduation. Students are also given a detailed **curriculum guide** that not only lists all major requirements and electives as well as GER requirements, but it also provides a layout of courses for their degree program and the date they were accepted into the department. For most students, the curriculum guide offers a clear, direct path toward meeting all requirements of the degree program. Curriculum guides are available in the department office or in the appendices of this Handbook and should be brought to meetings with the advisor.

All students are **required to meet with their program advisor during the registration period each semester**. To locate your advisor, check the lists of program advisors posted on the bulletin boards outside the Department of Theatre and Dance or see the department secretary. Contact your program advisor by phone or email (check their doors for a listing of office hours) to make an appointment.

Transfer students are seen first by the Academic Counselor for the College of the Arts in Morehead Hall who will determine which and how many credits from your former school will transfer to MSU. The Counselor will also fill out a curriculum guide listing those transfer credits. After that meeting you must see your program advisor in the department to help set up your schedule. Remember to take the curriculum guide filled out by the Academic Counselor to the meeting with your program advisor.

Eric Diamond is the Academic Advisor for the department. If the student or program advisor is not sure how to handle an academic problem, make an appointment to see him for help. However, do NOT go to Professor Diamond until you have been to your program advisor first.

The Office of Academic Advising has counselors who may be able to assist students with general questions. Each academic discipline has a counselor who is familiar with the General Education and programmatic requirements unique to a departmental major. Students should familiarize themselves with the Academic Calendar (available on the University web site) and any dates regarding registration and/or graduation (available on WESS).

*Director of Academic Success and Retention Programs, Academic Success and Retention Programs,  
[Morehead Hall 331](#)*

- **E-Mail:** [morlandot@mail.montclair.edu](mailto:morlandot@mail.montclair.edu)
- **Phone:** [973-655-7107](tel:973-655-7107)
- **Fax:** [973-655-3414](tel:973-655-3414)

Students should also familiarize themselves with the University Student Handbook which contains University regulations and policies as well as other important information.

Printed on the inside cover of the Schedule of Courses (published each semester) is a list of important dates called “**Student Deadlines to Be Met.**” Read this list carefully to note any dates that are relevant to you. Missing registration deadlines may affect your graduation. If you have any questions at all, you should see your advisor.

See Callboards of individual degree programs for specific advising information.

## **Evaluation and Retention**

### **Juries or Portfolio Reviews**

Students in all department programs are required to complete a jury evaluation or portfolio review at least once each year. The specific requirements of the jury, whether it includes presentation of work and/or an interview, are established by the faculty of that program. The outcome of the evaluation is passed on to each student individually and is used to determine if the student progresses to the next level, is placed on probation, or dismissed from the program.

### **Probation and Dismissal**

Failure to meet the requirements of a program or to satisfactorily pass a jury may result in probation for a semester. Each student on probation is re-evaluated at the end of the semester during which the probation occurs to determine if sufficient progress has been made, academically and/or artistically, to warrant reinstating the student into the program.

See individual program handbooks for additional information on Juries and Probation.

## Grading

The Department of Theatre and Dance adheres to the university grading system as follows:

A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D+	1.0
F	0.0

**Each program requires that students maintain a B- average in order to remain in good standing.**

## Information Centers

The main information center is located outside the Business Office (LI 129) and information for individual degree programs is located in various places in Life Hall (see below). These centers are used to announce department meetings, audition and casting information, crew calls, rehearsal dates and times, and all other pertinent production and program information. **Check these information centers every day.**

Dance: outside Linda Robert's office (LI 127B)

Production/Design: outside the drafting room (LI 228)

Graduate: outside department office (LI 126)

All other programs: the board outside Business office (LI 129)

Production callboards (for each production): in hall between LI 126 and LI  
provide specific rehearsal information

## Plagiarism and Writing Standards

Montclair State University has a strict policy on plagiarism. Any student who passes off the words or ideas of another without proper citation is subject to severe penalties and risks failure and probation in the program. The department adheres to the University policy on writing standards. Check the University on-line catalogue for further information.

<http://www.montclair.edu/deanstudents/handbook/writing/index.html>

<http://plagiarism.org/>

<http://www.montclair.edu/deanstudents/studentconduct/codeofconduct.html#academicdishonesty>

**II. VIOLATIONS (from Student Code of Conduct) see web site above.**

### A. Academic Dishonesty

*Minimum sanction: Probation; Maximum sanction: Expulsion*

Academic dishonesty is any attempt by a student to submit as his/her own work that which has not been completed by him/her or to give improper aid to another student in the completion of an assignment, i.e., plagiarism. No student may intentionally or knowingly give or receive aid on any test or examination, or on any academic exercise, that requires independent work. This includes, but is not limited to, the use of technology (i.e., instant messaging, text messaging, or using a camera phone) or any other unauthorized

materials, of any sort, to give or receive aid on a test or examination without the express permission of the instructor. The following are examples of academic dishonesty:

1. Copying from another student's paper.
2. Using materials not authorized by the instructor on a test or examination.
3. Collaborating with any other person during a test or examination without authorization from the instructor.
4. Knowingly obtaining, using, buying, selling, transporting or soliciting, in whole or in part, the contents of a non-administered test or examination.
5. Coercing any other person to obtain a non-administered test or examination, or to obtain information about such an examination or test.
6. Substituting for another student, or permitting any other person to substitute for oneself to take a test or examination.
7. Altering test answers and then claiming the instructor improperly graded the test or examination.
8. Collusion or purchased term papers:

Collusion, the unauthorized collaboration with another person in preparing work offered for credit, is academically dishonest. Montclair State University prohibits the preparation for sale and/or subsequent sale of any term paper, thesis, dissertation, essay or other assignment with the knowledge that the assignment will be submitted in whole or in part for academic credit.

9. Plagiarism:

Plagiarism is defined as using another person's words as if they were your own, and the unacknowledged incorporation of those words in one's own work for academic credit. Plagiarism includes, but is not limited to, submitting, as one's own a project, paper, report, test, program, design, or speech copied from, partially copied, or partially paraphrased work of another (whether the source is printed, under copyright in manuscript form or electronic media) without proper citation. Source citations must be given for works quoted or paraphrased. The above rules apply to any academic dishonesty, whether the work is graded or ungraded, group or individual, written or oral. The following guidelines for written work will assist students in avoiding plagiarism:

(a) General indebtedness for background information and data must be acknowledged by inclusion of a bibliography of all works consulted;

(b) Specific indebtedness for a particular idea, or for a quotation of four or more consecutive words from another text, must be acknowledged by footnote or endnote reference to the actual source. Quotations of four words or more from a text must also be indicated by the use of quotation marks;

(c) Project work will be considered plagiarism if it duplicates in completely or in part, without citation, the work of another person to an extent that is greater than is commonly accepted. The degree to which imitation without citation is permissible varies from discipline to discipline. Students must consult their instructors before copying another person's work.

(d) Information taken from the Internet/websites must be cited, otherwise it will be defined as plagiarism.

(e) Falsifying or inventing any information, data or citation.

(f) Submitting identical or similar papers for credit in more than one course without prior permission from the course instructor.

### **Outside Work**

Students must petition the faculty of their program if they wish to participate in outside activities such as productions or events that require outside rehearsal or crew work. A letter outlining the rehearsal, performance, and production requirements of the activity must be presented to the Coordinator of the Musical Theatre program, the assigned Musical Theatre Advisor and assigned Vocal Instructor in advance of a commitment to the outside activity. Each request will be considered individually. Failure to obtain permission may result in the student being placed on probation. These activities must not:

- a. Conflict with department classes, rehearsals, performances, or production calls;
- b. Overtax the student's energy so that department work suffers.

### **Blackboard**

Students are expected to familiarize themselves with Blackboard for course information, documents, and assignments. The MSU email system that is linked to Blackboard is the fastest and best way for faculty to communicate with students in their classes. However, this requires that all students either check their MSU email account on a regular basis (once or more times per day) or that students use the "Option" selection on the MSU email to have their email forwarded to their preferred email account. Faculty will NOT open email from other accounts, so it is necessary to send all email correspondence through the MSU email system.

See individual professors' syllabi for more information.

### **Rehearsal and Production "Practicum"**

All theatre majors are required to register for Rehearsal and Production which is affectionately known as "practicum." This course provides credit for all rehearsal and crew work on a show. The number of credits needed is determined by the individual degree program. See your curriculum guide to determine the number of Rehearsal and Production courses you are required to take. When registering, be advised that there are different course numbers (200-207) for each crew and for actors receiving performance credit.

Information on crew assignments and crew calls is placed on the callboard and it is the student's responsibility to check for this information daily.

### **Space and Facilities**

#### **A. Building Maintenance and Security:**

**No food or drink** (with the exception of bottled water) is permitted into rehearsal spaces (Life Hall 075, 123, 124, 125, 135, Fox Theatre). Street shoes are not permitted in the studios designated exclusively for dance.

Students are responsible for maintaining classroom and rehearsal spaces in good condition. Under no circumstances should **rehearsal furniture** be moved from one space to another without prior approval. If furniture is moved with permission, it is the student's responsibility to replace the furniture to its original location as soon as possible. Unauthorized groups or individuals using the rehearsal spaces should be reported to the Campus Police.

**Props** used for classroom performances must be removed from the space after class or neatly placed on shelving provided in the space. PROPS LEFT LYING AROUND WILL BE DISPOSED OF. At the **end of class**, all furniture used during class must be cleared from the performance area.

**B. Hours:**

Classrooms and rehearsal studios in Life Hall close at 11:00pm.

**C. Department Library:**

A small department library contains primarily plays and anthologies. Materials are available in LI 129, the department Business Office. Check the office to see what hours the library is open.

**D. Sprague Library:**

Check the Montclair State University website to contact the Sprague Library for its hours and resources.

**E. Scheduling Rehearsal and Performance Space:**

Student majors may sign out a space for rehearsal use if the space is not already reserved for classroom or production use. Michael Allen (LI 129) supervises all theatre and dance space reservations.

### **Health Waiver**

Prior to participation in technique classes each student is asked to return a Health Waiver signed by their physician stating that they are healthy and strong enough to participate in Dance, Stage Combat and Movement classes. If the student is unable to have an outside physician perform the physical, they will be asked to have it done by the MSU Health Center. This needs to be done no later than the first two weeks of class. The student will not be allowed to participate if this waiver is not in by then. Other divisions may also require a health waiver.

### **Placement for Dance Technique Classes**

Department students who take dance technique classes will be placed in a level commensurate with their major and abilities. Advancement to a higher level must be approved by the teacher of record of the class a student is currently enrolled in.

### **Disabilities**

Any student with a documented physical, sensory, psychological or learning disability requiring academic accommodations should make arrangements through The Office of Services with Disabilities. (Morehead Hall 305, x5431)

### **Physical Contact**

In classes, rehearsals, and in performances which involve movement, physical contact between teacher and student, student and student, and student and self may be used as part of the training and/or rehearsal process or required for performance. Examples of physical contact are dance lifts, an extension of character interaction in an acting scene, or tactile feedback used to guide alignment placement. Physical contact will always be conducted in a professional manner and with respect to the body. If a student is uncomfortable with physical contact, they should inform the instructor, choreographer, or director.

Physical contact will always take place during class time and rehearsals with other students present and aware that the contact is being made. This physical contact is never intended to be sexual in nature nor demean the student in any way and will never be used on the breast or genital area. If you have an injury, chronic condition, or an area that is prone to sensitivity or pain, please notify the instructor immediately. If the student is uncomfortable at any time with the physical contact, he or she should immediately inform the instructor, or wait until after class, whichever the student prefers. In the case where a student feels uncomfortable with the physical contact, the instructor will immediately cease this practice with the particular student and discuss the issue at a later time. The student may also say "STOP", or move away from the contact in order to end it. **A REQUEST BY THE STUDENT TO CEASE ANY PHYSICAL CONTACT WILL HAVE NO EFFECT ON THE STUDENT'S GRADE.**

The instructor will give an example of "hands on work" during a class session at the beginning of the semester to familiarize the students with the process.

## **Production Policies**

### **Casting**

All audition information for dance and theatre productions is posted on the appropriate callboard. Please read the procedures carefully regarding time allotment, audition material, and casting schedule. See individual program handbooks for additional information on the auditioning and casting process for each program.

### **Professionalism**

Production activity is required of all students in the department. All students are expected to conduct themselves in a professional manner. See division handbooks for further information on professional expectations.

### **Strikes**

All students involved in a Department of Theatre and Dance production, whether as a performer or crew member, are required to attend the strike for that production. Students may not leave the strike area until released by the technical director or his designated assistant.

## **Department Activities and Opportunities**

### **Theta Alpha Phi**

#### **New Jersey Gamma Chapter**

Theta Alpha Phi is a national honor society that recognizes high achievement in theatre study and production among undergraduate and graduate students. Founded in 1919, Theta Alpha Phi is the oldest national educational theatre honors society in the world. It charters only colleges and universities with the highest academic and finest theatre standards.

MSU's chapter of Theta Alpha Phi membership includes students from all the degree programs. With the support of the department, TAP sponsors various fundraising activities and service projects during the school year. It also organizes the annual Spring Gala.

If you are interested in learning more about the qualifications for joining, please see Faculty Advisor Dr. Neil Baldwin or TAP President.

## Internships

During their **final year** students in theatre and dance have the opportunity to complete an internship for a variable number of credit hours (4-16) depending on the demands of the internship and the amount of time, or number of days, they intend to work. Internships provide an opportunity for students to gain “hands-on” experience in a professional setting. Students may be placed at professional theatres, television studios, agencies, offices of casting directors, production companies, and dance companies in a variety of management, technical, and artistic positions. For some students, the internship replaces all on-campus credits for a semester and results in a paid position upon graduation. Internships are a wonderful way to gain professional experience and to start meeting people who are actually working in the field that interests you.

## Scholarships

The School of the Arts awards several scholarships each year. Students in the Department of Theatre and Dance are eligible to apply for these awards, and, if you meet the necessary criteria, you are encouraged to apply. For details and further information, see the department faculty liaisons, the department secretary or Linda Davidson, Assistant Dean of SART (224 Life Hall).

College of the Arts Scholarship and Talent Award (Juniors and first semester Seniors, 3.65 GPA for scholarship, 2.5 GPA for talent)

College of the Arts Dean's Scholar/Artist Award (Graduating Seniors, 3.85 GPA)

Jeanne Wade Heningburg Scholarship for the Arts (African-American Theatre, Dance and Music majors, 3.0 GPA in their major)

Centa Amici Scholarship for the Arts (Italian-American students in the College of the Arts, good academic standing and 2.5 GPA)

For an overview of MSU scholarships, consult the Appendix of the University On-Line Catalog or the University website.

## Theatre in the Raw

In addition to work in the classroom and in department productions, students have the opportunity to pursue independent activities in acting, writing, and directing, with other members of the department. These events provide occasions for students to explore creative outlets not available within the structure of a course or a rehearsal process.

## 053 Lab Readings

Throughout the year students will have the opportunity to participate in staged readings of new plays as well as classic and contemporary pieces. Whether the reading furthers the development of new material or allows students to explore established texts, readings encourage the consideration of the script at its most basic, textual level.

Readings will take place in LI 053. Check the callboard for more information.

## Informance

The INFORMANCE is an *informal performance*. It provides an opportunity for the students and faculty in the Dance Division at MSU to share ideas and to perform for each other in an informal setting. Thus, the INFORMANCE also serves to *inform* the presenters and well as the members of the audience about the work in which they are currently engaged. Most recently, the Informance has provided a forum for the discipline of “danceaturgy.” Performers as spectators critique and discuss with the audience the elements of the current repertory that bring master works as well as contemporary choreography to life in

performance. Students examine the aesthetic, cultural, social and historical context of dances in addition to the technical, creative, and performance challenges of various dance works. This holistic approach allows the performers as well as the audience members to experience these dances on a deeper level.

### **Kennedy Center American College Theatre Festival**

The Theatre Division participates in the five state Region II American College Theatre Festival every year. As a result, campus productions are attended by professional respondent(s) who nominate students for awards in the areas of playwriting, dramaturgy, design, management, directing and acting (Irene Ryan Acting Scholarship Auditions). In recent years, the Department has sent three productions to regional festivals and MSU students have won multiple awards in each area. These students have then represented the region at the national festival where several have won major national level awards in design and acting. MSU faculty members have also participated as KCACTF panelists, respondents for other universities, and served on the Region II and National Executive Committees.

### **Kennedy Center American College Dance Festival**

Each year the Dance Division attends one of eight regional American College Dance Festival Conferences to present works for adjudication and to participate in master classes and lectures. The Northeast Regional Festival Conference was held at Montclair State University in 2006.

On even numbered years, each regional festival selectes three to five dances to be performed at the National American College Dance Festival Conference held at the Kennedy Center in Washington D.C.

## **Smoking...**



**... in any of the campus buildings**

# Appendix

## B.F.A. MUSICAL THEATRE

### Program Description

Musical Theatre artists have had to adapt to a new climate of competitiveness as have the college programs that support them educationally. The business of musical theatre is a long and difficult process that requires specific kinds of knowledge, training and work and students rarely are able to access the educational and technical demands reliably on their own. Educational training and performance opportunities require a consistent level of expertise concurrent with professional industry standards. The student curriculum guide details the eight semesters of work required for completion of the degree. The progressive training culminates in a senior performance showcase in New York City for agents and casting directors where students demonstrate the impact of their training and their ability to present themselves as professional actors.

This pre-professional training program is intended to prepare students for careers in the professional theatre upon graduation and to offer them a comprehensive approach to the study of musical theatre performance that will allow them to pursue additional training if they choose to do so. In the course of their four years in the Department of Theatre and Dance and the John J. Cali School of Music, students take both practical and theoretical courses that allow them to pursue their art in the classroom and on the stage.

### Curriculum: B.F.A. Musical Theatre

The pre-professional Bachelor of Fine Arts Musical Theatre program and correlating curriculum is well-balanced, comprehensive in performance training and will offer: eight semesters of acting, six semesters of applied voice and vocal performance practicum; five semesters of musical theatre dance; three semesters of ballet and aural skills; two semesters of choral ensemble and acting for the singer; one semester of freshman studio), production (practicum's, stagecraft, make-up), theory (theatre history, history of Broadway, music theory I and II, vocal technique for musical theatre, piano I, opera workshop) and its structure meets the NAST and NASM standards for a B.F.A. in Musical Theatre. Major requirements are divided into Music, Theatre, Dance and General Education.

The performance sequence is designed to move students from a basic introduction of the collaborative process of musical theatre disciplines (acting, dancing and singing) to the accumulation of skills necessary for advanced class work and professional preparation.

### B.F.A. Musical Theatre Curriculum Guide:

<https://www.montclair.edu/theatre-and-dance/academic-programs/undergraduate/bfa-musical-theatre/>

### General Education Requirements

All B.F.A. Musical Theatre majors are required to fulfill a set of General Education Requirements in Scientific Issues, Communications, World Language, Humanities, Computer Science, World Cultures and Social Science – American or European History. These requirements meet the University's standards for general education across the campus. **Students must be proactive in taking and passing the required Gen Eds that are recommended for each semester. Being delinquent with this accomplishment as the student enters their Junior year will prohibit the student from being cast in performance opportunities and/or participation in the Senior Showcase.**

## **Free Electives**

There are no free electives in the B.F.A. Musical Theatre degree. Students can, by permission of the Coordinator in consultation with the Chair, substitute certain required courses with comparable electives in the interest of the student and degree fulfillment. Majors in the B.F.A. Musical Theatre program are offered the best of both worlds: a broad array of professional courses, both practical and theoretical, within their major coupled with a range of liberal arts requirements. Faculty in the Department of Theatre and Dance and the John J. Cali School of Music engage in evaluation and revision of the curriculum on a regular basis.

## **Departmental Productions**

The Department and School will have a robustly healthy and diverse program of professional level, fully mounted productions in the Kasser Theatre, Fox Theatre, Memorial Auditorium and Leshowitz Recital Hall as well as, concerts, recitals and workshops in other venues. The departmental productions are the laboratory extension and application of classroom work. Students from all programs; actors, designers, musicians, technicians, and managers learn invaluable lessons in planning, collaboration, professional expectations, teamwork, time management, setting and meeting goals and the challenges and rewards of audience reaction and feedback.

## **Advising and Mentoring**

Advisement for students begins upon their acceptance. During the summer months preceding their arrival on campus, students are assigned an advisement day on which they visit the campus, meet with department faculty, and receive instructions to prepare them for their first online registration. A question and answer session with theatre faculty, prior to the actual registration for classes, focuses on basic skills requirements, testing out of general education courses, and creating a schedule that includes the necessary major classes and GER options.

Students are given a detailed curriculum guide that not only lists all major requirements and electives as well as GER requirements, but also provides a layout of courses for the eight semesters during which they will be members of the acting or musical theatre programs. For most students, the curriculum guide offers a clear, direct path toward meeting all requirements of the degree program.

Students will also receive, during the summer months, information regarding required materials, fees, shoe requirements and dress codes for all classes and performance opportunities.

## **Faculty Mentors (Advisor)**

In addition to the initial advisement session offered to beginning students, once in the department, musical theatre majors are assigned a faculty mentor with whom they meet on a regular basis to monitor their progress toward graduation. Transfer students who have accumulated credits at another institution use advisement sessions to determine how previous coursework will be accepted by the department and in what manner those credits will affect required classes at Montclair State.

## **Advising**

Advising and pre-registration are scheduled by the university each semester and students will be advised before the scheduled registration date. After being advised, permits needed for program specific courses (music, theatre and dance) will need to be pulled and are requested by the student via an e-mail sent to the assigned Musical Theatre Faculty mentor and should contain the correct call number specific to the course (course sections for a specific term are found on WESS) as well as the student's ID#. Permits will be pulled in the order that e-mail requests are made.

Faculty mentors keep a record of each student's academic progress and update each student's remaining degree requirements on a yearly basis. However, students are responsible for maintaining their own progress toward fulfilling degree requirements and are advised to seek additional counseling through

an appointment with Professor Eric Diamond, Deputy Chair, Department of Theatre and Dance.

## **Academic Advising and Adult Learning.**

Students with problems, ideas, petitions, etc. should approach their MT Faculty mentor **first**. The mentor may advise or arrange for further consultation with other faculty members, the appropriate division coordinator, or the chair. If the student is unable to reach a satisfactory resolution of the problem from the faculty mentor, then the student should make an appointment with the chair. Students who are unable to resolve problems on the Departmental Level are advised to consult with the Office of the Dean or Office of Student Affairs but only after the above avenues for resolution are exhausted.

## **Student Mentors**

Incoming B.F.A. students will also be assigned a student mentor (a biggie). The student mentor will help the new student in getting acquainted with the university, the department, the school and adapting to college life away from home.

## **Senior Audit**

In the final year of the program, musical theatre majors file for graduation, at which time the University completes a final audit of the student's course work. If all requirements are not accounted for, students meet with advisors to determine the most appropriate course of action – registration for additional classes or completion of a credit adjustment form in order to change the reassignment of credits. **STUDENTS ARE URGED TO MEET WITH THEIR ADVISOR EVERY SEMESTER AND MAINTAIN AN UP-TO-DATE CURRICULUM GUIDE IN ORDER TO GRADUATE ON TIME.**

## **Evaluation and Assessment**

### **Admission**

Students are accepted into the BFA Musical Theatre Program by both application and audition. First they must be accepted into the University through the Office of Admissions. Students are then invited to attend an audition where they will perform two contrasting songs from the American Musical Theatre repertoire, two monologues and the participation in a dance class. Aside from the four on-site auditions held on Saturday mornings between November and March, Montclair State participates in a national recruitment process affiliated through the National Unified Auditions which are held in New York City, Chicago, Las Vegas and Los Angeles. Full-time members of the performance and music faculty participate in the adjudication of all auditions. Potential candidates are evaluated on vocal and physical control, internal technique, motivation and interest, prior training and academic background.

### **Juries**

B.F.A. Musical Theatre student evaluations by faculty members provide a basis for student mentoring and a prescription for personal growth and development. 1<sup>st</sup> and 2<sup>nd</sup> year musical theatre students are evaluated at the end of each semester through individual classroom grades, commitment to training, production work, growth, discipline, talent and professional potential. Students are adjudicated in each spring semester by the performance and vocal faculty at the annual juries.

**Acting** - 1<sup>st</sup> year students perform a monologue. 2<sup>nd</sup> year students perform a scene with a scene partner. 3<sup>rd</sup> year students perform a scene from a Shakespeare play with a partner. The faculty mentor receives feedback from the acting and speech faculty about each student. This feedback is passed on to each student in an exit interview before the end of the semester. The faculty mentor also solicits feedback about each student from the professors who teach academic

courses. The acting teacher uses this input as well as the student's progress in acting classes will determine whether the student can progress to the next level, go on probation for a semester, or be asked to leave the BFA program. The great majority of the students are retained in the program.

4<sup>th</sup> year students receive feedback on their work from a New York casting director who also conducts weekend audition workshops with the students several times throughout the academic year. These workshops are required for students who wish to participate in the 4<sup>th</sup> year BFA Senior Showcase in NYC. Student's may opt out of the senior showcase but must make up the lost credits by taking electives supportive of the degree requirements.

**Music** - Students in the Musical Theater program are juried at the end of each semester of their applied vocal requirements (private studio) and are required to develop a **Repertoire List** of twenty-seven (27) songs through the course of their six semesters of study. The list represents a **minimal** repertoire goal of four to six (4-6) new songs per semester. This list should be started in the first semester and maintained under the headings listed below. **Student's should not rely solely on their instructor for the assignment of vocal selections and are encouraged to be proactive in finding vocal material (current and historical) which serves their vocal/casting type and broadens their casting potential.**

Each semester of study should include at least one classical song or aria. These may be mostly in English, however at least 2 must be in a foreign language of the teacher's and student's choice. (Italian, Spanish or Latin are recommended unless the student already speaks French or German). Additional "Audition Book" selections are listed below.

## Jury Requirements and Policies

### Semester 1: 3 Songs

2 songs from standard music theater repertoire in a variety of vocal styles

1 piece in a classical style (see below)

\* It is recommended that songs requiring heavy or high belting not be assigned, according to the discretion of the teacher and the skills of the student

### Semester 2: 4 songs

3 songs from standard music theater repertoire in a variety of vocal styles

1 piece in a classical style

\* It is recommended that songs requiring heavy or high belting not be assigned, according to the discretion of the teacher and the skills of the student

### Semester 3: 4 songs

3 songs from standard music theater repertoire in a variety of vocal styles and from a variety of time periods

1 piece in a classical style

### Semester 4: 5 songs

4 songs from standard music theater repertoire in a variety of vocal styles and from a variety of time periods: classical Broadway, 70's, 80's, 90's, contemporary, pop, rock, etc.

1 (minimum) piece in a classical style

\*The repertoire should be varied and not multiples of the same composer, style or voice production

\*Belt and legit required

### **Semester 5: 5 songs**

5 songs from standard music theater repertoire in a variety of vocal styles and from a variety of time periods: classical Broadway, 70's, 80's, 90's, contemporary, pop, rock, etc.

\*The repertoire should be varied and not multiples of the same composer, style or voice production

\*Belt and legit required

\*At least one "right off the radio" is recommended

### **Semester 6: 6 songs**

6 songs from standard musical theater repertoire in a variety of vocal styles and from a variety of time periods: classical Broadway, 70's, 80's, 90's, contemporary, pop, rock, etc.

\*The repertoire should be varied and not multiples of the same composer, style or voice production

\*Belt and legit required

\*At least one "right off the radio" is recommended

\*Your choices should reflect your audition book selections.

**Classical Style** – This selection should be from the classical repertoire. It can include operetta, opera, spirituals, folksongs and art songs. Songs by Ricky Ian Gordon, Marc Blizstein, and Adam Guettel are good examples. Songs from the American Songbook or the "Golden Age" musical would not count as classical style. Please note, there is NO language requirement. Singing an English translation is acceptable.

**Policy for being excused from a Jury** – A student who has a lead role in a main stage show that is *performed at the end of any given semester* can be excused from doing a jury at the discretion of the teacher, and with approval of the coordinator of the voice department. If a student has a lead role in a mainstage show at the beginning of the semester, that student may give a reduced jury. Freshmen and Sophomore students can reduce their jury songs by one, and may include a solo they performed from the show on their jury list. Juniors and Seniors can reduce their jury songs by 2, and may include a solo they performed from the show on their jury list. The classical selection, if required, may not be cut from the list.

**Missing Required Repertoire** – If a jury is presented in which all of the requirements are not met and the student hasn't been given approval to reduce their jury, the missing required repertoire will need to be added to the student's jury the following semester. For example, if a classical piece is not presented during a student's second semester jury, then they will need to add that to their third semester jury's requirements. S/he will have 2 classical pieces for a total of 5 songs for Semester Three.

**Submit Repertoire List at the final jury** – Throughout the students' studies they should be assembling a repertoire list that will be submitted at the final jury. It should include all songs that were worked on in voice lessons, as well as songs prepared for other classes, such as practicum, acting for the singer, styles, auditions class, etc. This can also be used as a guide when choosing songs for the student to ensure a wide and varied rep list.

## **AUDITION BOOK PREPARATION:**

Selections should include at least 1 song, and preferably 2 songs each (up-tempo and ballad) for each of the following categories:

16 Bars Best

32 Bars Best

## Broadway Hit (Current)

### Old Broadway

(Cohan, Kern, Berlin,  
Youmans, Porter, Henderson,  
DeSylva and Brown  
Rodgers and Hart, Weill)

### Golden Age

(At least one from each of the  
following: Rodgers and Hammerstein,  
Bernstein, Lerner and Lowe  
Styne, Loesser, Coleman,  
Herman, Strouse and Adams,  
Kander and Ebb, Sondheim)

### Contemporary

(At least one from five of the  
following: Yeston, Sondheim, Schwartz,  
Jason Robert Brown, Lloyd Webber,  
Wildhorn, LaChiusa, Guettel, Yazbek,  
Bucchino, Lippa, Tessori, Finn,  
Ahrens and Flaherty)

## Country

### Pop

#### Oldie

40's – 60's  
(One from each  
Decade if possible)

#### Contemporary

80's – Present  
(One from each  
Decade if possible)

## Disney

### Classical / Operetta

(Herbert, Romberg, Gilbert and Sullivan,  
Lehar, Friml, Harbach)

## Probation and Retention

**Artistic Probation** takes place when a student does not demonstrate satisfactory artistic development as measured in the Program evaluations.

**Disciplinary Probation** will result if there is an infraction of University or Departmental regulations as spelled out in this Handbook. Disciplinary probation may also be implemented against students who are chronically absent or late to classes, performances, rehearsals or other program responsibilities.

**Academic Probation** will result for students who earn less than a B- (2.7) in any performance related course (Dance, Music, Theatre) or 2.3 (C+) in cumulative GPA for all non-performance courses.

Retention in the program is dependent upon satisfactorily completing each acting and vocal jury; **passing all performance related courses (Dance, Music, Theatre) with no less than a B- (2.7)**; passing all practicum requirements in a timely fashion; auditioning each semester and performing as cast in assigned roles; meeting attendance requirements in performance classes; work habits; demonstrating a positive, mature, professional attitude in class, rehearsal and casting opportunities in department productions; **demonstrating continuous discipline, growth, progress and potential for professional success as indicated by class responsibilities as well as continuing evidence of satisfactory progress towards completion of the BFA Musical Theatre Degree.**

Music, Theatre and Dance courses are progressive in nature and students must successfully complete each course in sequence. Failure to pass successfully the requirements of any particular class may result in the students' dismissal from the program.

While on **academic probation**, the student will not be cast in productions or serve on crews, unless required by a course. Students on artistic and/or disciplinary probation may, at the discretion of the Coordinator or Faculty Advisor, be allowed to participate in production. **Probation is permissible for one semester only. Any subsequent artistic or disciplinary probation will be considered just cause for dismissal from the program.**

**Failure to meet any one of the above requirements may result in either probation for a semester or dismissal from the musical theatre program.** Each student on probation is re-evaluated at the end of the semester during which the probation occurs to determine if sufficient progress has been made, academically or artistically, to warrant reinstating the student into the musical theatre program. Probation for academic reasons (performance based GPA drops below 2.7 or 2.3 cumulative for all non-performance courses) may result in the student being ineligible for casting during the semester on probation.

## Grading

Students in the musical theatre program are graded on professional potential as well as their, growth, discipline, maturity in commitment to training and their ability to work collaboratively. The Musical Theatre program adheres to the University grading system:

A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D+	1.0
F	0.0

## Other Grading Standards

P	Pass	AU	Audit
IN	Incomplete	NC	No Credit
WD	Withdrawal	IP	In Progress

## Grade Point Average (GPA)

The GPA is determined by dividing the total quality points earned by the total number of number of quality

hours earned. (See University Student Handbook for examples.)

## Unexcused Absences (CUTS) from Class

One class meeting/week	<b>maximum of 1 unexcused absence</b> 2 unexcused absences will result in an automatic "F"
Two class meetings/week	<b>maximum of 2 unexcused absences</b> each additional absence will result in the drop of a letter grade, 4 unexcused absences will result in an automatic "F" (C to F).
Three tardy in any course	Equals drop of one (1) letter grade

If you must be late or absent due to unavoidable circumstances (i.e. illness), an unexcused absence may be avoided by promptly notifying individual faculty members in person, by phone, voice mail or email.

**In keeping with the professional objectives of the programs, attendance and punctuality are of the utmost importance. Chronic absences and lateness will not be tolerated and will affect the final grade and may result in probation or dismissal from the program.** Communication regarding absences or lateness must be made in person or directly to the instructor, not through a phone call to the department. Unavoidable emergencies are handled on an individual basis. Other than for a religious holiday, the instructor will determine whether or not the absence or lateness is for an acceptable reason and whether or not the student will be permitted to make up the missed work.

**REPEATED ABSENCES AND LATENESS FOR REHEARSALS, PERFORMANCES, AND CREWS ARE CONSIDERED A SERIOUS BREACH OF PROFESSIONALISM AND MAY RESULT IN PROBATION.**

## Showcases

**MSU Encore** – first year musical theatre students, under the direction of the Faculty member responsible for Freshman Studio I, will rehearse and prepare for public performance a 50 minute show. The show will include selections from American Popular Music and Broadway. This show will be fully staged and choreographed and is available and booked throughout the year for private and public performances. Proceeds from MSU Encore support the New York Senior Showcase and the musical theatre program.

**Senior Showcase** – 4<sup>th</sup> year students may participate in the annual New York Showcase produced during the spring semester. The NY showcase is a 50-minute presentation of scenes and songs. The showcase has two performances on one day and usually has about 45 industry representatives in attendance. In the past few years many students have found personal representation and management or have earned employment as a result of their work in the showcase. Students participate in the preparation of marketing materials and invitations for agents and casting directors.

4<sup>th</sup> year students may also participate in the **New Jersey Theatre Alliance University Showcase**. Instituted by MSU and NJTA in 2002, the University Showcase introduces the BA and BFA theatre majors graduating from NJ universities to the artistic directors and casting directors from New Jersey's professional regional theatres. This Showcase has given our students access to many of the theatre companies throughout the state and has greatly increased MSU's profile in the New Jersey theatre community.

# Auditions, Casting and Production Policies

## Callboard

The callboards that announce audition information, specific music and monologue requirements, crew calls, rehearsal dates, times, and all other pertinent production information will be located in the vestibule of LI - #1210 (Acting Studio) and #1250 (Dance Studio). **AUDITION SPECIFICITY AND REQUIREMENTS WILL BE POSTED PRIOR TO THE AUDITION DATE. IT IS THE RESPONSIBILITY OF EVERY STUDENT TO CHECK ALL FORMS OF NOTIFICATION AND INFORMATION REGULARLY TO KEEP UP-TO-DATE.**

## Auditions/Casting

Auditions for department productions are held either at the start of the fall semester during the first week in September or during the semester prior to the semester during which the productions will take place (i.e. April/May for the fall semester; November/December for spring semester). Auditions could take place on weekends as well as on weekdays, depending on the demands of the productions and the needs of the director, musical director and choreographer.

- **All B.F.A. acting majors and musical theatre majors are required to audition each semester and to accept roles as cast.** B.F.A. musical theatre students who withdraw from a department production are automatically withdrawing from the musical theatre program.
- **Freshmen** entering the program **must audition for all seasonal productions** and may be considered for ensemble and supporting roles beginning in the spring semester. In special circumstances, they may also be cast in the fall semester in ensemble and supporting roles, but in most cases the program regards the fall semester as a time to acclimate to the department and to university life.
- **Senior Musical Theatre majors have the option of not auditioning their final semester in the program. But if an audition is initiated and the senior is cast, full compliance in accepting the performance opportunity is expected. Failure to accept a casting opportunity after the fact could prohibit the student from participating in the Senior Showcase.**
- Students should check the callboard and sign up for a specific time that is convenient to their class schedule. Students are not allowed to be excused from regularly scheduled class times for audition purposes and are responsible in notifying each correlating production stage manager of any and all conflicts.
- Students are expected to have fully memorized and prepared material as specified in the audition announcement. (usually a one and half minute monologue and sixteen (16) or thirty two (32) bars of music.) Students not prepared may be asked to stop the audition. Students will be stopped during the audition after ninety seconds or 16 bars have elapsed.
- Following general auditions, students should check the callboard for the days, times, and requirements of callbacks. Students are expected to initial their names to acknowledge the callback.

- **Students called back for specific roles may need to download the materials from the internet and print at their own expense.**
- A student may be excused from a production if the faculty mentor has granted written permission with the agreement of the coordinator of the performance programs and the chair, but that student cannot be excused from open auditions.

It is the policy to cast actors in productions on the basis of the quality of the audition given, the attitude and work ethic of the student, as well as the actor's emotional and physical compatibility for the role. BA, BFA as well as BM students are all eligible for roles. The programs choose plays and musicals each year with the intention of using as many majors as possible, but **casting is not guaranteed**. A student may be, under certain circumstances, assigned to understudy a role but any performance opportunity is at the discretion of the Director.

**Performance opportunities and the casting of Freshman, Sophomore, Junior and Senior Musical Theatre majors is contingent based on established and/ or pending GPA and any established or pending probationary infractions or status.**

The musical theatre program attempts to provide students with opportunities to grow and develop as performers. Required auditioning every semester furthers this goal. However, acting, dancing and singing is a competitive, demanding art and **the complexities of casting do not allow the program to guarantee roles for any student**. We acknowledge that upperclassmen have the most experience, and greatest need, with regard to performance training and casting. However, **all casting is based primarily on successful, competitive auditioning. A student's placement or year in the program is a secondary consideration**. Repeated inability to cast a student may indicate a student's lack of progress in the program and may result in release of the student from the musical theatre program.

## Professionalism in the Classroom and in Rehearsal

### Classroom and Theatre Maintenance

Students are responsible for maintaining classroom and rehearsal spaces in good condition. **UNDER NO CIRCUMSTANCES SHOULD REHEARSAL FURNITURE BE MOVED FROM ONE SPACE TO ANOTHER WITHOUT PRIOR APPROVAL. IF FURNITURE IS MOVED WITH PERMISSION, IT IS THE STUDENT'S RESPONSIBILITY TO REPLACE THE FURNITURE TO ITS ORIGINAL LOCATION AS SOON AS POSSIBLE.**

No food or drink (with the exception of bottled water) is permitted into classroom/rehearsal and performance spaces (1200, 1210, 1250, 1251, 0200, 0325, Fox Theatre, Memorial Auditorium, Kasser Theatre).

Props used for classroom performances must be removed from the space after class or neatly placed on shelving provided in the space. **PROPS LEFT LYING AROUND WILL BE DISPOSED OF**. At the end of each class, all furniture and acting blocks or cubes used during class must be cleared from the performance area.

### Hair and Body Decoration

As actors, students will be continually be called upon to portray a variety of characters, many of whom will differ significantly from the student's own persona. If a student chooses to have a radically unusual hairstyle or body decoration (tattoos, piercing etc.) the student may be asked to neutralize his or her own persona to accommodate the needs of the play and character. Students may be required to cut, color, or restyle hair and remove body jewelry.

## **Plagiarism**

Montclair State University has a strict policy on plagiarism. Any student who passes off the words or ideas of another without proper citation is subject to severe penalties and risks failure and probation in the program.

## **Rehearsal/ Performance Etiquette and Duties (AEA)**

- a. Actors are required to be prepared and to be prompt for all rehearsals and performances (time determined by the director and stage manager); this includes bringing pencils, scripts, and scores to every rehearsal and performance.
- b. Actors must refrain from eating, drinking, and smoking when in costume, must remove costumes immediately following a performance, and must return costumes, properly hung, following a performance.
- c. Actors must notify the stage manager if an emergency arises and they will be late for a call.
- d. Actors are expected to check their own costumes and props well before curtain, and report any problems to the appropriate crew head.
- e. Actors are expected to care for props and costumes properly and to respect the physical property of the production and the theatre program.
- f. Actors are responsible for meeting all costume measurement and costume fitting appointments as indicated by the stage manager and posted on the callboard.
- g. Actors are to cooperate with the Stage Manager and Assistant Stage Managers, Dance Captain and Fight Captain.
- e. Actors are to maintain their performance as directed and/ or choreographed.

## **Rehearsal and Crew Call Postings**

All rehearsal dates, times, and crew calls will be distributed, e-mailed and posted no later than twelve noon of each rehearsal day so that students may plan their schedules accordingly. Students will receive notification of call times and responsibilities through their MSU Net ID account as well as being posted on the Call board located in the vestibule of LI - #1210 (Acting Studio) and #1250 (Dance Studio).

## **Rehearsal Preparation**

Punctuality is crucial. Performers and technicians are expected to be on time and ready to work. Performers should be signed in, properly dressed including appropriate footwear and warmed up at call time.

The stage manager must be notified as soon as possible if a cast member will be late or absent. Lateness and absences are not taken lightly.

--If a student is consistently late for rehearsals or show calls they will be placed on disciplinary probation and/or dismissed from the production. If chronic lateness continues the student may be

dismissed from the program.

--Stage manager's reports are required to include individual names of performers who are absent or late. These reports are disseminated to the entire theatre faculty.

## **Curfew/ End of Day**

All activities and rehearsals will conclude promptly at 11:00 pm on Sunday through Saturday regardless of start time. There are ongoing exceptions to this rule: technical rehearsals, dress rehearsals, picture calls and strikes. In these cases the cast and crew will be held no later than Midnight.

The final decision of extending a call would be made by the production's Production Manager as well as Department Chair and the overtime will be no more than one hour.

## **Rehearsal Breaks**

During regular and technical rehearsals there shall be a break of 5 minutes after no more than 55 minutes of rehearsal or 10 minutes after no more than 80 minutes of rehearsal for each member of the company.

During non-stop run-throughs, dress rehearsals and previews there shall be a break of no less than 10 minutes at the intermission points.

Meal breaks will be scheduled to coincide with meal plan hours if possible.

There will be a 1 ½ hour rest period exclusive of half-hour, between performances of matinee and evening.

## **Rehearsal and Performance Practicum Credits**

All B.F.A. musical theatre majors are required to register for six credits of Rehearsal and Production. Three of these credits are obtained by completing crew assignments on a production in areas such as set and costume construction and the running of a show. Students register for R&P during the normal registration process and are assigned to crews at the beginning of the semester. **THESE THREE CREDITS MUST BE COMPLETED DURING THE FIRST FIVE SEMESTERS IN THE PROGRAM.**

**Students are required to register for an R&P credit whenever cast in a production regardless of how many have already been earned.** Students may register for two R&P credits in a single semester if they are cast in shows during their first five semesters while they are still completing crew requirements.

**ALL ACTORS ARE REQUIRED TO ATTEND THE STRIKE FOR EVERY PRODUCTION IN WHICH THEY APPEAR AND MUST REMAIN IN THE STRIKE AREA UNTIL RELEASED BY THE TECHNICAL DIRECTOR OR HIS ASSISTANT.**

Information on crew assignments and crew calls is placed on the callboard and it is the student's responsibility to check for this information daily.

## **Auditioning for Performance Opportunity, Work and Employment Outside the Department and University**

Students must first petition the Coordinator of Musical Theatre, all the full-time musical theatre faculty as well as assigned Studio Vocal Instructors of the B.F.A. Musical Theatre (MUTR) program if they wish to audition, accept and participate in outside activities such as productions or events that require off campus rehearsal and performance obligations. **A letter detailing the opportunity, audition dates, location and the time line of the rehearsal and performance requirements of the activity must be presented to the Coordinator of the Musical Theatre Program, the full-time Musical Theatre faculty as well as your assigned Private Vocal Instructor IN ADVANCE of the audition or commitment to the outside activity.** Each request will be considered individually. **Failure to obtain permission PRIOR to the audition opportunity by the Musical Theatre Coordinator and faculty and notification after the fact will result in the student being placed on probation.** These activities **MUST NOT**:

- a. Conflict with department classes, rehearsals, or performances;
- b. Overtax the student's energy so that department and academic work suffers

**Students can request a leave of absence for professional performance opportunity outside the University for one semester or a full academic year by officially withdrawing from the University and Musical Theatre program.** They can return to the program as a student by applying for readmission in good standing with the understanding that their time away will delay their completion of the program requirements and initial graduation date. After a period of one year and failure of the student to apply for readmission to the University, their position in the program will be terminated.

# Department of Theatre and Dance Student Handbook

## ACKNOWLEDGEMENT SHEET

\_\_\_\_\_ (Print Name)

Check program you are enrolled in:

- BFA Dance
- BA Dance Education
- B.A. Theatre Studies
- BFA Theatre, Concentration in Acting
- BFA Musical Theatre
- BFA Production/Design
- MA Theatre

I have read the attached Handbook, including major specific appendix and agree to all rules and regulations pertaining to the Theatre and Dance programs in general and my degree program in particular.

\_\_\_\_\_  
Student Signature

\_\_\_\_\_  
Date