

# 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. Training for Musical Theatre is a long and challenging process that requires specific knowledge and skills. 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 performance industry employable actors.

This pre-industry training program is intended to prepare students for careers in the theatre industry 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.

### Department of Theatre and Dance Mission Statement

The Department of Theatre and Dance, located in Montclair, New Jersey, combines the foundation of a liberal arts education with the creative skills needed by the developing artist. The department is dedicated to attracting, supporting, and uplifting highly qualified students, faculty, and staff with a wide range of backgrounds, ideas, and viewpoints. This includes those from all races and ethnicities, sexualities, gender expressions, differing abilities, and socioeconomic statuses. Our community recognizes the profound benefits of creating an inclusive environment in which students, faculty, and staff are seen and can learn from one another.

Our goals:

- Support the development of artists who embrace imagination, collaboration, and excellence, and who engage with their art as an ever-changing field of possibility. Our department nurtures responsible artists, leaders, and communicators by instilling empathy, social awareness, problem solving, and personal responsibility in our pedagogical environment.
- Develop a curriculum emphasizing theoretical and practical aspects of careers in theatre and dance by centering the mastery of craft through production and performance. We promote the study of history, theory, literature, and criticism of performance with an eye towards integrating historical and social context. Students and faculty work together to develop new knowledge, as well as explore and apply innovative methods and techniques towards an evolving discipline.
- Produce artists and works that engage and support our local community and beyond. We perform and teach in the community, participate in outreach, collaborate with local organizations, engage in outside recruitment projects with our local schools, train K-12 and studio teachers, support local schools with curriculum development, and strive to be positive contributors to the performing arts at Montclair State, in North New Jersey, regionally, nationally, and internationally.

With hands-on training and one-on-one mentorship from professional faculty, staff, and renowned guest artists, the Theatre & Dance Department expresses its commitment to the arts through our dedication to teaching, scholarly research, artistic experimentation, and collaboration. We aim to produce well-equipped, flexible, inspired artist-thinkers who are socially aware and personally responsible. Our graduates emerge not merely with a degree, but with a commitment to making innovative and purposeful contributions to the wider community. Our alumni include professional actors and dancers on stage and screen, backstage, in a gallery, a classroom, a studio, and beyond.

## **Land Acknowledgement:**

We respectfully acknowledge that Montclair State University occupies land in Lenapehoking, the traditional and expropriated territory of the Lenape. As a state institution, we recognize and support the sovereignty of New Jersey's three state-recognized tribes: the Ramapough Lenape, Nanticoke Lenni-Lenape, and Powhatan Renape nations. We recognize the sovereign nations of the Lenape diaspora elsewhere in North America, as well as other Indigenous individuals and communities now residing in New Jersey. By offering this land acknowledgement, we commit to addressing the historical legacies of Indigenous dispossession and dismantling practices of erasure that persist today. We recognize the resilience and persistence of contemporary Indigenous communities and their role in educating all of us about justice, equity, and the stewardship of the land throughout the generations.

## **Diversity, Equity and Inclusion (DEI) Statement for Musical Theatre**

Musical Theatre at Montclair State University strives to foster an environment which is inclusive and nurtures a sense of empowerment, equity and diversity within the classroom and throughout all performance opportunities.

We are dedicated to building a culture where differences are valued and respected, encouraging students to bring their authentic whole selves, including visible and invisible qualities, to all aspects of the program. We continue to evolve our anti-biased and anti-racist stance to positively affect teaching and learning. We strive to creatively innovate and actively work to revise course content to develop strategies that will welcome and uplift our students, specifically those of the BIPOC community who historically have been marginalized, underrepresented and under supported.

Central to our core values is a commitment to inclusion across race, ethnicity, gender identity or expression, religion, age, sexual orientation, physical or mental ability, perspective, neurodiversity, experience, or any other aspect which makes people unique and free to be who they are.

We celebrate multiple approaches, perspectives, backgrounds, viewpoints and experiences in a student body that shares a commitment to excellence and social responsibility, one that is more representative of the industry with a strong dedication to moving that vision forward. It is our ongoing commitment to create an environment where everyone can foster their finest, most authentic work, delivering stronger, powerful and more lasting images, reflective of their true selves.

## **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:**

<http://catalog.montclair.edu/programs/musical-theatre-bfa/>

## 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 required 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 workshop productions in other venues. The departmental productions are the laboratory extension and application of classroom work. Students from all programs - actors, designers, musicians, technicians, and stage managers - learn invaluable lessons in planning, collaboration, professional expectations, teamwork, professional etiquette, time management, setting and meeting goals and the challenges and rewards of audience reaction and feedback.

## MUTR/ Academic Calendar 2022-2023 (Dates Are Subject to Change)

### Fall - 2022

Sept 1<sup>st</sup> – Opening Day (No Classes)

**Sept 2<sup>nd</sup> – Classes Begin**

**Sept 5<sup>th</sup> – Labor Day (No Classes)**

### MT Production Auditions – Fall

TBA

Pittsburgh Unified (virtual) Oct. 7-8<sup>th</sup>

CAP Auditions Atlanta – Nov 11<sup>th</sup>

Moonified Auditions Dallas – Nov 18<sup>th</sup>

### MUTR Open Forum #1 – Fall

Sept – TBA

### MUTR Check-In – Fall (Optional)

TBA

**Thanksgiving Holiday – Nov 24<sup>th</sup> – 27<sup>th</sup>**

### MUTR Open Forum # 2 – Fall

**Dec – TBA**

**End of Semester Sit Down (Required)**

TBA

**Fall Semester Assessment**

TBA

**MT Production Auditions – Spring**

Nov 21<sup>th</sup>– 22<sup>nd</sup>– General

Nov 28<sup>th</sup>– Dance Call

Nov 29<sup>th</sup>– Bright Star Callbacks

Nov 30<sup>th</sup>– On the Town Callbacks

**Last Day of Semester – Dec 21<sup>th</sup>**

## **Spring - 2023**

**Jan 16<sup>th</sup> – Martin Luther King Day (No Classes)**

**Jan 17<sup>th</sup> – Classes Begin**

**MUTR Open Forum #3 – Spring**

Jan – TBA

Florida Combined Auditions, Tampa

Jan. 13-14

National Unified Auditions

NYC – Jan 28<sup>nd</sup> – 29<sup>rd</sup>

Chicago – Feb 6<sup>th</sup> – 9<sup>th</sup>

Los Angeles – Feb 11<sup>th</sup> – 12<sup>th</sup>

On Campus Auditions

December 3<sup>rd</sup>

January 21<sup>st</sup> (virtual only)

Feb 18<sup>th</sup>

Feb 25<sup>th</sup>

March 18<sup>th</sup>

**Mar 6<sup>th</sup> – 12<sup>th</sup> – Spring Recess**

**MUTR Check-In – Spring (Optional)**

TBA

**April 7<sup>th</sup> – 9<sup>th</sup> – Easter Holiday**

May 2<sup>nd</sup> – 3<sup>th</sup> – Reading Days

**MUTR Open Forum #4 – Spring**

May – TBA

**End of Semester Sit Down (Required)**

TBA

**Spring Semester Assessment**

TBA

**Last Day of Semester – May 15<sup>th</sup>**

**Department of Theatre and Dance**  
**Production Season**  
**2022-2023**

**FALL 2022**

**PIRATES OF PENZANCE** (1200)

Reh Begins: Sept. 6

Final Runs: October 11, 12

Perf.: Oct. 13 7:30pm

Oct. 14 7:30pm

Oct. 15 2:00pm, 7:30pm

Brush-up: Oct. 19

Perf.: Oct. 20 7:30pm

Oct. 21 7:30pm

Oct. 22 2:00pm, 7:30pm

**BLACK SNOW** (Kasser)

Reh Begins: Sept. 6

Load-in: Oct. 3-7

Tech: Oct. 8, 11, 12

Dress: Oct. 13, 14

Perf: Oct. 15 2:00pm, 7:30pm

Brush-up: Oct. 18

Perf: Oct. 19 7:30pm

Oct. 20 7:30pm

Oct. 21 7:30pm

Oct. 22 2:00pm

Strike: Oct. 22

**PIPPIN** (Mem Aud)

Reh Begin: Sept. 19

Load-in: Oct. 17-31

Tech: Nov. 1-5

Dress: Nov. 8, 9

Perf.: Nov. 10 7:30pm

Nov. 11 7:30pm

Nov. 12 2:00pm, 7:30pm  
Brush-up: Nov. 15  
Perf.: Nov. 16 7:30pm  
Nov. 17 7:30pm  
Nov. 18 1:00pm, 7:30pm  
Strike: Nov. 19

### **DANCE NATION** (1200)

Reh. Begins: Oct. 24  
Final Runs: Nov. 29, 30  
Perf: Dec. 3 2:00pm, 7:30pm  
Dec. 6 7:30pm  
Dec. 7 7:30pm  
Dec. 8 7:30pm  
Dec. 9 7:30pm  
Dec. 10 2:00pm, 7:30pm

### **FALL DANCE** (Mem Aud)

Reh. Begins: Sept. 6  
Load-in: Nov. 29-Dec. 1  
Tech: Dec. 2, 3  
Dress: Dec. 3, 6  
Perf.: Dec. 7 7:30pm  
Dec. 8 7:30pm  
Dec. 9 1:00pm, 7:30pm  
Dec. 10 2:00pm, 7:30pm  
Strike: Dec. 10

## **SPRING 2023**

### **EVERYBODY** (1200)

Reh Begins: Dec. 12  
Final Runs: Feb. 14, 15  
Perf: Feb. 16 7:30pm  
Feb. 17 7:30pm  
Feb. 18 2:00pm, 7:30pm  
Brush-up: Feb. 22  
Perf.: Feb. 23 7:30pm  
Feb. 24 7:30pm  
Feb. 25 2:00pm, 7:30pm  
Strike: Feb. 25

### **ELEPHANT'S GRAVEYARD** (Kasser)

Reh. Begins: Dec. 12  
Load-in: Feb. 13-16  
Focus: Feb. 16  
Tech: Feb 17-18/21-22  
Perf: Feb. 25 2:00pm, 7:30pm

Feb. 28 7:30pm  
Mar. 1 7:30pm  
Mar. 2 7:30pm  
Mar. 3 1:00pm  
Strike: Mar. 3

**DANCEMAKERS** (Mem Aud)

Reh Begins: Jan. 23  
Load-in: Mar. 14  
Tech: Mar. 15-17  
Dress: Mar. 21, 22  
Perf.: Mar. 23 7:30pm  
Mar. 24 7:30pm  
Mar. 25 2:00pm, 7:30pm  
Strike: Mar. 25

**BRIGHT STAR** (1200)

Reh Begin: Feb. 13  
Dress Runs: Mar. 28, 29  
Perf: Mar. 30 7:30pm  
Mar. 31 7:30pm  
Apr. 1 2:00pm, 7:30pm  
Apr. 4 7:30pm  
Apr. 5 7:30pm  
Apr. 6 7:30pm  
Strike: Apr. 6

**ON THE TOWN PLAY** (Kasser)

Reh. Begins: Feb. 13  
Load-in: Mar. 28-31  
Tech: Apr. 3-6/11-12  
Dress: Apr. 13-14  
Perf: Apr. 15 2:00pm, 7:30pm  
Apr. 18 7:30pm  
Apr. 19 7:30pm  
Apr. 20 7:30pm  
Apr. 21 7:30pm  
Strike: Apr. 22

**SPRING DANCE** (Mem Aud)

Reh Begins: Jan. 18  
Load-in: Apr. 17  
Tech: Apr. 18-20  
Dress: Apr. 21, 26  
Perf.: Apr. 27 7:30pm  
Apr. 28 1:00pm, 7:30pm  
Apr. 29 2:00pm, 7:30pm  
Apr. 30 2:00pm  
Strike: Apr. 30

## **Student Services**

### **University Academic Regulations**

[Attendance Grades & Standards Repeated Courses](#)

[Cancellation of Course & Staffing](#)

[Standards for Academic Progress](#)

[Student Course Load](#)

[Credit Hours](#) [Course Overlap](#) [Student Responsibility](#) [Independent Studies](#) [Enrollment Verification](#) [Pass-Fail Grading Policy](#)

[Prerequisite Courses](#) [Withholding of Student Records](#)

### **Counseling & Psychological Services (CAPS)**

We are a department within the Dean of Students Office designed to provide free personal counseling and psychological services for Montclair State students, as well as referrals and consultations for faculty and staff. We are fully accredited by the International Association of Counseling Centers (IACS).

#### **Goals**

- Allow students to make the most of their academic experience • Help prevent future problems
- Help students develop to their fullest potential by learning new skills and resolving issues that may limit their performance
- Assist and support faculty and staff through consultation
- Promote wellness through workshops, presentations and major campus events • Provide a positive training environment and close supervision for graduate students in counseling and psychology

[Learn About Our Services](#) [Make an Appointment](#)

### **Center for Academic Success & Tutoring (CAST)**

**Center for Academic Success & Tutoring (CAST)** offers learning support programs to assure high quality services to Montclair State University students. The quality learning is centered on the student as an individual. Therefore, CAST continues to construct a body of work focused on the academic needs of a rapidly growing student population.

The Center, certified by The College Reading and Learning Association (CRLA), provides tutoring, supplemental instruction and academic development services. Further-more, the national and international professional

standards set by The CRLA are maintained through the application of innovative learning theories, tutoring practices, and cross-cultural training programs.

CAST is dedicated to providing an environment that promotes learning and professional growth where students and tutors work together in reaching their academic goals. The individual and group tutoring sessions are offered in most academic areas by master and peer tutors who have excelled in their particular subject areas and have been recommended by faculty. All tutors receive training on effective study strategies and tutoring techniques to best assist students.

[https://www.montclair.edu/student-services/student-services-guide-for-faculty-staff/academic support/](https://www.montclair.edu/student-services/student-services-guide-for-faculty-staff/academic-support/)

## **Harassment, Intimidation and Bullying**

Students are prohibited from engaging in harassment, intimidation and bullying. A student will be found responsible for harassment, intimidation or bullying if they engage in conduct, including but not limited to, any gesture, written, verbal or physical act, or any electronic communication (which includes e-mails, text messages, and Internet postings on web-sites or social media), whether it be a single incident or series of incidents, that occurs on or off the University's campus, through use of the University facilities, or at any function sponsored by the University or any University related-organization; that is sufficiently severe or pervasive that substantially disrupts or interferes with the orderly operation of the University or the rights of any student or other member of the University community; and that:

- a) involves intimidation or threats to another person's safety, rights of personal privacy and property, academic pursuits, University employment, or participation in activities sponsored by the University or organizations or groups related to the University, or
- b) creates an intimidating or hostile environment by substantially interfering with a student's education, or by materially impairing the academic pursuits, employment or participation of any person or group in the University community, or by severely or pervasively causing physical or emotional harm to the student or other member of the University community; or
- c) a reasonable person should know, under the circumstances, will have the effect of physically or emotionally harming a student or other person or damaging the property or placing him/her in reasonable fear of physical or emotional harm to his/her person, or to any member of that person's family or household, or of damage to his/her property; or
- d) a reasonable person should know, under the circumstances, will have the effect of insulting or demeaning any student or group of students; or
- e) a student violates a domestic violence restraining order that is entered by a Court and obtained against another student.; or
- f) Sexual Assault or Sexual Harassment as defined by the Title IX Sexual Harassment/Sexual Assault Policies and Procedures that occurs outside of the United States.
- g) involves any attempt of blackmail (i.e. threat to reveal damaging or revealing information, such as photos and/or videos) or extortion (i.e. threats of physical harm) directed toward a student

**Minimum Sanction: Probation; Maximum Sanction: Expulsion**

## **Discriminatory Harassment, Intimidation and Bullying**

A student will be found responsible for discriminatory harassment, intimidation or bullying who engages in Harassment conduct described above as “harassment/ intimidation/bullying” which the student directs at a specific group or individual, based upon race, creed, color, national origin, ancestry, age, marital status, affectional or sexual orientation, familial status, disability, nationality, sex, gender identity or expression, or any other characteristic protected from discrimination by the New Jersey Law Against Discrimination, N.J.S.A. 10:5-4.

**Minimum Sanction: Probation, Maximum Sanction: Expulsion**

## **Advising for Musical Theatre**

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.**

### **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 General Education (GED) options.

Students are given a detailed curriculum guide that not only lists all major requirements and electives as well as GED 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 can 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.

### **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” or “big”) by current students in the program. 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.

## **Class Representatives**

At the start of each Academic Year, BFA Musical Theatre students in each class level (Freshmen – Senior) will select two Class Representatives with at least one student from the BIPOC Student Community. It will be the responsibility of these Class Representatives to monitor, engage and communicate with their class colleagues concerning any areas of disagreement, discussion or concern pertaining to the Musical Theatre program, free from reprisal or reprimand, and serve as a conduit of safety between students and faculty. Class Reps may be asked to attend Faculty meetings or Town Hall events and serve as spokespersons in reconciling any areas of concern or disagreement towards a positive and productive resolution and outcome.

## **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, 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.

## **Assessment**

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 Assessments.

**Acting - 1<sup>st</sup> and 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 to 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 Assessed 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 designation and broadens their casting potential.**

## Expectations for Online Learning

The MSU Student Code of Conduct does not change for remote learning but maintaining a healthy online environment requires a few special guidelines. In courses that require Virtual attendance you are expected to adhere to the following points so that the virtual classroom can be safe and respectful for all its participants:

- Please be punctual to class meetings.
- Mute your microphone when you are not speaking.
- Make sure you use your full name upon entering the meeting.
- Your video must be on for the duration of the class and your face must be visible. If you are in a crowded or busy space you are welcome to use a solid color as a background to maintain your own privacy and to minimize distractions for the class.
- Do not text, surf social media, watch videos, listen to music, or use other applications (other than note taking apps) while attending class.
- Dress appropriately for a classroom setting.
- Remember that you are viewable and will be heard by the entire class. Please conduct yourself accordingly. Meetings may be recorded.

## Singing Assessment 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 Blitzstein, 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 Singing Assessment** – 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 Singing Assessment 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 Assessment. Freshmen and Sophomore students can reduce their Assessment songs by one, and may include a solo they performed from the show on their Assessment list. Juniors and Seniors can reduce their Assessment 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 Singing Assessment is presented in which all of the requirements are not met and the student hasn't been given approval to reduce their Assessment content, the missing required repertoire will need to be added to the student's Assessment content in the following semester. For example, if a classical piece is not presented during a student's second semester Vocal Assessment, then they will need to add that to their third semester Singing Assessment requirements. The student will have 2 classical pieces for a total of 5 songs for Semester Three.

**Submit Repertoire List at the final Singing Assessment** – Throughout the students' vocal studies they should be assembling a repertoire list that will be submitted at the final Singing Assessment. 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, Musical Theatre Styles, Audition Repertoire 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 Contemporary

40's – 60's 80's – Present  
(One from each (One from each  
Decade if possible) 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 semester by graded 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 with students who are chronically absent or late to classes, performances, rehearsals or other program responsibilities.

**Academic Probation** - Students may be subject to Academic Probation within the BFA Musical Theatre major, at the discretion of the Department of Theatre and Dance or John J. Cali School of Music, if one or more of the following conditions apply (particularly where there is a negative pattern of poor grades and/ or the student does not adhere to warnings from Administrators, Faculty, Advisors, or Program Coordinator):

## Failure to:

- Be a Full-Time student within the BFA Musical Theatre Program and registered for a minimum of 12 credit hours in each Fall/ Spring semester of any given academic year
- Maintain a minimum 2.0 cumulative GPA (including both general education and major courses)
- Earn grades no lower than a B- (2.7) in Performance-based Courses (Dance, Music, Theatre) required in the BFA Musical Theatre Program
- Pass all Production Practicum requirements
- Audition each semester and perform as cast in assigned roles
- Meet attendance/ punctuality requirements of all courses in the major as well as rehearsals and performances
- Demonstrate positive and professional work habits and collegiality in relating to peers, professors and visiting guest Artists
- Take and Pass required General Education courses in a recommended and timely sequence (Please see Academic University Regulations – Pg. 10)
- Demonstrate ongoing discipline, proficiency and satisfactory progress toward completion of the BFA in Musical Theatre degree (Please see Academic University Regulations – Pg. 10)
- Remain in good standing by University standards (if not, student would be therefore placed on Academic Probation as a University student, apart from performance in the BFA Musical Theatre major. Please see Academic University Regulations – Pg. 10)

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. **Probation is permissible for one semester only. Any subsequent artistic or disciplinary probation will be considered just cause for dismissal from the 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.

## Grading

Students in the musical theatre program are graded on **personal 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:

### Letter Grade Value Equivalent

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 quality hours earned. **(Please see Academic University Regulations – Pg. 10)**

### Unexcused Absences from Class

One class meeting/week **maximum of 1 unexcused absence**  
2 unexcused absences will result in an automatic "F"

Two class meetings/week **maximum of 2 unexcused absences**  
each additional absence will result in the drop of a letter grade, 4 unexcused absences will result in an automatic "F"

Three late arrivals 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 responsible 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.

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

### Senior Showcase

4<sup>th</sup> year students in **good standing** 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 150 industry representatives in attendance. In the past few years a majority of our 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, casting directors, managers, directors, choreographers and music directors. **Students must be proactive in taking and passing the required GED courses that are recommended for each semester. Being delinquent with this accomplishment as the student enters the summer prior to their Senior year will prohibit the student from being cast in performance opportunities and/or participation in the Senior Showcase.**

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 sent to each MUTR Major via a text with access to an On-Line Google Doc as well as being posted in the vestibule of LI - #1210 (Acting Studio) and #1250 (Dance Studio).

**AUDITION SPECIFICITY AND REQUIREMENTS CHANGE EACH SEMESTER IN RELATION TO SEASON SELECTION AND WILL BE SENT TO EACH STUDENT AND 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, music 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.** Any student with concerns regarding performance content, auditions, or production participation can address them with the musical theatre faculty.
- A student may be excused from a production if the faculty advisor has granted written permission with the agreement of the coordinator of the performance programs and the chair, but that student cannot be excused from participating from the initial open auditions. Any student who feels that participating in a performance would impact their physical well-being or health, their financial security or whose subject matter is in direct opposition to any personal beliefs may ask to withdraw from consideration for a specific show within any given semester. Students should discuss this option with their Advisor before the schedule audition date, not after.
- **Freshmen** entering the program **must audition for all program 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 required. Failure to accept a casting opportunity after the fact could prohibit the student from participating in the Senior Showcase.**
- Students should check their email Google Doc or 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.
- Following general auditions, students should check their email or the callboard for the days, times, and requirements of callbacks and specific materials for the callback roles.
- **Students called back for specific roles may need to download the materials from the internet and print at their own expense.**

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 any Freshman, Sophomore, Junior and Senior Musical Theatre major is contingent based on established and/ or pending final grades or 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.**

## **Etiquette 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 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 accommodate the needs of the play and character. Students may be asked to consider cutting, coloring, or restyling hair; removing body jewelry; and covering tattoos for the length of the production.

## **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.

**Discipline is an integral tool of the entertainment industry. It is a vital part of the MUTR Program.**

## **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 SIX 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 THEIR 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.** 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 audition 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 a professional performance opportunity outside the University for one semester or a full academic year by officially requesting a deferral from the Musical Theatre program.** Their place in the program will be held for one year; they can return to the program 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 the failure of the student to return to the program, their position in the program may be terminated.

**STUDENTS ARE RESPONSIBLE FOR READING THE UPDATED HANDBOOK EACH YEAR; THE CURRENT EDITION OF THE HANDBOOK GOVERNS THE PROGRAM REGARDLESS OF WHAT YEAR THE STUDENT ENTERED THE PROGRAM. SIGNING BELOW ACKNOWLEDGES THAT THE CURRENT HANDBOOK GUIDELINES APPLY AT ALL TIMES.**

# Department of Theatre and Dance Student Handbook ACKNOWLEDGMENT 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 to my degree program in particular.

\_\_\_\_\_ (student signature)

\_\_\_\_\_

Date

