

# THEATRE

## STUDENT HANDBOOK

### **An Introduction to the Program**

The Theatre Programs at University of Wisconsin-Green Bay offer a wide variety of experiences and opportunities in all areas of theatre. As our program requirements indicate, we believe strongly in the benefits of a liberal arts education in conjunction with a solid background in all aspects of the theatre arts. All of our students take the core theatre classes, introducing them to the basics of Theatre History, Technical Theatre, Directing, Acting and Dance. Students then move on to advanced study in a chosen area of concentration. Students with a major in Theatre choose from the following areas of emphasis:

- Design/ Technical Theatre
- Musical Theatre Performance
- Performance
- Theatre Studies

The Theatre program also offers Theatre minors in:

- Theatre
- Dance

Students majoring in Theatre will be required to complete an interdisciplinary minor. The university has a diversity of minors to choose from that will compliment the study of Theatre. A few of the options available include Arts Management, Graphic Communications, Education, Human Development, Humanistic Studies, and Social Change and Development. Students work closely with their academic advisor to develop an academic plan with an increasing focus on post-graduation goals.

The Theatre major provides training that will prepare students for a wide variety of career options in the entertainment industry. Students are encouraged to pursue summer internship and work experiences prior to graduation and the University has an excellent Study Abroad program. Our graduates are well prepared for advanced study in conservatory graduate programs, internships, and professional work. The communication, collaboration, and problem-solving skills developed during the undergraduate education are highly valued by employers in all fields.

# Theatre Major/Minor Academic Requirements

All Theatre Majors are required to fulfill a theatre comprehensive reading requirement.

## Theatre Major- Performance 52 Credits

### Supporting Courses, 22 credits

Acting Core, 9 credits:

- Theatre 131 Acting I, 3 cr
- Theatre 231 Acting II, 3 cr
- Theatre 233 Voice for the Actor, 3 cr

Technical Theatre, 2 courses

- Theatre 221 Theatre Production Techniques 1: Stagecraft, 3 cr
- Theatre 222 Theatre Production Techniques 2: Costume Technology, 3 cr

Dance Core, 4 credits

- Theatre 128 Jazz Dance I, 1 cr
- Theatre 137 Ballet I, 1 cr
- Theatre 145 Modern Dance 1, 1 cr
- Theatre 161 Tap 1, 1 cr

Dance Electives, choose 3 credits

- Theatre 128 Jazz Dance 1, 1 cr
- Theatre 137 Ballet 1, 1 cr
- Theatre 141 Period Styles in Dance, 1 cr
- Theatre 142 American Musical Theatre Dance, 1 cr
- Theatre 145 Modern Dance 1, 1 cr
- Theatre 161 Tap 1, 1 cr
- Theatre 228 Jazz Dance 2, 2 cr
- Theatre 261 Tap Dance 2, 1 cr

### Upper Level Courses, 30 credits

Acting/Directing

- Theatre 305 Audition Techniques, 3 cr
- Theatre 331 Acting 3, 3 cr
- Theatre 351 Directing 1, 3 cr

Shop Practicum, 4 credits

- Theatre 338 Production Practicum: Scene Shop, minimum 1 cr
- Theatre 339 Production Practicum: Costume Shop, minimum 1 cr

Theatre Practicum, choose 2 credit

- Theatre 335 Production Practicum: Crew, 1 c
- Theatre 336 Production Practicum: Cast, 1 cr.
- Theatre 338 Production Practicum: Scene Shop, 1 cr
- Theatre 339 Production Practicum: Costume Shop, 1 cr

History/ Literature, 3 courses

- Theatre 309 Theatre History 1, 3 cr
- Theatre 310 Theatre History 2, 3 cr
- Theatre 311 Theatre History 3, 3 cr

Design/ Technical Theatre, choose 1 course

- Theatre 321 Scene Design, 3 cr
- Theatre 322 Costume Design, 3 cr
- Theatre 323 Stage Lighting, 3 cr
- Theatre 424 Scene Painting, 3 cr

Upper Level Electives, choose 1 course

- Theatre 325 Stage Makeup, 3 cr
- Theatre 333 Voice for the Actor 2, 3 cr
- Theatre 352 Directing 2, 3 cr
- Or any 300/400 level Theatre course

## **Theatre Major- Design/Technical Theatre 53 Credits**

### **Supporting Courses, 23 credits**

Technical Theatre, 4 courses

- Theatre 220 Stage Management, 3 cr
- Theatre 221 Theatre Production Techniques 1: Stagecraft, 3 cr
- Theatre 222 Theatre Production Techniques 2: Costume Technology 3 cr
- Theatre 224 Introduction to Theatre Design, 3 cr

Design/ Tech Electives, choose 1 course

- Art 105 Drawing, 3 cr
- Art 106 Design Methods, 3 cr
- Theatre 223 Computer Applications for Theatre, 3 cr
- Ur Re St 210 Drawing Systems for the Designer, 3 cr

Acting, 1 course

- Theatre 131 Acting 1, 3 cr

Dance Core, choose 1 credit

- Theatre 128 Jazz Dance I, 1 cr
- Theatre 137 Ballet I, 1 cr
- Theatre 145 Modern Dance 1, 1 cr

Theatre 161 Tap 1, 1 cr

Lower Level Performance Elective, choose 4 credits

Theatre 231 Acting 2, 3 cr.

Theatre 233 Voice for the Actor, 3 cr

Any lower level studio dance classes

### **Upper Level Courses, 30 credits**

Design/ Technical Theatre, 3 courses

Theatre 321 Scene Design, 3 cr

Theatre 322 Costume Design, 3 cr

Theatre 323 Stage Lighting, 3 cr

Directing, 1 course

Theatre 351 Directing 1, 3 cr

History/ Literature, 3 courses

Theatre 309 Theatre History 1, 3 cr

Theatre 310 Theatre History 2, 3 cr

Theatre 311 Theatre History 3, 3 cr

Shop Practicum, 4 credits

Theatre 338 Production Practicum: Scene Shop, minimum 1 cr

Theatre 339 Production Practicum: Costume Shop, minimum 1 cr

Theatre Practicum, choose 2 credit

Theatre 335 Production Practicum: Crew, 1 cr

Theatre 336 Production Practicum: Cast, 1 cr.

Theatre 338 Production Practicum: Scene Shop, 1 cr

Theatre 339 Production Practicum: Costume Shop, 1 cr

Upper Level Elective, choose 3 credits

Theatre 325 Stage Makeup, 3 cr

Theatre 340 Dance History, 3 cr

Theatre 423 Advanced Stage Lighting, 3 cr

Theatre 424 Advanced Tech Practices (variable topic), 3 cr

Theatre 497 Internship, 1-3 cr

Theatre 498 Independent Study, 1-3 cr.

## **Theatre Major- Musical Theatre**

### **56-58 Credits**

#### **Supporting Courses, 30-32 credits**

Music Core, 6-7 credits

Music 115 Ear Training/ Sight Singing , 1 cr

Music 151 Materials and Values in Music, 3 cr

Mus App 045 Elementary Voice, 1 cr  
Mus App 261/262 Concert Choir/Phoenix Chorale, 2 cr

Keyboard Proficiency, minimum 2 courses

Note: It is possible to audition out of this requirement

Music App 11 Keyboard Musicianship, 1 cr  
Music App 13 Keyboard Musicianship, 1 cr  
Music App 21 Keyboard Musicianship, 1 cr  
Music App 31 Keyboard Musicianship, 1 cr  
Music App 41 Keyboard Musicianship, 1 cr

Acting/ Voice, 12 credits

Theatre 131 Acting 1, 3 cr  
Theatre 231 Acting 2, 3 cr  
Theatre 233 Voice for the Actor, 3 cr  
The/ Mus 190 First Year Applied Musical Theatre Voice, 1cr  
The/ Mus 289 Second Year Applied Musical Theatre Voice, 1cr  
The/ Mus 290 Second Year Applied Musical Theatre Voice, 1cr

Dance Core, 4 courses

Theatre 128 Jazz Dance 1, 1 cr  
Theatre 161 Tap 1, 1 cr  
Theatre 228 Jazz Dance 2, 2 cr  
Theatre 261 Tap 2, 1 cr

Lower Level Dance Elective, minimum 1 credit

Theatre 137 Ballet 1, 1 cr  
Theatre 141 Period Styles in Dance, 1 cr  
Theatre 142 American Musical Theatre Dance, 1 cr

Technical Theatre, 2 courses

Theatre 221 Theatre Production Techniques 1: Stagecraft, 3 cr  
Theatre 222 Theatre Production Techniques 2: Costume Technology, 3

## **Upper Level Courses, 26 credits**

Acting/ Directing, 6 courses

Theatre 305 Audition Techniques, 3 cr  
Theatre 351 Directing 1, 3 cr  
The/ Mus 389 Third Year Applied Musical Theatre Voice, 1cr  
The/ Mus 390 Third Year Applied Musical Theatre Voice, 1cr  
The/ Mus 489 Fourth Year Applied Musical Theatre Voice, 1cr  
The/ Mus 490 Fourth Year Applied Musical Theatre Voice, 1cr

Dance, 3 courses

Theatre 328 Jazz Dance 3, 2 cr  
Theatre 361 Tap 3, 1 cr  
Theatre 440 Choreography, 3 cr

History/ Literature, choose 2 courses

Theatre 309 Theatre History 1, 3 cr

Theatre 310 Theatre History 2, 3 cr  
Theatre 311 Theatre History 3, 3 cr  
Theatre 340 Dance History, 3 cr

Shop Practicum, 4 courses

Theatre 338 Production Practicum: Scene Shop, minimum 1 cr  
Theatre 339 Production Practicum: Costume Shop, minimum 1 cr

## **Theatre Major- Theatre Studies**

### **43 Credits**

#### **Supporting Courses, 16 credits**

Acting, 2 courses

Theatre 131 Acting 1, 3 cr  
Theatre 231 Acting 2, 3 cr

Dance Core, minimum 1 credit

Theatre 128 Jazz Dance 1, 1 cr  
Theatre 137 Ballet 1, 1 cr  
Theatre 141 Period Styles in Dance, 1 cr  
Theatre 142 American Musical Theatre Dance, 1 cr  
Theatre 145 Modern Dance 1, 1 cr  
Theatre 161 Tap 1, 1 cr

Technical Theatre, 2 courses

Theatre 221 Theatre Production Techniques 1: Stagecraft, 3 cr  
Theatre 222 Theatre Production Techniques 2: Costume Technology, 3

Lower Level Elective, minimum 3 credits

Theatre 219 UWGB Meets New York City, 1 cr  
Theatre 220 Stage Management, 3 cr  
Theatre 223 Computer Applications, 3 cr  
Theatre 224 Introduction to Theatre Design  
Theatre 233 Voice for the Actor, 3 cr  
Theatre 298 Independent Study, 1-3 cr  
Comm Art 257 Art in the Community

#### **Upper Level Courses, 27 credits**

History/ Literature, choose 2 courses

Theatre 309 Theatre History 1, 3 cr  
Theatre 310 Theatre History 2, 3 cr  
Theatre 311 Theatre History 3, 3 cr

Directing

Theatre 351 Directing 1, 3 cr

Design/ Technical Theatre, choose 1 course

Theatre 323 Stage Lighting, 3 cr

Theatre 325 Stage Makeup, 3 cr

Theatre 424 Advanced Tech Practices: Variable Content, 3 cr

Shop Practicum, 4 credits

Theatre 338 Production Practicum: Scene Shop, minimum 1 cr

Theatre 339 Production Practicum: Costume Shop, minimum 1 cr

Theatre Practicum, choose 2 credit

Theatre 335 Production Practicum: Crew, 1 cr

Theatre 336 Production Practicum: Cast, 1 cr.

Theatre 338 Production Practicum: Scene Shop, 1 cr

Theatre 339 Production Practicum: Costume Shop, 1 cr

Upper Level Electives, 9 credits

Selected from any 300 or 400 level Theatre courses.

## **Theatre Minor- Theatre**

### **21 Credits**

#### **Supporting Courses, 9 credits**

Core Classes

Theatre 131 Acting 1, 3 cr

Theatre 221 Theatre Production Techniques 1: Stagecraft, 3 cr

Theatre 222 Theatre Production Techniques 2: Costume Technology, 3 cr

#### **Upper Level Courses, 12 credits**

Directing

Theatre 351 Directing 1, 3 cr

Theatre Practicum, choose 3 credits

Theatre 335 Production Practicum: Crew, 1 cr

Theatre 336 Production Practicum: Cast, 1 cr.

Theatre 338 Production Practicum: Scene Shop, 1 cr

Theatre 339 Production Practicum: Costume Shop, 1 cr

Upper Level Required Electives, 6 credits

Selected from any 300 or 400 level Theatre courses.

## **Theatre Minor- Dance**

### **18 Credits**

## **Supporting Courses, 9 credits**

Lower Level, 6 courses

- Theatre 128 Jazz Dance 1, 1 cr
- Theatre 137 Ballet 1, 1 cr
- Theatre 141 Period Dance Styles, 1 cr
- Theatre 142 American Musical Theatre Dance, 1 cr
- Theatre 145 Modern Dance 1, 1 cr
- Theatre 161 Tap 1, 1 cr

Lower Level Electives, choose 3 credits

- Theatre 131 Acting 1, 3 cr
- Theatre 220 Stage Management, 3 cr
- Theatre 228 Jazz Dance 2, 2 cr
- Theatre 261 Tap 2, 1 cr

## **Upper Level Courses, 9 credits**

Required, 3 credits

- Theatre 440 Choreography, 3 cr

Upper Level Electives, choose 6 credits

- Theatre 323 Stage Lighting, 3 cr
- Theatre 325 Stage Makeup, 3 cr
- Theatre 328 Jazz Dance 3, 2 cr
- Theatre 335 Production Practicum: Crew, 1 cr
- Theatre 336 Production Practicum: Cast, 1 cr.
- Theatre 338 Production Practicum: Scene Shop, 1 cr
- Theatre 339 Production Practicum: Costume Shop, 1 cr
- Theatre 340 Dance History, 3 cr
- Theatre 361 Tap 3, 1 cr

## **PRODUCTION**

Production work is a vital element of any Theatre education. Production allows the student the opportunity to put into practice the theory learned in the classroom. Our Mainstage productions offer numerous opportunities in Acting, Design, Construction, Management and Run-Crews. When ready, students are given assignments of greater responsibility. Studio productions offer additional student opportunities in Directing, Acting and Design.

Production work is open to all students, regardless of their major. Auditions are entirely open and we have had wonderful experiences collaborating with community members, alumni and guest artists. However, our primary goal is to give our *students* stimulating and creative experiences.

## **Mainstage Productions**

Each year the Theatre Program produces 4 faculty or guest directed productions. These productions are specifically chosen to provide students with a variety of challenges and exposure to various theatrical styles and periods. These productions are selected by the faculty in the previous Spring and title suggestions are always welcomed for our discussions.

Mainstage Productions are generally produced in the University Theatre or in Studio Two. Open Auditions take place in the first week of each semester for ALL productions scheduled for that semester. On occasion, a Spring show may be cast before the end of the Fall semester. Audition information and requirements will be clearly posted in advance on the Theatre Callboard and perusal scripts are usually available for checkout in Theatre Hall 331. Callback and cast lists are also posted on the Callboard.

Mainstage Production Designs are faculty designed or supervised. Design opportunities in Scenery, Costumes, Lighting, Sound, Hair and Make-Up are available to qualified students. Other positions open to students include Stage Management, crew heads, Dramaturg, Master Electrician, Technical Director, Paint Charge, Master Carpenter, Assistant Designer and Assistant Director. If you would like more information or are interested, simply make your interest known!

**\*GPA Policy:** Students who participate in University Theatre Productions must have a 2.0 GPA (cumulative and previous semester). Any exceptions must have the approval of the Theatre Faculty. This does not include production assignments required for class work or Scene and Costume Shop Practicum. The first semester a student's semester GPA falls below 2.0, they will be on Cautionary Standing and will be permitted 1 production assignment in that semester. If the semester GPA again falls below 2.0, the student will be considered on Probation and will not be permitted to have a production assignment. If at any time a student's cumulative GPA falls below 2.0, they will immediately be on Probation.

## **Studio Productions**

Studio Productions are student Directed, Designed, Produced and Performed. There are many options for the type of event a student may wish to produce. Interested students are encouraged to read the Studio Guidelines, discuss ideas with the faculty, and submit a Studio Proposal in the Spring Semester for a slot the following year. Copies of the Studio Guidelines and Proposal Form can be found in the Theatre Handbook or speak directly to a Faculty Director.

\*Theatre Students involved in any University Theatre production are required to attend the Strike for that production. Specific crews and tasks will be assigned

and posted by the Technical Director. Everyone is required to stay until Strike is completed. Any exception to this rule must be approved in advance by the Technical Director.

### **Post-Production Discussions**

An informal discussion of every University Theatre production will take place during the week following strike. These discussions are a time to consider process as well as product and all interested parties are invited. Discussion time and location will be posted on the Theatre Callboard. All members of the production company are expected to attend the post-production “talk-back.”

### **Practicum**

An essential component of Theatre’s academic program, production work serves as the laboratory where technical skills and theories are put into practice. A concurrent requirement for many Theatre classes, Practicum is credit taken for specific production positions. The Practicum requirement may be fulfilled by registering for one of the following:

Cast Practicum- must be cast in a Mainstage production to be eligible. Each production will place unique demands on the actor and will involve a collaborative process of approximately 6-8 weeks in length. This process must be somewhat flexible to address the specific needs of each production. Requires Consent of Instructor waiver.

Crew Practicum- a variety of production positions are available on building and run crews. Advanced students may request crew head positions. Students must have approval of the instructor to register for crew practicum.

Scene Shop Practicum- 40 hours of supervised work in the scene shop are required over the course of the semester. Hours are established with students to accommodate class and work schedules.

Costume Shop Practicum- 40 hours of supervised work in the costume shop are required over the course of the semester. Hours are established with students to accommodate class and work schedules.

Please Note: Each major or minor emphasis in Theatre requires a specific combination of Practicum credits. Be sure to consult with an academic advisor regularly.

### **Casting**

Audition, Callback, and Casting information are posted on the Theatre Callboard. Certain auditions will require that you sign up for an audition time. Some auditions will require that you bring prepared material (a song or monologue). It is highly recommended that you read the play script at least once before attending any audition. Scripts are always available for 2-day checkout in TH

331 prior to auditions. Feel free to discuss the play with the production Director prior to the audition. Dress appropriately for the audition. You are expected to bring to auditions a complete list of all conflicts with the rehearsal and performance schedule including work, classes and ensemble performances. Scheduling accommodations will be made for emergencies only once the rehearsal schedule is posted. When you audition, it is expected that you will accept any role you are given.

When you are cast in a production, pick up your script as early as possible. By first read-through, you should be familiar with the script and your role. You are expected to research vocabulary and pronunciations prior to first read-through. Do not make permanent markings in rented materials.

### Rehearsal Requirements and Expectations

A professional attitude towards the work and your collaborators is expected at all times. Rehearsals are *generally* held Monday-Friday 6-10 p.m. and every night after the first tech. A complete rehearsal schedule will be distributed at the first read-through. You are expected to arrive at least 5 minutes prior to all call times and sign in when requested. If you will be at all late, contact the stage manager. It is courteous to apologize for lateness to those you have kept waiting.

- Always have a sharpened pencil at rehearsals.
- It is recommended that you keep a notebook for the production. It may include research, character development, thoughts on rehearsals, questions for the director, and a place to write notes given to you. At the very least, be sure to have paper to write notes.
- Rehearsal clothing is the actor's responsibility although it is wise to consult with the Costume Designer. Your rehearsal clothing should closely approximate the style and fit of your costume. Women are required to own character shoes and skirts (knee and floor lengths) men should own hard sole shoes and a suit. Rehearsal clothes should not contain large logos or images that might be distracting. Costumes will supply unusual need such as corsets.
- Warm up as needed for all rehearsals and performances.
- You will be given an off-book date with the rehearsal schedule. This is the first day you may no longer have the script on stage, it is recommended that you are off-book as early as possible. When line notes are taken, you must initial your own notes and are expected to make corrections.
- Rehearsals are closed. Do not invite visitors to observe unless you have first asked the director. It is each person's responsibility to assure that rehearsals are productive. Respect the work of all company members. Do not have conversations in the rehearsal room while others are working. Do not walk on or across the stage while work is in progress.
- No food in the theatre or rehearsal space. Beverages must be in spill-proof containers. Clean up after yourself.

## Costume Fittings

Costume fittings are an essential part of the production. Several fittings will be needed during the rehearsal process. For the actor, fittings are an opportunity to familiarize yourself with the costume and its movement.

- Be on time for all appointments
- Please shower prior to the appointment. If you have long hair, tie it back.
- Do not make any changes to your appearance (hair cut or color, tattoos) without
- consulting with the Director and Costume Designer.

## Tech Week and Performances

During the tech period numerous elements will be added and the entire company will begin to work together. Please be patient in this process, report problems to the Stage Manager.

- Be sure to sign in and check the call board
- Be alert to daily changes
- All actors in hearing range should say “thank you” when calls are given.
- Actors are expected to provide their own make up
- No guests backstage or in the dressing rooms
- Actors must pick up and return costumes to Wardrobe
- Safety guidelines must be strictly followed. No exceptions.

If the production runs over 2 weekends, expect a Full Dress Brush Up rehearsal prior to the second weekend. Generally, this is also the day for photo call.

## Strike

Please Note: All actors are required to attend production strike and to stay until the work is completed. Failure to do so will result in lowering the final grade one full letter. At all times be sure to follow established safety guidelines.

## Grading

Grades will be given on an individual basis with regards to your development as an actor in the specific role. The grade for cast practicum will be based on

- Professional attitude and promptness for all calls
- Appropriate research and homework
- Character development throughout the rehearsal process
- Application of class technique to the role
- Attendance at strike and post show discussions

Feel free to make additional appointments with the Director for discussions on process and progress throughout the production.

## **Scholarships**

Scholarships for both incoming and returning students are available. Scholarship funds are provided by a percentage of the box office income for Mainstage Productions and from endowed scholarships and the First Nighter fund.

Incoming students fill out a scholarship application and schedule an audition or interview. Returning students reapply for scholarships each Spring by submitting a current resume detailing their theatre accomplishments and credits and a letter of intent. All scholarship applicants must either perform a scholarship audition or a design/tech interview and portfolio review.

## Theatre Scholarship Auditions

### Incoming Students (Freshman and Transfer)

Prepare 2 contrasting pieces. Monologues should not exceed 2 minutes each. Students may opt to perform a song or dance (accompaniment required) for one or both selections. Students are encouraged to show their strongest skills in the audition.

### Returning Students- Performance/Directing Emphasis

Returning second year students will prepare one 2-minute monologue, returning upperclassmen will prepare two contrasting pieces totaling no more than 4 minutes.

### Musical Theatre Majors

Returning second year students will prepare one 2 minute monologue, returning upperclassmen will prepare two contrasting pieces (one monologue and one song) totaling no more than 4 minutes. Piano and Boom Box provided.

### Dance Minors

Dance minors applying for a scholarship are required to prepare one piece totaling no more than 3 minutes. A boom box will be provided.

### Theatre Studies Majors

Theatre Studies majors may choose to present an audition or portfolio or both for faculty review.

In choosing a piece, pick something in which you could realistically be cast. Also consider:

- What impression do I want to give?
- Is the material something I can relate to?
- Does this work show me in my best light?

Avoid dialects, extreme physical characterization and extensive use of props and costumes. Avoid overdone material or work that requires a huge leap in emotion.

It is perfectly acceptable to present work that you have shown or performed previously provided that the showing indicates continued growth.

It is suggested that you begin work on your piece as early as possible. Give yourself plenty of time to find the right material and then keep a file of all the pieces you have worked on for future references.

Each individual is responsible for his/her own set up and introduction. A standard introduction is: "Good afternoon, my name is Bob Wilson. Today I will be presenting Stanley from Tennessee Williams' A Streetcar Named Desire."

It is appropriate to say "Thank you" at the end of your piece to complete your presentation.

#### Design/Technical Theatre Majors

Returning Design/ Tech majors will sign up for a 15-minute portfolio review. Samples of class and production work support materials may be presented by way of renderings, concept statements, production books, draftings, photographs, audio materials or fully realized costume, property or craft pieces. The student should be prepared to present these materials, describing production assignments and highlights. This process encourages students to develop and maintain current portfolio materials. Students are strongly encouraged to seek the advise of the design faculty members in developing their portfolio materials.

All scholarship requests are reviewed by the Theatre Scholarship Committee and awards are made based on a combination of contribution to and growth in theatre, academic achievement and need. Students must maintain a 3.0 GPA in order to receive a scholarship. Questions concerning scholarships should be directed to the Chair of the Scholarship Committee.

For more scholarship information  
Contact: Scholarship Chair  
Dept of Theatre, TH 331  
University of Wisconsin-Green Bay  
2420 Nicolet Drive  
Green Bay, WI, 54311-7001

#### **New York City Theatre Trip**

Every other year, UW-Green Bay Theatre offers a travel course to New York City over Spring Break. This very affordable trip includes transportation, lodging in the Times Square area, an NYC transit pass, tickets to Broadway and off-Broadway productions and selected post-show discussions with company members and backstage tours. The trip also allows free time for shopping, sight-seeing, or additional shows. The trip is guided by a theatre faculty member

who prepares students to make the most of their time and provides detailed information for sightseeing and dining options.

### **Performing Arts Passes**

Each semester, Performing Arts students are issued a Performing Arts Pass. This Pass gains students free admission to all University Theatre Mainstage Opening Nights and to all General Admission University Music Events

### **Script Library**

The Theatre maintains a script library in the office of the Professor of Directing/History. The script library contains contemporary materials not likely to be found in the university or public libraries. (The university library has copies of most texts on the Theatre reading lists.) Theatre students and faculty may check out these materials for a limited time during the office hours of the professor of Directing/History.

### **Callboards**

The Theatre Callboard is located at the First Floor entrance to Theatre Hall by the Scene Shop doors. Information concerning productions, casting, work calls, meetings, events and Theatre classes is posted here. Theatre students should check this board on a daily basis. Productions in University Theatre also use the backstage callboard in the Costume Shop hallway by the Men's dressing room. For information on Dance classes, Danceworks and Master Classes, see the Dance callboard outside the Dance Studio door.

### **Lockers**

During the school year, the Men's Dressing Room is frequently used as a unisex area. Theatre students may use the lockers in this area. Students must sign-out a locker each Fall through the Technical Director. Combination locks will be provided. During production, this area is reserved for the exclusive use of the company. The Women's Dressing room on the other side of the Theatre is also used for Theatre Productions. During the day, it is the **Women's** dressing room for Dance classes. Students are reminded to keep these public areas clean and to lock up all valuables.

## **The Weidner Center for the Performing Arts**

The Weidner Center for the Performing Arts has quickly become the most prestigious performing arts center in our region. This magnificent 2000 seat theatre is both an academic space for the University and a nationally acclaimed touring house for theatre, music and dance. The benefits gained by our Performing Arts programs since the Weidner Center's 1993 opening have been immeasurable.

## **Performance**

The Cofrin Theatre in the Weidner Center is the locale for our Music Ensembles Performances and has twice been used by the University Theatre for the performance of our major musical. Ft. Howard Hall, a more intimate space, is used for some smaller ensembles, recitals, rehearsals and was the venue for our Theatre Cabaret. Studio 2 serves as an additional performance space for student recitals and theatrical performances.

## **Classroom**

Studio One is used as a Dance Studio for Master classes. Studio Two was designed for use solely by the University Performing Arts. Uses include the teaching of performance, directing and lighting classes and the production of Mainstage and Studio plays.

## **Audience**

An essential element in Arts Education is exposure to quality performances. The Weidner Center provides our students with numerous opportunities to attend performances by national touring companies and acts which are rarely so accessible to a university. Student rush tickets are available, for any performance not sold, out at drastically reduced prices. Students can check on availability and purchase rush tickets at the Weidner Center Box Office on the day of performance.

## **Workshops and Master Classes**

Visiting company members frequently make themselves available to our students for workshops in rigging, management, costuming, performance, voice and dance. These sessions have ranged from hands-on activities, to informal discussions and tours. Workshop information is posted throughout the theatre as it is scheduled.

## **Work Opportunities and Internships**

We have been able to schedule highly specialized internships for advanced students in Business and Technical Theatre. The opportunity to train in this state-of-the-art facility has led to full-time employment in regional theatres and production houses. The Weidner Center regularly puts out work calls for paid help in technical areas and load-in/load out. If you are interested in working at the Weidner Center, speak to the University Theatre Technical Director.

## **Organizations**

### **American College Theatre Festival (ACTF)**

The Kennedy Center/ American College Theatre Festival is a national organization dedicated to promoting excellence in theatre. ACTF has divided the country into 8 regions (we are a part of Region 3 which includes Illinois, Indiana, Michigan, Ohio and Wisconsin). Every year, each region holds a festival for its

member states. The Region 3 festival is always in January. In 1994 and 1995 the University of Wisconsin-Green Bay hosted the Region 3 Festivals! The festival is a 5-day event drawing over 1000 theatre students, educators and guest artists from around the country. Events include workshops, performances of 1 act and full-length plays and competitions in acting, design, playwriting and theatre criticism. At least 6 productions are chosen from around the region to perform at the regional festival.

In the Spring, a National Festival is held at the Kennedy Center in Washington D.C. Six productions selected from the regional festivals are invited to perform at the National Festival. The finals of the Irene Ryan Acting Scholarship Competition are held at this time and winners in the design, playwriting and critics competitions are honored and their work displayed.

On a local level, ACTF is an important part of our program. Each of our Mainstage productions is visited by an ACTF adjudicator who gives oral feedback to the company after viewing a performance. One Mainstage production each year will be entered as a Participating Entry and will be considered by a Regional Committee for selection for attendance at the Regional Festival.

Each year, a group of students and faculty attend the Regional Festival. Students are encouraged to enter design, playwriting and critics' competitions. The festival offers us the chance to meet colleagues, participate in workshops and to see the work of university theatre programs in our region. It is an exciting and enriching experience and one that we encourage all theatre students to participate in at least once.

### **Alternate Theatre (A.T.)**

Alternate Theatre is a Student Theatre Organization that provides additional Theatrical and Creative experiences for students. Past activities have included full-length and one-act play production, an evening of scenes to showcase new talent, poetry readings, field trips, play readings, guest artists, production t-shirt sales, and AIDS Awareness activities. Alternate Theatre also sponsors our Spring "Coarse Awards", a year-end celebration for everyone who has participated in University Theatre activities. Membership to Alternate Theatre is open, everyone is welcome. Ask an AT Board Member for details.

### **Danceworks**

Danceworks is a Student Dance Organization whose primary goal is to produce the Danceworks Recital each year. This recital is student Choreographed, Produced and Performed. An open call for Choreographers and Dancers is posted on the Dance Callboard. Danceworks, the organization, is busy year-round with fund-raising activities to support this annual event. Membership is open, watch the Dance Callboard or speak to a Danceworks Officer for more details.

## **Studio Theatre Guidelines and Proposal Form**

Each year, up to 4 Studio slots will be scheduled into the Theatre production calendar. The exact number will be determined by the number of proposals as well as the projected availability of departmental resources.

### **GUIDELINES**

1. Studio productions will be student directed and designed. Proposals will be submitted to the Theatre Chair prior to the established deadline. While the faculty will consider all submitted proposals, directors who have completed appropriate classes and have relevant production experience will be given priority. Students are encouraged to consider the following alternatives to what is traditionally mounted on the Mainstage:
  - one-act plays (2 or more may be submitted by a single or several directors for a single Studio slot)
  - original plays
  - plays which require minimal technical support or can be performed using rehearsal furniture
  - staged readings
  - radio drama
  - performance art
  
2. The Theatre faculty will assign advisors to student directors, designers and technical directors. Students may request a specific advisor but final decisions will be based on projected workload and suitability to the assignment.
  
3. Studio auditions will be scheduled in collaboration with Mainstage auditions to assure space availability and to avoid unnecessary conflict.
  
4. Directors and designers are encouraged to register for Independent Study credit for Studio work. Terms of completion and number of credits must be discussed with the faculty advisor prior to registration. Practicum credits are not available for Studio productions.
  
5. Studio productions will have supervised access to costume and prop storage. Use of the Costume and Scene Shops will be determined by the supervisors of those areas and will occur during normal shop hours.

6. All requests for the scheduling of Theatre Hall or Studio Two for production work will be directed to the Chair of Theatre. TH 212 and TH 110 may be available for rehearsal and can be reserved through the Performing Arts Office. Classes will always be given priority in reserving these spaces.

7. Productions will be guaranteed a minimum of 10 days rehearsal in the performance space prior to opening (during hours in which no class is scheduled in that space). During performances of either Studio or Mainstage productions, directors in rehearsal will make necessary adjustments to rehearsal space and schedule to insure the integrity of performances and to allow students the opportunity to see at least 1 performance of any production.

8. In most cases Studio work will conflict with Mainstage work. Students will be asked to commit their energy fully to whatever project they have chosen to work on and to clear any conflicts in overlapping projects with the appropriate supervisors prior to beginning either project.

9. A project need not be funded by any source for consideration. However, any group or organization wishing to produce a show as a Studio will take full responsibility for the mounting of that production.

10. A post-production discussion for each Studio production will be scheduled and conducted by one of the production designers.

11. Funding requests for Studio productions will be considered on a case-by-case basis.

### **Studio Production Director's Proposal**

DIRECTOR (S) \_\_\_\_\_

PRODUCTION TITLE \_\_\_\_\_

PLAYWRIGHT \_\_\_\_\_

PREFERRED SEMESTER \_\_\_\_\_

FULL LENGTH OR 1 ACT? \_\_\_\_\_

CAST SIZE \_\_\_\_\_

PLEASE ATTACH THE FOLLOWING INFORMATION:

1. A brief description of the project.
2. Anticipated production needs. Be as specific as possible.
3. Estimated rehearsal time.
4. Funding requests.

## Theatre Comprehensive Reading List

### REQUIRED

#### CLASSICAL (Greek)

Aeschylus	<u>The Orestia</u> (c. 458 BCE)
Sophocles	<u>Oedipus Rex</u> (c. 420 BCE)
Euripides	<u>Medea</u> (c. 431 BCE)
Aristophanes	<u>Lysistrata</u> (c. 411 BCE)

#### CLASSICAL (Roman)

Plautus	<u>The Menaechmi</u> (c. 195 BCE)
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#### MEDIEVAL

Anonymous	<u>Everyman</u> (c. 1495)
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#### ELIZABETHAN

Shakespeare	<u>A Midsummer Night's Dream</u> (1595)
	<u>Hamlet</u> (1600)
	<u>Macbeth</u> (1606)
Jonson	<u>Volpone</u> (1605)
Marlowe	<u>Doctor Faustus</u> (1616)

#### NEOCLASSICAL

Moliere	<u>Tartuffe</u> (1664) (trans. by Wilbur)
Racine	<u>Phedre</u> (1677)

#### RESTORATION

Wycherley	<u>The Country Wife</u> (1675)
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## THE 18TH CENTURY

Goldsmith She Stoops to Conquer (1773)  
Sheridan The Rivals (1775)  
Schiller The Robbers (1781)

## THE 19TH CENTURY

Gogol The Inspector General (1836)  
Buchner Woyzeck (1837)  
Ibsen A Doll's House (1879)  
Hedda Gabler (1890)  
Strindberg Miss Julie (1888)  
Wilde The Importance of Being Earnest (1895)  
Rostand Cyrano de Bergerac (1897)

## THE 20TH CENTURY

Chekhov The Three Sisters (1901)  
The Cherry Orchard (1904)  
Feydeau A Flea in Her Ear (1907)  
Shaw Pygmalion (1914)  
Pirandello Six Characters in Search of an Author (1921)  
O'Casey Juno and the Paycock (1924)  
O'Neill Desire Under the Elms (1924)  
Long Day's Journey Into Night (1940)  
Hellman The Children's Hour (1934)  
Kaufman and Hart You Can't Take It With You (1936)  
Lorca The House of Bernarda Alba (1936)  
Saroyan The Time of Your Life (1939)  
Wilder Our Town (1938)  
Coward Blithe Spirit (1941)  
Brecht The Good Woman of Setzuan (1943)  
Chase Harvey (1944)  
Sartre No Exit (1944)  
Williams The Glass Menagerie (1945)  
A Streetcar Named Desire (1947)  
Miller Death of a Salesman (1949)  
Christie Mousetrap 1952  
Beckett Waiting for Godot (1953)  
Inge Picnic (1953)  
Lawrence & Lee Inherit the Wind (1955)  
Genet The Balcony (1956)  
Laurents West Side Story (1957)  
Hansberry A Raisin in the Sun (1959)  
Ionesco Rhinoceros (1960)  
Albee Who's Afraid of Virginia Woolf? (1962)  
Jones (Baraka) The Dutchman (1964)  
Stein Fiddler on the Roof (1964)  
Pinter The Homecoming (1965)  
Stoppard Rosencrantz and Guildenstern are Dead (1966)

Kopit	<u>Indians</u> (1968)
Van Itallie	<u>The Serpent</u> (1968)
Elder	<u>Ceremonies in Dark Old Men</u> (1969)
Guare	<u>The House of Blue Leaves</u> (1970)
Shaffer	<u>Equus</u> (1973)
Bennett	<u>A Chorus Line</u> (1975)
Ayckbourn	<u>Bedroom Farce</u> (1977)
Shepard	<u>Buried Child</u> (1978)
Churchill	<u>Cloud 9</u> (1979)
Durang	<u>Beyond Therapy</u> (1981)
Gurney	<u>The Dining Room</u> (1981)
Henley	<u>Crimes of the Heart</u> (1981)
Fugard	<u>Master Harold...and the Boys</u> (1982)
Mamet	<u>Glengarry Glen Ross</u> (1983)
Wilson	<u>Fences</u> (1986)
Wasserstein	<u>The Heidi Chronicles</u> (1989)
Simon	<u>Lost in Yonkers</u> (1991)

## **RECOMMENDED READING**

### CLASSICAL

Sophocles	<u>Antigone</u> (c. 442 BCE)
Euripedes	<u>The Trojan Women</u> (c. 415 BCE)
Aristophanes	<u>The Birds</u> (c. 414 BCE)

### CLASSICAL

Seneca	<u>Medea</u> (c. 60 CE)
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### ELIZABETHAN

Shakespeare	<u>Romeo and Juliet</u> (1595)
	<u>Twelfth Night</u> (1601)
	<u>Othello</u> (1604)
	<u>King Lear</u> (1605)
	<u>The Tempest</u> (1611)

### NEOCLASSICAL

Moliere	<u>The Misanthrope</u> (1666)
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### RESTORATION

Congreve	<u>The Way of the World</u> (1700)
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### THE 19TH CENTURY

Ibsen	<u>Ghosts</u> (1881)
Wedekind	<u>Spring Awakening</u> (1891)
Shaw	<u>Arms and the Man</u> (1894)
	<u>Candida</u> (1897)
Chekhov	<u>The Seagull</u> (1896)
	<u>Uncle Vanya</u> (1899)

### THE 20TH CENTURY

Kaufman & Hart	<u>The Man Who Came to Dinner</u> (1939)
Brecht	<u>Mother Courage and Her Children</u> (1941)
Miller	<u>All My Sons</u> (1947)
	<u>The Crucible</u> (1953)
Ionesco	<u>The Bald Soprano</u> (1950)
Anouilh	<u>The Lark</u> (1953)
Williams	<u>Cat on a Hot Tin Roof</u> (1955)
Pinter	<u>The Birthday Party</u> (1958)
Albee	<u>The Sandbox</u> (1959)
Kopit	<u>Oh Dad, Poor Dad...</u> (1960)
Orton	<u>Loot</u> (1966)
Van Itallie	<u>America Hurrah</u> (1966)
Terry	<u>Viet Rock</u> (1966)
Shepard	<u>Tooth of Crime</u> (1972)
	<u>Fool For Love</u> (1979)
	<u>True West</u> (1980)
Mamet	<u>American Buffalo</u> (1977)
Simon	<u>The Sunshine Boys</u> (1972)
Rabe	<u>Streamers</u> (1976)
Shaffer	<u>Amadeus</u> (1979)
Friel	<u>Dancing at Lughnasa</u> (1990)

