# TABLE OF CONTENTS

CONTACT INFORMATION .............................................................................................................................. 5
ADMINISTRATION ......................................................................................................................................... 5
FACULTY AND STAFF (CLICK NAME FOR CURRENT BIO) ................................................................. 6
ACADEMICS ................................................................................................................................................... 8
DEGREE PROGRAMS ...................................................................................................................................... 8
B.A. IN THEATRE ........................................................................................................................................ 8
B.A. IN THEATRE: ARTS ADMINISTRATION CONCENTRATION ............................................................ 9
B.A. IN THEATRE: FILM/TELEVISION CONCENTRATION ........................................................................ 9
B.A. IN THEATRE: DESIGN/TECHNOLOGY CONCENTRATION ............................................................... 10
B.A. IN THEATRE: PERFORMANCE CONCENTRATION .......................................................................... 11
B.A. IN THEATRE: PHYSICAL THEATRE CONCENTRATION ................................................................... 11
B.A. IN THEATRE: THEATRE STUDIES CONCENTRATION .................................................................... 12
ACADEMIC REQUIREMENTS .................................................................................................................... 12
MINORS ....................................................................................................................................................... 14
UNDERGRADUATE THEATRE ADVISING ............................................................................................. 15
PRODUCTION PROGRAM .......................................................................................................................... 16
CASTING AND REHEARSAL ....................................................................................................................... 17
FACILITIES .................................................................................................................................................... 21
THEATRE RESOURCES ............................................................................................................................... 22
LOCKERS ...................................................................................................................................................... 22
ROOM RESERVATIONS ............................................................................................................................... 23
COMMUNICATION ...................................................................................................................................... 24
STUDENT COMP TICKET POLICY .............................................................................................................. 25
PERSONAL HEALTH AND SAFETY ........................................................................................................... 26
STUDENT ORGANIZATIONS ...................................................................................................................... 27
UNDERGRADUATE SCHOLARSHIPS AND FINANCIAL AID ............................................................... 27
LSU ACADEMIC PROGRAMS ABROAD .................................................................................................... 28
DECLARATION OF PROFESSIONAL PRINCIPLES AND PRACTICES .............................................. 29
STUDENT BILL OF RIGHTS AND RESPONSIBILITIES ....................................................................... 34
DR. FLETCHER’S HANDY GUIDE TO EMAILING INSTRUCTORS ....................................................... 37
This handbook includes policies, guidelines, deadlines, and helpful hints to assist you in the completion of your undergraduate degree. Additional important information, including a degree audit regarding your specific curriculum, is available from your MyLSU account at www.lsu.edu.

You are responsible for the completion of your degree. Becoming thoroughly familiar with this handbook, curriculum guides, eight semester recommended paths, and the LSU General Catalog will help in the initial stages of your degree work. If you have any questions, please see the Assistant Dean for Undergraduate Studies.

The University and the School of Theatre reserve the right to change any provision, offering (courses or services) or requirement at any time within the student’s period of study at LSU. All classes, policies, procedures and stipulations are only approved for the year of the handbook regardless of when students enter the program. Students are required to adhere to the policies outlined in the most current School of Theatre Handbook. Each student is personally responsible for becoming informed of any changes in the Handbook during the period of his or her education at LSU as well as completing all requirements established for his or her degree by the University, college, and department. It is the student’s responsibility to learn these requirements.
CONTACT INFORMATION

ADMINISTRATION

Todd Queen, Dean, College of Music and Dramatic Arts
tqueen@lsu.edu

Kristin Sosnowsky, Executive Associate Dean and Chair
ksosno1@lsu.edu

John Fletcher, Head of PhD Program
jfletch@lsu.edu

Nick Erickson, Head of M.F.A. Acting Program
nickwe@lsu.edu

James L. Murphy, Head of M.F.A. Technology and Design Programs
jlmurphy@lsu.edu

Sonya Cooke, Head of Undergraduate Performance Program
cooke1@lsu.edu

School of Theatre Main Office

105 Music and Dramatic Arts Building
Baton Rouge, LA 70803
Telephone • 225-578-4174
Fax • 225-578-4135
Web sites • www.lsu.edu/cmda/theatre • http://www.swinepalace.org
Box Office • 225-578-3527
<table>
<thead>
<tr>
<th>Name</th>
<th>Phone</th>
<th>Office</th>
<th>Title</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allred, Josh</td>
<td>9282</td>
<td>105 MDA</td>
<td>Recruiting Coordinator, Box Office Manager</td>
<td><a href="mailto:jallre3@lsu.edu">jallre3@lsu.edu</a></td>
</tr>
<tr>
<td>Bernardoni, Jeremy</td>
<td>3799</td>
<td>378 MDA</td>
<td>Assistant Professor of Costume Design</td>
<td><a href="mailto:ibernardoni1@lsu.edu">ibernardoni1@lsu.edu</a></td>
</tr>
<tr>
<td>Cho, EunJin</td>
<td>3534</td>
<td>384 MDA</td>
<td>Visiting Sound Design Faculty</td>
<td></td>
</tr>
<tr>
<td>Cooke, Sonya</td>
<td>3534</td>
<td>384 MDA</td>
<td>Assistant Professor of Acting, Head of Undergraduate Performance</td>
<td><a href="mailto:Cooke1@lsu.edu">Cooke1@lsu.edu</a></td>
</tr>
<tr>
<td>Eddy, John</td>
<td>4979</td>
<td>155 MDA</td>
<td>Professional-in-Residence; Props Master</td>
<td><a href="mailto:jeddy2@lsu.edu">jeddy2@lsu.edu</a></td>
</tr>
<tr>
<td>Erickson, Nick</td>
<td>4331</td>
<td>381 MDA</td>
<td>Associate Professor, Movement, Acting; Head MFA Acting</td>
<td><a href="mailto:nickwe@lsu.edu">nickwe@lsu.edu</a></td>
</tr>
<tr>
<td>Euba, Femi</td>
<td>3537</td>
<td>321 MDA</td>
<td>Louise and Kenneth Kinney Professor; Black Drama and Playwriting</td>
<td><a href="mailto:theuba@lsu.edu">theuba@lsu.edu</a></td>
</tr>
<tr>
<td>Fay, Melissa</td>
<td>8594</td>
<td>120 MDA</td>
<td>Theatre Business Officer</td>
<td><a href="mailto:mfay@lsu.edu">mfay@lsu.edu</a></td>
</tr>
<tr>
<td>Fletcher, John</td>
<td>3544</td>
<td>325 MDA</td>
<td>Billy J. Harbin Associate Professor, Theatre History, Head Ph.D.</td>
<td><a href="mailto:jfletch@lsu.edu">jfletch@lsu.edu</a></td>
</tr>
<tr>
<td>Houston, Tara</td>
<td>3538</td>
<td>377 MDA</td>
<td>Assistant Professor of Scenic Design</td>
<td><a href="mailto:tarahouston1@lsu.edu">tarahouston1@lsu.edu</a></td>
</tr>
<tr>
<td>Judy, George</td>
<td>3540</td>
<td>391 MDA</td>
<td>Gresdna A. Doty Professor, Acting, Directing</td>
<td><a href="mailto:gjudy@lsu.edu">gjudy@lsu.edu</a></td>
</tr>
<tr>
<td>Kazuschyk, Kyla</td>
<td>173</td>
<td>173 MDA</td>
<td>Assistant Professor, Costume Design</td>
<td><a href="mailto:kkazuschyk@lsu.edu">kkazuschyk@lsu.edu</a></td>
</tr>
<tr>
<td>Love, Timothy</td>
<td>9959</td>
<td>191 MDA</td>
<td>Dean’s Office</td>
<td><a href="mailto:cmdadean@lsu.edu">cmdadean@lsu.edu</a></td>
</tr>
<tr>
<td>Murphy, James</td>
<td>3543</td>
<td>375 MDA</td>
<td>Professor, Technology; Production Manager; Head of MFA Design and Tech</td>
<td><a href="mailto:jlmurphy@lsu.edu">jlmurphy@lsu.edu</a></td>
</tr>
<tr>
<td>Perlis, Susan</td>
<td>317</td>
<td>317 MDA</td>
<td>Interim Co-Head of Dance</td>
<td><a href="mailto:sperli1@lsu.edu">sperli1@lsu.edu</a></td>
</tr>
<tr>
<td>Name</td>
<td>Phone</td>
<td>Extension</td>
<td>Title</td>
<td>Email</td>
</tr>
<tr>
<td>-----------------------</td>
<td>-------</td>
<td>-----------</td>
<td>-----------------------------------------------------------------------</td>
<td>---------------------------</td>
</tr>
<tr>
<td>Pletcher, Isaac</td>
<td>1920</td>
<td>383 MDA</td>
<td>Assistant Professor, Film and Television</td>
<td><a href="mailto:isaacp@lsu.edu">isaacp@lsu.edu</a></td>
</tr>
<tr>
<td>Prest, Allie</td>
<td>2652</td>
<td>112 SOM</td>
<td>CMDA Assistant Dean for Student Success</td>
<td><a href="mailto:aprest@lsu.edu">aprest@lsu.edu</a></td>
</tr>
<tr>
<td>Ribiero da Silva, Claudio</td>
<td>315 MDA</td>
<td>Interim Co-Head Dance</td>
<td></td>
<td><a href="mailto:cribeiro1@lsu.edu">cribeiro1@lsu.edu</a></td>
</tr>
<tr>
<td>Sansom, Rockford</td>
<td>382 MDA</td>
<td>Assistant Professor of Voice; Associate Head, MFA Acting program</td>
<td><a href="mailto:Rocky1@lsu.edu">Rocky1@lsu.edu</a></td>
<td></td>
</tr>
<tr>
<td>Sikes, Alan</td>
<td>3536</td>
<td>319 MDA</td>
<td>Assistant Professor, Theatre History</td>
<td><a href="mailto:asikes@lsu.edu">asikes@lsu.edu</a></td>
</tr>
<tr>
<td>Sosnowsky, Kristin</td>
<td>9274</td>
<td>105 MDA</td>
<td>Professor, Arts Administration; Chair</td>
<td><a href="mailto:ksosno1@lsu.edu">ksosno1@lsu.edu</a></td>
</tr>
<tr>
<td>Smith, Amy</td>
<td>8854</td>
<td>102 SOM</td>
<td>Academic Counselor</td>
<td><a href="mailto:asmith10@lsu.edu">asmith10@lsu.edu</a></td>
</tr>
<tr>
<td>Stabler, Vastine</td>
<td>9277</td>
<td>105 MDA</td>
<td>Managing Artistic Director, Swine Palace</td>
<td><a href="mailto:sotmanagement@lsu.edu">sotmanagement@lsu.edu</a></td>
</tr>
<tr>
<td>Touchet, C.</td>
<td>352 MDA</td>
<td>Instructor of Entertainment Lighting &amp; Media</td>
<td></td>
<td><a href="mailto:Ctouchet5@lsu.edu">Ctouchet5@lsu.edu</a></td>
</tr>
<tr>
<td>Walsh, Shannon</td>
<td>323 MDA</td>
<td>Assistant Professor, Theatre History</td>
<td><a href="mailto:swalsh@lsu.edu">swalsh@lsu.edu</a></td>
<td></td>
</tr>
<tr>
<td>Wood, Chris</td>
<td>3972</td>
<td>155 MDA</td>
<td>Professional-in-Residence, Scenic Technologist</td>
<td><a href="mailto:chriswood@lsu.edu">chriswood@lsu.edu</a></td>
</tr>
</tbody>
</table>

FOR OTHER INFORMATION:

- Office of the Dean of Students 578-9442
- International Services Office 578-3191
- Student Health Center (insurance) 578-6271
- Disability Services 578-5919
- Career Services 578-2162
- Residence Food Services 578-6642
- Residential Life (housing) 578-8663
- Office of Student Aid and Scholarships 578-3103
- Office of Student Support Services 578-2873
- Parking, Traffic, and Transportation 578-5000
- LSU Police 578-3231
- Campus Telephone Information 578-3202
DEGREE PROGRAMS

B.A. degree with the following concentrations:
- Arts Administration
- Design/Technology
- Film/Television
- Performance
- Physical Theatre
- Theatre Studies

M.F.A. degree with the following specializations:
- Acting
- Scenic Technology and Design
- Costume Technology and Design
- Properties Technology

Ph.D. degree with a concentration in Theatre History, Dramatic Literature, Theory and Criticism.

For additional information about the M.F.A. and Ph.D. degrees, please visit the LSU Graduate School website.

B.A. IN THEATRE

All theatre students are required to complete the following core theatre courses. This curriculum provides students with a comprehensive view of theatre from a practical, theoretical, and historical viewpoint while also providing them with direct production experiences.

Core Requirements:

- Practical Elements of Stagecraft (THTR 1001)
- Acting I (THTR 1025)
- Directing I (THTR 2021)
- Introduction to Theatrical Design (THTR 2022)
- Theatre Practicum I (THTR 2026)
- Script Analysis (THTR 2130)
- Theatre History and Literature I (THTR 3120)
Theatre History and Literature II (THTR 3121)
Theatre History and Literature III (THTR 3122)
Theatre Practicum II (THTR 4136)
Theatre Capstone (THTR 4900)

Additional Requirements:
3 credit hours from approved Theatre Literature courses
3 credit hours from approved Theatre Technology courses
3 credit hours from approved Design or Technology courses

B.A. IN THEATRE: ARTS ADMINISTRATION CONCENTRATION

The Arts Administration concentration is designed to provide students with coursework and practical experience leading to a complete understanding and appreciation of the arts as an industry as well as the role of the arts in the community. Emphasis is placed on non-profit arts organizations. The program is designed to develop, not only professional arts administrators, but also life-long audience members, volunteers, and patrons. Students graduating from the Arts Administration concentration are well-prepared to pursue an advanced degree or a career as a professional arts administrator.

Required courses Arts Administration concentration:

Introduction to Arts Management (THTR 3320)
Marketing the Arts (THTR 3340)
Special Topics in Arts Administration (THTR 4300) (twice)
Advanced Arts Management (THTR 4320)
Fundraising for the Arts (THTR 4350)
Survey of Accounting (ACCT 2000)
Economic Principles (ECON 2030)*
Principles of Marketing (MKT 3401)

* Fulfills general education requirement.

B.A. IN THEATRE: FILM/TELEVISION CONCENTRATION

The Film/TV program is designed to provide students with the essential skills and knowledge not only to create and collaborate on and off stage but on and off camera as well. The program is directly tied to the growing film industry in Louisiana and its need for highly skilled artists, technicians, and administrative personnel.
Required courses Film/TV concentration:

- History of Film (CMST 3012)
- Acting II: Fundamentals of Acting (THTR 2025)
- Introduction to Acting for the Camera (THTR 3026)
- Additional 15 credits of approved Film courses

B.A. in Theatre: Design/Technology Concentration

The Design/Technology concentration offers the student a full complement of design and technology courses combined with practical experiences through design and technical production assignments for LSU Theatre as well as the opportunity to work alongside a variety of professional designers through the Department’s affiliation with Swine Palace. Students graduating from the Design/Technology program are well-equipped to pursue both professional careers in theatre and related fields as well as to pursue advanced degrees.

Required courses Design/Technology concentration:

- Portfolio Presentation (THTR 2001)
- Drafting (THTR 2830) or Theatrical Rendering (THTR 3126)

Choose 6 credit hours from:
- Costume Design (THTR 4123); Scenic Design (THTR 4124) Sound Design (THTR 4530), or Lighting Design I (THTR 4531)

Choose 6 credit hours from
- Introduction to Stage Management (THTR 2020), Stage Makeup (THTR 2023), Drafting (THTR 2830), Costume Construction (THTR 3123), Theatrical Rendering (THTR 3126), Scenery and Props Construction (THTR 3134), Scene Painting I (THTR 3435), Stage Sound Technology (THTR 3530), Stage Lighting Technology (THTR 3531)

Choose 6 credit hours from:
- Above courses or Costume Crafts (THTR 3124), Advanced Costume Construction (THTR 4023), Advanced Costume Design (THTR 4126), Mask Making (THTR 4128), Advanced Stage Makeup (THTR 4132), Advanced Scenery Construction (THTR 4134), Scene Painting II (THTR 4435), History of Theatrical Design (THTR 4436), Advanced Sound Design (THTR 4540), Advanced Sound Technology (THTR 4541), Advanced Stage Management (THTR 4820), CAD (THTR 4831), Advanced CAD Drafting (THTR 4832)
B.A. in Theatre: Performance Concentration

In keeping with the mission of the LSU Department of Theatre, the Performance concentration prepares students to enter graduate programs or pursue professional careers in theatre, film, television and related fields. Additionally, it is our aim to create a culture of arts awareness and advocacy.

Required courses Performance concentration:

Stage Movement I (THTR 1029)  
Beginning Modern Dance (THTR 1127) or Intermediate Modern Dance (THTR 1227)  
Beginning Ballet (THTR 1131) or Intermediate Ballet (THTR 1231)  
Beginning Jazz Dance (THTR 1153) or Intermediate Jazz Dance (THTR 1253)  
Acting II (THTR 2025)  
Stage Voice: Basic Techniques (THTR 2027)  
Acting III (THTR 3025)  
Stage Voice: Advanced Techniques (THTR 3027)  
Stage Movement II (THTR 3029)  
Acting IV (THTR 4025)

B.A. in Theatre: Physical Theatre Concentration

The Physical Theatre concentration addresses students who are interested in physical approaches to theatre. Training ranges from Aerial work to contact improvisation to the creation of Physical Theatre at International Arts Festivals.

Required courses Physical Theatre concentration:

Stage Movement I (THTR 1029) or Stage Movement II (THTR 3029)  
Viewpoints (THTR 3032)  
Improvisation (THTR 3803)  

Choose 6 credit hours from:  
Beginning Modern Dance (THTR 1127), Beginning Ballet (THTR 1131),  
Beginning Jazz Dance (THTR 1153), Intermediate Modern Dance (THTR 1227)  
Intermediate Ballet (THTR 1231), Intermediate Jazz Dance (THTR 1253),  
Aerial Practice I (THTR 2031), Aerial Practice II (THTR 4031)  

Choose 9 credit hours from:  
Acting II (THTR 2025), Viewpoints and Ensemble (THTR 3032),  
Theatre/Film Internship (THTR 3800), Special Topics in Stage Movement (THTR 4029), Composition for Physical Theatre (THTR 4032), Devising for Physical Theatre (THTR 4033)
**B.A. in Theatre: Theatre Studies Concentration**

The Theatre Studies concentration is aimed at students wishing to gain a comprehensive understanding of performance, production, and theatre scholarship. The concentration serves students who may not choose to continue on to an M.A. or Ph.D. program, but also those who wish to gain the creative, collaborative and intellectual assets of a theatre curriculum that will serve them in various careers. The Theatre Studies concentration provides students with a broad understanding of the craft of theatre and allows the student the maximum flexibility in tailoring his or her own course of study.

**Required courses Theatre Studies concentration:**

*Choose 6 credits from:*

- Introduction to Writing Drama (THTR 2008) or Writing Drama (THTR 4008),
- Gender and Sexuality in Performance (THTR 4021), Approaches to the Stage (THTR 4130),
- Seminar: Contemporary Drama (THTR 4131), Drama of Africa and African Diaspora (THTR 4220)
- History of Theatrical Design (THTR 4436)

*Additional 18 credits of approved Theatre courses*

*Please see the **LSU Catalog**, for specific course requirements for each degree program.*

**ACADEMIC REQUIREMENTS**

Students must maintain a grade point average of 2.00 on all work taken, except for those courses in which grades of P, W, or I are recorded. You must have a cumulative GPA of 2.0 on all college work taken at this and any other university in order to graduate from LSU. In addition, all theatre majors must achieve a grade of C or higher in all theatre classes.

Students must also fulfill a minimum residency requirement of two semesters (or four summer terms), earn at least 25% of the total number of hours required for the degree at this University, and meet the residency requirements of their college as stipulated in each “college” and “school” section of the catalog. Students must meet all degree requirements as stated in the catalog.

**GPA calculations:** It is vital that you be aware of your current standing in the University so that you may make reasonable decisions concerning registration, outside activities, future plans, etc. This information is available at the END of the degree audit (accessed via MyLSU) and labeled “Current Academic Standing”. A GPA calculator is also available at [www.lsu.edu/cas](http://www.lsu.edu/cas). If you have questions about your GPA, see the Assistant Dean for
Undergraduate Studies. For GPA problems that threaten eligibility of your scholarship, see the Assistant Dean for Finance.

**Degree audits:** A degree audit is a computer-generated document indicating courses completed and what is yet required to complete your degree so that you can plan effectively which courses to schedule. The degree audit changes each semester as you complete courses.

**Registration:** Spring Invitational or Freshman and Transfer Student Orientation: New students are required to attend one of these sessions at which time they are able to take advanced placement tests and register for classes.

In subsequent semesters, the registration procedure is a computer-access system. Detailed instructions for completing this part of registration are given in the Schedule of Classes, available online. Although students create and submit their own schedule requests on-line, consultation with an academic advisor is recommended when choosing courses each semester. While entering students may schedule courses during Orientation without penalty, stiff late-penalties apply to continuing students who do not meet the pre-registration and fee payment deadlines.

**Late Registration - Drop/Add Policies:** University policies concerning Drop/Add may be found in the LSU General Catalog. Students beyond the freshman year are able to drop courses by using MyLSU through the final date to drop each semester. Freshmen must contact the Assistant Dean for Undergraduate Studies to drop classes.

**ABS (Advance Billing System):** LSU has implemented a system designed to enable the majority of students to conduct University financial business via MyLSU. As an LSU student, you will automatically have an account in this system. Class schedules resulting from advance registration will be included on your MyLSU account. Fee bills are not mailed. They must be accessed via MyLSU. You must pay your fees on or prior to the due date listed on your fee bill. You must complete registration through your MyLSU account, even if the amount due is zero. If your payment is not received by the due date, your classes will be purged from the system. If you pay fees after the due date, you will be assessed a late registration service charge. Complete information on the ABS system is available from the Office of the University Registrar. Make sure that your mailing address, home phone number and cell phone number are kept current on the LSU system. Use your MyLSU account to update this information.

**Retroactive adds:** Courses are not normally added to a student's schedule after the 6th day of classes. If a course must be added, and circumstances are beyond the student's control, the retroactive add will be considered. All requests for retroactive adds must be made to the Assistant Dean, with an explanation as to why the course must be added and approval from the faculty member teaching the class. Retroactive procedures will be considered only in exceptional instances.

**Disability Services:** When appropriate, students should register with Disability Services at the beginning of their enrollment at LSU or as soon as they are able to post-diagnosis. Accommodations are determined by ODS and it
is the responsibility of the student to provide accommodation information to professors. See CMDA Disability Services Guide for Students for more information.

**MINORS**

The School of Theatre offers four minors:

**Arts Administration:**
18 credit hours including Introduction to Arts Management (THTR 3320), Marketing the Arts (THTR 3340), Fundraising for the Arts (THTR 4350), Advanced Arts Management (THTR 4320), and Special Topics in Arts Administration (THTR 4300).

**Dance:**
18 credit hours including Introduction to Dance (THTR 1800), Dance History (THTR 4801), and other approved dance courses.

**Physical Theatre:**
18 credit hours of approved dance, physical theatre and theatre courses.

**Theatre:**
19 credit hours including Acting I (THTR 1025), Introduction to Theatrical Design (THTR 2022), Script Analysis (THTR 2031), Theatre Practicum I (THTR 2026), and other approved Theatre courses.

**THEATRE PRACTICUM (THTR 2026/4136)**

**THTR 2026 Theatre Practicum I:**
Credit for THTR 2026 will only be given for work in the Film and Television area or on LSU Mainstage or Swine Palace productions in the following areas:
- Administrative (including marketing and development)
- Design
- Technical (including shop work, stage management and running crew)

(Credit is not given for any work on studio productions, including performance and directing.)

**THTR 4136 Theatre Practicum II:**
Students should seek to earn credit for THTR 4136 in their area of concentration first. If such a position is not available, other assignments will be considered with approval. **Such work is limited to Film and Television, LSU Mainstage or Swine Palace only.** Examples include:

- Performance – Acting/Directing/Assistant Directing/Assistant Vocal Coach
- Design/Tech – lighting, sets, props, painting, sound, costumes, stage management
- Arts Management – Publicity/Development/Marketing
- Theatre Studies – Any of the above

**UNDERGRADUATE THEATRE ADVISING**

**CATS (Comprehensive Academic Tracking System)** is designed to help students maintain progress toward graduation each semester. Each major has a **RECOMMENDED PATH** that is the optimal path for graduation in four years. Each **RECOMMENDED PATH** has a series of **CRITICAL REQUIREMENTS** which must be met on schedule for students to meet minimum academic progress and remain on-track in their chosen program. Students who do not meet minimum academic progress in two consecutive semesters will be required to change their major. All appeals to this rule will be handled through the CMDA Academic Advisor.

All Theatre majors must meet with the College of Music and Dramatic Arts Academic Counselor, Amy Smith (Rm 102, School of Music Bldg), at certain points during their academic career. Appointments can be made with Ms. Smith by emailing her directly at asmith10@lsu.edu or students can walk-in to room 102, School of Music.

All students must bring to the advising session:

- Current degree audit
- Schedule of classes
- Preliminary schedule

If you do not bring these items to your session, you may be forced to reschedule and lose your priority status in the registration process.

Amy Smith, CMDA Academic Advisor
Room 102, School of Music
Office Phone: 578-8854
Email: asmith10@lsu.edu
**PRODUCTION PROGRAM**

**SWINE PALACE**

Swine Palace serves as the professional arm of the School. Operating under an U/RTA Tier 1 contract with Actors’ Equity Association, Swine Palace is a major performance outlet for M.F.A. students allowing them to perform alongside professional actors. M.F.A. Technology/Design students also receive major assignments for Swine Palace productions which include serving as a Set or Costume Designer or Props Master. A limited number of undergraduate students are also cast in Swine Palace productions and all undergraduate students work in support roles such as run crew, costume crew, electricians or Assistant House Managers.

**LSU MAINSTAGE**

The LSU Mainstage season is reserved for undergraduate students affording them the opportunity for major roles in fully supported productions directed by faculty or guest directors. On occasion a talented Design/Technology undergraduate student will have a major assignment on an LSU Mainstage production such as Set, Costume, Sound or Lighting Designer.

**LSU LAB SEASON**

Each academic year, the Lab Season consists of four student driven productions. Undergraduate and graduate students direct the majority of the productions in the Lab Season. In addition, students serve as designers and technologists and primarily undergraduate students perform. Faculty serve as mentors for Lab productions which have limited budgets. Lab productions are selected by the Lab Season committee through a competitive proposal process. A call for proposals is held each spring for all Lab productions during the following academic year. Specific information about the Lab Season may be found in the Lab Season guidelines document.
UNDERGRADUATE CASTING

Casting and callbacks for LSU Theatre Mainstage and lab productions and on occasion, Swine Palace, are generally held the week prior to the beginning of classes for those productions scheduled during the fall and at the end of the fall semester or beginning of the spring semester for those productions scheduled during the spring. All directors will meet with Rick Holden, Head of the Undergraduate Program, to facilitate casting. Casting decisions will be made which reflect concern for an individual student’s growth and the good of the production, but in most cases, the following preference for casting undergraduates follows:

First: LSU Theatre Mainstage  
Second: Swine Palace  
Third: Lab productions

- Although auditions are open to LSU students currently enrolled, theatre majors/minors and theatre graduate students will be given priority in casting. The School Chair and program heads reserve the right to limit student involvement in productions if the work hinders progress toward degree completion.

- All students must maintain a cumulative GPA of 2.5 to be eligible to work on productions. The only exceptions to this rule are Theatre Practicum class 2026, or studio run crews. Exceptions can also be made when receiving THTR 4136 credit for run crew or work in one of our shops. In rare cases, a student may petition for special permission to override this rule by approaching the Head of the Undergraduate Program and/or the Design Faculty mentor / Production Manager and with approval from the School Chair.

- LSU Faculty/Staff and community actors may audition and/or be otherwise involved in production work (designer, director, choreographer, etc.) when a role calls for their expertise, and with permission of the School Chair.

- Directors are prohibited from offering roles prior to departmental auditions. Very rare exceptions may be made only by program head(s).

- Participation in at least one of the General Auditions (fall or spring semester) is required by Freshmen & Transfer students. Failure to do so will result in a lab run crew assignment for the offending student. All
other students are not required to audition, but performance concentrators are strongly encouraged to attend all auditions.

- If a student is unable to participate in a production due to academic reasons and/or work obligations, he/she is allowed to participate in auditions, but must clearly state on the required audition sheet, that he/she is not eligible to be cast.

- With permission of the Head of the Undergraduate Program, a student may turn down a callback due to religious beliefs, or family pressure, without further consequence. Permission is given on a case-by-case basis so as not to encourage students to pick and choose roles.

- Once assigned, role refusal for any reason other than MAJOR illness, emergency, or injury, will result in forfeiture of the student's performance privileges for the next semester.

- A student may request notes on auditions from faculty and/or peer directors up to two weeks after General Auditions have taken place. If the student wants such feedback, it is the student's responsibility to follow-up with the appropriate parties.

- Undergraduate students may be involved as a performer, director, assistant director, designer, stage manager, assistant stage manager, and choreographer, in only 2 shows per semester, whether it be Swine Palace, LSU Mainstage, or Lab productions. Participation in Theatre Practicum class 2026, as well as studio run crews, does not apply to this rule. In special circumstances, a student may petition to be involved in a 3rd show in any given semester by approaching the Head of the Undergraduate Program and/or the Design Faculty mentor / Production Manager.

- All cast lists must be vetted by the Head of the Undergraduate Program and Chair of the School before being made public. The Head of the Undergraduate Program may deny casting to any individual for ANY reason, including classroom conduct in the theatre core and concentration classes.

- All production lists must be vetted by the Faculty Designers and Technologists before being made public. Faculty may deny placement of any individual for ANY reason, including classroom conduct in the theatre core and concentration classes.

- To lodge a formal complaint regarding casting or participation in production, the student must make an appointment with the School Chair to speak in person.
REHEARSAL REGULATIONS

- Rehearsals for Swine Palace must adhere to the rules and regulations determined by the Equity contract. Compliance will be monitored by the Chair, Equity Stage Manager, Managing Director, and Artistic Director.

- Rehearsals for LSU Theatre are limited to a maximum of four (4) hours per day (Monday through Friday), up to five (5) hours on either Saturday or Sunday, **but not both days**. (Notes must be contained in this period.) Breaks for rehearsals should conform to Equity standards: five (5) minutes after sixty (60) minutes; ten (10) minutes after ninety (90) -- whatever the director prefers.

- For Lab shows, tech rehearsals on weekends are limited to a maximum of eight (8) hours (meal breaks required after five (5) consecutive hours). For LSU Mainstage & Swine Palace, tech rehearsals are limited to a maximum of ten (10) hours out of twelve (12) hours. Tech rehearsals during the week are limited to five (5) hours or as determined by the Production Manager.

- Students must have either Saturday or Sunday off (excluding final tech for Swine Palace only).

- According to departmental policy all rehearsals MUST end no later than 11:00pm weekdays and 11:30 pm weekends.

- Rehearsals for all productions are carefully outlined in the production calendar; changes to the rehearsal schedule must be approved by the Chair and/or Production Manager.

- Misconduct in rehearsal (including abuse of alcohol / drugs, or violent/ unsafe behavior) is subject to the sanctions as outlined in the LSU Code of Conduct. On all productions, the stage manager is obligated to report such behavior to the Head of the Undergraduate Program, who will in turn report the allegations to the Chair of the School. The offending student will be formally charged with a violation of the Code of Conduct, and depending on the circumstances, may face suspension or expulsion.

- Repeated tardies (up to 3) and absences (up to 2) from rehearsal (barring MAJOR illness, emergency, or injury) may result in the offending student’s removal from the production and loss of performance privileges for the following semester. The only acceptable absence is a conflict that is communicated to the stage manager well before rehearsals begin.

- Being cast in a film outside of LSU is not an acceptable excuse for missing rehearsal and/or any theatre class. A theatre student’s first responsibility is to his/her class work, then rehearsal, then outside
opportunities. Only in the case of a truly extraordinary opportunity, such as a featured role, will concessions be made within reason.

➢ To lodge a formal complaint regarding rehearsal or class, the student must make an appointment with the School Chair to speak in person.
The Music and Dramatic Arts Building has been the primary home of the School of Theatre for over 70 years, housing classrooms, studios, faculty offices, production shops, and two performance spaces: the Claude L. Shaver Theatre and the Studio Theatre. In addition, the building serves as an auxiliary space for the LSU School of Music, housing selected music faculty offices, studios, and practice rooms. Completed in 1934, the M&DA Building re-opened in 2009 after a four-year $22-million renovation.

The School of Theatre also operates the Reilly Theatre which is located on the south side of campus. The Reilly Theatre houses LSU Theatre and Swine Palace productions.

PERFORMANCE SPACES

**Claude L. Shaver Theatre**

The 425-seat proscenium theatre is the permanent home of the LSU School of Theatre and the primary venue for LSU Theatre and select Swine Palace productions. Designed in the Tropical Art Deco style, the Shaver Theatre is a point of pride for the University.

**Studio Theatre**

The 48’ x 48’ black box theatre serves as the primary venue for student-generated workshops and for smaller, more experimental LSU Theatre and Swine Palace productions.

**Reilly Theatre**

The former livestock showing pavilion was renovated and opened during the 1999-2000 season and serves as a flexible performance space for Swine Palace and LSU Theatre. The Reilly Theatre also houses Playmakers, Baton Rouge’s professional theatre for young audiences, through a collaboration with the LSU School of Theatre.

REHEARSAL SPACES

The M&DA Acting Studios (Rooms 125 and 135) and the Undergraduate Rehearsal Room (Room 399) are the primary spaces available to theatre majors for rehearsals and other class work. See below for hours, availability and reservation procedures. The Dance Studio (Room 123) is available for Dance rehearsals only.
**PRODUCTION FACILITIES**

The School of Theatre operates a full-scale suite of production shops with equipment and potentially hazardous material. Whether using the shops as part of a class; through a production assignment or in any other context ALL students must adhere to individual shop policies and procedures. At a minimum students must be wearing appropriate attire including footwear. Please check with individual supervisors for specific regulations regarding individual shops. Failure to comply with shop regulations will result in loss of access to all of the production shops and any additional repercussions that this loss of access may cause.

**THEATRE RESOURCES**

**Theatre Library**
The School of Theatre operates a theatre library featuring an extensive collection of plays and other material. The Theatre Library is located in room 302 of the Music and Dramatic Arts Building.

**Film and Television Equipment Office**
Students may check out video equipment with priority given to students enrolled in film and television courses. Students must abide by specific policies and procedures as outlined in the equipment policy handbook available in the Film and Television Equipment Office. The Film and Television Equipment Office is located in the basement of the Music and Dramatic Arts Building.

Hours for the Theatre Library and Film and Television Equipment Office vary by semester.

**Design Studio/Computer Lab**
Located in room 181 of the M&DA Building, the Design/Tech Lab was designed primarily for Design/Technology courses and contains portable drafting tables and design workspaces.

**LOCKERS**

The School of Theatre has 70 lockers located outside of the Movement Studio (Room 166, M&DA) that students can access on a first-come, first-served basis each semester (M.F.A. students are able to rent lockers for the school year). For the first two weeks of class, only students in enrolled in a Movement or Voice class are able to request a locker. After the two weeks have passed, any Theatre student may request a locker. Please see The School of Theatre Administrative Coordinator in Room 105 M&DA to request a locker.
ROOM RESERVATIONS

Spaces available:
- Theatre Technology/Design Lab (Room 181)
- Acting Studios (Rooms 125 and 135)
- Sound Studio Design Lab (Room 314) (By permission of Professor Shannon O’Neil)
- UG Rehearsal Space (Room 399)
- Movement Studio (Room 166) (by permission of Professor Nick Erickson)
- Dance Studio (room 123A) (By permission of Susan Perlis)

Spaces in the M&DA Building are available for use by theatre majors only. Priority for use: Swine Palace productions; LSU Theatre Mainstage; LSU Lab Season; class assignments. With the exception of the UG Rehearsal Space (Room 399), graduate students have priority over undergraduates.

Spaces are available from 8:00 am to 11:00 pm Monday through Friday, and from 12 noon to 11:00 pm on weekends. Spaces will not be available on game days, holidays, or when there are no building monitors present.* (*Graduate students have open access as needed.)

With the exception of the Theatre Technology/Design Lab (Room 181), space can be reserved for two-hour blocks per day per project; Lab productions should reserve space directly through Professor Wood. If your space has not been reserved following your usage, you can continue to work in that space as long as it is free. The Theatre Technology/Design Lab (Room 181) will be open for all to use without a reservation. You must still check in with the building monitor (Room 195).

Requests for reservations must be made in writing via e-mail (lsuthtr@lsu.edu) between 8:00 am and 4:00 pm, Monday through Friday. All requests will be filled by priority on a first-come, first-served basis. Please include your name, ID number, space needed, and time. When your reservation is filled, your name will be posted on the departmental Room Schedule, accessed on the School of Theatre Home Page (www.lsu.edu/cmda/theatre).

If your reservation is during regular business hours (M-F 8:00 AM – 4:30 PM), the Main Office can provide access to your requested room. After business hours, please report to the House Manager Office (Room 195), located in the M&DA Building Lobby. You will be required to leave your LSU Student ID with the building monitor before your space is unlocked. Your ID will be returned to you provided that you have left the space as you found it. All personal belongings, props, set pieces, and trash must be removed at the end of your time. No exceptions. When a production is running in either the Claude L. Shaver or Studio Theatre, the Building Monitors will be located in the Theatre Technology/Design Lab (Room 181).

Please remember that space usage is a privilege, and as such, we expect that each space will be treated with care and consideration.
COMMUNICATION

E-MAIL

LSU e-mail is the official form of communication between the School of Theatre and the student and all communication will be sent to the student’s LSU e-mail. Students are responsible for checking their LSU e-mail account.

CALLBOARD LISTSERV

Additionally, the School maintains the Callboard-listserv designed to serve as a way for communication between students and faculty. Job postings and other information are distributed through the list-serv.

To become a member of the list follow these simple steps:

- Send an email to listserv@listserv.lsu.edu
- In the body of the email message send the following command
  
  SUBSCRIBE CallBrd-L <Your Name Here>

(In place of <Your Name Here>, type your name without the brackets i.e. Mike Tiger)

Your request will be sent to the list manager. The manager will then activate your subscription, and then you will get a confirmation message from the list telling you how to post messages as well as how to send commands to the list like unsubscribing.

Once you are a member of the list, any message that you send to CallBrd-L@listserv.lsu.edu will be sent out to everyone!

CALLBOARDS

Physical callboards are located outside of the Main Office (Room 105) and next to the green room in the Music and Dramatic Arts Building as well as in the green room of the Reilly Theatre.
STUDENT COMP TICKET POLICY

To ensure that the Box Office is able to fulfill all ticket requests and maintain excellent customer service, we ask that you take note of the School of Theatre student complimentary ticket policies and ticket redemption procedures.

Eligibility Tiers:

- LSU Theatre Graduate Students
  - LSUT Graduate Students are eligible to receive two comp tickets per School of Theatre event.
  - These comps are not transferable.

- LSUT Majors
  - LSU Theatre majors are eligible to receive one comp ticket to the first Thursday performance (preview) of Swine Palace and LSU Mainstage productions.
  - These comps are not transferable.

- Lab Season/Dance/Physical Theatre/Film Festivals:
  - Cast and production team members are eligible to receive one comp ticket. The production team is defined as:
    1. Designers and assistants
    2. Stage management
    3. Dramaturgs
    4. Choreographers and assistants
  - These comps are transferable.

- LSU Mainstage and Swine Palace
  - Cast and production team members are eligible for two comps for these productions. Guest artists receive four comp tickets. The production team is defined as:
    1. Designers and assistants
    2. Stage management
    3. Dramaturgs
    4. Choreographers and assistants
    5. Music Directors and assistants
  - These comps are transferable.

All Tiers: In the event that a person falls under more than one tier of eligibility, the tier with the highest number of comps will apply. Comps do not stack. For example, a Theatre major who serves as an Assistant
Stage Manager to a Swine Palace production may not claim their first Thursday comp in addition to their production team comp.

Redemption Procedure:
- Students/Cast/Production Team Comps:
  - Redeem comps by email: cmdaboxoffice@lsu.edu
  - Comp requests must be made 24 hours before the performance for which the comp is being used. No comp requests will be accepted on the night of the performance.
  - If you are transferring an eligible comp, include the name of the person using them.
  - Comps must be picked up at Will Call by show start time.
  - Any comps not retrieved by show start time will be released and the comp forfeited.

**PERSONAL HEALTH AND SAFETY**

**Personal Safety**

Prudence is advised as it is in any populated area. Please avoid practicing late at night if the building seems deserted. Try to arrange your practice schedule during times when the building is more populated. Lock your practice room door when inside and DO NOT OPEN IT TO STRANGERS. Note that the buildings will not be open on home football-game Saturdays in order to prevent unauthorized use of the building facilities. Report the appearance of unauthorized persons in the building or aberrant behavior to the Theatre Office or Campus Police immediately. CMDA students have 24/7 building access via card-swipe locks on the front door of the buildings. (Please note building closures for home football games still apply—card swipe will not work on those days.) If you have difficulties with card swipe access, please see the Theatre front desk staff.

To improve your safety, LSU recommends downloading the LSU Shield App.

**DO NOT LEAVE THE BUILDING ALONE AFTER DARK TO WALK BACK TO YOUR APARTMENT OR DORM. CALL CAMPUS TRANSIT (225-578-5555) FOR A RIDE.**

**Health and Wellness**

The Theatre major requires a significant investment of your time and energy. The School encourages you to maintain healthy practices and be mindful of your own psychological well-being. The LSU Student Health Center offers a variety of mental health services. For more information, visit the LSU Student Health Center Mental Health Services website.

**Life Threatening Emergencies**

For all life-threatening emergencies call 911.
Most people associate 911 with medical emergencies. However, 911 also assists with emergencies such as someone considering harming themselves and/or others.

**Crisis Counseling**

Crisis counseling is available through ThePhone, a 24-hour crisis counseling and support line serving the students of LSU. Callers to the LSU line are connected to volunteer paraprofessional counselors trained in crisis intervention and suicide prevention.

**ThePhone 24 Hour Crisis Counseling** 225-924-LSU1

---

### STUDENT ORGANIZATIONS

**DELTA ROUGE**

Delta Rouge is a student organization that focuses on encouraging participation for students interested in film and television within the School of Theatre. Delta Rouge members help students create content and connect with other film students and foster a community of film. For more information about Delta Rouge visit the [Delta Rouge Facebook](#) page.

**UNDERGRADUATE THEATRE ALLIANCE (UTA)**

The Undergraduate Theatre Alliance is an organization of, by, and for undergraduates which aims to serve the needs of the school and theatre students in many ways. Some of its activities include providing design teams and staff for Lab productions, running auditions, creating undergraduate scholarships, hosting workshops, hosting parties and matching incoming students with mentors. The governing body is a steering committee made up of students from all classes, freshman through senior and all concentrations. UTA charges nominal dues each semester which go towards UTA scholarships and activities.

---

### UNDERGRADUATE SCHOLARSHIPS AND FINANCIAL AID

The LSU Office of Undergraduate Admissions and Student Aid are committed to providing a student centered, technologically advanced innovative office operating in full compliance with all governing regulations. Information on scholarships and financial aid for entering freshmen, continuing students, and transfer students is available on-line: [http://www.lsu.edu/departments/admissions/](http://www.lsu.edu/departments/admissions/)

Office of Undergraduate Admissions and Student Aid
1146 Pleasant Hall
LSU ACADEMIC PROGRAMS ABROAD

The LSU Programs Abroad Plan offers undergraduate and graduate students opportunities to earn six to nine hours of credit through summer study. For more information, see the Academic Programs Abroad website at http://www.oip.lsu.edu/apa/default.asp

One of the most popular of these programs is “LSU in Scotland” offered every other year and administered by Professor Nick Erickson, this program tours a student production to the Edinburgh Fringe Festival in Edinburgh, Scotland. Please contact Nick Erickson (nickwe@lsu.edu) for additional information.
DECLARATION OF PROFESSIONAL PRINCIPLES AND PRACTICES

Excellence Together

➢ Dedication to the mastery of fundamental skills and principles while recognizing that Theatre is a living, changing art and craft.

➢ Theatre is collaborative not solitary and depends on human beings working together and the process of this collaboration is as much an art as any final result.

➢ Ethical collaboration means treating others as we would like to be treated and includes a kind of active love and compassion for other human beings. We are honest, respectful, caring with each other.

➢ Love and respect for Theatre as a unique art and craft.

➢ Our work is play. The harder we work the more fun we have.

➢ Being other-oriented is essential to all we do. This means being aware of and connected to each other, our community, and the world in which we learn and create.

➢ We are thinking artists, scholars, and students.

➢ We are committed to excellence in all we do.

How we do what we do -- Classes and Coursework

➢ I will fully invest my time, energy, and commitment to coursework both within and outside of this school.

➢ I will approach every class, no matter how seemingly unrelated to theatrical production, as an opportunity to broaden my perspective as an artist and spectator.

➢ I recognize that my intellectual skills deserve as much practice and refinement as my physical skills. I will see critical, historical, and theoretical coursework in theatre as integral to my training as an artist.

➢ I will cultivate in myself a hunger for reading plays, for seeing productions, for thinking about performance, and for discussing and writing about all things theatrical. I recognize that being curious is a choice—a matter of commitment, not a matter of whim.
In consultation with my advisors, I will demonstrate maturity in crafting my course schedule. I will not choose courses based solely on how easy they are or on how little work they require of me. Nor will I overload myself with coursework beyond my abilities or schedule.

As a Theatre major, I recognize that my demonstrated commitment—or lack thereof—in classes outside of Theatre shapes the reputation of the school in the eyes of other instructors, students, and departments. I will therefore strive to present the best face of my school to the rest of the University.

I will present myself professionally and respectfully in every communication with any instructor, whether by e-mail or in person.

I will take charge of my own performance in every class by keeping up with assignments, monitoring my grades, and addressing any problems with the instructor in a timely manner.

I will balance my scholarly responsibilities with my production responsibilities.

I will ensure that all work I submit in any class is my own, original work, giving proper credit to any other source I use. I recognize the damage to relationships of trust that can occur when students present another's work as their own.

I will be respectful of the Theatre School and my peers in my use of social media, including Facebook and Twitter, with the full understanding that all comments reflect on me, and my potential as a theatre artist.

**Auditioning**

I will be prepared and determined. As an actor, these are the things in my control.

I will audition with authority, skill, and joy.

I will be quiet between auditions and callbacks. Casual comments can get blown out of proportion and lead to hurtful misinformation.

I will be open to any role not just the role I think I desire most.

**Casting**

I will read and react to a cast list with an awareness of those around me.

I will avoid gossip, rumor, and disparaging comments about others. The person making such pronouncements reveals his own insecurity and poisons the environment.
I will re-examine my own preparation and audition experience rather than give energy to imaginary, sinister plots about casting decisions.

I will express my happiness for those who have been cast just as I would want them to do for me.

I will use auditions and casting as learning opportunities – just like class and production work.

I will not allow disappointments to destroy my love of and passion for the theatre.

**Design and Technical**

Like acting, dance, and directing, I recognize the design and technical disciplines as essential, creative, artistic aspects of any collaboration.

I will strive to understand and carry out all the responsibilities of any design, technical, or crew assignment I seek or accept.

I will bring an open, can-do attitude to the job at hand.

I will bring either basic skill or a sincere effort to acquire it to my position.

I will be on time (i.e. early). I am reliable.

I will work hard.

I will respect all production schedules and deadlines.

**Rehearsal**

I will be prepared to do what needs to be done (lines, choreography, research, character work, application of notes, etc.).

I will be on time (i.e. early). I am reliable.

I will work hard.

I will always call my stage manager if I am going to be unavoidably late for rehearsal due to an emergency.

I will never miss a rehearsal unless due to unique, unusual circumstances such as illness or emergency.
I will forego all social activities which interfere with scheduled rehearsals.

I will have the script, a pencil, and a notebook at every rehearsal. The professional actor, technician, crew member, stage manager takes the director, designer, or crew head’s notes with a simple “Thank you. Got it.” If a team leader needs to elaborate further during the notes session, he/she will initiate that discussion. If I need further clarification or have a concern, I will see him/her privately. A good director, designer, or crew head invites and welcomes good ideas.

I will not distract from rehearsal activity – excessive noise, moving around, cell phones, and eating or drinking are disrespectful and immature.

I will never miss a cue.

I will be sure the stage manager knows where I am at all times. I am not dismissed until the stage manager dismisses me.

If I wish to visit a rehearsal, I will be sure to have the director’s permission beforehand. Life happens – whatever my personal challenges or prejudices – I will leave them outside of rehearsal.

I will keep myself physically and mentally fit during rehearsal. I will strive to lead a balanced life. As long as I am a student at this university, I must live the life of a student. The actor/designer/technician/dancer/manager that does not study or meet class assignments during rehearsal/performance periods is causing him or herself and the school harm. I know that living a theatrical life is not easy.

I will establish and maintain good, clear channels of communication and trust among all those with whom I work. Backbiting, sarcasm, and gossip destroy trust and take the magic out of the process for everyone.

I will avoid directing the show unless I am the director! In other words, I will not direct my fellow actors, technicians, crew members or other collaborators. I am a valued collaborator but I will make constructive suggestions at appropriate times.

I will honor and support my stage manager whose yeoman work often goes unappreciated.

I will give everyone in a production enough space to succeed or not. If true creativity is to take place in the process of a production, artists need to experiment and try new things. If people feel that someone may run outside of rehearsal and tell everyone “how bad they are”, they will settle for what is safe and probably mediocre. If outsiders ask how the show is going, I will simply say, “We’re working hard and having fun!”
PRODUCTION AND POST-PRODUCTION

- I will keep a production alive by continuing to work and refine – I won’t settle. However, I will avoid experimenting wildly or making radical changes during the run. When in doubt – I will talk to the director, designer, crew head and/or stage manager.

- I will play or contribute to each performance with energy and enthusiasm.

- I will never miss an entrance.

- Only under extreme, emergency circumstances will I ever miss a performance.

- I will always call my stage manager if I am going to be unavoidably late due to an emergency.

- I will remember that part of my responsibility is to create illusion; therefore, I shall not break the illusion by appearing offstage in make-up and costume prior to a performance.

- I will handle stage properties with care, never touch a property that is not mine, and always return my personal props to the designated property table or storage area.

- I will avoid *umbrella* criticism of productions – very few are merely bad or good. There are usually strong and weak specifics that I, as an aspiring professional, should strive to recognize.

- I will be cautious about seeking out or giving criticism during the run of a show. As an audience member, the primary feedback I will give immediately following a performance is “Congratulations”. No matter what, I will always recognize the ensemble’s hard work.

- I will develop a final, inner objectivity about what I do artistically. I need to have insatiable curiosity, critical concern, and personal, integrity. I will seek honest, constructive criticism from those I trust and respect. I will be careful not to be fooled by the evaluation of those who love me or who may apply non-professional, non-artistic criteria to me or the production.
STUDENT BILL OF RIGHTS AND RESPONSIBILITIES

Immediate Emergency: get to a safe place and call 911 or campus police 225-578-3231 at once if...

- **Emergency**: There is a fire or other dangerous catastrophe
- **Injury**: Someone gets injured, unconscious or incapacitated (including yourself)
- **Violence**: Someone threatens harm to themselves or others
- **Crime**: Theft, vandalism, disturbance

Contact campus resources (CARE, OSD, Campus Police, Health Center, Lighthouse, etc.) if...

- You require (or think you might require) special accommodations
- You are being harassed/stalked
- You feel unsafe anywhere on campus
- You wish to report a crime
- You are sick
- You are distressed, depressed, or anxious to the point that it’s interfering with everyday life

Contact your instructor if...

- You are confused or concerned about a course assignment, policy, or topic
- Something about the class is interfering with your learning
- You want to check on your performance in the course
- You have an ODS accommodation

You have the right to expect that...

- Instructors will provide a syllabus outlining content, goals, and expectations for the course
- Instructors will follow their own syllabi, show up to class, start and end class on time, and maintain a professional demeanor
- Instructors will make themselves reasonably available outside of class to consult with you about the class and your performance in it
- Instructors will reply to and/or address appropriate communications or questions within a reasonable amount of time
- Instructors will comport themselves professionally toward you in and out of class
- Instructors provide a clear idea of how you are doing in class
- Instructors provide reasonable ODS accommodations (see CMDA Disability Services Guide for Students)

Contact us (Trusted Instructor, Department Head, Academic Advisor) immediately if...

- An instructor fails to respond to repeated attempts to contact/meet and/or does not hold office hours
- An instructor regularly (more than once or twice) cancels scheduled classes, fails to start or end classes on time, or does not show up to class
- Someone other than the official instructor appears to be teaching the class regularly
An instructor behaves in an alarming or unstable manner
An instructor fails to comply with official and appropriate requests for ODS accommodation
An instructor alters significant aspects of the course without due notice, explanation, or consideration
An instructor makes unprofessional, unreasonable, or inappropriate requests of students
An instructor couches inappropriate requests as “just part of the course”
An instructor exhibits bias, bigotry, or undue preferential treatment toward any student
The environment of the classroom becomes hostile or feels unsafe (emotionally or otherwise)
You think one or more of the above activities is going on and you just want to check in to see if your suspicions are valid
You are distressed or uncomfortable and feel unable to express these concerns to the instructor

Instructors have the right to expect that...
Students will show up to classes on time (i.e., not walking in right as class starts)
Students will remain in class for the entire time required (i.e., not leaving in the middle of class)
Students will take responsibility for their own performance in the course
Students will respect the instructor’s expertise in the subject matter
Students will respect the instructor as the one responsible for maintaining a professional class environment
Students will treat everyone in the class professionally and respectfully
Students will take responsibility for their own schedules and choices beyond the classroom, accepting the natural consequences of those choices with maturity
Students will take responsibility for their own health and wellbeing, making reasonable choices about when and how to participate in ways that keep them safe and well
Students will read and know policies outlined in the syllabus and/or communicated or posted by the instructor through e-mail, on Moodle, in class announcements, etc.
Students will contribute focused attention to all speakers and presentations
Students will come to class fully prepared (materials brought, assignments completed)
Students will devote time outside of class to the course, realizing that an average of 2-3 hours per credit hour of outside work is normal
Students will communicate questions or concerns to the instructor in an appropriate, timely, and professional manner, following any relevant instructions outlined by the professor
Students will refrain from coming to class if they have a contagious illness or are otherwise incapable of participating without disruption, availing themselves of medical care as necessary and communicating with the instructor as outlined in course policies for excused absences
Students will respect appropriate procedures and boundaries that instructors establish regarding instructor-student communications
For most non-emergency problems, questions, or concerns, students will approach the instructor first before escalating the issue to advisors, authorities, or social media

Remember...
Instructors want you to communicate with them.
Instructors aren’t medical professionals
Instructors must work with LSU policies and programs
Instructors aren’t personal friends
Instructors can’t control your schedule
Instructors can’t control your personal or work life
Instructors can’t control your production schedule

If you talk to a professor or student support staff...

Expect confidentiality, except if...

- Your threatening harm to someone else
- Your threatening harm to yourself
- A minor has been/is being harmed

FERPA: Family Education Rights and Privacy Act
- Your academic performance is your business alone
- Instructors may not divulge any info about your academic career
- Instructors technically can’t even confirm or deny whether you’re in their class to anyone else
- This includes parents!
- Instructors can talk to other instructors and academic personnel about students to coordinate approaches.
Most instructors appreciate students who take initiative to communicate questions and concerns. That said, instructors don’t appreciate mails that are unclear, inappropriate, or a waste of time (that is, asking information clearly provided elsewhere).

The Basics of Professional Email Etiquette:

- Start with a proper, respectful address
  - “Dear Professor _____”
  - “Dr. ______” (If you know they have a doctorate)
  - “Hey, Alan” or “Hi, Doctor Jones,” (Reserve “Hi” and “Hey” for people you know well. For a first-time contact with an instructor, choose a more formal intro.)
- Identify yourself
  - Full name
  - Course and section
- Give the necessary information or make the request
  - Be concise or ask for a meeting
  - Proofread for typos/tone before sending
- Close respectfully
  - “Thank you for your time.”
  - “Sincerely”
  - “Thx”

Stop and Ask Yourself Before Sending:

- Have I written a professional email rather than a text?
- Am I sure what I’m asking isn’t already answered on the syllabus or Moodle? (Don’t make instructors repeat what they’ve already spent time explaining in writing.)
- Is what I’m communicating/asking something that needs a face-to-face meeting? (Email is best for brief questions or news. If you find your email running past a short paragraph, consider asking for a meeting.)
- Am I handing the instructor a problem that isn’t theirs to fix? (Instructors have no control over your job, your family, your finances, your romantic relationships, your production schedule, your other classes, or your health.)
- Am I oversharing personal info? In other words, what do I expect the instructor to do with the information I’m giving them? (If you feel like you need to share some personal information—and sometimes you do!—an in-person meeting is nearly always better.)
Am I ranting? No, really, did I just write a rant? (DO NOT SEND) Was I writing this while angry/sad/sleepy/frustrated/hungry? (WAIT) Would it be better to wait until I've slept/eaten/given it a day or so before sending? (YEEEEESSSS!)

After you send:
- Give the instructor time to reply. (Give at least 24 hours during the week, longer on weekends/holidays.)
- If you get no reply, visit their office during office hours and/or ask in class.
- If they reply, follow up with a thank-you. (Use proper etiquette for that message, too.)
<table>
<thead>
<tr>
<th>Course #</th>
<th>Name</th>
<th>Credits</th>
<th>Offered</th>
</tr>
</thead>
<tbody>
<tr>
<td>1001</td>
<td>Practical Elements of Stagecraft</td>
<td>3</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>1010</td>
<td>Apprentice Seminar</td>
<td>1</td>
<td>Fall Only</td>
</tr>
<tr>
<td>1020</td>
<td>Introduction to Theatre</td>
<td>3</td>
<td>Fall, Spring, Summer</td>
</tr>
<tr>
<td>1021</td>
<td>HONORS: Introduction to Theatre</td>
<td>3</td>
<td>Offered Intermittently</td>
</tr>
<tr>
<td>1025</td>
<td>Acting I: Introduction to Acting</td>
<td>3</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>1029</td>
<td>Stage Movement I</td>
<td>3</td>
<td>Fall Only</td>
</tr>
<tr>
<td>1127</td>
<td>Beginning Modern Dance</td>
<td>1</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>1131</td>
<td>Beginning Ballet</td>
<td>1</td>
<td>Fall Only</td>
</tr>
<tr>
<td>1153</td>
<td>Beginning Jazz Dance</td>
<td>1</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>1227</td>
<td>Intermediate Modern Dance</td>
<td>1</td>
<td>Spring Only</td>
</tr>
<tr>
<td>1231</td>
<td>Intermediate Ballet</td>
<td>1</td>
<td>Spring Only</td>
</tr>
<tr>
<td>1253</td>
<td>Intermediate Jazz Dance</td>
<td>1</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>1800</td>
<td>Introduction to Dance</td>
<td>3</td>
<td>Fall Only</td>
</tr>
<tr>
<td>1804</td>
<td>Dance Theatre</td>
<td>2</td>
<td>Spring Only</td>
</tr>
<tr>
<td>2001</td>
<td>Portfolio Preparation for the Theatre</td>
<td>3</td>
<td>Offered Intermittently</td>
</tr>
<tr>
<td>2008</td>
<td>Introduction to Writing Drama</td>
<td>3</td>
<td>Fall Only</td>
</tr>
<tr>
<td>2010</td>
<td>Journeyman Seminar</td>
<td>1</td>
<td>Fall Only</td>
</tr>
<tr>
<td>2020</td>
<td>Stage Management</td>
<td>3</td>
<td>Fall Only</td>
</tr>
<tr>
<td>2121</td>
<td>Directing I</td>
<td>3</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>2022</td>
<td>Introduction to Theatrical Design</td>
<td>3</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>2023</td>
<td>Stage Makeup</td>
<td>3</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>2024</td>
<td>Live Entertainment Technology</td>
<td>3</td>
<td>Fall Only</td>
</tr>
<tr>
<td>2025</td>
<td>Acting II: Fundamentals of Acting</td>
<td>3</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>2026</td>
<td>Theatre Practicum I</td>
<td>1</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>2027</td>
<td>Stage Voice: Basic Techniques</td>
<td>3</td>
<td>Fall Only</td>
</tr>
<tr>
<td>2028</td>
<td>Introduction to Dramatic Literature</td>
<td>3</td>
<td>Offered Intermittently</td>
</tr>
<tr>
<td>2031</td>
<td>Aerial Practice I</td>
<td>1</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>2032</td>
<td>Survey of International Performing Arts</td>
<td>3</td>
<td>Summers Even Years</td>
</tr>
<tr>
<td>2128</td>
<td>HONORS: Introduction to Dramatic Literature</td>
<td>3</td>
<td>Offered Intermittently</td>
</tr>
<tr>
<td>2130</td>
<td>Script Analysis</td>
<td>3</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>2830</td>
<td>Technical Drafting for the Theatre</td>
<td>3</td>
<td>Fall Only</td>
</tr>
<tr>
<td>3025</td>
<td>Acting III</td>
<td>3</td>
<td>Fall Only</td>
</tr>
<tr>
<td>3026</td>
<td>Introduction to Acting for the Camera</td>
<td>3</td>
<td>Fall Only</td>
</tr>
<tr>
<td>3027</td>
<td>Stage Voice: Advanced Techniques</td>
<td>3</td>
<td>Spring Only</td>
</tr>
<tr>
<td>3029</td>
<td>Stage Movement II</td>
<td>3</td>
<td>Spring Only</td>
</tr>
<tr>
<td>3032</td>
<td>Viewpoints and Ensemble</td>
<td>3</td>
<td>Offered Intermittently</td>
</tr>
<tr>
<td>3120</td>
<td>Theatre His and Lit I: Ancient Greece to Renn</td>
<td>3</td>
<td>Fall Only</td>
</tr>
<tr>
<td>3121</td>
<td>Theatre His and Lit II: Renaissance to 19th Century</td>
<td>3</td>
<td>Spring Only</td>
</tr>
<tr>
<td>Course #</td>
<td>Name</td>
<td>Credits</td>
<td>Offered</td>
</tr>
<tr>
<td>---------</td>
<td>-------------------------------------------------------------</td>
<td>---------</td>
<td>--------------------------------</td>
</tr>
<tr>
<td>3122</td>
<td>Theatre History and Literature III: 1875 to Present</td>
<td>3</td>
<td>Spring Only</td>
</tr>
<tr>
<td>3123</td>
<td>Costume Construction Techniques for the Stage</td>
<td>3</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>3124</td>
<td>Costume Crafts</td>
<td>3</td>
<td>Offered Intermittently</td>
</tr>
<tr>
<td>3125</td>
<td>Tutus and Dancewear Construction</td>
<td>3</td>
<td>Offered Intermittently</td>
</tr>
<tr>
<td>3126</td>
<td>Theatrical Rendering</td>
<td>3</td>
<td>Fall Only</td>
</tr>
<tr>
<td>3134</td>
<td>Scenery and Properties Construction</td>
<td>3</td>
<td>Spring Only</td>
</tr>
<tr>
<td>3320</td>
<td>Introduction to Arts Management</td>
<td>3</td>
<td>Fall, Even Years Only</td>
</tr>
<tr>
<td>3340</td>
<td>Arts Marketing</td>
<td>3</td>
<td>Spring, Odd Years Only</td>
</tr>
<tr>
<td>3435</td>
<td>Scene Painting I</td>
<td>3</td>
<td>Spring Only</td>
</tr>
<tr>
<td>3530</td>
<td>Sound Technology</td>
<td>3</td>
<td>Fall Only</td>
</tr>
<tr>
<td>3531</td>
<td>Stage Lighting Technology</td>
<td>3</td>
<td>Spring Only</td>
</tr>
<tr>
<td>3800</td>
<td>Theatre or Film Internship</td>
<td>3</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>3802</td>
<td>Dance Composition</td>
<td>3</td>
<td>Fall Only</td>
</tr>
<tr>
<td>3803</td>
<td>Improvisation</td>
<td>3</td>
<td>Spring Only</td>
</tr>
<tr>
<td>3900</td>
<td>Selected Topics in Theatre</td>
<td>3</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>4008</td>
<td>Writing Drama</td>
<td>3</td>
<td>Spring Only</td>
</tr>
<tr>
<td>4010</td>
<td>Master Seminar</td>
<td>1</td>
<td>Fall Only</td>
</tr>
<tr>
<td>4021</td>
<td>Gender and Sexuality in Performance</td>
<td>3</td>
<td>Fall, Odd Years Only</td>
</tr>
<tr>
<td>4023</td>
<td>Advanced Costume Construction Techniques</td>
<td>3</td>
<td>Offered Intermittently</td>
</tr>
<tr>
<td>4025</td>
<td>Acting IV: Advanced Acting</td>
<td>3</td>
<td>Spring Only</td>
</tr>
<tr>
<td>4026</td>
<td>Acting for the Camera II</td>
<td>3</td>
<td>Fall Only</td>
</tr>
<tr>
<td>4029</td>
<td>Special Topics in Stage Movement</td>
<td>3</td>
<td>Offered Intermittently</td>
</tr>
<tr>
<td>4031</td>
<td>Aerial Practice II</td>
<td>1</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>4032</td>
<td>Composition for Physical Theatre</td>
<td>3</td>
<td>Fall Only</td>
</tr>
<tr>
<td>4033</td>
<td>Devising for Physical Theatre</td>
<td>3</td>
<td>Spring, Even Years Only</td>
</tr>
<tr>
<td>4123</td>
<td>Costume Design</td>
<td>3</td>
<td>Fall Only</td>
</tr>
<tr>
<td>4124</td>
<td>Scenic Design</td>
<td>3</td>
<td>Spring Only</td>
</tr>
<tr>
<td>4125</td>
<td>Directing II</td>
<td>3</td>
<td>Spring, Odd Years Only</td>
</tr>
<tr>
<td>4126</td>
<td>Advanced Costume Design</td>
<td>3</td>
<td>Offered Intermittently</td>
</tr>
<tr>
<td>4128</td>
<td>Mask Making</td>
<td>3</td>
<td>Spring Only</td>
</tr>
<tr>
<td>4130</td>
<td>Approaches to the Stage</td>
<td>3</td>
<td>Fall, Even Years Only</td>
</tr>
<tr>
<td>4131</td>
<td>Seminar: Contemporary Theatre and Drama</td>
<td>3</td>
<td>Spring Only</td>
</tr>
<tr>
<td>4132</td>
<td>Advanced Stage Makeup</td>
<td>3</td>
<td>Fall Only</td>
</tr>
<tr>
<td>4134</td>
<td>Advanced Scenery Construction</td>
<td>3</td>
<td>Offered Intermittently</td>
</tr>
<tr>
<td>4136</td>
<td>Theatre Practicum II</td>
<td>1</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>4138</td>
<td>Film Practicum</td>
<td>2</td>
<td>Not yet Offered</td>
</tr>
<tr>
<td>4144</td>
<td>Performance Art</td>
<td>3</td>
<td>Offered Intermittently</td>
</tr>
<tr>
<td>4220</td>
<td>Drama of Africa and African Diaspora</td>
<td>3</td>
<td>Spring Only</td>
</tr>
<tr>
<td>4300</td>
<td>Special Topics in Arts Administration</td>
<td>3</td>
<td>Fall and Spring</td>
</tr>
<tr>
<td>4320</td>
<td>Advanced Arts Management</td>
<td>3</td>
<td>Spring, Even Years Only</td>
</tr>
<tr>
<td>4350</td>
<td>Fundraising for the Arts</td>
<td>3</td>
<td>Fall, Odd Years Only</td>
</tr>
<tr>
<td>4435</td>
<td>Scene Painting II</td>
<td>3</td>
<td>Offered Intermittently</td>
</tr>
<tr>
<td>4436</td>
<td>History of Theatrical Period Styles and Ornament</td>
<td>3</td>
<td>Spring, Odd Years Only</td>
</tr>
<tr>
<td>4530</td>
<td>Sound Design</td>
<td>3</td>
<td>Spring, Odd Years Only</td>
</tr>
<tr>
<td>Course #</td>
<td>Name</td>
<td>Credits</td>
<td>Offered</td>
</tr>
<tr>
<td>---------</td>
<td>------------------------------------------------</td>
<td>---------</td>
<td>---------------------------</td>
</tr>
<tr>
<td>4531</td>
<td>Lighting Design I</td>
<td>3</td>
<td>Fall Only</td>
</tr>
<tr>
<td>4540</td>
<td>Advanced Sound Design</td>
<td>3</td>
<td>Offered Intermittently</td>
</tr>
<tr>
<td>4541</td>
<td>Advanced Sound Technology</td>
<td>3</td>
<td>Offered Intermittently</td>
</tr>
<tr>
<td>4801</td>
<td>Dance History</td>
<td>3</td>
<td>Spring Only</td>
</tr>
<tr>
<td>4820</td>
<td>Advanced Stage Management</td>
<td>3</td>
<td>Offered Intermittently</td>
</tr>
<tr>
<td>4831</td>
<td>Selected Topics in CAD Drafting for the Theatre</td>
<td>3</td>
<td>Spring, Even Years Only</td>
</tr>
<tr>
<td>4832</td>
<td>Selected Topics in Advanced CAD for the Theatre</td>
<td>3</td>
<td>Offered Intermittently</td>
</tr>
<tr>
<td>4901</td>
<td>Special Projects in Theatrical Design</td>
<td>1-3</td>
<td>As Needed</td>
</tr>
<tr>
<td>4902</td>
<td>Special Projects in Theatrical Technology</td>
<td>1-3</td>
<td>As Needed</td>
</tr>
<tr>
<td>4904</td>
<td>Dance Theatre</td>
<td>2</td>
<td>Offered Intermittently</td>
</tr>
</tbody>
</table>
VISITING ARTISTS AND SCHOLARS

The School of Theatre for the last thirty years has had a consistent policy of annually engaging guest scholars and artists of national and international prominence to conduct workshops, present lectures/seminars, and direct, design, choreograph or perform in our major productions. The following is a partial list of distinguished guests of recent years:

**Actors Theatre of Louisville**
- Tara Ahmadinejad, Director
- Rosemarie K. Bank, Distinguished Professor
- Doris Baizley, Playwright
- Anne Bogart, Artistic Director, SITI Company
- Risa Brainin, Director
- Gavin Cameron-Webb, Director
- Chris Boneau, CEO, Boneau/Bryan-Brown
- Theatrical Press Agency, New York
- George Brandt, Playwright
- Oscar G. Brockett, Distinguished Professor
- Leila Buck, Actor
- Wil Calhoun, Former Executive Producer, *Friends*
- Ben Cameron, former Executive Director, TCG
- Ping Chong, Performance Artist
- Kevin Coleman, Stage Combat, Shakespeare & Co
- Dah Theatre, Belgrade
- Cate Davis, Director
- Sean Daniels, Director
- Diavolo Dance
- Susan Dibble, Choreographer, Shakespeare and Co
dog and pony DC
- Jill Dolan, Distinguished Professor
- Olympia Dukakis, Academy Award-winning actress
- Leigh Fondakowski, Playwright, Director
- Dale Girard, Fight Master, SAFD
- Shana Gold, Director
- Spalding Gray, Performance Artist; Actor
- John Guare, Playwright
- Amy Herzberg, Associate Artistic Director, TheatreSquared
- Danny Hoche, Performance Artist
- Roald Hoffman, Nobel Prize-winning playwright
- Mike Hooker, Sound Designer
- Holly Hughes, Performance Artist
- Bill T. Jones/Arnie Zane Dance Company
- Zarif Kabier, Actor
- Ron Keller, Set Designer
- Geoffrey Kent, Fight Director, SAFD
- Andri Luup, Playwright
- Jen Madison, Costume Designer
- Jenifer Martin, Movement Specialist
- Ryan Mckittrick, Translator
- Cristine McMurdo-Wallis, Actor
- Lenelle Moïse, Performance Artist
- Ed Morgan, former Associate Artistic Director, Milwaukee Repertory Theater
- Jane Page, Director
- Devon Painter, Costume Designer
- Guillermo Gómez-Peña, Performance Artist
- Wayne Peret, Actor
- Lisa Peschel, University of York
- Pilobolus Dance Theatre
- Nicole Powell, Actor
- Michael Rafter, Broadway musical director
- Adam Rapp, Playwright
- Paul Russell, Casting Director
- Wade Russo, Broadway musical director
- David Savran, Professor, CUNY Graduate Center
- Brian Sekinger, Stage Manager
- Julia Smeliansky, Translator
- Deborah Stein, Playwright
- Curtis Wiley, Actor
- Robert Wilson, Director
- Steve Young, Director
- Pirronne Yousefzadeh, Director
The LSU School of Theatre continues to achieve national and international prominence in scholarship and performance. Our NAST-accredited B.A. degree program (concentrations in Arts Administration, Design/Technology, Film/Television, Performance, Physical Theatre and Theatre Studies) provides rigorous comprehensive training within the framework of a liberal arts education. The M.F.A. degree—with a specialization in acting—is a two-year, year-round professional actor training program featuring the integration of both traditional and innovative physical, vocal, and process approaches for 21st century performers. The M.F.A. degree—with specializations in scenic technology and design; costume technology and design; and properties technology—is a three-year program preparing the theatre artisan for a professional role encompassing a wider range of production and/or teaching responsibilities. The training for exceptional candidates is augmented through undergraduate teaching opportunities and production positions with Swine Palace, the department’s affiliate professional theatre. Our Ph.D. program—with a concentration in theatre history, dramatic literature, and theory and criticism—develops the knowledge, critical skills, and methodological approaches that will allow students to conduct research as professional scholars and become excellent teachers in the field. The Department of Theatre fosters creativity and originality in its stage productions and scholarship, and offers a learning environment unique to the region.

With Swine Palace, the department has distinguished itself as one of the few programs in the country that supports a full-time, year-round Equity theatre company. While pursuing their degrees, students have the opportunity to work alongside world-class artists in every facet of production. Many students are Actors’ Equity Association (AEA) eligible by the time they graduate. Not only a cultural resource, Swine Palace also contributes to the economic growth and well-being of the community. In 2006, Swine Palace was recognized with the Louisiana Governor’s Arts Award for Outstanding Large Arts Organization and the YWCA Greater Baton Rouge Racial Justice Award given to an individual, organization or business for exceptional or creative contributions to the elimination of racism.

VISION AND MISSION STATEMENTS

On August 26, 1998, the Board of Regents of the State of Louisiana approved the creation of the College of Music and Dramatic Arts, an act that merged the LSU School of Music and the Department of Theatre—two highly visible and respected academic units on campus. The Department of Theatre approved the following vision statement as the foundation of its Strategic Plan:

Vision Statement: The Department of Theatre aspires to national prominence in its undergraduate, M.F.A. professional training and Ph.D. programs, and in the teaching, artistry and scholarship of its faculty.
**Mission Statement:** The LSU Department of Theatre attempts to serve its students in a number of ways, providing rigorous training in performance and production practices, arts administration and advocacy, the history and literature of the stage, and in the development of the critical, conceptual and argumentative skills necessary for a career in professional and educational theatre. The Department also recognizes that theatre is no insular art but involves, reflects and participates in the wider cultural thought and practices of our time. The program thus encourages a broad view of performance, production and scholarship. We hold that our endeavor in theatre can assume an active role in the cultural and political dialogue, offering not simply "entertainment" but insight and commentary regarding how we determine and pursue our social values and visions.

The School of Theatre has a unique and significant place at Louisiana State University and contributes in a visible way to the quality of life of both the region and the state.

**BRIEF HISTORY OF LSU THEATRE**

The study of theatre at LSU has a long and rich history, dating back to the early twentieth century. The University began operating in January 1860, and courses related to “Speech” were offered. By 1926, the LSU catalog announced courses in “Elocution,” “Forensic Oratory,” “Eulogies & After Dinner Speaking,” and two courses in theatre: “Technique of the Drama,” and “Play Production.” The latter course suggests that plays were being produced (probably one each semester), and the course provided participants with credit.

In 1928, Claude M. Wise was hired to take charge of the Speech/Theatre program, the first faculty member at the University to hold a Ph.D. degree in this field. With his engagement, the University moved all speech and theatre courses into the Department of English. Claude L. Shaver and Mrs. Flower also joined the faculty of the English Department that year as instructors in Public Speaking. Besides six courses in Speech, two courses were offered in Interpretation and four in Theatre.

In 1931, Wise was named as head of the new Department of Speech, which began offering the M.A. degree. In the following year, Giles W. Gray was hired and the Department relocated to the new Music & Dramatic Arts Building (M&DA), which contained an art deco, proscenium arch theatre based on the design of the Cleveland Playhouse. In 1935, the Department offered the first doctoral degree in Speech in the South. Shaver organized a student group called the Louisiana Players Guild, which presented one-act plays and other dramatic pieces. LPG evenings continued for over forty years, finally being disbanded in the late 1970s. Among many hundreds of other students through the years, a young Joanne Woodward acted in LPG productions.
During his forty-five years at LSU, Shaver directed over one hundred plays, including *The Importance of Being Earnest* (1931) only thirty-six years after Wilde’s original London production; throughout the years, he favored the plays of Shakespeare, Shaw, Wilde, and Wilder. He also directed plays by Pirandello, Sheridan, the Capek brothers, Ben Jonson, Eliot, O’Neill, and Ibsen.

Professor Claude M. Wise gave up the Chairmanship of the Department of Speech to Waldo W. Braden in 1957. A distinguished scholar in American Public Address, Braden carefully monitored the addition of theatre courses, having doubts that theatre courses could equal the speech curriculum in academic respectability.

In 1973, Gresdna Doty became Director of Theatre within the Department of Speech; five members of the faculty were assigned to theatre courses and production. John Dennis joined the faculty (coming from the Mark Taper Forum) in 1981, and the M.F.A. in Theatre (with a specialization in Acting) was approved (1985).

Meanwhile in 1977, Boyd Professor Braden turned the Chairmanship of the Department of Speech over to John Pennybacker (whose area was Radio & TV). In 1981, the Speech faculty moved to Coates Hall while the Theatre and Communications Disorders faculty remained in M&DA. In 1982, the name of the Department became the Department of Speech Communication, Theatre, and Communication Disorders. Mary Frances Hopkins officially assumed the Chair in 1982 until 1991 when the three units became separate departments. Doty became Chair of the “new” Department of Theatre, and in that same year (1991-1992), Barry Kyle, long-time resident director with the Royal Shakespeare Company in Stratford-upon-Avon, joined the faculty as head of the M.F.A. Directing Program and future founder of Swine Palace Productions (1992), the School’s full-time, year-round affiliate Equity company.

Doty turned over the Chair’s position in 1993 to Bill Harbin, who had joined the faculty in 1973. Lesley Ferris replaced him in August 1996, where she remained only three semesters, before accepting a position at The Ohio State University. Harbin resumed the Chair, and with Provost Dan Fogel continued the process of creating the College of Music and Dramatic Arts (CMDA). (The Department of Speech Communication, Theatre, and Communication Disorders had been a unit in the College of Arts and Sciences for several decades.) Consisting of the School of Music and the Department of Theatre, the College of Music and Dramatic Arts (with Ronald D. Ross, Dean) was officially launched on July 1, 1998. Michael Tick was named Chair of the Department of Theatre in August 1999; in January 2000, the Reilly Theatre, home of Swine Palace opened with *A Midsummer Night’s Dream* directed by Barry Kyle. In 2010, Department Chair and Swine Palace Artistic Director Michael Tick left LSU to become Dean of Fine Arts at the University of Kentucky. Upon his departure, Kristin Sosnowsky was appointed Interim Chair and later Chair and George Judy Artistic Director of Swine Palace.
As part of the Department’s 2000 Program Review, the M.F.A. in Theatre, specializations in Directing and Design/Technology, were dropped. Kyle resigned as Artistic Director of Swine Palace in 2001, and Chancellor Mark A. Emmert, appointed Michael Tick as Executive Producing Artistic Director of Swine Palace. Under the new restructuring plan, Swine Palace became integrated fully into the Department’s academic and production programs.

The Department of Theatre received NAST Accreditation in March 2006, and a year later reinstated the M.F.A. in Theatre (with specializations in Costume Technology and Design; Properties Technology; and Scenic Technology and Design). In 2009, the Department returned to the Music and Dramatic Arts Building following a $22-million renovation. In 2015, the Department was admitted into the University/Resident Theater Association and its designation was changed from Department to School.

**A BRIEF HISTORY OF DANCE AT LSU**

As early as 1937, the Physical Education Department (now the Department of Kinesiology) offered a Dance major consisting of fourteen dance courses, supplemented with numerous drama and music courses; there was also an active performing dance group. Although the undergraduate major was eventually eliminated, the Department of Kinesiology maintained an M.S. program with a Dance concentration. Through the 1960s and 70s, this dance program for undergraduate non-majors and graduate majors played an active role in the local and state dance scene, so much so, in fact, that in 1981 a Dance major in Performance/Choreography was reinstated.

This new Dance major of the 1980’s had four full-time and three part-time faculty members and was highly selective, accepting only twenty-five students from more than 150 who auditioned. When the program was eliminated in 1988, some existing courses were moved to the Department of Theatre but rarely offered until the spring of 1998 when one part-time faculty member was hired.

The new Dance minor became effective spring 2000. Its primary role is to develop essential dance skills in students who are preparing for careers in theatre and music. However, many students enrolled in dance courses are non-majors with a talent or interest in dance. The Dance minor offers rigorous, professional-level technique courses in ballet, modern dance, and jazz, in addition to a broad study of related dance areas including history, improvisation, and composition.
LOUISIANA STATE UNIVERSITY AND BATON ROUGE

Academics and Research

- LSU was founded by the Louisiana General Assembly in 1853 under the name Louisiana State Seminary of Learning and Military Academy and was located near Pineville, La., with the first session beginning Jan. 2, 1860.
- LSU is one of only 21 universities nationwide designated as a land-grant, sea-grant and space-grant institution.
- LSU is accredited by the Commission on Colleges of the Southern Association of Colleges and Schools to award bachelor’s, master’s, doctoral, and professional degrees.
- LSU includes 10 senior colleges and schools, in addition to specialized centers, divisions, institutes, and offices.
- As of the spring of 2009, LSU's enrollment is more than 26,000 students, including more than 1,400 international students and over 4,000 graduate students.
- LSU has more than 1,500 faculty members and a staff of more than 5,000.
- LSU Libraries contain more than 3.2 million volumes.
- The School of the Coast and Environment (formerly CCEER) was designated as the first Coastal Marine Institute by the Minerals Management Service of the U.S. Department of the Interior.

Campus

- The University moved to its present location in 1926, the fourth move since its inception in 1860.
- Theodore C. Link was chosen to create the original campus master plan. Although he died before the plan was completed, his designs define the Italian Renaissance character of the campus, which is marked by red pantile roofs, overhanging eaves, and honey-colored stucco.
- New Orleans architects Wogan and Bernard completed Theodore Link’s in-progress work and designed some of the buildings Link had proposed.
- The current Baton Rouge campus was dedicated on April 30, 1926.
- When Huey P. Long was elected governor in 1928, he launched a major building program that continued through the 1930s.
- During the 1930s, many of LSU's live oaks and magnolia trees were planted by landscape artist Steele Burden. The live oak trees on LSU's campus have been valued at $50 million. Through the LSU Foundation's "Endow an Oak" program, individuals and groups are able to endow live oaks across campus.
- In the 1970s, azaleas, crepe myrtles, ligustrum, and camellias were planted in the quadrangle, and sidewalks were added.
Since the 1930s, more than 200 principal buildings have been constructed and others are currently under way.

Forty-six buildings are listed on the National Register of Historic Places, and the campus is protected by the State Capital Historic District legislation.

LSU is located on more than 2,000 acres of land in the southern part of Baton Rouge, bordered on the west by the Mississippi River.

The University's more than 250 principal buildings are grouped on a 650-acre plateau, which constitutes the main part of campus.

LSU's landscaping was called "a botanical joy" in its listing among the 20 best campuses in America in Thomas Gaines's *The Campus as a Work of Art*.

The LSU Indian mounds are located near the northwest corner of the campus. The two mounds were created by Native Americans more than 5,000 years ago and functioned as territorial markers or symbols of group identity. In 1999, the mounds, which are a part of a larger mound group throughout the state are older than any in North America, Mesoamerica or South America and predate the construction of the great Egyptian pyramids, were placed on the National Register of Historic Places.

**Literary Traditions**

LSU is the home of *The Southern Review*, one of the world's most prestigious literary journals, established in the 1930s by Robert Penn Warren, Cleanth Brooks, and Charles Pipkin.

Founded in 1935, the LSU Press is a nonprofit book publisher dedicated to the publication of scholarly, general interest and regional books. LSU Press is one of the oldest and largest university presses in the South and is the only university press to have won a Pulitzer Prize in both fiction and poetry.