



# Theatre Young Harris Student Handbook

2020 - 2021  
(Subject to Change)



# **Theatre Young Harris Student Handbook**

*Please note that this handbook continues to be a work in progress. We have attempted to make it as accurate as possible, but contents are subject to change at any time.*

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## WELCOME TO THEATRE YOUNG HARRIS

Welcome to the Theatre Department at Young Harris College and the production season of Theatre Young Harris. This *Student Handbook* is a contract between you: the student, and the faculty and staff of the Theatre Department. It defines what expectations we have for you as a company member of Theatre Young Harris, as well as what expectations you may have for us as your education progresses.

Remember that these guidelines are meant to clarify departmental policy and procedures. They have been developed to provide for the needs of both the individual student and the company at large. They are intended to maximize the learning experience for all Theatre Young Harris Company members.

### **Mission Statements**

#### PROGRAM MISSION

The mission of the Theatre Department is to provide students with the tools necessary to become professional working artists and provide the foundations required for a continuing education.

#### COLLEGE MISSION

YHC educates, inspires, and empowers students through a comprehensive liberal arts experience that integrates mind, body, and spirit.

## **Educational Goals for Theatre Performance**

### PRACTICAL ACTING SKILLS

- Students will demonstrate a developed range of practical acting skills at a high artistic level with a wide performance range

### OPERATE EFFECTIVELY AS A THEATRE TECHNICIAN.

- Students will demonstrate the ability to operate effectively as a theatre technician in a variety of production positions.

### PRACTICAL DESIGN SKILLS

- Students will demonstrate a developed range of practical design skills at a high artistic level.

### HISTORY AND LITERATURE OF THEATRE

- Students will demonstrate an understanding of the history and literature of theatre and the ability to communicate about it thoughtfully.

### ABILITY TO ENTER GRADUATE STUDY

- Students will demonstrate the ability to enter graduate study in Theatre

### ABILITY TO JOIN THE PROFESSIONAL THEATRE WORKFORCE.

- Students will demonstrate the ability to enter the workforce as professional theatrical artists.

## **Educational Goals for Theatre Performance**

### MULTIPLE AREAS OF SKILL

- Student will participate in a wide variety of production roles.

### DESIGN

- Students will develop a range of practical design skills

### PRACTICAL DESIGN SKILLS

- Students will demonstrate a developed range of practical design skills at a high artistic level.

### HISTORY AND LITERATURE OF THEATRE

- Students will demonstrate an understanding of the history and literature of theatre.

### ABILITY TO ENTER GRADUATE STUDY

- Students will demonstrate the ability to enter graduate study in Design or Technical Theatre

### ABILITY TO JOIN THE PROFESSIONAL THEATRE WORKFORCE.

- Students will be prepared to work professionally in Design or Technical Theatre.

## Educational Goals for Musical Theatre

ACHIEVEMENT OF THE HIGHEST POSSIBLE LEVEL OF PERFORMANCE AS A SINGER-ACTOR OR ACTOR-SINGER, INCLUDING SIGNIFICANT LIVE STAGE EXPERIENCE IN A VARIETY OF FORMATS.

- Students take advantage of a wide range of performance opportunities.

CREATE HIGHLY DEVELOPED ACTING SKILLS.

- Students are able to perform on stage as actor-singers or singer-actors at a high level.

Student demonstrates a developed range of practical acting skills at a high artistic level.

THOROUGH DEVELOPMENT IN BASIC MUSICAL SKILLS.

- Student demonstrates development in basic music skills.

DEVELOPMENT OF DANCE AND MOVEMENT SKILLS APPROPRIATE TO MUSICAL THEATRE.

- Students will demonstrate the ability to perform dance and choreography appropriate to musical theatre.

STUDENTS WILL DEVELOP TECHNIQUES FOR AUDITIONING AT THE HIGHEST LEVEL, AS WELL AS DEVELOP A SIGNIFICANT AUDITION PORTFOLIO.

- Students will develop an extensive audition portfolio as well as the skills necessary to expand that portfolio.

## **Educational Goals for Theatrical Design and Production**

STUDENTS WILL DEVELOP PRODUCTION SKILLS.

- Students take advantage of a wide range of production opportunities with Theatre Young Harris.

STUDENTS WILL DEVELOP DESIGN SKILLS.

Students take advantage of design opportunities with Theatre Young Harris.

STUDENTS WILL DEMONSTRATE AN\* UNDERSTANDING OF THE LITERATURE AND HISTORY OF THEATRE.

- Students will successfully complete coursework in Dramatic Literature and Theatre History.

GRADUATING STUDENTS WILL DEMONSTRATE THE SKILL LEVEL REQUIRED TO PURSUE PROFESSIONAL WORK OR GRADUATE-LEVEL STUDY.

- Students will have regular portfolio and progress reviews. Faculty will assist in potential placements, both graduate and professional.

## **Faculty and Staff – Theatre and Dance**

Richard Bristow	<i>Adjunct Instructor of Theatre</i>
Chris Crawford	<i>Chair of Theatre, Coordinator of Dance, Coordinator of Cinematic Arts, and Associate Professor of Theatre</i>
Shelley Gordon	<i>Adjunct Instructor of Dance</i>
Lauren Hernandez	<i>Adjunct Instructor of Dance</i>
Anne Towns	<i>Co-Coordinator of Musical Theatre, and Assistant Professor of Theatre</i>
Zack Vandever	<i>Assistant Professor of Theatre and Technical Director</i>
David Weber	<i>Adjunct Instructor of Theatre</i>

## **Additional Faculty and Staff – Musical Theatre**

Jeffrey Bauman	<i>Professor of Music, Director of Choral and Vocal Activities, and Musical Theatre Program Co-coordinator</i>
Dr. Edwin Sandy Calloway	<i>Music Department Chair and Associate Professor of Music</i>
Karen Calloway	<i>Assistant Professor of Music</i>
Cindy DeFoor	<i>Assistant Professor of Music</i>
Michelle Gernannt	<i>Administrative Assistant to the Division, Box Office Manager</i>
Katie Gilbert	<i>Adjunct Instructor of Music</i>
Anita Guss	<i>Staff Accompanist</i>
Terry Hooper	<i>Adjunct Instructor of Music</i>
Dr. Richard Knepp	<i>Associate Professor of Music</i>
Dr. Shelley Sanderson	<i>Assistant Professor of Music, Coordinator of Music Education</i>
Suzanne West	<i>Staff Accompanist</i>

## **Facilities**

### CLEGG FINE ARTS BUILDING

The main level of the Clegg Fine Arts Building contains Glenn-McGinnis Hall, a 1,035-seat proscenium theatre, which is used for theatre productions, Music Department concerts, College assemblies, and other events. Dressing rooms, storage, paint, and laundry facilities are located backstage in Glenn-McGinnis Hall.

The Theatre stage-right and left upper levels of Clegg are reserved for Alpha Psi Omega meeting space, additional classroom, rehearsal, and office space.

The lower level of Clegg contains the Media Center, which includes a computer lab, a copier, and the office of the Fine Arts Administrative Assistant. The lower level also contains the Choral Rehearsal Room, class rooms, and voice instructors' studios. There is a Theatre callboard located across from the Fine Arts office.

### DOBBS THEATRE

Dobbs Theatre is located off the lobby of the Goolsby Building. It contains a black box theatre with seating for up to 200, the Theatre Young Harris Box Office, a dance space, and storage facilities. The theatre is used for Theatre Department mainstage and studio productions and may be reserved for use by students.

## **Additional Facilities**

### ENOTAH HALL AMPHITHEATER

This open air amphitheater, which seats approximately 200, may be used for studio or other productions and may be reserved for use by students.

### ENOTAH HALL PRACTICE ROOMS

Four soundproof practice rooms are located on the 3rd floor of Enotah Hall.

### DANCE/MULTIPURPOSE ROOM

The Recreation Center contains a multi-purpose room that is used for both dance and yoga classes.

### SUSAN B. HARRIS MEMORIAL CHAPEL

The chapel seats approximately 200 and is often used for small ensembles and student recitals.

### BROWN BUILDING DESIGN LAB

Five computer stations and workspace for design and production related work.

### THE ALUMNI BUILDING

The upstairs living room of this house is available for student rehearsals.

## **Departmental Communications**

Young Harris College email is the official method of communication for Theatre Young Harris. All members of the company are expected to check their email at least once each day. There are also callboards located in the lobby of Duckworth and on the lower level of Clegg across from the Fine Arts Office which should be checked periodically, or as required by your production assignments. Email must be checked daily at a minimum.

## **Academic Advising**

Students in all programs will be assigned an academic advisor from the current theatre or musical theatre faculty upon release from their FYF instructor. Advisors will offer guidance and advice to the student to help maximize their success within their degree program, however understand that the student is ultimately responsible for their own program progress and completion.

## **Peer Mentoring Program**

Theatre Young Harris and Alpha Psi Omega will assign all incoming freshmen a peer mentor from within their discipline within the first week of classes.

## **No-Pass, No-Play**

Any Theatre or Musical Theatre major whose overall GPA falls below 2.75 in any semester will be given “No-Pass, No-Play” status for the following semester.

Any Theatre or Musical Theatre major found to be in violation of the Young Harris College Honor Code will be given “No-Pass, No-Play” status for a period of up to 16 academic weeks.

If the Chair of Theatre finds a Theatre or Musical Theatre major to be significantly deficient in an area deemed crucial to the successful and harmonious running of the department or production company that student may be given “No-Pass, No-Play” status for a period of up to 16 academic weeks.

For the duration of the “No-Pass, No-Play” status period, the student will be prohibited from participating in the following departmental activities (except as required for class):

- Mainstage, Studio, and Second Season performance
- Mainstage, Studio, and Second Season crew
- Alpha Psi Omega
- KC-ACTF
- Visiting guest artist workshops
- Honor choirs and other extra-curricular choir activity (e.g. Altitudes)
- Any departmental trips, including FOTA-sponsored travel
- Any other departmental activities deemed nonessential as determined by the Chair

Additionally, students with “No-Pass, No-Play” status will be ineligible to receive financial support from the department or from Alpha Psi Omega for extra-curricular activities (e.g.



Georgia Theatre Conference). Students choosing to participate may pay their own way as an individual, however the student must acquire their own lodging, registration, meals, etc.. Students on “No-Pass, No-Play” may carpool with others for events.

While on “No-Pass, No-Play” status, students must continue to perform the activities required as a condition of their scholarship (e.g. season auditions) except as listed above or excused by the Chair of Theatre.

If any student with “No-Pass, No-Play” status falls below academic or attendance standards, violates the YHC Honor Code, or is found to be significantly deficient in an area deemed crucial to the successful and harmonious running of the department during the “No-Pass, No-Play” status period, that student’s Fine Arts scholarship will be revoked and the prohibition on participation will be extended for up to an additional 16 academic weeks.

### **Academic Performance and Class Attendance**

All Theatre and Musical Theatre majors are expected to maintain a GPA of 2.75 or higher each semester.

It is the policy of Young Harris College that class attendance regulations in a course are determined by the professor, who is responsible for setting the number of absences permitted in the course and handling tardy arrivals to class. All Theatre and Musical Theatre majors are expected to meet the attendance requirements set by their professors each semester.

Any Theatre or Musical Theatre major whose attendance falls below the attendance standards of any course, or who accrue absences from classes while continuing to attend rehearsals or performances will be given “No-Pass, No-Play” status for a period of up to 16 academic weeks at the discretion of the Chair.

This policy refers to participation in Theatre Young Harris and associated extra-curricular programs. For information on YHC’s academic policies, please refer to the course catalog.

### **Audition Eligibility**

*Please note that Theatre Young Harris utilizes an educational casting model. This means a student’s educational needs (both on and off stage) and current proficiency will be considered in addition to their auditions.*

#### **STUDENT ELIGIBILITY**

Any Young Harris College student in good academic standing (as defined by the College) may audition for Theatre Department main stage, second season, or studio productions.

All students involved in departmental productions are required to maintain any Theatre Young Harris and/or Young Harris College eligibility requirements for extracurricular activities. If a student fails to maintain these requirements after auditions, the student will be removed from the production.

*All Fine Arts scholarship recipients in performance majors must participate in all main stage auditions each semester.*

Theatrical Design and Production scholarship recipients are required to interview with design faculty to discuss assignments for the upcoming semester, as well as assist with the audition process.

Students with exceptional circumstances may appeal to the Department Chair prior to auditions for a single semester's release. Release will only be granted occasionally, and only when it is deemed in the best educational interest of the student. Non-theatre related employment outside the department will not be considered a legitimate cause for release. Scholarship recipients who do not have "No-Pass, No-Play" status are required to accept assigned roles if they have not been excused through this process.

#### FACULTY/STAFF ELIGIBILITY

Faculty and staff are eligible to participate in Theatre Young Harris productions in the same fashion as Guest Artists/Community.

#### GUEST ARTISTS/COMMUNITY

A Production Director may invite a guest artist to enhance the educational experience of Theatre Young Harris productions. Guest artists must be approved by the Theatre Department Chair prior to invitations being submitted.

Members of the community are eligible to audition for departmental productions following the same audition process as eligible students.

Theatre and Musical Theatre majors will be given priority in casting and in audition times, should any conflict arise.

### **Filling Production Positions – Casting and Crewing**

*Assignments for Theatre Young Harris productions are based on the educational needs of the individual company members, the needs of individual productions, the strength of auditions, and the overall needs of the company. The following guidelines have been developed by the faculty to help shape their casting decisions. They are intended to make sure that each student participates in a wide variety of production roles, avoids burnout, and receives fair consideration for his/her educational needs while a member of the Theatre Young Harris company. The Technical Director will maintain a spreadsheet or database tracking individual student's participation. The following guidelines may be altered on a semester by semester basis by the chair when the faculty agree that it is in the best interest of the students and Theatre Young Harris to take such actions.*

#### DEFINITIONS

- A show is a production that is part of the Mainstage, Second, or Studio season. Class projects, Alpha Psi Omega functions, and other performances are not part of these expectations and limitations.
- A production position is a non-performance position that supports a show (e.g. wardrobe, props, shop crew, board op, ASM, etc.).
- Ushers are provided by Alpha Psi Omega and are not considered production positions.
- Certain production positions represent a significant investment of time and effort (e.g. assistant design, assistant directing, choreography, stage management, and student technical direction). These will count as two production positions for the purpose of calculating show participation in a semester as well as overall production positions.

#### FRESHMEN

- May only participate in one *show* of any kind per semester.
- Are not eligible for participation in Studio Shows their first semester.

#### SOPHOMORES

- May participate in up to two *shows* per semester.
- Are expected to have held at least one *production position* by the end of their sophomore year.

#### JUNIORS

- May participate in up to two *shows* per semester.
- Are expected to have held at least three production positions by the end their junior year.

#### SENIORS

- May participate in up to two *shows* per semester.
- Are expected to have held at least *five production positions* by the end of their senior year.

#### ADDITIONAL INFORMATION

- No student may be placed in more than one mainstage acting or design role per semester.
- No student may be assigned production roles of any type in more than two shows per semester. In special cases students may be allowed a third role with the consent of the Theatre Faculty and the student.
- In the case that all production positions both on and offstage have been filled, any majors without assignments will be released from their production obligations for that semester.
- All crewing and casting positions will be made in private conference with a minimum of the following invited to participate:
  - Production Director(s)
  - Technical Director(s)
  - Production Designer(s)
  - Musical Director(s)
  - Choreographer(s)
  - Department Chair

## **Mainstage Season Selection**

*Theatre Young Harris is proud to present four marquee style shows each year. These shows are fully produced musicals and dramatic scripts with dynamic costumes, sound, lighting and scenery on the Glenn-McGinnis Hall Stage or the more intimate setting of Dobbs Theatre. Directed and designed by Theatre Young Harris Faculty, professional artists, or our advanced upperclassmen, these shows enjoy full budgets and production support and are geared to showcase the results of our company members' education. The season selection is based on a rotation that allows our students to experience the wide range of theatrical genres that they will encounter in their professional careers, as well as provide a wide range of quality cultural opportunities to the community. These shows, while providing educational experiences for our students, are produced with the highest quality final product in mind.*

The Mainstage Season Selection Committee has the responsibility each year of selecting a diverse season to fit the needs of both students and audiences. The Mainstage Season Selection Committee will work from a loose four-year rotation of genres and styles that will expose Theatre Young Harris company members to a wide variety of important works and styles of theatrical production. The Mainstage Season Selection Committee makeup and appointment will be at the discretion of the Department Chair.

The Mainstage Selection Committee is charged with consultation of a wide range of stakeholders in the Theatre Young Harris season, including students, theatre and dance faculty, and the music theatre faculty. They are further charged to bring a season recommendation to the chair by the end of January in any given academic year.

The current main stage season consists of four productions and will be selected to provide broad performance and design/technical opportunities to both Theatre and Musical Theatre majors. Each season will also include a Children's Play or Musical, which is funded by the Fred Register Endowment for Children's Theatre at Young Harris College.

In cases where events cause a show to be removed from the season after selected, the Chair of the Theatre Department will be charged with selecting a replacement production.

## Production Rotation

The following four year rotation of shows is designed specifically to maximize the Young Harris student's exposure to the genre and styles that will maximize both the needs of the individual student and the needs of our department. This is intended as a loose guideline to follow, not a strict regimen.

	<u>VENUE</u>	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
<b>Fall Children's Show</b>	GMH	<i>Children's Musical</i>	<i>Children's Play</i>	<i>Children's Musical</i>	<i>Children's Play</i>
<b>Fall Show #2</b>	DOBBS	<i>Contemporary Drama</i>	<i>Contemporary Musical</i>	<i>Period Piece</i>	<i>Rock Musical</i>
<b>Spring Show #1</b>	GMH	<i>Golden Age Musical</i>	<i>Operetta</i>	<i>Golden Age Musical</i>	<i>Language Play</i>
<b>Spring Show #2</b>	DOBBS	<i>Wildcard Play</i>	<i>Language Play</i>	<i>Contemporary Comedy</i>	<i>Wildcard Musical</i>

- Golden Age Musicals: Well-known musicals in the style of Broadway Classics from the 40's - 60's
- Rock Musicals: Musicals featuring rock vocals and instrumentation
- Operetta: Musicals featuring operatic vocals and sensibilities
- Contemporary: Musicals from the past 25 years
- Period Piece: A production set within a pre-modern period and mannerisms
- Contemporary Comedy: A comic play written within the past 50 years
- Contemporary Drama: A serious play written within the past 50 years
- Language play: A play with 'heightened' speech

*Please note that BFA Candidates will be given the opportunity to perform in at least one major and one minor role during their tenure with Theatre Young Harris, both within the mainstage season, studio series and second season, as well as in various recitals, workshops and ensembles. Musical Theatre candidates will specifically be given opportunities in fully orchestrated musical theatre productions.*

## **Selecting Designers and Stage Managers**

Production directors may request personnel for any and all of the above mentioned positions. These positions are approved by a committee of the Production Director, the Technical Director, the Department Chair, and Design Faculty.

Students and faculty may request specific assignments for any of the above posts, with position approval by a committee of the Production Director, the Technical Director, the Department Chair, and Design Faculty.

Where possible, any design or directing assistants as well as Stage Managers should be selected prior to auditions and/or the first design meeting in order to better participate in the full creative process.

## **Selecting Mainstage Directors**

All mainstage Production Directors will be selected by the Theatre Department Chair. Faculty and students are strongly encouraged to petition the Chair with suggestions and recommendations.

## **Theatre Young Harris Mainstage Production Timeline**

*All time periods are exclusive of Young Harris holidays. This means that if a production is opening in February, the Christmas and New Year's break must be excluded from the planning period, thus moving the concept meetings well into November or even October. The following process is the standard timeline by which Theatre Young Harris operates. Occasionally a Production Director, in consultation with the Technical Director and the Theatre Department Chair may elect to alter the process.*

### **12 WEEKS TO OPENING:**

Begin formal creative meetings on a weekly basis, including but not limited to the Production Director and all assistants, all designers and assistants, the Technical Director and Shop Supervisors, the Properties Master/Mistress and the Production Stage Manager. Design meetings will be chaired by the Production Manager.

### **9 WEEKS TO OPENING:**

Preliminary design work and concepts should be completed.

### **7 WEEKS TO OPENING:**

Final Design presentations are due. Revisions to final designs should be kept to a minimum once approved and must be made in consultation with the Production Director, Technical Director, designers and appropriate Shop Supervisors.

### **~6 WEEKS TO OPENING:**

Rehearsals begin. Begin formal production meetings on a weekly basis, including but not limited to the Production Director and all assistants, all designers and assistants, the Technical Director and Shop Supervisors, the Properties Master/Mistress and the Production Stage Manager. Production meetings will be chaired by the Production Manager.

### **~1 WEEK TO OPENING:**

Technical rehearsals begin. Schedule is to be set by the Production Manager in consultation with the Production Director, Musical Director, Designers, Stage Manager and Shop Supervisors.

## **The Studio Series**

*The Theatre Young Harris Studio Series is intended to give students the opportunity to produce dramatic works as independently as possible. Advanced students select their own shows and faculty supervisors. They then build their company of cast and crew and develop their own production with minimal support from the faculty. While these shows will have simplistic designs, they receive no budgetary support from the department beyond Royalties, and are truly the product of student ingenuity. These shows are produced with the intention of providing students with an invaluable educational experience focusing on the fundamentals of the production process. Students needing funding may petition Alpha Psi Omega for show budgets, but there is no obligation.*

The Theatre Young Harris Studio Series is designed to allow students to lead a production project from conception to realization with a focus on acting and directing. A faculty member, chosen by the Department Chair, will solicit requests from students for inclusion in the studio series after the mainstage season has been announced. The faculty supervisor will submit the proposed studio season to the Chair of the Department, who is charged with researching availability of rights on the proposed season, as well as space on the calendar.

The Chair may ask for a review of one or more shows in the series, or may pass along the recommendation to the college administration for approval. If the Chair asks for a review there must be an explanation attached to the request detailing the reasons for the request. In the case that the faculty supervisor chooses to re-submit the same works, the full time faculty and staff of the Theatre Department will hear each case and vote with a simple majority deciding the inclusion or not of the proposed work.

Students directing in the Studio Series must sign a contract of understanding and return it to the Department Chair prior to auditions.

## **Contract for Studio Shows: Theatre Young Harris**

Please sign below indicating that you understand and agree to the following:

The department will assign one stage manager and one student technical director to each Studio production. The director will assume responsibility for filling any additional support positions with volunteers.

Studio shows will be cast *after* Mainstage and Second Season shows which will receive priority casting.

All personnel involved in the Studio Series become members of the Theatre Young Harris Company and will be expected to abide by the rules set forth in the handbook. It is the director's responsibility to convey this information to all participants.

Studio production resources may not interfere with other department or division functions including, but not limited to, personnel, resources, rehearsals, and rehearsal spaces.

Lighting is limited to the existing plot. One or two specials may be *requested* but approval of specials will be at the discretion of the technical director and cannot, in any way, interfere with other performances occurring in the venue. Setting of the lighting will be the responsibility of the assigned technical director.

Costumes, properties, and scenery are limited to what can be pulled by the production team. All items used for rehearsal or performance must be approved by the appropriate faculty member in charge of that area.

There is no financial support for Studio shows from Theatre Young Harris beyond show royalties.

The department will design and print programs for Studio performances. It is the director's responsibility to provide all program information to the Student Productions Assistant fourteen business days prior to opening.

Studio shows will receive one technical rehearsal, typically the night before opening.

"Open" dress rehearsals are not allowed for Studio shows.

The director is responsible for keeping up with the production calendar.

The director is responsible for scheduling and reserving rehearsal and performance spaces (either through Michelle Gernannt or the Department Chair).

Each student involved in a Studio production is allowed to rehearse no more than twenty total hours per week. All work must occur between the hours of 8:00 a.m. and Midnight.

Studio productions must strike completely on the night of the final performance. Strike is the responsibility of the Director, Stage Manager, Technical Director, and actors.

The director must meet regularly with his or her faculty advisor throughout the rehearsal process.

An off-book run-through must be scheduled no fewer than two weeks prior to opening, specifically for the purpose of faculty advisor feedback.

*I understand that agreeing to direct a Studio show is a huge responsibility. I will maintain my classwork and other obligations during this time period. I understand that this is a commitment to a large number of people, and that I am making that commitment to both them and Theatre Young Harris.*

Name: \_\_\_\_\_ Signature: \_\_\_\_\_

Faculty Advisor's Signature: \_\_\_\_\_ Date: \_\_\_\_\_



## **The Second Season**

*Each academic year Theatre Young Harris produces several shows that do not fall into the above categories. These include, but are not limited to events such as our popular Musical Theatre Reviews, Staged Readings, One Act Plays, The Valentine's Cabaret and Dance Concerts. These shows are provided with smaller budgets than our mainstage season, and are often utilized for purposes other than showcasing our student's talents*

The second season will be selected by the Chair of the Theatre Department in consultation with the Theatre and Musical Theatre Faculty and Staff.

## **The Production Schedule**

The Production Director is charged with the creation of and publishing of a general rehearsal schedule for each production prior to the first rehearsal. This schedule should include one or more "off book" dates as well as an anticipated designer run at least one week prior to technical rehearsals.

The Production Director is responsible for creating a specific rehearsal schedule to be posted and emailed to the company by the Production Stage Manager on either a weekly or daily basis with detailed call times and personnel requirements. Changes to the rehearsal schedule must be emailed and posted on the call board by 10:00 AM on the day of the rehearsal. The Technical Director is charged with the creation of and publishing of a work and technical rehearsal schedule for each production prior to the first rehearsal.

The following limitations are put in place to ensure that the production schedule does not become too strenuous:

- Compulsory calls will not occur before 12:30PM on Sundays.
- Compulsory calls will not be held on college holidays. All efforts will be made to avoid calls on weekends adjacent to holidays, however in special circumstances these could be utilized.
- All calls are officially cancelled in the event of a college closing. Students may voluntarily participate in activities if it is deemed safe to do so.
- Non-technical rehearsals will be held a maximum of six days per week.
- No individual student will be called for rehearsal more than 20 hours in a single week except for in the week preceding opening (tech week).
- No call of any kind will last for more than 10 out of 12 hours in any single day.
- No call of any kind will occur between the hours of midnight and 8AM. Exceptions may be made for early morning calls in association with the Register Endowed performances.
- No single call will exceed five hours in length without a meal break.
- The Stage Manager will make calls within 24 hours of a call. Students are expected to be available during the rehearsal, tech, performance, adjudications, photo calls, and strike. A rough outline of possible hours within this time frame includes; 5:30PM through Midnight the Thursday and Friday before tech weekend. 8AM-Midnight Saturday of tech. 12:30-Midnight the Sunday of Tech. 5:30PM – Midnight tech week and the week of the show. If there is a matinee students should be prepared to be in the theatre up to 2 hours before the performance and up to 2 hours prior to closing. The Register Endowed show also includes hours during classes on performance week, the chair will send an email to the institution asking for participants to be excused.

## **Strike Policy**

All cast and crew members are required to attend strike at the time designated by the Technical Director; this will either occur immediately following the final performance or on the next day. Let your family and friends know early if they are attending the final show. Do not ask to be let out of a strike; it will make both you and the Technical Director uncomfortable when your request is immediately refused.

All strike participants must have proper attire including closed toed and closed heel shoes, non-baggy clothing, and clothing that may get dirty or torn.

No one may leave a strike until excused by the Technical Director.

Any violations of strike policy will be reported simultaneously by the faculty supervisor to the student and the Theatre Department Chair. Disciplinary actions include suspension of production privileges, revocation or reduction of scholarships, and departmental service.

## **Complimentary Ticket Policy**

Any students in the ensemble will receive two tickets free of charge for the run of the show. Ensemble members are defined as anyone significantly involved in the creation or presentation of the production. Faculty and staff members with supervisory / academic / oversight of a production will receive up to four tickets free of charge for the run of the show. The Box Office Manager or the Chair at their discretion (i.e. recruiting, adjudicators, special guests, etc) may make exceptions to this policy.

## **Reserved Seating Policy**

*No Seating shall be reserved by any person other than the box office manager.*

In Black Box productions, a *minimum* of four seats specified by the director will be reserved for late seating. It is the director's responsibility to communicate late seating policy for any specific show to the house manager and the box office manager prior to preview night. The Director may reserve a maximum of 2 seats per performance, these must be reserved and cleared through the box office manager. Faculty or Staff with oversight / academic / supervisory need to see the show may reserve 2 seats per run, these seats must be reserved and cleared through the box office manager. Exceptions to this policy may be made by the Chair, Director, or Box Office manager in special circumstances (i.e. mobility issues, KCACTF Respondents, etc.)

**PLEASE NOTE** - At FIVE MINUTES to the scheduled curtain time reserved seating (except for late seating) will be removed and those seats will be open to the public.

## **Policy for Theatre Young Harris Property**

Theatre Young Harris owns a wide variety of properties, costumes, tools, scenic and lighting equipment and other items of value. These items are not to be removed from their designated storage or use spaces without written permission from the appropriate faculty or staff supervisor. This rule is also applicable to all faculty and staff members. While reasonable requests may be accommodated at the discretion of the appropriate faculty or staff member, it is to be understood that Theatre Young Harris property is primarily for the use of Theatre Young Harris Productions. Any equipment damaged while being utilized for purposes other than Theatre Young Harris productions will be the responsibility of the individual who checked out the item, including replacement or repair as determined by the appropriate faculty or staff supervisor. Items that are borrowed in the appropriate manner should always be returned to their original location.

## **Alpha Psi Omega**

Alpha Psi Omega, formerly The Delta Gamma Drama Society, founded in 1959, is intended to promote interest in drama at the College. Membership is open to students involved in any Theatre Department production who meet national criteria for membership. Members participate in performance, social, and service projects throughout the year, as well as receive assistance for specific conference travel.

## **Dance Activities**

Prospective performance and musical theater students may audition for placement. The purpose of this audition is not only to demonstrate the student's level of movement skill, but also to acquaint the dance faculty with the student's potential and needs so that the student may be more effectively advised, and placed into the appropriate courses.

## **Professional Decorum, General Guidelines**

All Theatre Young Harris company members are expected to check their YHC email daily, and the Theatre callboard as required.

All participants in the Theatre Department production season are expected to conduct themselves in a professional manner and to show respect for the time and efforts of everyone involved in the process.

Negative commentary about other company members or supervisors is detrimental to both individual productions and the company as a whole. Use proper channels for lodging constructive complaints and concerns.

Anyone utilizing a space is responsible for immediately returning that space to a neutral state at the end of their use.

After work calls, the Scene Shop will be responsible for a first sweep and/or mop of spaces where scenic work occurs prior to the arrival of the Stage Management team; however a final sweep is the responsibility of the Stage Manager or his/her designated representative(s), as necessary.

The Stage Manager is responsible for having the rehearsal/performance space open ½ hour before the call time.

Actors are expected to arrive a minimum of ten minutes before call time to warm-up and prepare for rehearsals. If an actor knows that he/she will be unavoidably late or absent for a rehearsal, he/she must immediately notify the Stage Manager.

Once performers and technicians have arrived for a call, they should sign in or report to their immediate supervisor and should not leave unless they have received permission.

Once cast, performers should not cut their hair or alter their appearance in any way without consulting their Costume Designer.

Performers are expected to dress appropriately for rehearsals as instructed by the Director and/or Choreographer of the show. Sandals and flip flops are always inappropriate.

Performers are expected to rehearse in “full performance mode” during rehearsal runs. (i.e. do not withhold your final performance from the director in anticipation of an audience.)

Proper undergarments should be worn at all times when participating in Theatre Young Harris, including fittings and when wearing a Theatre Young Harris costume.

Appropriate personal hygiene is expected of all company members at all times. This includes deodorant or body powder as needed, as well as refraining from any heavy scents or other hygiene choices that might distract or cause discomfort in other company members.

Performers should not appear before the audience in full or partial costume or make-up before or after the performance unless otherwise instructed by the Stage Manager.

Company members should remain backstage once the house is open unless they have direction to do otherwise from the Stage Manager.

All personnel are expected to take good care of all costumes, wigs, props, set pieces, and equipment and to return them to the proper place after use. No one should touch any item not assigned to them.

Smoking, eating, or drinking anything other than water is not permitted backstage or around costumes, unless required by the performance.

Crew members are expected to dress entirely in black and should not appear before the audience before or after the performance, unless otherwise instructed by the Stage Manager.

Backstage noise during rehearsal and performance should be kept to an absolute minimum.

Injury to individuals and damage to property must be reported immediately to appropriate supervisors.

### **Professional Decorum, General Violations**

Violations to the preceding general guidelines for professional decorum will be handled as follows.

Reporting is at the discretion of the supervising faculty member:

#### FIRST VIOLATION

- The supervising faculty member will simultaneously send an email to both the Chair of the Theatre Department and the company member in violation, stating the violation, the date, and any relevant details.
- An official warning will be issued, and the member may be asked to discuss the violation with the Chair or other faculty or staff.

#### SECOND VIOLATION

- The supervising faculty member will simultaneously send an email to both the Chair of the Theatre Department and the company member in violation specifying the exact violation, the date, and any relevant details.
- The Chair will meet with the offender to discuss the violation and potentially enact punitive or preventative methods to correct the problem.

#### THIRD VIOLATION

- The supervising faculty member will simultaneously send an email to both the Chair of the Theatre Department and the company member in violation specifying the exact violation, the date, and any relevant details.
- In conference with the Theatre Faculty, the Chair may apply punitive measures, including placement of the student in “No-Pass, No-Play” status.

#### SUBSEQUENT VIOLATIONS

- The supervising faculty member will simultaneously send an email to both the Chair of the Theatre Department and the company member in violation specifying the exact violation, the date, and any relevant details.
- Subsequent violations may result in punitive measures, including the withdrawal of performance and production privileges for up to the remainder of their tenure at Theatre Young Harris.
- A permanent withdrawal of production privileges must be approved by the majority of full time faculty and staff within the Theatre Department.
- Note that any withdrawal of production privileges will include revocation of any Theatre or Musical Theatre scholarships.

## Specific Company Rules

Performers are responsible for meeting memorization deadlines and for reasonably retaining all blocking, choreography, and business from rehearsals.

Failure to be “off book” at the specified times is grounds for removal from a production as well as future eligibility, as determined by the Director in consultation with the Department Chair.

All personnel are expected to adhere to the language of the script and to all blocking and choreography set in rehearsals. Performers are expected to adhere to all design decisions made by the artistic team, including but not limited to properties, costumes, makeup, hair or any other specific choices.

Intentional violations of this type are completely unacceptable and unprofessional. At the discretion of the supervising faculty member, violations will simultaneously be sent by email to the Chair of the Theatre Department, the Production Director, and the company member in violation with relevant details.

The Chair, the Technical Director and the Production Director must come to a majority agreement on violations.

Penalties may range from removal from a production and “No-Pass, No-Play” status to revoking future production privileges for up to four (4) semesters.

*Company members who are uncomfortable with production choices for reasons of safety or what you believe to be of a personally inappropriate nature are strongly encouraged to report these choices to a faculty supervisor immediately. Faculty will be required to follow up on all such reports.*

Powered up cell phones and laptops are not permitted onstage, backstage, or in the house during rehearsals or performances without permission of the Stage Manager or the Director. In cases where there is a true need for the devices please make sure that you have secured permission from either the Stage Manager or the Director.

At the discretion of the supervising faculty member, violations will simultaneously be sent by email to both the Chair of the Theatre Department and the company member in violation with relevant details.

Penalties for electronics violations

*First Violation:* 1 hour service to the department as scheduled by the Technical Director, to be completed within 14 days of assignment.

*Second Violation:* 3 additional hours of service to the department as scheduled by the Technical Director, to be completed within 14 days of assignment.

*Third Violation:* After consultation with the reporting faculty member and the violator, the Theatre Department Chair may assign additional service to the department of up to 10 additional hours, place the student in “No-Pass, No-Play” status, revoke up to 2 semesters of production privileges, or any combination of the above.

Any further violations may result in performance and production privileges being withdrawn from the violator for up to the remainder of their tenure at Theatre Young Harris. A permanent withdrawal of production privileges must be approved by the majority of full time faculty and staff within the Theatre Department.

Theatre Young Harris company members are expected to arrive to any call by the specified time. Company members are further expected to be ready to begin the task they have been called for at the designated start time. For example: Arriving at a rehearsal call without time for a warm up is unacceptable. Arriving for a paint call without time to change into paint clothes is unacceptable. This rule will be enforced for all

Theatre Young Harris company activities including but not limited to rehearsals, fittings, work calls, company meetings, performances, coaching sessions and any other activity with a specific call time.

At the discretion of the supervising faculty member, violations will simultaneously be sent by email to both the Chair of the Theatre Department and the company member in violation with relevant details. This email should come from the supervising faculty or staff member, not a student.

Penalties for punctuality violations

Between 1-5 minutes tardy will incur ½ hour service to the department as scheduled by the Technical Director, to be completed within 14 days of assignment.

Between 6-10 minutes tardy will incur 1 hour service to the department as scheduled by the Technical Director, to be completed within 14 days of assignment.

Between 11-15 minutes tardy will incur 1 ½ hour service to the department as scheduled by the Technical Director, to be completed within 14 days of assignment.

Tardiness of longer duration, repeated violations, failure to attend a rehearsal, or failure to complete service hours may be reported to the Theatre Department Chair. In consultation with full time faculty and staff additional penalties may be enacted, including loss of production privileges and scholarships.

Theatre and Musical Theatre Scholarship recipients are expected to participate in all auditions.

Performance and Musical Theatre majors are expected to audition for roles.

Design/Tech majors are expected to assist in running the auditions.

Failure to participate is grounds for either reduction or elimination of these scholarships. This will be enforced solely at the discretion of the Theatre Department Chair, with appeals directed to the Dean of Fine Arts.

### **Disruptive Company Members**

A Production Director may petition the Department Chair to replace an actor or technician whose behavior during rehearsals or performances is having a negative effect on the production.

The Production Director is charged with making every possible effort to resolve the situation before proceeding with removal of a company member.

If a resolution cannot be reached, the Production Director must obtain approval from a majority of the full time faculty and staff of the Theatre Department to remove the company member.

If a company member is removed and has an understudy, that understudy will immediately assume the role.

If a company member is removed and there is no understudy, the Production Director and the Chair of the Theatre Department will determine the appropriate course of action. Members of the production team whose work may be affected will be notified as soon as possible.

A company member disciplined for disruptive behavior will be given “No-Pass, No-Play” status for up to 16 weeks at the discretion of the Chair of Theatre.

Company members who are disruptive to the company in general (outside of the confines of a production) will be asked to meet with the Department Chair and one other faculty member to discuss corrective behavior. Disruption to the company includes, but is not limited to, harassment, stalking, sexually inappropriate conduct, threatening, or willfully causing suffering to another company member or members. In some circumstances, the Department Chair may be compelled to report the undesirable behavior to other campus entities (Student Life, Campus Police, etc.).

## **Appeal of Theatre Young Harris Disciplinary Actions**

A student may request a review of his/her case by an ad hoc committee. Reviews must be submitted in writing to the Chair of the Theatre Department.

Once the Chair has received the request for review an ad hoc committee of two faculty/staff and one company member will be appointed by the Chair.

The company member must be either a junior or a senior, and the Chair may not serve on the committee.

The committee will ask for written reports from all involved parties via YHC email, and give all involved parties a minimum of 48 hours to respond.

Once the committee has reviewed the case, it may recommend to alter or to overturn the judgment.

## **Theatre Young Harris Season Auditioning Guidelines**

Know the play for which you are auditioning. Theatre Young Harris will typically provide a copy of the script for perusal in the Departmental Library prior to auditions.

Dress Appropriately – Select clothing that is comfortable and flattering. It should not restrict your movement or mask your physicality. When in doubt go with “business casual.”

Be professional. Think of this as what it is – a job interview. Avoid inappropriate behavior of any kind.

Master your audition piece. You have selected one of the most competitive professions available. In order to succeed you must work hard, and do so constantly.

Make sure your list of conflicts is comprehensive. You are making a big commitment when you are cast in a production. Your reputation is your most valuable commodity. Do not damage it this early in your career by being careless or unreliable. The reputation you create today will follow you for your entire career.

## **Bio Guidelines for Programs**

- Cast member bios should not exceed 75 words.
- Bios should be written in third person.
- Keep bios professional and to the point. Any personal sentiments or messages should be restricted to one sentence.
- No political or religious statements will be included in the program.

### *Sample Professional Actor Bio*

Brent Williams is enjoying his second season as Richard Hannay in the Off-Broadway production of *The 39 Steps*. Brent is also known for his roles as Sir Robin in *Spamalot* and Raoul in *The Phantom of the Opera*. Williams played Lonny in the original Broadway cast of *Rock of Ages*. Brent studied acting at Carnegie Mellon before moving to New York in 2006 to pursue his career. He is an accomplished musician who plays several instruments, including the trumpet and cello. Brent wishes to thank his fiancée, Gloria, for loving and supporting him and allowing him to chase his dream.



## **Workshops and Guest Artists**

From time to time the Theatre, Musical Theatre and Music Departments will bring in guest artists. Attendance at these will be strongly encouraged, and in some instances mandatory. While many guest artists such as audition coaches, fight choreographers and regional contacts may be arranged by the faculty, students are encouraged to bring potential guest artist and requests to the attention of the Chair.

RECENT GUEST ARTISTS INCLUDE:

- Cournay Collins – Musical Theatre Workshop
- Scott Warren – Guest Director
- Candice O’Neil Cihocki – Guest Director
- Bethany Mendenhall, Eric Mendenhall, Therun Patterson – *Lobby Hero* performance
- Tyler Ogburn – Guest Costume Designer
- Tim Mooney – Breakneck Shakespeare – *Hamlet* performance and masterclass
- Dale Cochran – Guest Scenic Designer
- Clarie Bronson and Scott Poythress – Drama Inc, On Camera Actic Workshop
- Alice Bristow – Guest Costume Designr
- Jen MacQueen; Cirque Freaks Atlanta – Aerial Silks Workshop
- The Callback Company; audition coaching – GTC preparation
- Susan Reid; Film & TV agent – What we’re Looking for
- David Nisbet; Chicago and the Industrial Acting Market
- Dad’s Garage Theatre Company; Improvisation Workshop
- Jennifer Riker; Professional Actor – Understanding your “type”
- Jill Perry; Voice-Over Artist – Getting started in voice-over
- David Rosetti; NYC Actor/Dancer – Choreography workshop

## **Conferences and “Official Representation” of YHC**

Students are encouraged to travel to theatre conferences for the purposes of auditions, workshops, and competitions throughout their time at YHC. BFA Musical Theatre students, in particular, are expected to audition at GTC for the chance to pass through to the SETC professional auditions, through which they may be hired for summer acting jobs.

These conferences include, but are not limited to:

- The Georgia Theatre Conference (GTC)
- The Southeastern Theatre Conference (SETC)
- The United States Institute for Theatre Technology (USITT)
- The Kennedy Center/American College Theatre Festival (KC/ACTF)
- The University/Resident Theatre Association (URTA)

Each of these conferences has an associated cost. Registration fees, travel, and hotel expenses should all be considered when planning to attend conferences and budgeted for in advance. The Theatre Department assists in funding for travel through Alpha Psi Omega through a \$1 ticket surcharge.

## **KCACTF (The Kennedy Center /American College Theatre Festival)**

Theatre Young Harris frequently participates in Kennedy Center American College Theatre Festival. Mainstage productions are registered with the festival and an outside respondent from the industry representing the festival will come and give the company feedback on one performance of each production. Participating in the response process also opens up our students to receive Irene Ryan Award nominations for Acting, Barbizon Design Awards, as well as National Stage Management Awards and multiple other categories. Attendance at the Region IV Festival is strongly encouraged for all Theatre Young Harris company members. Company members in the cast and crew, as well as any student designers are expected to attend the responses. More information can be found at <http://www.kcactf4.org/>.

## **Program Auditions**

Admission into the BFA programs is by audition only. The purpose of these auditions is not only to demonstrate the student's level of performance skill, but also to acquaint the faculty with the student's strengths, weaknesses, and potential, so that the student may be advised more effectively.

## **Fine Arts Scholarship Audition Requirements**

### BA IN PERFORMANCE

- Two contrasting, memorized monologues no longer than 60 seconds each.
- Interview with Theatre Faculty

### BFA IN MUSICAL THEATRE

- A memorized monologue no longer than 60 seconds.
- Two contrasting, memorized, 32-bar pieces from the musical theatre repertoire. An accompanist will be provided by the college.
- Students will be taught a short dance combination to assess their current skill level, agility, coordination, and ability to take instruction.
- Prospective musical theatre students will take a diagnostic test by which the music faculty will assess their knowledge of music theory and ability in aural skills.

### BA IN THEATRICAL DESIGN AND PRODUCTION

- Portfolio Review
- Interview with Theatre Faculty

## **Addendum for Musical Theatre**

### **Vocal Study**

#### ENTRANCE AUDITION

Prospective musical theater students are required to sing an audition for the music faculty. The purpose of this audition is not only to demonstrate the student's level of performance skill, but also to acquaint the music faculty with the student's potential and needs so that the student may be more effectively advised.

#### AUDITION REQUIREMENTS

Voice students should be prepared to present two contrasting compositions. Vocalists may use their own accompanist, or an accompanist will be provided by the college.

#### DIAGNOSTIC TEST

Prospective musical theatre students will take a diagnostic test by which the music faculty will assess their knowledge of music theory and aural skills ability.

### **Applied Music and Ensembles**

#### APPLIED VOICE LESSONS

Applied music lessons are a requirement for the musical theater student and should be taken beginning in the first semester of study.

Musical theatre students will register for applied voice lessons with the suffix *VT*.

Two-credit-hour applied lessons specifically for students seeking a musical theatre degree (jury required each semester).

A two-credit-hour lesson entails 50 minutes of instruction and a minimum of six hours of practice per week

For applied music study, an applied lesson fee of \$190 per semester hour of study is charged to the student's account.

No absences are allowed in applied lessons except for medical reasons. If illness prevents a student's attendance, the professor should be notified prior to the lesson.

Students must purchase all music required for applied lessons. Photocopies made to avoid purchase of copyrighted music are illegal and are not tolerated by the music department.

Applied music is an academic course, and the deadlines for making changes are the same as all other courses.

### **Assignment of Applied Voice Instructor**

All voice students have the opportunity to request a specific applied professor. The Director of Vocal and Choral Studies assigns students to their preferred professor when possible; however, if that professor should have a full load, the student will be assigned to another professor. If the student has no preference, a teacher will be assigned.

The lists of students and professors will be posted at the beginning of the semester.

A change of voice professor is possible only at the end of a semester. Normally, the student will remain with the same applied professor throughout his/her tenure at the college.

## Coordinating with the Staff Accompanists

Applied voice students are required to rehearse with a staff accompanist every week. Rehearsing with a staff accompanist is a privilege.

Students should come to the rehearsal warmed up and ready to perform. Furthermore, the function of these sessions is to build ensemble; students must know their music in advance.

If a student does not know his/her repertoire, the rehearsal time will be forfeited and the applied professor will be notified.

## **Studio Class**

Studio class is a weekly one-hour lab that all music and musical theatre students attend in addition to their applied lessons. This lab has three primary functions:

Provides applied students opportunities to perform for each other in preparation for recital and jury performances

Provides a situation in which the applied instructor(s) can teach material best suited to a classroom environment

Provides a situation in which the applied instructor(s) can give feedback regarding the collaboration between singer and accompanist.

Students are expected to bring the music studied in their applied lessons to each studio class.

## **Applied Skills Exam**

Each musical theatre student enrolls in first-semester freshman level voice lessons at the beginning of the first semester of study.

First-semester freshman voice students must pass an applied skills exam in voice at the end of that semester to move to the next level of vocal instruction (second-semester freshman).

Any student who fails the skills exam must repeat the first semester of freshman applied music instruction until the barrier is passed.

The skills exam requirements are determined by the applied voice instructors and approved by the music faculty. Please see your applied instructor for the skills exam requirements.

## **Applied Music Examinations (Juries)**

Students will perform the songs they worked on in applied lessons throughout the semester on an applied examination at the end of each semester. The music faculty will hear the applied exam. The schedule of applied exams will be posted outside the Fine Arts Office.

Each student will bring to the examination multiple copies of a completed Applied Music Examination Sheet, one for each faculty member hearing the exam, listing the songs on which they worked during the semester. The student is responsible for the accuracy of the information on this sheet. The repertoire required for each semester of applied vocal study is found in the Vocal Examination Requirements section below.

During the exam, faculty members will write comments on, and grade the performance of, each student. The exam grades will be averaged together, and the student's final grade in applied voice will be at most only one letter grade higher or lower than the average of the applied exam grade. Students will meet privately with their applied professor after the exam to receive and discuss their grades and comments.

A student who is ill at the time of the scheduled examination must present a medical excuse to the student's applied music professor on the day of the examination. The student will be rescheduled to take the exam within a month of the original date unless prolonged medical treatment is required. Any student who does not appear for the applied examination at the scheduled time and presents no medical excuse on that day will receive a grade of "F" for the examination.

Applied examinations may not be recorded.

## **Recitals**

### STUDENT RECITAL

An opportunity for students to perform for peers and to gain performance experience. Each musical theater student is required to perform on their principal instrument at least once a semester on Student Recital. (Students presenting sophomore or senior recitals may be exempt from this requirement for that semester, at the discretion of their applied professors.)

Students are placed on Student Recitals by their applied professors and must submit a completed Student Recital Performance Form to the Fine Arts Administrative Assistant no later than the Monday prior to the Friday performance.

The schedule for student recitals will be posted at the beginning of each academic year.

### SOPHOMORE AND SENIOR RECITALS

- Sophomore recitals are optional for musical theatre students. A senior Capstone which includes singing is required for graduation.
- Sophomore recitals are a minimum of 15 minutes in length and presented during the second year of study.
- The dates for recitals, capstones, and pre-hearings are scheduled in consultation with the student, accompanist, applied teacher, and the music faculty.

### PRE-HEARINGS FOR SOPHOMORE AND SENIOR RECITALS

- Pre-hearings will be heard by the applied music faculty no later than two weeks before the scheduled recital date.
- Music for the pre-hearing must be performance ready. The pre-hearing will be graded pass-fail, and the student will receive written comments from the faculty.
- If the student does not pass the pre-hearing, the recital date may be postponed, and the student repeats the pre-hearing.
- If the student passes the repeat pre-hearing, the recital date may be rescheduled.

### RECITAL PERFORMANCE FORMS

A form detailing information about the performer, the music to be performed, and the accompanist must be submitted to the Fine Arts Administrative Assistant by the student no later than the Monday before an anticipated Friday performance.

The forms for student recital, sophomore recital, and senior recital performances are found in the Fine Arts Office.

The forms must be signed by the student's applied instructor before submission to the Fine Arts Office. Failure to submit a completed form or failure to submit a form on time may result in the student not performing on the anticipated date.

### **Sophomore Recital and Sophomore Extended Barrier Options**

Sophomore musical theatre students in the fourth semester of applied study must present either the optional Sophomore Recital and perform a Technical Jury or perform an Extended Barrier Jury to advance to junior-level applied lessons. Which option a student uses to advance to the junior level is left to the discretion of the student's applied instructor.

#### **OPTION 1: SOPHOMORE RECITAL**

The student must pass both the recital pre-hearing and the technical jury to continue to junior level applied study. At least two weeks before presenting the recital, the student must perform and pass a sophomore recital pre-hearing.

If the student passes the pre-hearing, the student then:

- Performs the sophomore recital
- Performs a technical jury at the end of the semester consisting of technical material (scales/etudes) and sight reading
- If the student fails the pre-hearing, the student then:
- Retakes the pre-hearing, final attempt. (Applies to a single work or the entire recital repertoire.)

If the student passes the pre-hearing, the student then:

- Performs the sophomore recital
- Performs a technical jury at the end of the semester consisting of technical material (scales/etudes) and sight reading
- If the student fails the pre-hearing final attempt, the student then:
- Does not perform the sophomore recital
- Performs extended barrier jury to replace sophomore recital. See Option 2.

#### **OPTION 2: EXTENDED BARRIER JURY TO REPLACE SOPHOMORE RECITAL**

- Perform an extended barrier jury consisting of "technical" material (scales/etudes), sight reading, and solo repertoire equivalent to sophomore recital material.
- The student must pass both the repertoire and the technical portions of the Extended Barrier Jury to continue to junior level applied study.

## **Ensembles**

### **Ensembles**

Musical theatre students are required to participate in the appropriate musical ensemble as assigned by the Director of Vocal Activities each semester.

Students will learn choral technique, improve their music literacy, vocal production, diction, and be exposed to a variety of music literature and styles through rehearsals and performances.

### **Vocal Examination Requirements - Musical Theatre**

*It is expected that all material must be memorized for each examination.*

#### **Semester I**

10-minute exam (8-12 minutes of prepared music)

Four songs minimum including:

One art song from any period

One musical theatre song (pre-1965)

One technical exercise

Sight reading, Major scale

#### **Semester II**

10-minute exam (8-12 minutes of prepared music)

Four songs minimum including:

One foreign language song

One musical theatre song (pre-1965)

Sight reading, Major and natural minor scale

#### **Semester III**

15-minute exam (12-15 minutes of prepared music)

Four songs minimum including:

Repertoire to include contrasting styles, one of which must be florid

Minimum of two languages, including English

Sight reading, Major, natural and melodic minor scales

#### **Semester IV**

Option 1 – Sophomore Recital (a minimum of 15 minutes) and Technical Jury

The student must register for recital credit and pass a pre-hearing 2 weeks before the recital date. Students must prepare 2-3 new selections and present a balanced program.

Sight reading, major, natural minor, harmonic minor, melodic minor scales, technical exercise, arpeggios.

Option 2 – Extended Barrier Jury (see *Student Handbook*)

15-minute examination (12-15 minutes of prepared music)

Minimum of four new songs from memory representing contrasting styles and tempos.



Sight reading, major, natural minor, harmonic minor, melodic minor scales, technical exercise, arpeggios.

### **Semester V**

15-minute exam (12-15 minutes of prepared music)

A minimum of four new songs representing a variety of musical styles

One 20<sup>th</sup> Century art song

One pre-1965 musical theatre song

One post-1964 musical theatre song

Sight reading, major, natural minor, harmonic minor, melodic minor, and chromatic scales, arpeggios

### **Semester VI**

15-minute exam (12-15 minutes of prepared music)

A minimum of four new songs representing a variety of musical styles

One aria from opera or operetta

Sight reading, all scales

### **Semester VII**

15-minute exam (15-18 minutes of prepared music)

A minimum of four new songs representing a variety of musical styles

A musical theater selection by Gershwin, Weill, Bernstein or Sondheim

One art song in a foreign language

One pre-1965 musical theatre song

Sight reading, all scales

### **Semester VIII**

Pre-hearing at least two weeks prior to recital\*

Senior Showcase (25-30 minutes)

Prepare a 25-30 minute staged showcase. This performance may be performed in conjunction with other seniors presenting their showcases, or prepared and performed individually. Students are to include other elements in their performances, such as dance. Although this performance takes place in Semester VIII, it is highly recommended that students begin the planning stages for this performance in Semester VI.

Technical Jury – A minimum of two new songs

One selection from the classical vocal repertoire and one musical theatre selection

Sight reading

\*Music for the pre-hearing must be performance ready.

## **Musical Theatre Operations**

The Musical theatre Program at Young Harris College will be managed by a representative of the Theatre Department and a representative of the Music Department. The program co-coordinators for 2020/21 are Mr. Jeffrey Bauman and Ms. Anne Towns. Faculty teaching in the musical theatre program will have the opportunity to provide feedback on the program to the co-coordinators in a joint faculty meeting to be held in the final three weeks of the spring semester each academic year.