To all Graduate Students,

After you have read this handbook, please print, fill out, and sign this and the photo release (next page) forms and return to Dr. Raimondo Genna, Chairperson for the Department of Theatre no later than **Friday, August 24, 2018**. Participation in productions is suspended until this form is signed and returned.

I _______________________________________ have read and understood the Department of Theatre Graduate Student Handbook (rev. AY 2018-19) and agree to adhere to the rules and policies listed therein.

____________________________________________
(Student Signature)

__________________________________
(Date)
PHOTO RELEASE AUTHORIZATION FORM

I hereby grant The University of South Dakota the non-exclusive rights and license to make, edit and use images and/or audio for publicity, news, or advertising—to include print, video, broadcast media and the World Wide Web.

I release The University of South Dakota from any and all claims of payment for performance rights, residuals or damages for libel, slander, invasion of privacy, or any claim based on the use of said material.

__________________________
(subject’s printed or typed name)

__________________________
(city/state/country — if other than USA)

__________________________
(printed or typed local address)

__________________________
(year in school/major)

__________________________
(subject’s signature)

__________________________
(date)

__________________________
(email address)

PHOTOGRAPHER: Raimondo Genna and other Department of Theatre sanctioned photographers
CLIENT: University of South Dakota, College of Fine Arts, Department of Theatre
PURPOSE: Promotion of Department of Theatre, College of Fine Arts, and University of South Dakota

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DEPARTMENT VISION, MISSION, VALUES, AND STRENGTHS

OUR VISION

TO EXCEL AS THE PREMIERE PROFESSIONAL THEATRE TRAINING PROGRAM BUILT UPON A LIBERAL ARTS FOUNDATION.

OUR MISSION

The Department of Theatre prepares the student for a career in the theatre and encourages personal and creative growth. We do this by providing a comprehensive liberal arts education, supplemented by intensive craft-training, in which classroom study and practical experience are of equal and complimentary value. The Department promotes excellence in education, research, and service; fosters student engagement and leadership; develops creative and pragmatic problem-solving skills; explores new questions, techniques, and practices in the theatre; and inspires students to become life-long learners who contribute to their respective discipline and profession while enhancing the cultural lives of the University and their community.

OUR VALUES . . .

- The ideals of liberal education;
- The creative process through collaborative practice;
- The development of intellectual character and creative and personal growth;
- The apprenticeship model for educating students in the art and craft of theatre;
- Relationships with The Black Hills Playhouse, South Dakota Shakespeare Festival, and other arts entities;
- Theatre as a vehicle for social, civic and cultural engagement;
- The ethical standards guiding our discipline and industry;
- Creative research, scholarship, and service;

OUR STRENGTHS

- A faculty of practicing artist-scholars committed to excellence in education;
- Depth, breadth and flexibility of curriculum in NAST - accredited degree programs;
- Individualized professional and personal mentoring in a supportive environment;
- A high student success rate in top level academic and professional arts venues;
- Extensive opportunities in high quality production program;
- A long-standing association with The Black Hills Playhouse in Custer State Park.
PROGRAMS OF STUDY: POLICIES AND PROCEDURES

MASTER OF FINE ARTS IN THEATRE

The MFA in Theatre is divided between two general fields: Directing and Design/Technology (the latter is further divided into the specific disciplines of Scenic Design, Costume, Lighting and Sound, and Technical Production.

The MFA degree is offered with two program options:
- Plan A, a thesis option requiring completion of at least 60 semester hours of approved graduate course work
- Plan B, a non-thesis option requiring completion of at least 60 semester hours of approved graduate course work.

For a more comprehensive MFA in Directing course listing, please visit [http://catalog.usd.edu/preview_program.php?catoid=26&poid=4512&returnto=1342](http://catalog.usd.edu/preview_program.php?catoid=26&poid=4512&returnto=1342)

For a more comprehensive MFA in Design/Technology course listing, please visit [http://catalog.usd.edu/preview_program.php?catoid=26&poid=4511&returnto=1342](http://catalog.usd.edu/preview_program.php?catoid=26&poid=4511&returnto=1342)

While the Plan A (Scholarly Thesis) option is available to the MFA degree, many students opt for the Plan B MFA Project. The MFA Project demonstrates the student’s artistic/technical proficiency through a fully supported, staged production. Along with the realized staged production, the MFA candidate is required to submit a written supplement, which demonstrates the student’s ability to articulate her/his ideas, research, analysis, process, and evaluation of the realized production. The written portion of the MFA Project must be submitted to the student’s committee no less than two weeks before the student’s oral exam. See Appendix A for a more detailed description of the MFA Project paper.

ADVISORY COMMITTEE

An advisory committee consisting of three or more graduate faculty members is to be selected during the student's first semester of residence. This committee must include the student's major advisor, one additional graduate faculty member from within the Department of Theatre, and a third graduate faculty member who can come from outside the Department of Theatre. A Theatre faculty member, who is approved by the Director of Graduate Studies and who is either a formal member of the advisory committee or who serves ex officio, will serve as a thesis advisor in matters of format, style, and accuracy. The advisory committee will approve the student's program of study, administer the student's final written and/or oral examinations, approve the thesis or creative research project, and certify to the Graduate School that the candidate has satisfactorily met all requirements for an advanced degree. Students should discuss possible committee members and map out the year’s expectations at the beginning of
their first semester. PLEASE NOTE: while there is overlap between the advisory committee with the student’s MFA Thesis committee they are not necessarily identical committees. Please see below for the Graduate School’s official requirements policy for thesis committee members.

**GRADUATE SCHOOL THESIS AND DISSERTATION COMMITTEE REQUIREMENTS**

Thesis committees consist of at least three faculty members and shall include the thesis advisor, at least one additional faculty member from within the department, and one faculty member from outside of the department. Dissertation committees consist of at least four members and shall include the dissertation advisor, at least two additional members from within the department, and one faculty member from outside of the department. The Graduate School Dean may approve departmental exceptions to the above. All committee members must have graduate faculty status. In addition, thesis/dissertation advisors must have regular, tenure/tenure-track, graduate faculty status within the department offering the student’s degree program.

While students may request committee members, such choices are subject to approval by their department leader and the Graduate Dean. All committee members must be identified on the student’s Program of Study form. In order for a student to be eligible for graduation, all committee members must sign the student’s Approval of Degree form. See *Timelines from Admission to Graduation* for more information regarding the submission of these forms.

In unusual situations, the Graduate Dean and the Chair of the Department may concur that there is a need and adequate justification for an alternate committee. The Department Chair and the Graduate Dean will also concur on the selection of committee members. A content expert, whether external or internal to the University, must be involved in the evaluation of the thesis or dissertation. The content expert may or may not serve as a member of the committee. All degree requirements remain intact when an alternate committee is invoked.

**FINAL EXAMINATIONS**

The graduate final examination shall be administered after the student has substantially completed requirements for the degree. Usually this will occur during the student’s final semester of enrollment (fall or spring semester only). The final oral examination for Plan A Students will be administered only after the thesis is completed or, in the opinion of the advisory committee, substantially completed.

The MFA Project Final Examination will be an oral defense of their thesis project and written supplement (which must be handed in to the committee at least two weeks before the defense date). The student is expected to give a presentation discussing the various aspects of the project, which should include research, analysis, the collaborative process, execution, and evaluation. The final oral examination will include defense of the MFA project and general
discussion of the field with focus on the student's professional area of Specialization.

If the advisory committee deems the final oral examination to be of a passing quality, the student will be given permission to graduate (subject to completion of all other requirements), and the appropriate forms will be signed. If the committee deems the final oral examination to be failed, it is at the discretion of the committee whether to permit re-examination, as well as the nature and scheduling of the re-examination.

DEPARTMENT ACADEMIC POLICIES

GRADUATE STUDENT RESPONSIBILITIES AND DEADLINE DATES

Familiarize yourself with Graduate School policies and deadlines for submitting paperwork related to the program of study, thesis and graduation via the “myUSD.” portal and links to the Graduate School.  https://portal.usd.edu/academics/graduate-school/deadlines.cfm?casLogin=1

At the latest, the program of study must be filed with the Graduate School during the last month of the semester before the student expects to graduate. The Graduate School cannot accept the program of study until the student’s advisory committee and major department chairperson have signed it. All transfer credit from other institutions on the program of study must be approved by the Graduate Dean prior to those credits becoming a part of the program of study. Approved transfer credit should be indicated on the program of study with an asterisk (*) and signature of approval of the program of study made by committee chairperson.

GRADUATE SCHOOL POLICIES

All graduate students should familiarize and refer to the Graduate School University policies including residency requirements, leave of absence, etc. For a listing of the university’s policies, please use the following link:  http://catalog.usd.edu/content.php?catoid=26&navoid=1339

FREEDOM IN LEARNING

Students are responsible for learning the content of any course of study in which they are enrolled. Under Board of Regents and University policy, student academic performance shall be evaluated solely on an academic basis and students should be free to take reasoned exception to the data or views offered in any course of study. Students who believe that an academic evaluation is unrelated to academic standards but is related instead to judgment of their personal opinion or conduct should contact the dean of the college which offers the class to initiate a review of the evaluation.
CODE OF CONDUCT

From the South Dakota Board of Regent’s Student Code of Conduct, policy 3:4, Attendance at an Institution is optional and voluntary. When Students enroll at an Institution, they voluntarily accept obligations of performance and behavior that are consistent with the Institution’s lawful mission, processes, and functions. In general, these obligations are considered much higher than the obligations imposed by civil and criminal law for all citizens. By enrolling at an Institution, Students voluntarily accept responsibility for compliance with all Board of Regents and Institutional Policies, including but not limited to this Student Code. Students are responsible to conduct themselves under the BOR 3:4 policy, which can be found in its entirety at https://www.sdbor.edu/policy/Documents/3-4.pdf. Penalties for students failing to adhere to the university and departmental code of conduct and other policies listed in the handbook may include, but are not limited to, the loss of assistantships and/or scholarships, removal from production responsibilities, barred from department sanctioned events, and/or dismissal from their theatre specialization program.

THEATRE DEPARTMENT POLICY ON ACADEMIC MISCONDUCT

Plagiarism is defined by Black’s Law Dictionary (http://dictionary.law.com/) as the act of appropriating the literary composition of another, or parts or passages of writings, or the ideas or language of the same, passing them off as the product of one’s own mind. By extension this has traditionally been applied to the appropriation of artistic product including music compositions, designs, paintings, sculpture, etc.

Credibility and integrity are essential traits in a professional who is guaranteed the exclusive ownership of his or her own creations and must respect the same right of others. A student who is determined to have committed plagiarism or some other form of academic misconduct (in the professional opinion of the course instructor based upon significant tangible evidence) shall be notified of the instructor’s intention to drop said student with the grade of "F" through an instructor-initiated drop form. This action will become a permanent entry in the student's file.

Please refer to the BOR polices on Academic Misconduct and Academic Appeals:

https://www.sdbor.edu/policy/Documents/2016_0428MapPolicy2_33_StudentAcademicDishonesty.pdf

The student can also find the Academic Misconduct Disposition form through the MyUSD Portal:


In the event that a student is dropped from a course a second time for plagiarism and the action
is not appealed or is upheld, the student will be dropped as a Fine Arts major and/or will be
denied enrollment in other College courses. Further, this action will be reported through the
Dean of the College of Fine Arts to the Vice President for Academic Affairs.

CHANGE OF ADMISSION STATUS

Students admitted on provisional status must be formally admitted to full candidate status prior
to the academic term in which they apply for graduation. The form is available in the Graduate
School Office.

REQUIREMENT WAIVER/SUBSTITUTION PROCEDURE

In some special cases, it may be appropriate to waive a program requirement or to replace a
program requirement with another course or activity. In such instances, the student should
present a letter proposing the waiver/substitution, including the reasons for such change of
program, to the advisory committee. If the committee disposes in favor of the
waiver/substitution, the advisor will insert a memorandum to that effect in the student’s file
and submit a copy to the Graduate School for approval.

TIME LIMIT FOR DEGREE COMPLETION

The entire work for the master’s degree must be completed within a period of seven calendar
years from the date of first registration of the graduate work to be considered on the Program
of Study according to the Graduate School policies. By special permission of the Graduate
Dean, the time may be extended, but in such case the student will be required to validate all
work beyond the Baccalaureate degree that is more than seven years old and to be used in the
program of study. The method of validation is to be decided upon by the student’s advisory
committee and sent to the Graduate Dean for approval.

ASSISTANTSHIP POLICIES

Each year the Department of Theatre awards a number of graduate teaching and research
assistantships. The assistantship assignments and the number of awards varies with available
funding, the needs of the Department, and the skills of current students. Among the areas for
which teaching assistantships may be given are acting, theatre appreciation, costuming,
makeup, and scenic construction. Typically, teaching assistantships are not available in a
student’s first year of residency. Among the areas for which research assistantships may be
given are scenery, costumes, properties, electrics, stage management, publicity, box office, and
administration. Graduate assistantships may be renewed for a maximum of six semesters (not
including summer sessions). Students are only allowed to work in the areas assigned and are not
allowed to work in other areas, volunteer or otherwise without the expressed written consent
of the Department Chair. Application for assistantships should be made on the appropriate
Graduate School form which is available from the Graduate Office, the Theatre Office, or at [http://www.usd.edu/graduate-school/graduate-assistantships.cfm](http://www.usd.edu/graduate-school/graduate-assistantships.cfm)

Check the Graduate School website for application deadlines. Applications should be directed to the Department Director of Graduate Studies.

For further information regarding University Policy concerning Assistantships, please visit the following link: [http://www.usd.edu/graduate-school/graduate-assistantships/rules-and-regulations](http://www.usd.edu/graduate-school/graduate-assistantships/rules-and-regulations)

For the South Dakota Board of Regents policy, please visit the following link: [https://www.sdbor.edu/policy/documents/5-22.pdf](https://www.sdbor.edu/policy/documents/5-22.pdf)

**WORK LOADS**

The workload expectation for a full-time graduate assistant in the Department is:

- Instruction of two courses per semester;
- University Theatre/department work assignments of twenty hours per week; or
- Instruction of one course per semester plus University Theatre/department work assignments of five hours per week; in the case of courses with high enrollments or other extenuating circumstances, the instruction of one course may account for more than fifty percent of a full-time assistantship. Partial assistantship workloads are designated as fractions of the full-time expectation.

**NON-DEPARTMENTAL EMPLOYMENT**

In addition to your graduate assistantship contract, the continuance of assistantship appointments is contingent, in part, on the student’s adequate fulfillment of the responsibilities and duties of this position. The student’s contractual duties and responsibilities take precedence over any other non-departmental employment obligations and/or opportunities. Students wishing to take on non-departmental employment MUST FIRST get the approvals of their supervisor/advisor and the production manager to ensure no conflicts of schedule or interest. Students who fail to get the approvals of both their supervisor/advisor and the production manager PRIOR to accepting additional non-departmental employment jeopardize their assistantships, which include both stipends and tuition reduction.

**GRADE POINT AVERAGE**

All graduate students (MFA) are expected to maintain a cumulative G.P.A. of 3.0 or better to remain in the program. At least fifty percent of the graduate credit hours in the official Program of Study must be in courses numbered 600 or above. Beyond the general program requirements specified for each degree program, additional courses or experiences intended to remedy
deficiencies in the student's theatre/artistic background may be determined and required by the Theatre faculty.

**DEPARTMENTAL COURSE INCOMPLETE POLICY**

On very special occasions, students may be granted an incomplete in their coursework with the consensus of the instructor, the graduate student advisor, and the graduate chair. Students will have one semester to complete the missing coursework. If the material is not satisfactorily submitted within the time period, the grade will be resubmitted as a failing grade. Students who take an incomplete may risk losing their design/directing assignment for the following semester to insure that the course work is completed within the specified time period.

**APPLICATION FOR DEGREE**

Students must submit an Application for Degree no later than the designated deadline for the semester in which the student expects to graduate. The deadlines and forms are available in the myU.Portal at [https://my.usd.edu/uPortal/f/home/p/graduate-school.n5/max/render.uP?tab=academics/graduate-school/graduate-student-responsibilities](https://my.usd.edu/uPortal/f/home/p/graduate-school.n5/max/render.uP?tab=academics/graduate-school/graduate-student-responsibilities). Failure to file an Application for Degree at the appropriate time may delay graduation. Due to limited faculty availability on campus during summers, students are advised to complete thesis requirements during the fall and spring semesters.

**USD STUDENT SERVICES**

**SEXUAL HARASSMENT**

The Theatre department is dedicated to maintaining an environment free of harassment, including sexual harassment, and follows BOR policy 1:17 and 1:17.1. The BOR defines sexual harassment as being established by:

- Showing that an individual has been subjected to unwelcome sexual advances, requests for sexual favors, or other verbal or physical conduct of a sexual nature where:

- Submission to such conduct is made either explicitly or implicitly a term or a condition of an individual's participation in, or use of, an institutionally sponsored or approved activity, employment or resource; or

- Submission to or rejection of such conduct by an individual is used as the basis for educational, employment or similar decisions affecting an individual's ability to participate in or use an institutionally sponsored or approved activity, employment or resource.
• Sexual harassment may also be established by showing participation in the creation of an intimidating, hostile or demeaning environment...

Students are responsible for knowing and are required to adhere to policy 1:17 and 1:17.1, which can be found in their entirety at https://www.sdbor.edu/policy/Documents/1-17.pdf and https://www.sdbor.edu/policy/Documents/1-17-1.pdf.

HUMAN RIGHTS AND EQUAL EDUCATION AND OPPORTUNITY

Any student who feels that they have been subject to “discrimination based on sex, race, color, creed, religion, national origin, ancestry, citizenship, gender, gender identity, transgender, sexual orientation, age, or disability, genetic information, veteran status, other status that may become protected under law against discrimination, or any other grounds unrelated to reasonable employment, educational or programmatic expectations” (BOR policy 1:18) should report the incident either directly to the chair of the department or to the director of EEO/Title IX Officer, Khara Iverson (Khara.Iverson@usd.edu). If warranted, disciplinary action will be initiated under existing faculty, staff, and student disciplinary procedures. Confidentiality consistent with due process will be maintained. Students are responsible for knowing and are required to adhere to BOR policy 1:18, which can be found in its entirety at https://www.sdbor.edu/policy/Documents/1-18.pdf

If you need further information about your rights or responsibilities, please contact the Director of Equal Opportunity and Title IX Coordinator, Slagle Hall 205, 677-5651 or on the web at http://www.usd.edu/human-resources/equal-opportunity

NOTICE OF NONDISCRIMINATORY POLICY

In accordance with the South Dakota Board of Regents Policy 1:19, the institutions under the jurisdiction of the Board of Regents shall offer equal opportunities in employment and for access to and participation in educational, extension and other institutional services to all persons qualified by academic preparation, experience, and ability for the various levels of employment or academic program or other institutional service, without discrimination based on sex, race, color, creed, national origin, ancestry, citizenship, gender, gender identification, transgender, sexual orientation, religion, age, disability, genetic information or veteran status or any other status that may become protected under law against discrimination. The Board reaffirms its commitment to the objectives of affirmative action, equal opportunity and nondiscrimination in accordance with state and federal law. Redress for alleged violations of those laws may be pursued at law or through the procedures established by the provisions of 1:18 of this policy. For additional information, please contact the Director, Equal Opportunity and Chief Title IX Coordinator, Room 205 - Slagle, Vermillion, SD 57069. Phone: 605-677-5651 E-Mail: Khara.Iverson@usd.edu.
Admission decisions are made without regard to disabilities. All prospective students are expected to present academic credentials at or above the minimum standards for admission and meet any technical standards that may be required for admission to a specific program. If you are a prospective student with a disability and need assistance or accommodations during the admission/application process, please contact the Director of Disability Services, 119B Service Center North, USD, Vermillion, SD 57069. Phone: 605-677-6389 Fax: 605-677-3172 E-Mail: disabilityservices@usd.edu

Federal Law prohibits discrimination on the basis of disability (Section 504 of the Rehabilitation Act of 1973, The Americans with Disabilities Act of 1990), and the Americans with Disabilities Act Amendment Act of 2009. The University has designated Ms. Roberta Ambur, Vice President of Administration & ITS, as the Coordinator to monitor compliance with these statutes. This obligates USD and Ms. Ambur to provide equal access for all persons with disabilities.

DISABILITY SERVICES POLICY ON ACCOMMODATION

It is the policy of The University of South Dakota, in accordance with Section 504 of the Rehabilitation Act of 1973, and the Americans with Disabilities Act of 1990, to ensure that no qualified person shall, solely by reason of disability, be denied access to, participation in, or the benefits of, any program or activity operated by The University of South Dakota. To be eligible for accommodation, the student must contact USD’s Office of Disability Services at 677-6389.

STUDENT HEALTH SERVICES

Located at the Sanford Vermillion Medical Center, 20 S Plum St, Student Health Services are available to all students enrolled. Your Coyote Card must be presented as identification when using Student Health Services. The following services are offered to students through Sanford Clinic Vermillion for free or at a reduced rate:

- Office Visits
- Allergies/Injections/Immunizations
- X-ray
- Labs
- Physicals

Hours of Operation: Monday – Friday: 7:30 a.m. to 8:00 p.m.; Saturday: 8:30 a.m. to 11:30 a.m. (acute care only). To schedule an appointment, call 605-677-3700.
For more information visit http://www.usd.edu/student-life/student-health

STUDENT COUNSELING CENTER

The college years can be filled with new and enriching experiences but can also present
challenges which may interfere with your academic progress and emotional well-being. The Student Counseling Center's (SCC) goal is to help you make the most of your years here at USD. For a listing of what SCC has to offer, please visit their website at http://www.usd.edu/scc, where you can find links to self-help tools and general health information. To schedule an appointment or speak with a counselor, call 605-677-5777. In case of emergency, call University Police at 605-677-5342 or 911.

POLICIES FOR USE OF FACILITIES

ROOM RESERVATION FOR REHEARSALS

Students are allowed to reserve the Arena Theatre, The Dance Studio, and Room 180 when it is not in use for either classroom or departmental production purposes for rehearsals. Students can reserve rooms by blocking out times in the department room reservation book located on the podium just outside the department secretary’s office. When blocking out the time, the person reserving the space must include their last name, the name of the course that assigned the work OR the name of the production. It is understood that productions take priority and that student rehearsals may get bumped from their space, though every effort is made to avoid such situations. Students are not allowed to reserve the Knutson Theatre for classroom rehearsals and/or outside projects without permission from the department technical director.

WAYNE S. KNUTSON THEATRE

The Wayne S. Knutson Theatre is used primarily for the preparation and presentation of University Theatre productions and as a classroom for select courses. Occasionally, it is used by the Music Department for concerts and festivals and by other outside groups for special events. After all work sessions--set construction, rehearsals, and classes--the space should be cleaned and straightened. Only house and work lights should be used until technical rehearsals for a production. **Food is not allowed in the theatre, except for actors onstage in the rehearsal or performance of a role.** Water, in re-closeable containers, is the only beverage allowed as it would not stain the auditorium seating, if spilled.

BOX OFFICE

For security reasons, only authorized Theatre employees may use or work in the Box Office (Room 162). Tickets go on sale one week prior to each production. Box Office hours are noon to 5:00 P.M. Monday through Friday and noon to curtain on days of performance. The Box Office is also used for storing concessions.
ARENA

The Arena (Room 183) functions both as a studio classroom and as the workshop theatre housing the Arena Season. Students wishing to schedule the Arena for rehearsals or projects may do so through the Department’s room reservation system. After use, properties should be put away and the space should be cleaned and returned to classroom arrangement. Never use settings, properties, etc., associated with an Arena production. Any use of the technical facilities connected with the Arena must be arranged with the Technical Director of the University Theatre. Arena Season productions have priority in the use of the space. Food and beverages are not allowed in the space except for special events/receptions and for actors onstage in the rehearsal or performance of a role. Due to the intimate environment, smoking onstage for rehearsal or performance of a play is prohibited. See the Technical Director for issues related to actor and/or audience safety.

PRODUCTION BOOTHs

The Production Booths for the Wayne S. Knutson Theatre (Room 226) and the Arena/Dance Studio (Room 223) serve as stage management and lighting and sound control areas for University Theatre and other authorized productions. Access to and use of these areas are limited to those people authorized by the Lighting & Sound supervisor and/or the Technical Director. Only the area supervisor or a designated representative may modify or service the equipment; in cases of malfunctioning equipment or other problems, contact the area supervisor, designated representative, or department secretary immediately. At the end of each working session the areas should be left neat and clean and the doors should be locked. Smoking, food and beverages are not allowed in these areas.

ALLEYWAY BETWEEN ARENA AND DANCE STUDIO

The passageway between the Arena and the Dance Studio (Room 183A) is used for access to those spaces during performances, for graduate assistant and publicity offices, for departmental storage, and for use of the department’s photocopy machine and laser printer. This area should be kept locked when not in use, and the photocopy machine should only be used in support of departmental activities and by using the appropriate code/s. Food and beverages are not allowed in this area.

DANCE STUDIO

The Dance Studio (Room 183B) is first and foremost, a classroom in which the study of dance, movement, and stage combat occurs. When not being used for a class, rehearsal or other Theatre Department related activity, the studio is available between the hours of 8:00 AM and 11:00 PM for use by individuals or groups working on a theatre related course or production work. Studio space may be reserved through the Department’s room reservation system.
Individuals or groups must sign up for time on a week-by-week basis, and must be prepared to release the space if a priority use arises. Priority use in descending order of importance is: 1) classes; 2) rehearsals for classes; 3) rehearsals for productions.

Food and beverages are not allowed in this area. ONLY dance or movement footwear that is worn exclusively in the studio is permitted. Any furniture or set pieces brought into the studio for rehearsal purposes MUST be LIFTED when moved. Any pieces placed on the marley flooring must set on towels stored in the studio. If ANY scratches, cuts or damage to the floor occurs, use of the studio will be severely limited.

DESIGN STUDIO

The Design Studio (Room 219) serves as the design classroom, as a studio space for student production designers, and computer lab, while it also contains a faculty office. Students may use the Design Studio whenever classes are not in session. Projects should be removed from the drafting tables at the conclusion of work sessions. Cutting and painting should be done on the cutting pads or cardboard found in the room, never directly on the tables. This area should be locked when not in use. The drafting areas should be kept clean and orderly. To receive access to this room through the keypad see the department production manager.

ROOM 180

This is the department's lecture/seminar space and the room most commonly used for production and faculty meetings. Whenever classes are not scheduled, students may use the room as a rehearsal space by reserving the space through the Department’s room reservation system. Return the room to its seminar arrangement when done using the space.

COSTUME STUDIO

The Costume Studio is located in the basement (Room 14) and will generally be open from 1:00 P.M. until 5:00 P.M., Monday through Friday. This area is to be used for costume classes, University Theatre productions, and other departmentally authorized projects. If students need to work in the shop at other times, arrangements must be made with the costume studio manager. Beverages may be in the shop only if they are in re-closeable, plastic containers.

SCENE SHOP

The Scene Shop (Room 189B) will generally be open from 1:00 P.M. until 5:00 P.M., Monday through Friday. If students need to work in the shop at other times, arrangements must be made with the technical director or shop manager.

In order to maintain a safe and efficient shop, work areas should be cleaned and tools replaced
at the end of each work session; paint brushes should be washed and paint cans covered as soon as the user is finished with them. Food and beverages should be limited to the entry area of the shop.

Dress safely: shop workers should not wear loose, baggy clothes that might get caught in the equipment; they must wear closed-toe shoes at all times; long hair should be tied back so it does not get caught in the equipment. Use equipment safely: before using any tool, the operator must be instructed on the safe and appropriate use of the tool by a staff member; operators are expected to obey all demonstrated and implied safety precautions.

COLLEGE OF FINE ARTS COMPUTER LAB

The College of Fine Arts maintains a computer lab in Room 111 which includes access to multimedia, the Internet. Students are welcome to use the lab, which is open during standard office hours, subject to the following regulations:

- Food and beverages are not allowed in the lab;
- No software or files are to be uploaded or stored on the machines in the lab;
- Machines are not to be turned on or off by the students (the equipment is password protected on the network and needs to go through a setup and logout procedure);
- Any questions regarding the lab should be referred to the Administrative Assistant to the Dean of Fine Arts in the Dean’s office

KEYS

Graduate assistants and other students in positions of responsibility (assistant directors, stage managers, etc.) will receive keys for their offices and relevant work areas. Faculty supervisors determine spaces to which the students need access and appropriate time durations. Upon approval by the faculty supervisor, keys may be signed out by contacting the department secretary. Key deposits and/or replacement fees may be assessed. If the key(s) are not returned by the due date, the department may put a “hold” on the responsible student’s academic records until the key(s) are returned. All keys that have been authorized for the entire academic year must be returned by the last day of final exams for the Spring Semester.

LOCKERS

All lockers in the hallway will be checked out by the department secretary on a first come-first served basis beginning on the day prior to the first full day of classes in the fall. There will be a checkout sheet in the Theatre Office. All lockers will be cleaned out and vacated by the last day of final exams for the spring semester. If this has not been done, the lock will be cut and the locker cleaned out by the department secretary the week after graduation.
GENERAL PRODUCTION POLICIES

AUDITIONS AND REHEARSAL

All University Theatre auditions are open to the public and the general student body. On occasion, the director of a production may cast a professional actor (guest artist or faculty) to work alongside student actors as an opportunity for mentorship and growth. Theatre majors who are specializing in Acting or Musical Theatre are required to audition for every Department of Theatre sponsored production, even if they may not be eligible for casting. Exceptions to this requirement are made on a case by case basis in consultation with the student’s academic advisor and with permission of the Department Chair. USD theatre majors will receive preference for casting whenever possible and in the best professional interests of the production. It is assumed that majors will accept any role in which they are cast. The posting of a cast list by a director and the signing/initialing of the role assignment by an actor constitutes a binding agreement. Failure to fulfill casting obligations by withdrawing from a production (for reasons other than illness or a death in the family) may result in the actor being prohibited from performing/participating in the equivalent of one semester's University Theatre productions. Final decision regarding performance probation resides with the Performance faculty.

As stated above, theatre majors who are specializing in Acting or Musical Theatre are required to audition for every Department of Theatre sponsored production. In addition to the possibility of being cast, the process of auditioning offers students a significant learning experience. Auditioning is a gateway skill in the field of performance and we want every performer in the department to have multiple opportunities to refine her/his audition skills. To complete the learning loop, students are encouraged to visit with faculty auditors and receive feedback designed to guide students towards polishing their auditioning skills.

During the course of rehearsals, all members of the production staff, cast, and crew are expected to conduct themselves in a professional manner to the benefit of the production. Unprofessional behavior—including disruptive activities, absences, and/or a pattern of tardiness—may, at the discretion of the Director, result in the person being removed from the production. Actors and technicians should avoid over-committing themselves; if they discover that they are overtaxed due to excessive production commitments, counsel with academic advisors and/or production staff may be required to work toward a solution to the difficulty.

SCHEDULING REHEARSALS

All rehearsal schedules are the responsibility of the directors of the individual productions. While the length of rehearsals varies depending upon the project, on school nights rehearsals typically occur for a block of time during the 6:30 – 10:30 p.m. time frame. It is required that on a typical school day there will be a sufficient break between classes and the start of rehearsals.
so that cast and crew can get dinner. For reasons of safety, health and academics, rehearsals for main stage and Arena productions will not be held after 11:00 p.m. (with rare exceptions for technical rehearsals) or before 8:00 A.M. In addition, it is a requirement that all directors guarantee cast members at least one day per week free from rehearsal, except during the period of technical and dress rehearsals.

All rehearsal spaces and times are scheduled on a priority basis. Major productions in the Wayne S. Knutson Theatre and Arena take precedence over all other productions, projects, workshops, etc. If a director arrives in a rehearsal space which has been properly reserved and finds it occupied by another production, the Director's reservation serves as an immediate priority notice to the other party.

COMPLIMENTARY TICKETS

**Wayne S. Knutson Theatre (main stage season)**

- Theatre faculty receive 2 complimentary tickets;
- The artistic team, cast, production and running crew members receive 1 complimentary ticket each;
- Ushers receive 1 complimentary ticket;

**Arena Theatre**

- Theatre faculty receive 1 complimentary ticket;
- Members of the artistic team each receive 1 complimentary ticket;
- Ushers receive 1 complimentary ticket;

Because of limited seating capacity in the Arena, there are no student comps. Theatre majors may, however, attend final dress rehearsal as a preview performance for free.

PROPERTIES CHECK-OUT

A stock set of rehearsal furniture is made available for classes held in the Arena. Whenever possible, students involved in scenes for acting and directing classes should seek to realize their projects with this furniture and with properties that either the instructor has made arrangements for (e.g. period fans or furniture) or that the students have gathered on their own. If specialized properties are necessary for a project and if the instructor approves, students should create a list of the needed items several days prior to the performance and schedule a time that is convenient for the supervisor of the properties area (Professor of Scenic Design or Technical Director) to assist in the search for props. Once the properties are selected and confirmed for loan, the student is responsible for them and must make arrangements to return the props in a timely fashion immediately following the project. It is helpful if the following information is provided when seeking to check out props:
• Course (if appropriate)
• Title of script
• Performance date(s) and time(s)
• Item/property, description/style, and quantity needed
• Return date and time

For main stage and Arena productions (including the one act plays), properties are checked out as part of the normal production process.

COSTUME CHECK-OUT

On some occasions, it may be educationally necessary to request a specific costume piece for an acting or directing scene. If a student feels a specific piece or pieces are necessary, they should first request permission from their supervising professor. If approval is granted, the student may follow the following procedure to acquire the necessary piece(s) from the Costume Studio:

• Fill out the form in Appendix B of this handbook to request costumes and/or costume accessories and submit to the costume studio manager, or resident costume designer at least 24 hours prior to the date needed. The following information should be included on the request form:
  • Name of requester and/or person(s) who will take responsibility for the costume or piece;
  • Class or departmental event for which costume is requested;
  • Signature of supervising professor;
  • Performance date(s) and time(s);

• When the request is submitted, the Costume Studio Manager will review the request and determine how the request can be fulfilled. At that time, the borrower will make an appointment to check out the costume(s). In some cases, that appointment may take place when the form is submitted.
• Costume(s) may be checked out two (2) days in advance of an event and must be returned within twenty-four hours after final performance. Items that require cleaning after use will be dealt with on an individual basis but may require the student to arrange for laundering or dry cleaning of items.
• The borrower will be held responsible for damages or missing costumes.

NOTE: It is important to remember that the Wayne S. Knutson Theatre and Arena productions must take priority in the Costume Studio. Requests for costumes may be denied during heavy production periods.
ARENA AND WORKSHOP PRODUCTIONS

PURPOSE

The Arena Season and workshop productions, which are typically student-directed and designed, expand the University Theatre and departmental repertoire and provide a venue for exploring new works and new methods of production, while focusing on a “process-oriented” approach to production.

ADMINISTRATION

Proposals for Arena Season productions are submitted to the theatre faculty who choose and approve the projects, artistic staffs, and production schedules. The coordinators of the directing and various design subfields serve as artistic advisors for productions.

TYPES OF PRODUCTIONS

ARENA SEASON

Productions are budgeted, receive technical support, and require the use of directors and designers approved by the respective area faculty. Depending on enrollment in Production Lab, technical crews may not be provided so the actors, director, designers, and volunteers must be prepared to serve as crew to build, run, and strike all aspects of the production. Efforts will be made to select the Arena Season of plays and its directors and designers in the spring of the preceding academic year and to advertise them with the Wayne S. Knutson Theatre season. In some instances, these productions may serve as second year or thesis projects for MFA candidates. No more than four Arena Season productions will be mounted in one season.

WORKSHOP

Productions are not budgeted and receive minimal technical support. If area supervisors permit, costumes and properties may be pulled from storage. Workshop productions may evolve from classroom work (i.e., scenes, one-acts, new plays) or may be independently initiated. "After-Curtain Performances" are workshop productions which occur after a performance of a show in the Wayne S. Knutson Theatre.

ADDITIONAL GUIDELINES

- Proposals: Any USD Theatre student who has completed THEA 451: Advanced Directing or its equivalent, or any faculty member may submit a proposal to the theatre faculty to secure an Arena Season or a Workshop production.

- Selection: Upon receipt of production proposals, the faculty decides which projects will
be sanctioned, when they will most appropriately be presented, and who will staff them.

- Auditions for Arena Season productions are open to all students and the public and will be held after auditions for imminent Wayne S. Knutson Theatre productions are complete.

- Rehearsal period: In an effort to limit rehearsal conflicts between the Wayne S. Knutson Theatre and Arena productions, the rehearsal period for Arena Season productions, generally, should not exceed five weeks.

- Publicity, programs, and front-of-house activities for Arena Season productions are handled by the Managing Producer of University Theatre and the appropriate staff. For workshop productions, the production director, in consultation with the Managing Producer of the University Theatre, is responsible for publicity and programs.

- Responsibility: The directors of Arena Season and Workshop productions assume the responsibility for caring for equipment and maintaining order and cleanliness in the production space. This includes the return and/or replacement of all elements of the production after the final performance.

- Production photos for Arena Season productions are, if budgeted, the responsibility of the Managing Producer of the University Theatre. If not budgeted, they are the responsibility of the director and staff of the individual production.

- Academic credit may be earned for involvement in an Arena Season or a Workshop production; interested students should consult their academic advisors.

**PRODUCTION TEAM PROCESS EVALUATION SURVEY**

All graduate students involved in productions are required to fill out surveys evaluating their fellow production team members. Non-graduate production team members and actors will also participate in production evaluation surveys. These surveys allow the department to more accurately assess individual member’s strengths and weaknesses and are confidential. Area advisors will synthesize the individual’s evaluations and discuss the results. Surveys will be conducted online through PsychData Research. The department will email the survey link after the production closes to artistic team members and actors. These surveys are completely confidential. See Appendix C for an example of the survey.

**GRADUATE STUDENT END OF THE YEAR PERFORMANCE EVALUATIONS**
All graduate students will undergo end of the year evaluations, assessing the student’s academic growth. Along with their academic development, MFA students’ artistic and technical growth will also be assessed. All graduate students, including those who are in the process of graduating, will submit a self-evaluation letter that will be considered along with faculty observations in preparing an official departmental assessment form. The Director of Graduate Studies for the Theatre Department will inform the graduate student body via email in mid-spring when the self-evaluations are due. Graduate students will meet with their Advisors and advisory committee members to discuss the student’s evaluation at the end of the spring semester.

For those students holding graduate assistantships, their end of the year evaluations will also address their assistantship performance. The student is notified of the results of the evaluation and counseled as to improvement by the faculty supervisor. Inadequate work performance, unprofessional attitudes or ethics, or insufficient academic progress may result in reassignment or termination of an assistantship at the end of the first year or of any subsequent semester. Reassignment may also occur due to departmental need and/or student request.

In conjunction with the end of the year evaluation, the MFA design/technology students will hold portfolio reviews with their advisory committee members. The portfolio review consists of all of the student’s classroom and production work, so it is vital that the student keeps all of his or her work (don’t throw anything away!!!!).

Inadequate academic progress, insufficient professional development, or unprofessional attitudes or ethics may result in probation or termination from the Theatre program. Failure to participate in a scheduled evaluation will result in denial of further enrollment in the Theatre program.

A formal departmental evaluation letter, signed by the student, the student’s advisor, and the graduate studies director, will be placed in the student’s departmental file, a second copy will be given to the student for his/her records, and a third copy will be sent to the University Graduate Office. See Appendix B for a blank copy of the evaluation form.

The student’s advisor may, at the advisor’s discretion, hold additional evaluations throughout the year.
APPENDIX A: THEA 788 MFA PROJECT

Guidelines for the Project Paper and Supporting Materials

**Paper**: Seek to address the following aspects of the project and adapt as necessary for respective areas of specialization. The paper should be in 11 point font in Times New Roman, double spaced, and will be submitted digitally.

1. **Description of Project**
   a. Background: Why this play/musical? What considerations are there regarding budget and placement of the show within the season? Who’s on the team?
   b. What challenges does the project present?
   c. What are your personal and artistic goals for your work on the project?
   d. What are the anticipated learning outcomes for your work on the project?

2. **Summary of Project**
   a. Describe the process for collaborating with the artistic team (include key decisions; what worked well, what was less successful and why);
   b. Describe the process for collaborating with the actors (include key decisions; what worked well, what was less successful and why);
   c. Final comments

**Supporting Materials**

A. **Designers** –
   - Key research & color research
   - Preliminary sketches & final renderings (or photo of model or costume collage, recorded sound/effects, etc.)
   - Drafting, charts, plots and schedules as appropriate (costume, sound, light)
   - Photos of executed project

B. **Technical Director** –
   - Project estimates & product/material research
   - Drafting, charts and plots as appropriate
   - Production and build schedules
   - Final budget figures
   - Photos of executed project

C. **Director** –
   - Play and style analyses including statement of approach
   - Research on author/s, previous productions and/or critical scholarship, historical period and other aspects relevant to the project
   - Company list & character/scene breakdown chart
   - Rehearsal and production schedules
   - Rehearsal and production meeting notes
• Work script including segmentation of action into units; notes on interpretation, unit by unit; notes and/or diagrams revealing choreography of action.
Students are evaluated based on their performance in the following areas: academics, artistic/technical development, and graduate assistantship responsibilities. Below is the rating scale for each evaluated area:

**Exceeds Expectations**: Unique and exceptional accomplishments

**Meets Expectations**: Consistently meets the requirements of the acting specialization in all aspects

**Needs Improvement**: Performance is inconsistent; meets some specialization requirements, but not consistently.

**Does Not Meet Expectations**: Does not meet minimum requirements of the specialization or only occasionally acceptable

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<th>Needs Improvement</th>
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<td><strong>Graduate Assistant Responsibilities</strong></td>
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Advisor's Comments

Student's Signature: ____________________________ Date: _____________

Advisor's Signature: ____________________________ Date: _____________

Graduate Dept. Signature: ____________________________ Date: _____________

Departmental Copy

Student Copy
APPENDIX C: SURVEY FOR EVALUATING THE PRODUCTION TEAM PROCESS

Production: _______________________________________________________ Date:_______________

Please identify the production team position you are evaluating:

A. Costume Designer  B. Scenic Designer  C. Lighting Designer  D. Sound Designer
E. Technical Director  F. Props Master  G. Director  H. Musical Director
I. Choreographer  J. Vocal / Dialect Coach  K. Fight Director  L. Movement Coach
M. Stage Manager

Please identify the number that most accurately reflects your assessment of the artist's work as part of
the production team:

NA = not applicable, 1 = unsatisfactory, 3 = average, 5 = excellent

The artist . . .
1. Exhibited an informed understanding of the text/project.  NA 1 2 3 4 5
2. Communicated respect or support for the project.  NA 1 2 3 4 5
3. Communicated a helpful point of view toward the material.  NA 1 2 3 4 5
4. Was diligent in either meeting or helping the team meet production deadlines.  NA 1 2 3 4 5
5. Was a willing and able collaborator with the team in solving production concerns.  NA 1 2 3 4 5
6. Was readily available, reliable and dedicated to the successful completion of the project.  NA 1 2 3 4 5
7. Listened effectively and was receptive to feedback and different perspectives.  NA 1 2 3 4 5
8. Was able to work effectively within assigned role boundaries  NA 1 2 3 4 5
9. Was collegial, treating members of the team with respect.  NA 1 2 3 4 5
10. Made a significant contribution to the success of the project  NA 1 2 3 4 5

TOTAL: ____________________________
AVERAGE (total/10): ____________________________

Comments:

1. What strengths does this artistic collaborator bring to the production process?

2. What do you perceive to be areas for improvement for this artistic collaborator?
APPENDIX D: COSTUME CHECKOUT FORM

College of Fine Arts
Department of Theater
Costume Studio
Internal/Class Borrowing Agreement

I, _______________ (name of student) under the direction of, ___________(name of instructor) for _______________(name of class or event) am borrowing item(s) from the USD Costume Studio Storage to be returned _______________.

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The borrower is responsible for the condition and care, safe storage and timely return of costumes checked out for classwork. Costume pieces and props shall not leave the Warren M. Lee Fine Arts Building without prior approval by the Costume Studio Manager. Failure to return items to the Costume Studio may result in referral to your academic advisor.

Costume Studio Manager:__________________________________________ Date: ______________

Borrower: _______________________________________________________ Date:_______________

Additional persons wearing or responsible for items:

_____________________________________________________________________________________