

**KANSAS STATE** | THEATRE  
UNIVERSITY. | & DANCE

ACADEMIC  
HANDBOOK

2014 - 2015

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## THEATRE:MISSION, GOALS, AND OBJECTIVES

The mission of the Theatre Program is to develop human potential, expand knowledge, and enrich cultural understanding and expression through high quality undergraduate and graduate theatre education.

The goals of the Theatre Program at Kansas State University are to provide the basic theatre skills for the bachelor's candidate, and to train students through scholarship and research, service, and theatre production. These areas in turn serve as the basis for an extended program of professional training or for graduate school. Additionally, the program seeks to inform the non-major, the University at large, and the surrounding community of the value of the theatre to individuals and to society.

The general objectives of the Theatre Program are to offer both broad based training in the various sub-disciplines of Theatre Art, as well as the possibility of specialization within a single area. Students are presented with the opportunity to engage in both a greater theoretical understanding of theatre, and are also given systematic training in the various practical skills of production and performance. This structure puts into place the basis for continued advanced academic training, and/or participation in the professional theatre. The broad objective of the Program for the non-major is to make available a high quality theatre education appropriate for a comprehensive liberal arts university.

### **PRODUCTION PHILOSOPHY:**

The production element is an essential part of the Theatre Program and serves the educational and training needs of the undergraduate and graduate programs. The Theatre Program produces theatre and dance performances for the education and training of students by:

1. providing general university students opportunities for personal growth and development through performance and technical experiences.
2. providing the theatre student the opportunity for practical application of classroom content in the areas of performance, design, management, and technical theatre.
3. providing theatre and dance majors on-going experience in various aspects of live theatre and dance, which contributes both to the development of their general knowledge and to their professional preparation.
4. providing theatre and dance faculty opportunity for professional development through interaction with students and other faculty; and through research in the presentation of dramatic literature in theatre and dance forms.
5. enhancing the cultural life of the university and the surrounding communities through excellence in the production of the various styles and genres of live theatre and dance.

**The Graduate Program in Theatre** provides general education in theatre on an advanced level with the opportunity to specialize in a particular area – in preparation for M.F.A. or Ph.D. study, training in Drama Therapy, teaching on the secondary school or junior college level, or employment in the community or professional theatre.

# THEATRE DEGREE PROGRAM STUDENT LEARNING OUTCOMES

## **OVERVIEW**

The discipline of theatre in higher education encompasses theatre as an artistic form and as a social and cultural institution. Its artistic form, which is defined through production, involves the collaboration of theatre artists, scholars, and technicians. Need for this collaboration are theatrical knowledge and skills acquired through study and practice in classroom, studio, and public performance. Historical, theoretical, critical, and cultural studies provide perspective on both theatrical performance and the theatre as a special and cultural institution, both past and present.

## **STUDENT LEARNING OUTCOMES (REVISED 2014)**

- A) 1. Knowledge of various means (acting, directing, designing, constructing, etc.) through which a theatrical concept is realized.
2. Knowledge of plays that are representative of the development of theatre and drama.
3. Knowledge of theatre history, including its cultural context and its modes of production.
4. Knowledge of research sources and methods.
5. A competency in chosen specialization and/or general proficiency in a broad based background in Theatre Arts.
6. The ability to critically examine the dramatic structure and dramatic logic of plays.
7. The cultivation of the following viewpoints:
  - A. Development of professional discipline
  - B. Development of a collaborative attitude
  - C. Development of artistic standards and judgment
  - D. Develop or respect for the art form as it contributes to an understanding of human diversity.
8. The ability to respond as a critically informed member of the theatre audience.
9. An appreciation of how the knowledge and skills learned in the discipline of theatre can transfer to life skills.
10. The ability to function safely and effectively using contemporary theatre technology

## ADVISING

While the responsibility of meeting degree requirements rests with the individual student, the Theatre faculty tries to advise students to the best of our ability and to help with academic counseling. Each student should have an advisor with whom s/he is comfortable. When possible, the advisor should teach in the student's interests, such as acting, design, etc.

The Theatre Program Director initially assigns an advisor when a student enrolls in the department; however, this advisor may be changed at any time the student desires.

The student is responsible to make an advising appointment with the faculty advisor prior to pre-enrollment both fall and spring semesters.

Remember, we take advising as a serious duty and do want to help students.

### **TRANSFERS**

Students who began at K-State in the fall of 2003 or later are required to complete 124 hours for graduation. This rule applies to all such students, regardless of whether or not they have transfer hours. This was changed to 120 hours in 2011.

In addition, those students must complete 45 hours of coursework at the 300-level and above.

Transfer hours that have K-State equivalents of 300+ level will be considered 300+ level courses, regardless of the number from the original institution.

Degree problems are easily solved by calling the Dean's office (532-6900) to verify degree program and the catalog year.

\*If you are planning to take a course at another institution and then transferring it to KSU to fulfill a requirement go to [http://www.k-state.edu/admit/tran\\_info.html](http://www.k-state.edu/admit/tran_info.html) to see if it will be accepted.

### **ADVISING AIDS:**

The Theatre Faculty meets in November to discuss freshmen and transfer majors. Feedback can be shared with the individual student when they meet for spring advising.

The Theatre Faculty meets in March to review the progress of all theatre majors so that feedback can be shared in fall advising sessions.

## ACADEMIC WARNING/DISMISSAL POLICY

Effective Spring 1994

Total units, including Pre-Academic Fresh Start, transfer work accepted, K-State resident graded units attempted and miscellaneous units completed establish the level for academic warning and dismissal calculation. However, transfer units and grades are not computed in K-State grade point averages.

### **ACADEMIC WARNING**

- Students who earn less than a 2.00 K-State term or cumulative GPA will be placed on academic warning
- Students are automatically taken off academic warning when the K-State cumulative grade point average reaches the required level (2.00) in Spring or Fall end-of-term grade posting.

### **DISMISSAL**

Students are dismissed if:

- they (freshman or transfer) earn less than 1.00 term GPA in their first term, or
- they have been on academic warning the previous term, and
- they have accumulated a total of 20 or more term units, and
- their K-State grade point averages are at the following levels:
  - Total Units\* — K-State cumulative GPA less than
    - 20 to 29 — 1.50
    - 30 to 45 — 1.75
    - 46 to 60 — 1.80
    - 61 to 75 — 1.85
    - 76 to 90 — 1.90
    - 91 to 105 — 1.95
    - greater than 105 — 2.0

\*see first paragraph

Students who neglect their academic responsibilities may be dismissed at any time on recommendation of their academic dean.

Students will not be dismissed if their K-State term GPA is at least 2.20 on 12 or more graded units (or the minimum grade point average established by the student's college, if higher).

Continuing students whose K-State cumulative GPAs are above the dismissal threshold but who's K-State term GPAs are less than 1.00 will have registration for the next term held subject to review by their academic dean.

Dismissed students must normally wait at least two terms before being reinstated.

## DIGITAL RESEARCH RESOURCES

Databases are a place to find journal, magazine and newspaper articles and sometimes other items like electronic books, dissertations, book chapters, and more. Use the search box at the top to search for a database that would be good for your research, or see suggested databases under the subject headings.

If you don't see the full text of the item in the database, in most databases, click on "Get It" to be directed to the full text or to request it through Interlibrary Loan (use the "we'll try to get it for you" link). Questions or not sure where to start? Ask a Librarian

A few resources you may want to investigate:

- ProQuest Research Library
- Nineteen Century Collections Online
- Play Index
- Theatre In Video
- Twentieth Century North American Drama:
- Arts & Humanities Citation Index
- BBC Shakespeare Plays
- Berg Fashion Library
- Black Drama
- International Index to the Performing Arts (IIPA)
- Literature Online
- Literature Resource Center
- Music Index
- Naxos Music Library
- Nineteenth Century Collections Online
- North American Women's Drama
- Oxford Art Online
- Oxford Music Online
- SAGE Research Methods Online (SRMO)
- Shakespeare Collection
- Vogue Archive
- Dance in Video
- International Index to the Performing Arts (IIPA)
- SPORTDiscus
- Smithsonian Global Sound

## IMPORTANT ACADEMIC LINKS

### **COMMON DEGREE REQUIREMENTS**

[http://catalog.kstate.edu/content.php?catoid=13&navoid=1411#comm\\_degr\\_requ](http://catalog.kstate.edu/content.php?catoid=13&navoid=1411#comm_degr_requ)

### **GENERAL EDUCATION PROGRAM REQUIREMENTS (UGE)**

[http://catalog.k-state.edu/content.php?catoid=13&navoid=1411#univ\\_gene\\_educ](http://catalog.k-state.edu/content.php?catoid=13&navoid=1411#univ_gene_educ)

### **GENERAL EDUCATION REQUIREMENTS (KSTATE8)**

<http://www.k-state.edu/kstate8/>

### **APPLYING FOR GRADUATION**

<http://www.k-state.edu/isis/help/students/stuGraduationApply.html>

### **HOW TO SUCCEED IN MATH COURSES**

<http://www.math.k-state.edu/courses/help/succeed.pdf>



## THEATRE MAJOR CORE COURSE

_____	THTRE 080-Theatre Forum	0 hour	(2 Semesters required for graduation as of Fall 14)
_____	THTRE 162-Concepts of Theatre Production	Spring	1 hour (Taken freshman year)
_____	THTRE 261-Fundamentals of Acting		3 hours (Freshman Year)
_____	THTRE 369-Introduction to Theatrical Design		3 hours (Freshman Year)
_____	THTRE 367-Fundamentals of Costuming		3 hours (Sophomore Year)
_____	THTRE211-Drama Participation		1 hour (Sophomore Year)
_____	THTRE 368-Fundamentals of Technical Production		3 hours (Sophomore Year)
_____	THTRE 211-Drama Participation		1 hour (Sophomore Year)
_____	THTRE 370-Dramatic Structure(offered in Fall)		3 hours (Sophomore Year)
_____	THTRE 572-History of Theatre I (offered in Spring)		3 hours (Sophomore Year)
_____	THTRE 565-Principles of Directing (offered in Fall)		3 hours (Junior Year)
_____	THTRE 573-History of Theatre II (offered in Fall)		3 hours (Junior Year)

Twelve hours (12) of Theatre Courses 500 or above, usually Junior & Senior years. (Excluding THTRE 710 & Rehearsal Techniques, THTRE 566)

- \_\_\_\_\_ 1.
- \_\_\_\_\_ 2.
- \_\_\_\_\_ 3.
- \_\_\_\_\_ 4.

Two hours (2) of Theatre Practicum or Rehearsal techniques. Usually Junior & Senior Years (Lunchbag Rehearsal Techniques credits do not meet this requirement.)

- \_\_\_\_\_ 1.
- \_\_\_\_\_ 2.

**\*SEE PAGE 34 FOR DESCRIPTION OBJECTIVES.**

STUDENTS SHOULD REQUEST A GRADUATION CHECK ONE SEMESTER BEFORE THE SEMESTER IN WHICH THEY PLAN TO GRADUATE. (i.e. Students graduating in May must apply for graduation in the Fall semester.)

**GRADUATING SENIORS ARE REQUIRED TO SCHEDULE AN EXIT INTERVIEW WITH EITHER THE DIRECTOR OF THEATRE OR A THEATRE FACULTY MEMBER OF THEIR CHOICE. THESE INTERVIEWS ARE SCHEDULED DURING FINALS WEEK THE SEMESTER OF GRADUATION.**

## THEATRE MINOR REQUIREMENTS

____THTRE 162-Concepts of Theatre Production Spring	1 hour (Taken freshman year)
____THTRE 261-Fundamentals of Acting	3 hours (Freshman Year)
____THTRE 369-Fundamentals of Theatrical Design	3 hours (Freshman Year)
____THTRE 370-Dramatic Structure(offered in Fall)	3 hours (Sophomore Year)
____THTRE 572-History of Theatre I (offered in Spring)	3 hours (Sophomore Year)

**OR**

____THTRE 573-History of Theatre II (offered in Fall)	3 hours (Junior Year)
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Electives 6 hours (varies)

TOTAL.....19 credit hours

***THEATRE MINORS MUST CONTACT THE ADVISOR FOR THE MINORS PROGRAM  
THE MONTH THEY ARE TO GRADUATE SO THAT THE COMPLETION OF THE  
MINOR CAN BE CONFIRMED AND SUBMITTED ELECTRONICALLY TO THE  
REGISTRAR'S OFFICE.***

## NOTE ON PRODUCTION REQUIREMENT OF THEATRE MAJORS:

### **THTRE 211-DRAMA PARTICIPATION**

Two hours of THTRE 211-Drama Participation, are required. One hour is required with Fundamentals of Technical Production and one hour is required with THTRE 367-Fundamentals of Costuming. Drama Participation, in effect, serves as a laboratory for Technical and Costuming courses.

In addition, a student may receive Drama Participation credit for other production work at the discretion of a supervising professor. The student must ask for such credit. Ben Stark is coordinator of Drama Participation.

### **THTRE 566-REHEARSAL TECHNIQUES**

A student may earn credit for acting in departmental productions. The amount of credit is determined by the director in conjunction with the THTRE 566 coordinator. A contract must be filed with the supervising professor and THTRE 566 coordinator, Jerry Jay Cranford in Nichols 004 - see sample in this handbook. Anyone cast in a play needs to enroll in Rehearsal Techniques for 0 or 1 hour.

### **THTRE 610-INTERNSHIP IN THEATRE**

A student may earn credit for an Internship position at various theatres around the country. A log and self-evaluation of the work is required. The amount of credit is determined by the course supervisor. A contract must be filed with the supervising professor and THTRE 566 coordinator, Jennifer Vellenga in Nichols 131 – see sample in this handbook.

### **THTRE 710-PRACTICUM IN THEATRE.**

Each Theatre major is required to earn two credits in this course or in THTRE 566-Rehearsal Techniques. THTRE710 involves supervised participation in a major production capacity for upper division students. The work should involve a major endeavor of an independent nature, stage managing, design work, crew head, technical direction, stage direction, or a proposed project. Anyone working on a production may be signed up for Drama Participation or Practicum for 0 or 1 hour. Credit is negotiated with the supervising teacher.

Requirements are determined by section:

**Section A:** Supervised by Jennifer Vellenga, for any student OTHER THAN Drama Therapy or Stage Management

**Section B:** Supervised by Sally Bailey, for Drama Therapy students

**Section C:** Supervised by Marci Maullar, for Stage Management students

# THTRE 566-REHEARSAL TECHNIQUES PROJECT FORM

## **PROJECT DESCRIPTION**

NAME \_\_\_\_\_ CONCENTRATION AREA \_\_\_\_\_

CLASS STANDING \_\_\_\_\_ FACULTY SUPERVISOR \_\_\_\_\_

I. SHOW AND ROLE PLAYED – List each show if more than one:

II. DESCRIBE THE ROLE including the scope of the subject and the limits you are planning for the project. Discuss how you intend to record the process and the method of evaluation you propose as appropriate for your project. (Usual evaluation process would include a script book or SM book, a log – similar to a blog, and a self-evaluation.)

Submitted by \_\_\_\_\_

Hours requested \_\_\_\_\_ (0-3 hours)

Term \_\_\_\_\_

Date \_\_\_\_\_

Hours approved \_\_\_\_\_

Faculty Supervisor approval \_\_\_\_\_ Date \_\_\_\_\_

Fac. Coord. THTRE 566 approval \_\_\_\_\_ Date \_\_\_\_\_

A copy of this proposal should be on file with both the faculty supervisor and coordinator. The student should retain a copy for her/his file.

## THTRE 610-INTERNSHIP IN THEATRE PROJECT FORM

### **PROJECT DESCRIPTION**

NAME \_\_\_\_\_ CONCENTRATION AREA \_\_\_\_\_

CLASS STANDING \_\_\_\_\_ FACULTY SUPERVISOR \_\_\_\_\_

#### I. TITLE OF THE PROJECT:

II. DESCRIBE THE PROJECT including the scope of the subject and the limits you are planning on the project. Discuss how you intend to record the process and the method of evaluation you propose as appropriate for your project. . (Usual evaluation process would include normal required paperwork including sketches and models, a log – similar to a blog, and a self-evaluation.)

III. DISCUSS THE RATIONALE FOR YOUR UNDERTAKING THIS PROJECT AND YOUR PREVIOUS PREPARATION which lends support to the justification for your doing the project. Detail previous courses taken, research, experience, etc.

Submitted by \_\_\_\_\_

Hours requested \_\_\_\_\_ (0-6 hours)

Term \_\_\_\_\_

Date \_\_\_\_\_

Hours approved \_\_\_\_\_

Faculty Supervisor approval \_\_\_\_\_ Date \_\_\_\_\_

Fac. Coord. THTRE 610 approval \_\_\_\_\_ Date \_\_\_\_\_

A copy of this proposal should be on file with both the faculty supervisor and coordinator. The student should retain a copy for her/his file

# THTRE 710-PRACTICUM IN THEATRE PROJECT FORM

## **PROJECT DESCRIPTION**

NAME \_\_\_\_\_ CONCENTRATION AREA \_\_\_\_\_

CLASS STANDING \_\_\_\_\_ FACULTY SUPERVISOR \_\_\_\_\_

### I. TITLE OF THE PROJECT:

II. DESCRIBE THE PROJECT including the scope of the subject and the limits you are planning on the project. Discuss how you intend to record the process and the method of evaluation you propose as appropriate for your project. . (Usual evaluation process would include normal required paperwork including sketches and models, a log – similar to a blog, and a self-evaluation.)

III. DISCUSS THE RATIONALE FOR YOUR UNDERTAKING THIS PROJECT AND YOUR PREVIOUS PREPARATION which lends support to the justification for your doing the project. Detail previous courses taken, research, experience, etc.

Submitted by \_\_\_\_\_

Hours requested \_\_\_\_\_

Term \_\_\_\_\_

Date \_\_\_\_\_

Hours approved \_\_\_\_\_

Faculty Supervisor approval \_\_\_\_\_ Date \_\_\_\_\_

Fac. Coord. THTRE 710 approval \_\_\_\_\_ Date \_\_\_\_\_

A copy of this proposal should be on file with both the faculty supervisor and coordinator. The student should retain a copy for her/his file.

## THEATRE READING LIST: PLAYS

### **GREEK**

Aeschylus–*Prometheus Bound, Oresteia* Trilogy: *Agamemnon, The Libation Bearers, The Eumenides*  
Sophocles–*Antigone, Oedipus the King*  
Euripides–*Medea, The Trojan Women*  
Aristophanes–*Lysistrata, The Frogs*

### **ROMAN**

Plautus–*The Menaechmi*  
Terence–*The Brothers*

### **MEDIEVAL**

Anonymous– *The Second Shepherd's Play*  
Anonymous– *Everyman*

### **RENAISSANCE**

Kalidasa– *Sakuntala & The Ring of Recollection*  
Niccolo Machiavelli– *The Mandrake*  
Christopher Marlowe– *The Tragical History of Dr. Faustus*  
Chikamatsu Monzaemon– *The Suicides at Sonezaki*  
John Webster– *The Duchess of Malfi*  
Ben Jonson– *The Alchemist, Volpone*  
William Shakespeare  
    Tragedies: *Hamlet, Macbeth, Othello, King Lear*  
    Comedies: *A Midsummer Night's Dream, As You Like It, Twelfth Night, The Taming of the Shrew*  
    Histories: *Julius Caesar, Richard III, Henry IV parts 1 & 2, Henry V*  
Lope de Vega– *Fuente Ovejuna*  
Pedro Calderon – *Life is a Dream*  
Pierre Corneille– *Le Cid*  
Zeami (some Kan'ami)– *Matsukaze*

### **RESTORATION**

Aphra Behn– *The Rover*  
John Gay– *The Beggar's Opera*  
William Congreve– *The Way of the World*  
Moliere– *Tartuffe, The Misanthrope, The Miser*  
Jean Racine– *Phaedra*  
William Wycherley– *The Country Wife*

## **18<sup>TH</sup> CENTURY**

Oliver Goldsmith– *She Stoops to Conquer*  
Richard Brinsley Sheridan– *The Rivals, The School for Scandal*  
Carlo Goldoni– *The Servant of Two Masters*  
George Farquhar– *The Beaux' Stratagem*  
Pierre Beaumarchais– *The Marriage of Figaro*  
Royall Tyler– *The Contrast*

## **19<sup>TH</sup> CENTURY**

George L. Aiken– *Uncle Tom's Cabin*  
David Belasco– *The Girl of the Golden West*  
Dion Boucicault– *The Octoroon*  
Georg Buchner– *Woyzeck*  
Anton Chekhov– *The Sea Gull, Uncle Vanya, Three Sisters, The Cherry Orchard*  
Nikolai Gogol –*The Inspector General*  
Johann von Goethe– *Faust*  
Victor Hugo– *Hernani*  
Henrik Ibsen– *A Doll's House, Hedda Gabler, An Enemy of the People*  
Alfred Jarry– *King Ubu*  
Anna Cora Mowatt– *Fashion*  
Edmond Rostand– *Cyrano de Bergerac*  
August Strindberg– *Miss Julie, The Ghost Sonata*  
Oscar Wilde– *The Importance of Being Earnest*

## **20<sup>TH</sup> AND 21<sup>ST</sup> CENTURY EUROPEAN AND AFRICAN**

Artaud– *Spurt of Blood*  
Samuel Beckett– *Waiting for Godot, Endgame*  
Alan Bennett– *The History Boys*  
Bertolt Brecht– *The Good Woman of Setzuan, The Caucasian Chalk Circle, Mother Courage  
and Her Children*  
Feydeau– *A Flea in Her Ear*  
Caryl Churchill– *Cloud Nine*  
Noel Coward– *Private Lives, Blithe Spirit*  
Dario Fo– *The Accidental Death of an Anarchist*  
Athol Fugard– *Master Harold and the Boys*  
Jean Genet– *The Maids*  
Maxim Gorky– *The Lower Depths*  
Eugene Ionesco– *The Bald Soprano, Rhinoceros*  
Kaiser– *From Morn To Midnight*  
Federico Garcia Lorca– *Blood Wedding, The House of Bernarda Alba*  
John Osborne– *Look Back in Anger*  
Harold Pinter– *The Homecoming, Betrayal, The Birthday Party*  
Luigi Pirandello– *Six Characters in Search of an Author*



Jean-Paul Sartre– *No Exit*  
Peter Shaffer– *Amadeus, Equus*  
George Bernard Shaw– *Arms and the Man, Candida, Major Barbara, Saint Joan*  
Tom Stoppard– *Arcadia, Rosencrantz and Guildenstern are Dead*  
Soyinka– *The Strong Breed*  
John Millington Synge– *The Playboy of the Western World, Riders to the Sea*  
Peter Weiss– *Marat/Sade*

## **20<sup>TH</sup> & 21<sup>ST</sup> CENTURY AMERICAN**

Edward Albee– *The Zoo Story, Who’s Afraid of Virginia Woolf? The Goat, or Who is Sylvia?*  
Philip Barry– *The Philadelphia Story*  
Marc Connelly– *The Green Pastures*  
Carol Churchill– *Cloud Nine*  
Margaret Edson– *wit*  
Susan Glaspell– *Trifles*  
John Guare– *The House of Blue Leaves, Six Degrees of Separation*  
Lorraine Hansberry– *A Raisin in the Sun*  
Lillian Hellman– *The Little Foxes, The Children’s Hour*  
William Inge– *Picnic, The Dark at the Top of the Stairs, Bus Stop*  
George S. Kaufman & Moss Hart– *You Can’t Take It With You, The Man Who Came to Dinner*  
Tony Kushner– *Angels in America, Parts 1 & 2*  
Neil LaBute– *The Shape of Things, Reasons to be Pretty*  
Tracy Letts– *August: Osage County*  
David Mamet– *American Buffalo, Glengarry Geln Ross*  
Arthur Miller– *Death of a Salesman, The Crucible*  
Marsha Norman– *‘night, Mother*  
Clifford Odets– *Waiting for Lefty, Awake and Sing!*  
Eugene O’Neil– *The Emperor Jones, The Hairy Ape, Long Day’s Journey Into Night, The Iceman  
Cometh*  
Suzan-Lori Parks– *Topdog/Underdog, The America Play*  
Elmer Rice– *Street Scene, The Adding Machine*  
William Saroyan– *The Time of Your Life*  
Ntozake Shange– *for colored girls who have considered suicide when the rainbow is enuf*  
Sam Shepard– *Buried Child, The Curse of the Starving Class*  
Robert E. Sherwood– *Abe Lincoln in Illinois, Idiot’s Delight*  
Neil Simon– *Barefoot in the Park, The odd Couple, Brighton Beach Memoirs, Lost in Yonkers*  
John Steinbeck– *Of Mice and Men*  
Paula Vogel– *How I Learned to Drive*  
Naomi Wallace– *One Flea Spare*  
Thornton Wilder– *Our Town, The Skin of our Teeth*  
Tennessee Williams– *The Glass Menagerie, A Streetcar Named Desire*  
Wendi Wasserstein– *The Heidi Chronicles*  
August Wilson– *Fences, The Piano Lesson*  
Lanford Wilson– *Talley’s Folly, The Fifth of July*

## DRAMA THERAPY

A career in drama therapy requires as a minimum a Master's degree in Drama Therapy or a Master's degree in Drama, Psychology, Social Work, or another Human Behavioral Science with additional graduate training in drama therapy. At the undergraduate level, however, students can and should prepare themselves for advanced drama therapy study.

K-State's Theatre major provides a sound grounding in all the theories and techniques which form the basic building blocks of drama therapy. All Theatre Majors take the program's core theatre courses (Fundamentals of Acting, Stage Costuming and Makeup, and Technical Production; Introduction to Theatrical Design, Principles of Directing, Dramatic Structure, History of the Theatre I and II) which offer a solid background in the basic elements of drama and theatre production: the beginning tools of all drama therapists. Improvisation and playwriting are recommended as an elective for students interested in pursuing a future in drama therapy.

Students are encouraged to take electives in psychology, sociology, gerontology, and family studies and human services, all of which will help prepare students for drama therapy training on the graduate level.

Another strength of attending KSU as an undergraduate in preparation a drama therapy career is the ability students have to explore their specialized interests through secondary majors or minors. For instance, students who have an interest in aging can take a secondary major in gerontology. Secondary majors are also available in American ethnic studies, communication sciences and disorders, conflict resolution, dance, history, international studies, Latin American studies, leadership studies, music, nonviolence and peace studies, rhetoric/communication, and trauma studies, as well as English, French, German, Russian, and Spanish.

The Drama Therapy Program is directed by Sally Bailey, MFA, MSW, RDT/BCT, a registered drama therapy and playwright who has over 15 years of experience working with recovering substance abusers and individuals with disabilities. Her book "Barrier-Free Theatre" is one of the few resources on how to make accommodations for people with disabilities in the arts. [sdbailey@k-state.edu](mailto:sdbailey@k-state.edu)

### **WHAT IS DRAMA THERAPY?<sup>a</sup>**

Drama therapy applies techniques from theatre to the process of psychotherapeutic healing. Beginning in the early 20th century drama was used by occupational therapists in hospitals and social workers in community programs to teach clients social and emotional skills through performing in plays. The field began to integrate improvisation and process drama methods and emerged as a separate profession in the 1970's. The focus in drama therapy is on helping individuals grow and heal by taking on and practicing new roles, by creating new stories through action, and by rehearsing new behaviors which can later be implemented in real life. Drama therapists have extended their applications beyond clinical contexts to enrich the lives of at-risk individuals, to prevent problems, and to enhance wellness of healthy people.

Drama and therapy have been natural partners for at least the last 350 centuries. Archeological evidence suggests that early humans began to make art - paintings, sculpture, music, dance, and drama

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<sup>a</sup> Blatner, Adam, and Daniel J. Wiener. *Interactive and Improvisational Drama: Varieties of Applied Theatre and Performance*. New York: IUiverse, 2007. Chapter 16.

- between 45,000 and 35,000 years ago at the same time they became capable of symbolic, metaphoric thought. From those early times drama was incorporated into healing, religion, and the communication of culture from one generation to another. That the arts have been connected to healing and meaning-making since their origins, shows how vitally important they are to health and to civilization. In fact, recent scientific research by Gene Cohen (2005), James Pennebaker (1995), Helga Noice (2004), and others is proving that participation in drama and other arts enhance physical and mental health.

Drama and psychology are both the study of human behavior - two sides of the same coin. Psychologist Philip Zimbardo, author of *The Lucifer Effect*, acknowledges this when he says, "Drama, psychology and therapy share a basic goal of trying to find what is essential about human nature and try to use that knowledge to improve the quality of individual and collective life. When drama is good, it transmits knowledge about what is essential about people and between people" (Zimbardo, 1986). Psychology studies thoughts, emotions and behavior; drama actively analyzes and presents the thoughts, emotions and behavior of characters for an audience to see and understand. Much of dramatic literature addresses the psychological, social, and cultural conditions of humanity and, thus, serves as a natural vehicle for actually helping real people with problems more consciously address their problems.

Just as psychotherapy treats people who have difficulties with their thoughts, emotions and behavior, drama therapy uses informal drama processes (games, improvisation, storytelling, role play) and formal products (puppets, masks, plays/performances) to help people understand their thoughts and emotions better or to improve their behavior. However, unlike most types of therapy which rely purely on talking (psychoanalysis was, after all, called "the talking cure"), drama therapy involves taking action. This creates for the client an embodied, concrete experience of the issues being explored, making them easier to grasp.

The drama therapist is trained in four general areas: drama/theatre, general and abnormal psychology, psychotherapy, and drama therapy. Each of these categories involves a number of required classes, many of them experiential, where one learns by doing, practicing, getting supervisory feedback, and refining skills. In the end, the drama therapist is able to facilitate the client's experience in a way that keeps the client emotionally and physically safe while the client benefits from the dramatic process.

Most drama therapists come from the world of theatre. They are individuals who realize the healing power of drama through therapeutic experiences they've had in their education or career and want to facilitate change and growth in others. Many recall that in college they were torn between majoring in psychology or theatre and decided to follow the theatre path. They want to use drama to help others in a direct way or to use theatre as a social change agent, rather than only as entertainment or education.

A smaller percentage of drama therapists come from the field of therapy. They have a Masters or Ph.D. in social work, psychology, or counseling and realize that talk therapy isn't enough; they want to use hands-on, creative ways of exploring problems and practicing behavior changes with clients. Most have been involved in educational or community theatre for many years; some have little or no theatre experience.

## **BECOMING A DRAMA THERAPIST**

Most drama therapists begin their training in theatre at the BA, MA, MFA or Ph.D. level and often work in professional or educational theatre before training in psychology and drama therapy at the MA level. In North America there are three graduate programs in drama therapy that have been approved by the National Association for Drama Therapy: New York University (NYU) in New York

City, California Institute of Integral Studies (CIIS) in San Francisco, California, and Concordia University in Montreal, Canada. Students in these programs study for two years full time, taking courses in drama therapy, psychology, psychotherapy, ethics, and research, and complete 800 hours of internship using drama therapy with at least two different populations of clients.

People who already have or are working on Masters or Ph.D. degrees in theatre or mental health, such as counseling, social work, speech pathology, or special education can pursue Alternative Training in drama therapy. Alternative Training is equivalent to the MA approved programs and allows students to create individualized programs around a specialty. This program was put in place in the late 1990's by NADTA. It's not an easier way of becoming a drama therapist; it is a more flexible way for people who have jobs and families and can't leave for New York or California or for individuals who have already have earned advanced degrees. K-State is an Alternative Training program.

Alternative Training must be overseen by a Board Certified Trainer (BCT). This is a Registered Drama Therapist who has been approved to mentor, guide, and train drama therapy students. The BCT helps the student plan out a yearly learning contract and serves as an academic advisor.

### **REGISTRY: THE PROFESSIONAL CREDENTIAL**

RDT (Registered Drama Therapist) is the credential nationally recognized in the United States as the professional designation for drama therapists. Registry is a peer review of education, training, and experience qualifications.

The clearest way to explain registry as a credentialing system is to compare it with the medieval guild system. If a young boy in 12th century France wanted to be a weaver, first, he would train as an Apprentice to a Master Weaver. When his training was completed and he passed his basic proficiency tests, he became a Journeyman. As a Journeyman, he worked in the field at a higher level of responsibility, pay, and respect. After a certain number of years, during which the Journeyman had gained practice and expertise, he could apply to join the Guild as a Master Weaver. The Guild members would review the Journeyman's qualifications and either vote him into the guild as a peer or not (in which case, he would remain a Journeyman until he achieved the appropriate level of skills).

In terms of drama therapy, a student (apprentice) completes the educational and training necessary to understand how to practice drama therapy responsibly and ethically, earning either an MA in drama therapy or completing the Alternative Training Program. Then the journeyman-level practitioner works for a minimum of 1,500 hours as a professional 16 drama therapist (for the purposes of comparison, social workers typically work for 2,000 before they can apply for licensure). This is very similar to what is required for a social worker or counselor. In addition, all potential applicants for registry must at some point have completed a minimum of 500 hours of theatre experience. The theatre experience can be educational, professional, or via community theatre. A BA or MA degree in theatre alone constitutes much more than 500 hours of theatre, so most drama therapy practitioners have already completed this requirement before they enter the field as trainees.

When all of these basic, educational and professional requirements have been met, registry can be applied for. Peer review or registry is different from certification or licensure. Public school teachers, for example, must be certified and/or licensed within the state in which they teach. Certification guarantees school employers that the teacher applying for the job has the education and training to teach whatever subject/age the certification covers. In many states teachers must also pass a test to be certified. Teacher certification is controlled separately by each state's Board of Education or Board of Regents. Some standards are set by the state legislature and others are set by the Board. Teacher certification is important because it protects students, employers, and, ultimately, the public.

Social workers or counselors must be licensed within the state in which they practice. Licensure guarantees potential employers and clients that the therapist has the minimum required education, training, and experience in order to adequately do his/her job. Teachers pay for their certification and must renew it every few years. Licensed social workers and counselors must do the same. Licensure for therapists is set up separately by each state through legislation passed by the state legislature and then regulated and administered by a mental health board.

### GRADUATE STUDY BY SENIORS AND UNDERGRADUATE SPECIALTY STUDENTS

Seniors at Kansas State University who have a minimum cumulative GPA of 3.0 on prior undergraduate work and are within two semesters of receiving a bachelor's degree may take up to 9 hours for graduate credit in courses numbered in the 500, 600, and 700 sequences. Enrollment in courses at the 800 level and above is normally restricted to students admitted to the Graduate School. In exceptional circumstances, highly qualified students may enroll in courses numbered 800 and above after obtaining permission from the instructor of the course, the head of the department offering the course, and the Graduate Dean. Those wishing to take more than 9 semester hours must apply for admission to, and be accepted by, the Graduate School. Following the award of the bachelor's degree, courses taken for undergraduate credit may not be changed to graduate credit.

A student enrolled as an undergraduate special student may not take courses for graduate credit.

## SCHOLARSHIP INFORMATION

### **THEATRE SCHOLARSHIPS**

**Dean's Office Scholarship** - A non-renewable award to incoming (new and transfer) students given for promise in production and performance areas. Requires a GPA of 2.5 and an ACT score of 20. Funded by Arts & Sciences Dean's Office and Greenroom Guild contributors. *Amounts vary.*

**Becky Ollington Scholarship** - A one-time award to an incoming student. Established as a memorial by Ollington Family. *Amount varies.*

**Deriece McKeeman Scholarship** - A one-time award to a continuing student nominated and selected by the faculty. Established as a memorial to a K-State Alumni. *Amount varies.*

**Arex Ersham Award** - A one-time award given to a student nominated and selected by students. Established as a memorial to a K-State alumni. *Amount varies.*

**Ivy Olds Scholarship** - A one-time award for either incoming or continuing students. Recipients selected by faculty. Established as a memorial by a long-time K-State supporter. *Amounts vary.*

**Arex Ersham Memorial Scholarship** - A scholarship that alternates yearly between Radio/Television and Theatre. Must be undergraduate sophomore or above with a minimum GPA of 2.75.

**Charlotte Scott Fine Arts Scholarship** - A one-time award to a student in music, theatre, or art. This award rotates on a yearly basis from department to department and is shared between Theatre and Dance on alternating years.

**Norman Fedder Playwriting and Drama Therapy Award** - a onetime award to a continuing student in Drama Therapy or playwriting.

**KSU Theatre Advisory Council Scholarships** - Renewable awards to incoming students for exemplary work in the department. *\$750/year.*

**Fine Arts Drama Scholarship** - a onetime award to a continuing student in Theatre.

**Betty Norris Memorial Scholarship** - an award to a continuing student in Theatre.

**Trish Davies Theatre Scholarship** - a performance based scholarship for students (regardless of curriculum) who participate in theatre productions.

**Vincent and Jamey Stonestreet Theatre Scholarship** - \$1,000 minimum to be awarded to a junior or senior student properly enrolled in the Theatre program, preference will be given to a student with financial need. Established by Eric Stonestreet who is honoring his parents for their giving nature and for always encouraging Eric to follow his dreams in pursuing an acting career.

The Office of Student Financial Assistance has information on other scholarships and awards.

Continuing Student Scholarship applications are available in the Spring from 109 McCain. They are due in April.

## DANCE: MISSION AND PROGRAM

### **MISSION:**

The goal of the KSU Dance Program is to provide professional studio training in partnership with the rich foundation of a liberal arts curriculum. We seek to produce creative problem solvers with strong analytical and critical thinking skills and the ability to speak and write effectively about dance as it relates to all areas of the curriculum. KSU dance graduates are expected to demonstrate a breadth of knowledge in addition to a more focused career option and to view dance as a vital part of society and culture.

### **THE PROGRAM:**

The dance program offers dance in a liberal arts setting and provides education in dance as a performing art and a field of intellectual endeavor. The program provides strong versatile training in ballet, modern, jazz, and musical stage dance techniques. The training is augmented by classes in anatomy, movement analysis, aesthetics, dance history, teaching methodology, fieldwork, and dance production. Performance opportunities include WinterDance and SpringDance concerts, main-stage musicals, informal student showings, American College Dance Festival (ACDFA), and Kansas Dance Festival (KDF).

**THE FOLLOWING POLICIES AND PROCEDURES OF THE KSU DANCE PROGRAM ARE  
SUBJECT TO CHANGE WITHOUT NOTICE AT THE DISCRETION OF THE DIRECTOR OF THE  
KSU DANCE PROGRAM.**

## CONCENTRATION IN DANCE COURSE REQUIREMENTS

<b>Course</b>		<b>Hours</b>
DANCE 195	Improvisational Structures	2
DANCE 200	Anatomy for Dancers	1
DANCE 205	Dance as an Art Form	3
DANCE 220	Principles of Dance Technology	3
DANCE 225	Principles of Rhythmic Notation	1
DANCE 295	Dance Composition 1	3
DANCE 321	Variations and Partnering	1
DANCE 380	Musical Stage Dance	2
DANCE 405	Applied Movement Fundamentals	3
DANCE 420	Dance/Theatre lab (required every semester)	0
DANCE 495	Dance Composition 2	3
DANCE 502	Performance Production (minimum of 3 semesters)	1-2
DANCE 504	Performance Aesthetics	3
DANCE 505	Methods and Materials of Teaching Dance	2
DANCE 506	Dance Education Fieldwork	1
DANCE 510	Senior Project	1
THTRE 211	Drama Participation (with THTRE 267 and 268)	2
THTRE 261	Fundamentals of Acting	3
THTRE 267	Fundamentals of Stage Design	3
THTRE 368	Fundamentals of Technical Production	3

Elective (choose one):

ART 100	Design 1	2
ART 190	Drawing 1	2
DANCE 459	History of Dance in its Cultural Setting	3
	Voice classes (as part of your dance career goals, see adviser)	
	Business classes (as part of your dance career goals, see adviser)	
	Kinesiology/related science courses (as part of dance career goals, see adviser)	

### **DANCE TECHNIQUE:**

Proficiency must be demonstrated by successful completion with a minimum grade of B in Level 3 in one technique and Level 2 in another. If a student enters the Dance Program with insufficient proficiency in a dance technique form, this may mean that she will have to take several semesters of Level 1 (of that dance technique form) to achieve Level 2, and several semesters of Level 1 and 2 (of that dance technique form) to achieve Level 3. Enrollment in a minimum of one technique course and DANCE 420 is required each semester for those seeking a concentration in dance. Dance technique courses include Ballet 1, Ballet 2, Ballet 3, Modern 1, Modern 2, Modern 3, Jazz 1, Jazz 2, and Jazz 3.



## MINOR IN DANCE COURSE REQUIREMENTS

<b>Course</b>		<b>Hours</b>
DANCE 195	Improvisational Structures	2
DANCE 200	Anatomy for Dancers	1
DANCE 205	Dance as an Art Form	3
DANCE 225	Principles of Rhythmic Notation	1
DANCE 295	Dance Composition 1	3
DANCE 321	Variations and Partnering	1
DANCE 380	Musical Stage Dance	2
DANCE 420	Dance/Theatre lab (4 semesters)	0
DANCE 502	Performance Production (minimum of 3 semesters)	1-2

### **Three hours from the following:**

DANCE 220	Principles of Dance Technology	3
DANCE 405	Applied Movement Fundamentals	3
DANCE 495	Dance Composition 2	3
DANCE 504	Performance Aesthetics	3
DANCE 505	Methods and Materials of Teaching Dance	2
	<b>and</b>	
DANCE 506	Dance Education Fieldwork	1

### **DANCE TECHNIQUE:**

Proficiency must be demonstrated by successful completion with a minimum grade of B in Level 3 in one technique and Level 2 in another. If a student enters the Dance Program with insufficient proficiency in a dance technique form, this may mean that she will have to take several semesters of Level 1 (of that dance technique form) to achieve Level 2, and several semesters of Level 1 and 2 (of that dance technique form) to achieve Level 3. Enrollment in a minimum of one technique course and DANCE 420 is required each semester for those seeking a concentration in dance. Dance technique courses include Ballet 1, Ballet 2, Ballet 3, Modern 1, Modern 2, Modern 3, Tap 1, Tap 2, Tap 3, Jazz 1, Jazz 2, and Jazz 3.

## DANCE 510 (1 CREDIT) SENIOR PROJECT

### **COURSE DESCRIPTION**

Senior Project is the capstone project for K-State Dance Majors in which the student presents a project in one of three areas: a pedagogical study, scholarly research, or a major performance. Seniors will propose, create, and present a performance or a body of written work that serves as a culmination of the student's interests and emphasis supported by the curriculum of their degree(s). All three must demonstrate advanced level of achievement. A written proposal for the project must be submitted to and approved by the Dance faculty **no later than at midterm of the semester before the project (October for projects taking place in the spring semester, March for projects taking place in the fall semester)**. After completion of the project the student will meet with the Dance Faculty to give a Senior Project Presentation. (See Academic Handbook and the Dance website for further details.)

### **STUDENT LEARNING OUTCOMES:**

At the end of this course students should be able to demonstrate an assimilation of the material covered in their degree course work through the creation of the Senior Project. Therefore, the student should demonstrate competency in the areas below that relate to their project:

- Technique
- Performance
- Choreography
- Pedagogy
- Technical Production
- Movement, Verbal, and Written Creative Response
- Research and analysis as it pertains to historical significance, dance science or somatics

### **REQUIREMENTS:**

Students must:

- Complete all dance course work before enrolling in Dance 510 and must be in good academic standing. A student must hold the grade of C or higher in all dance courses
- Request a faculty advisor.
- Attend ALL scheduled meetings, both as a class and with your project faculty advisor
- Propose the project by assigned date with complete description explaining your purpose, learning outcomes and schedule of completion.
- Complete the project and turn in the paper prior to the Senior Project Presentation.
- Present your project outcomes during the Senior Project Presentation
- A 3-5 page paper discussing the artistic vision for a completed performance or piece of choreography
- An 8-10 page paper discussing a process oriented, pedagogical experience
- A 12-15 page paper for a historical or analytical research

### **CONCERT (CHOREOGRAPHY)**

A single concert (*Senior Concert*) will take place in the spring semester in Nichols Theatre (or other location to be determined in coordination with (by) the Dance faculty Mentor). All seniors who wish to produce a concert are required to follow K-State Dance production procedures as outlined by the K-State Theatre and Dance Production Handbook and the Dance Production Coordinator. All seniors must contribute choreography.

- The Production Coordinator and your mentor must approve activities.
- The Dance Program will provide up to \$50.00 to cover the cost of printing for programs and posters. All other costs such as equipment and space rental, reception costs, personal costumes, videographer fees, and etc. will be the responsibility of the student(s). See the

- Director of Dance, Julie L. Pentz, to secure these funds.
- The student must develop a previous dance project from at least one or the following courses: Improvisation, Composition 1, and Composition 2. **This must be performed in the concert.**
- All choreography and dancing must be done by K-State students
- No more than one guest choreographer may be used in this concert and must be included in the project proposal to be approved by the dance faculty.
- Costumes may be borrowed from the K-State Dance costume inventory for Senior Concert. Any borrowed costume pieces must be checked out by a faculty member and must be cleaned and returned within one week after the performance. A \$50.00 deposit will be required and can be in the form of a personal check.

*Note: Senior concerts will be held during the spring semester. The K-State Dance faculty determines dates and location. Students with senior status and in good academic standing may produce senior concerts. Students graduating on a December date and wishing to produce senior concert must participate in the senior concert date during the previous (spring) semester.*

### **ASSISTING THE K-STATE MUSICAL OR ANOTHER MAJOR CHOREOGRAPHIC PROJECT**

The student may elect to serve as Assistant Choreographer to a K-State Dance faculty in the production of the K-State musical or another major, evening-length choreographic project. A K-State Dance faculty member must be the choreographer.

- Student must be available for auditions, rehearsal times, and performances of the project
- The faculty choreographer will serve as mentor for this project
- Student must submit a reflective paper 3-5 pages long (See above #1, performance or piece of choreography)

### **RESEARCH**

The student may elect to pursue a research project, which will culminate in a 12-15 page research paper with work cited. The nature of the research and choice of faculty mentor must be established by the student's junior year. Possible options for research include but are not limited to:

- A relevant dance history topic
- Somatics or dance science
- A specific world dance topic
- The faculty will consider alternative proposals on a case by case basis

### **TEACHING**

The student may complete a pedagogical project for their senior project. To be eligible to select the pedagogical project option, students must complete Dance 505, Methods and Materials of Teaching Dance and Anatomy for Dancers with a C or above. Students should have completed at least one (1) teaching preceptor-ship with a member of the Dance Faculty. It is recommended that students complete preceptor-ships in each area they plan to focus on for their pedagogical project. It is further recommended that a student wishing to complete a Senior Project focused on Teaching begin to plan their course of study to include preceptor-ships in their Junior year.

Students must acquire a teaching engagement, of no fewer than eight hours of teaching time. Prior to beginning the teaching engagement the student must review their 8-class series of progressive lesson plans with their Dance Faculty Mentor. Students will arrange an onsite observation that will be videotaped for review with their Dance Faculty Mentor.

The final reflective paper, 8-10 pages, must include student learning outcomes (for student as teacher), lesson plans must include learning outcomes for the dance students, self-reflection of success in

achieving student learning outcomes (SLOs) – both SLOs for self as teacher and dance student SLOs, for any dance student SLOs not achieved include a statement of proposed methods of approaching this activity to achieve success with future students.

**PROPOSAL GUIDELINES:**

- 250-300 word abstract describing your project
- Completed outline (content)
- Timeline (sequence and dates)

Due the first Monday in October for spring projects and first Monday in March for fall projects

**PRESENTATION PROCEDURE:**

The purpose of the Presentation for graduating seniors is to provide an opportunity for the graduating senior to present a summary of the Senior Project. Students should dress in “business dress” for this presentation. Please see advisor if there are any questions.

This interview will take place on the Friday of the last day of classes or during finals week.

**GRADES:**

The senior project is a process-oriented course. You are learning practical experience on how to use the information from your course work. You will work with an advisor to present drafts until the faculty accepts your project. This means that each project will be viewed individually and that an incomplete will be given until your project meets entry-level professional standards.

## EXPECTATIONS OF THE DANCE PROGRAM

Those who are seeking a Concentration in Dance are expected to:

- a. Participate in Assessments during Fall/Spring Assessments in dance technique classes.
- b. Comply with the Commitment Agreement of WinterDance and SpringDance.
- c. Enroll in a dance technique class every semester. Dance technique courses include Ballet 1, Ballet 2, Ballet 3, Modern 1, Modern 2, Modern 3, Tap 1, Tap 2, Tap 3 Jazz 1, Jazz 2, and Jazz 3.
- d. Comply with the scholarship agreement if the student is a scholarship student.
- e. Complete and pass a course that is offered in the Dance Program.
- f. Uphold the University Philosophy of Student Conduct, (explained on-line at <http://catalog.k-state.edu/> – 2013-2014 K-State University Undergraduate Catalog - All University Regulations - Student Conduct), during KSU Dance Program sponsored activities on campus, as well as off-campus.
- g. Uphold the KSU Honor Policy, which is explained on-line at <http://catalog.k-state.edu/> - All University Regulations - Honor System.
- h. Follow Studio Etiquette and Procedures.
- i. Follow Rehearsal and Performance Protocol.

## ATTENDANCE POLICY FOR DANCE STUDIO COURSES

Our attendance policy is strict. In addition to dance training, one of our responsibilities is to prepare you for the professional world in which presence and punctuality are imperative.

In dance, attendance is vital to your growth. Only by regular work will improvement be possible. Through consistent practice, dance provides a physical education that fosters control, awareness, flexibility, and strength. It is only through disciplined attendance that muscular development, refinement in execution of movement, and creativity occur. Discipline fosters an atmosphere conducive to successful work.

The Policy allows the student three absences without any grade penalty. These absences will hereinafter be referred to as “freebies.” Following are examples, potential methods for excusing an absence, and a discussion of methods to make up a missed class. Your first **three** absences, however, **regardless of the reason**, will be considered “freebies.” No make-up classes will be allowed for your first three absences.

The instructor will take attendance at the beginning of each class period. Showing up to class after the official roll call has been taken will be considered tardy. 3 tardies=one absence. Your “freebies” may be used up by absences tallied through tardies.

An instructor may choose, at her or his discretion, to allow students to make up missed classes making them excused. Each additional unexcused absence after the first three, whether by complete absence or by accumulated tardies, will result in the loss of a final letter grade. The instructor will determine the timing and location of potential make-up classes. Check the syllabus or see your instructor if you have any questions. Absolutely no classes can be made up the final two weeks of the semester.

Acceptable reasons for implementing a makeup class include:

- Severe illness documented by a Doctor’s note with appropriate dates
  - (note: Doctor’s appointments are not considered “excused” unless otherwise approved by instructor. Please make effort to schedule appointments outside of class time.)
- A death in the family
- A family emergency documented in writing by KSU Student Life
- Religious holiday
- Instructor’s discretion - - approved prior to absence
- An approved KSU obligation
- Natural disaster (i.e., tornado, earthquake)

**Again, your first three absences are your “freebies.” This applies even if the student misses class due to one of the above situations.**

The Dance Program does not consider the following reasons as grounds for an excused absence:

- Car trouble
- Social obligation
- Absences acquired from accumulated tardies

If you miss class due to a medically documented condition such as an injury, you are allowed one additional absence that will not affect your grade. Your instructor may or may not allow observation of class during this time. If these are your first three absences of the semester, they will be counted as your “freebies.” If after two weeks you are still unable to dance, it is your responsibility to investigate other options including taking an incomplete (“I”) or withdrawing from the class.

We encourage all students to participate fully in every class. **An instructor may or may not** allow observation in lieu of dancing. Check with your syllabus or with your instructor.

## DANCE ATTIRE

### **BALLET CLASS:**

**Women:** Pink (for level 1) or black tights (for upper level classes), persons of color may wear tan tights, ballet skirts are permissible, shorties may be worn (except during assessments), pink or white ballet slippers or pointe shoes, persons of color may wear tan slippers/pointe shoes. Small dangle earrings and watches are allowed.

**Men:** Dance belt, black or grey tights, form-fitting t-shirt, black or white ballet slippers, persons of color may wear tan slippers.

### **ADDITIONS FOR RECOMMENDED “BASICS” FOR PERFORMANCE**

**Women:** Strapless bra if you need more support under a camisole.

**Men:** Nude dance belt

### **JAZZ AND TAP CLASSES:**

- Any solid color or style leotard/unitard is acceptable, but no ruffles, cutouts, patterns, or other stylish “distractions” from your line
- No plastic pants, sweats, or T-shirts are allowed during class
- Tight fitting sweater, knit unitards, and leg warmers will be permitted in class as the discretion of the instructor
- NO distracting nail polish or dangerously long fingernails
- Jazz and Tap shoes as appropriate for jazz and tap classes
- Hair must be securely pinned up and out of the face
- No watches or jewelry (stud earrings are permitted)

### **RECOMMENDED “BASICS” FOR PERFORMANCE**

#### **Women:**

- Black camisole or tank leotard
- Nude camisole leotard
- Pink tights
- Tan tights
- Black fishnets
- Trunks and Biker Shorts (black and nude)
- Ballet slippers, Jazz, Tap, and Character shoes/heels

#### **Men:**

- Black unitard and Bikers
- Black, White, and Grey tights
- Black jazz pants
- Black jazz, tap, and ballet shoes

## DANCE CONCERT MAKE-UP SUPPLIES

- **Foundation/Base**
  - Ladies, go with your skin tone or a shade lighter,
  - Gentlemen, as shade darker is more desirable
- **Pressed or Loose Translucent Powder**
- **Max Factor “erase” Cover up Concealer - White**
- **Matte Eye Shadows** are used in browns, pinks, and beiges only
  - NO SPARKLE OR PEARLE TONES, NO BLUES, GREENS, PURPLES, ETC.  
Your basic needs: one dark shade for contour, one lighter shade for lid.
- **Waterproof eyeliner BLACK** is best - NO SOFT, SMEARY PENCILS.
  - Liquid for a strong, dramatic line. A firm black pencil for a more natural look.
- **Eyebrow Pencil**
  - Appropriate for your hair color or a shade slightly darker
- **Blush**
  - Ladies, a clear rosy reddish tone is best, no pales, plums, or burgundies.
  - Gentlemen, a brownish tone is best, avoid anything pink or red.
- **Lip Liner Pencil**
  - Auburn or brown eye pencil is best, but a maroon lip pencil also works.
- **General Needs**
  - Kleenex or small hand towel
  - Q-tips and cotton balls or pads
  - Foam sponges wedges
  - Make-up pencil sharpener
  - Hair spray
  - Make up remover/soap
  - Hair pins, elastics, hair nets, hair clips - - NOTHING SHINY
- **Optional “Extras”**
  - Lip Brush
  - Small brushes for shadow
  - Brown blush

## DANCE PROGRAM: SPECIAL SUPPLIES

- **Ice Bag and Heating Pad**
  - Bags of ice should not be used in the studios, because drips may damage the floors
- **Towel** for layer of insulation between ice and your skin
- **Portable cd player or iPod dock** for rehearsals
- **Journal** for corrections and rehearsal or choreography notes
- **Non-Spill Drink Containers** if you need to bring liquids into rehearsal, backstage, etc.



## DANCE EXIT INTERVIEWS FOR GRADUATING SENIORS

The purpose of the exit interview for graduating seniors is to provide an opportunity for the graduating senior to present a summary of the Senior Project. The interview is also viewed as a culminating experience of the student's coursework, choreography, and performing/stage technical experience in the Dance Program. The student will defend the Senior Project, as well as answer questions by the faculty. The student will provide three (3) questions that encompass the academic and practical components of the student's experience in the Dance Program curriculum. These questions will be given to the faculty no later than one (1) week before the interview. In addition, the faculty may ask other questions pertaining to the student's academic and dance career at K-State.

Exit interviews for graduating seniors will be held during finals week. The appointment will be made by December 1 for fall semester, and by May 1 for the spring semester. It is the students' responsibility to schedule a time for the exit interview with a member of the dance faculty. All dance faculty will be present at the exit interview.

## DANCE POLICY ON CONDUCT AND DANCER PROTOCOL

The Dance Program and K-State strictly adheres to the university regulations and philosophy of student conduct, both on and off-campus. As stated on-line at <http://catalog.k-state.edu/> "Kansas State University students have a direct and primary role in the establishment and enforcement of campus and living group policies and regulations. The basic philosophy of discipline is one of education and enforcement of community standards." "The Responsibility for proper conduct is put upon the student, not the university, with the assumption that most students do not try to intentionally cause violations, and will generally respect the rights and property of others." For a detailed list of prohibited conduct, please refer to the 2013-2014 K-State Undergraduate Catalog at <http://catalog.k-state.edu/> - All University Regulations - Student Conduct.

During Dance Program sponsored off-campus activities, it is expected that students will uphold the university philosophy of student conduct, as well as the codes of studio etiquette established by the Dance Program. Failure to adhere to the K-State University regulations and philosophy of student conduct and/or Dance Program codes of etiquette while attending off-campus activities may result in immediate withdrawal of student privileges to participate in current and future off-campus activities and/or determine reasonable cause for performance probation.

## DANCE PROGRAM SCHOLARSHIP AGREEMENT

Revised August 2010

Please read the following conditions carefully. Indicate your acceptance by signing both copies and returning one to me. If you have questions, please call Julie L. Pentz at (785) 532-5411 or email [jpentz@k-state.edu](mailto:jpentz@k-state.edu).

1. I understand that I must be accepted for admission to Kansas State University before I am eligible for any university scholarship funds.
2. I understand that I must be enrolled as a full-time student (minimum of 12 credit hours) during each semester for which I am receiving this scholarship.
3. I understand that I must declare a Theatre major with an emphasis in Dance (Dance major) in the College of Arts and Sciences. If I change my major during the academic year, I forfeit my scholarship.
4. I understand that if I withdraw during a semester, or fail to enroll for any semester during the academic year, my scholarship is subject to cancellation for the remainder of the academic year.
5. I understand that this scholarship is considered a student resource and therefore an adjustment may be necessary in other financial aid, which I am receiving from K-State.
6. I understand that this scholarship is limited to use for one academic year. Renewal of this scholarship may be granted by my re-application with review and recommendation by the dance faculty.
7. I understand that I must maintain a 2.5 GPA (grade point average).
8. I understand that I am encouraged to audition for three of the following: SpringDance, WinterDance, guest artist/alumni residency, and the fall musical. This means if I audition and I am cast in a work, I must accept the casting.
9. As a dance scholarship recipient, I will be enrolled in the dance core curriculum courses being offered each semester of the academic year. These courses include theory and technique classes.
10. I understand that I am encouraged to provide service to the K-STATE Dance Program. This means that I may be asked to participate by attending the event or by helping to organize or to participate in the following events:
  - K-State Celebrates in the fall semester
  - Academic Majors Fair in the fall semester (usually October)
  - K-State Dance Day (spring semester)
  - Telefund drive in the spring semester (usually February)
  - Jr. Days in the spring semester
11. I agree to strive for the following: To set an example as a quality academic student, a well-rounded performer, and an active leader in organizing and participating in Dance Program activities.

**I have read all of the above conditions and understand that failure to comply with any of the above requirements may result in the removal or cancellation of scholarship funds.**

\_\_\_\_\_ I do accept this Scholarship Award and agree with the above conditions.

\_\_\_\_\_ I do **not** accept this Scholarship Award and request that it be canceled.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

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

K-STATE – WID Number: \_\_\_\_\_

Street Address: \_\_\_\_\_

State and zip code: \_\_\_\_\_

Telephone number with area code (cell phone): (\_\_\_\_\_) \_\_\_\_\_

Signature of Program Director \_\_\_\_\_ Date \_\_\_\_\_

Return to:

**Julie L. Pentz  
K-STATE Dance Program  
109 McCain  
Manhattan, KS 66506**

# UNIVERSITY POLICIES AND INFORMATION

## **HONOR SYSTEM CONSTITUTION**

Approved by the Kansas State University Honor Council February 12, 1999

We, the Students and Faculty of Kansas State University, in order to conduct our academic endeavors under high standards of individual responsibility, thereby promoting personal honor and integrity, set forth this Constitution of the Honor System.

### ARTICLE I. ROLE/PURPOSE

1. The Honor System is intended to contribute to an environment at Kansas State University that fosters academic honesty and integrity.
2. All members of the academic community, both students and faculty, are urged to report violations of the Honor Pledge.
3. The Honor Pledge Statement: On all assignments, examinations, or other course work undertaken by undergraduate students, the following pledge is implied, whether or not it is stated: "On my honor, as a student, I have neither given nor received unauthorized aid on this academic work,"
4. The KSU Honor System specifies how alleged violations of the Honor Pledge are adjudicated by the Honor Council.
5. The Honor Council employs the Faculty Senate definitions for academic dishonesty in interpreting and applying the Honor System.
6. Grading disputes and non-academic, behavior-related issues are handled elsewhere by existing KSU systems.
7. Breaches of faculty honest and integrity are covered by existing University policies that are published in the University Handbook.

Honor System Website is all inclusive - [ksu.edu/honor](http://ksu.edu/honor)

## **UNIVERSITY POLICIES ON ACADEMIC DISHONESTY**

All academic relationships ought to be governed by a sense of honor, fair play, trust, and a readiness to give appropriate credit for the intellectual endeavors of others when credit is due. K-State's policy on academic dishonesty assures due process and provides guidelines for action in instances where the proper academic relationships and attitudes have broken down.

Any student enrolling at K-State implicitly accepts the university's stipulations concerning academic honesty and the procedures they entail.

Complete copies of the academic dishonesty policy are available from the SGS Office in the K-State Union. The policy outlines grievance procedures for all matters of academic dishonesty, grade appeals, or other academic grievances brought by students against faculty members or faculty members against students.

## **PLAGIARISM**

Plagiarism, taking someone else's intellectual work and presenting it as your own, covers unpublished and published sources. Borrowing another's term paper, handing in a paper purchased from an individual or agency, or submitting papers from living group, club, or organization files are all punishable as plagiarism.

The standard for attribution and acknowledgment of literary indebtedness is set by each discipline. Students should consult with their department or with recognized handbooks in their field if in doubt.

The guidelines apply to faculty and research assistants in their possible use of students' and colleagues' research and ideas, as well as to students' use of source materials and authorities, and student use of other students' ideas and work

## **OTHER FORMS OF ACADEMIC CHEATING**

Other forms of academic dishonesty subject to penalties include, but are not limited to, consultation of books, library materials, or notes during a test; use of crib sheets or hidden notes during an examination or looking at another student's test; having a confederate supply questions or answers from an examination to be given or in progress; having another person stand in on an exam or other graded activity; deliberate falsification of lab results; submission of falsified data; procurement or alteration, without permission, of examinations or other academic exercises; collaborating on projects where collaboration is forbidden; and other forms of academic dishonesty and fraud.

## **CAMPUS SAFETY STATEMENT**

Kansas State University is committed to providing a safe teaching and learning environment for student and faculty members. In order to enhance your safety in the unlikely case of a campus emergency make sure that you know where and how to quickly exit your classroom and how to follow any emergency directives. To view additional campus emergency information go to the University's main page, [www.k-state.edu](http://www.k-state.edu), and click on the Emergency Information button.

# THEATRE & DANCE POLICY ON SEXUAL HARASSMENT

## I. INTRODUCTION

The Theatre and Dance Programs policy on sexual harassment is detailed in the following document. This policy is based on the university's general policy on sexual harassment, the Equal Opportunity Employment Commission's (EEOC) guidelines on sexual harassment (See Appendix A), as well as policies specific to the Theatre & Dance. Before explaining the sexual harassment policy, it is important to recognize the unique nature of the programs.

### A. The Unique Nature of Theatre/Dance Programs:

Theatre and Dance programs are unique in the university in that they engage both male and female students, graduate assistants, staff, and faculty in a number of informal and formal, performance and competitive and personal interactions. Success is rarely the product of an individual enterprise. Faculty, staff, and students must work together in groups, teams, ensembles, and troupes during long hours of practice and interaction. It is during these times in which the collaboration produces the performance and the competitive event. This teamwork likewise produces a sense of community and strong relationships among its members. Faculty and graduate assistants not only function as teachers, but often serve as mentors, becoming close friends to their students. Topics that examine sexual issues and a variety of personal life experiences are often addressed in both formal and informal contexts. People tend to examine their lives openly with their friends which includes turning to graduate students and faculty for advice. Physical contact, through coaching dance and acting, is also an inherent part of the Theatre and Dance program. The unique nature of the Theatre and Dance programs results in a different sense of decorum than is typical of the classroom experience and is the educational environment these programs attempt to establish and require to excel.

These distinctions from other aspects of university life are not caveats designed to tolerate or excuse harassment. They are descriptions of normative context against which inappropriate behavior must be judged. Inappropriate behavior does damage to the culture these programs require to operate.

### B. Theatre and Dance Programs General Expectations

Students, Staff, Graduate Assistants, and Faculty in the Theatre and Dance Programs are expected to help perpetuate a culture that:

1. Respects the educational and career values of participating in departmental programs;
2. Respects the individual worth of each person involved in departmental programs regardless of gender, race, color, ancestry, nationality, ethnicity, religion, sexual orientation, age, handicap, experience, ability, competitive orientation, or personal goals. Respecting individual worth is not related to judgments of academic merit or performance competence.

The objective of the, Theatre and Dance programs “is to develop individuals capable of applying enlightened judgment in their professional, personal, and social lives” (University Handbook, p. 74). Sexual harassment between and among individuals involved with Theatre and Dance programs is prohibited whether the harassment takes place in formal or informal, official or unofficial contexts. Sexual harassment is illegal and runs counter to the objectives of the Theatre and Dance Programs.

To help develop enlightened judgment among program undergraduates, graduate students, faculty and staff as well as encourage the positive culture mentioned above, the Theatre and Dance Programs endorse the following policies:

## II. SEXUAL HARASSMENT POLICIES:

### A. University Policies

The Theatre and Dance Programs fully support the University’s Policy Prohibiting Sexual Harassment.

#### 1. Definitions

Sexual harassment is any behavior which, through inappropriate sexual content or disparagement of members of one sex, interferes with an individual’s work or learning environment.

In determining whether alleged conduct constitutes sexual harassment, it is necessary to look at the entire context and pattern of behavior. The most extreme form of sexual harassment is an attempt to coerce an unwilling person into a sexual relationship by misusing an employment or educational relationship. However, any behavior, whether verbal or physical, constitutes sexual harassment if:

A person is intimidated by the threat, overt or implicit, that any educational or employment decision may be affected by an unwillingness to tolerate or accept sexual attentions. (Those decisions may involve grades, recommendations, evaluations, and all decisions about the requirements, terms, and conditions of employment or learning);

A person is required to tolerate or accept sexual attentions as a condition of employment or learning;

The behavior creates an environment that is intimidating, hostile, or offensive for members of one sex, and thus interferes with a person’s ability to work or learn;

Any educational or employment decision has been affected by a person’s refusal to comply with or tolerate inappropriate sexual behavior;

Any reprisals are taken for reporting or objecting to sexual harassment (University Handbook, 1991 ed., p. 74-75).

## B. Theatre and Dance Programs Policies:

1. The Associate Directors will use departmental forums (opening faculty meeting, opening Theatre meeting, opening GTA meeting) to raise consciousness on issue of sexual harassment.
2. The department will take notice of university workshops and seminars on harassment and encourage faculty, staff, graduate students, and undergraduates to take advantage of these.
3. Periodically, the department will draw in outside experts to speak at full faculty meetings on the issue harassment.
4. The department will post notice of this harassment policy in public areas of the programs.
5. All major programs will integrate these policies with their own policies and procedures manual.

These policies represent actions taken at the program level. Theatre and Dance Programs expectations may also be accomplished at the individual faculty level. For a list of possible suggestions for program faculty, see Appendix B of the University Handbook.

## III. RESOLUTION OF SEXUAL HARASSMENT COMPLAINTS

The Theatre and Dance Programs are committed to dealing constructively and assertively with instances of sexual harassment. The programs are also committed to dealing with instances of sexual harassment within the framework of the unique nature of its programs and harassment policies detailed in this document while at the same time remaining consistent with the overarching sexual harassment policies of the university. The programs further recognizes the importance of confidentiality in these issues. Instances of sexual harassment may be resolved according to the following procedures.

### A. COMMUNICATING INSTANCES OF SEXUAL HARASSMENT

If a student, staff member, graduate student, or faculty member in the Theatre and Dance Programs feel sexually harassed; they should communicate their concern to one of the following people:

1. A departmental faculty member
2. Director of the School of Music, Theatre, and Dance
3. Women's Center--Mary Todd (6444)
4. The Assistant Vice President - Student Life--Carla Jones (7584)
5. The Affirmative Action Office—Roberta Maldonado-Franzen (6220)



## B. THEATRE/DANCE PROGRAMS FACULTY MEMBER RESPONSIBILITIES

Theatre/Dance Programs faculty may informally\* hear instances of sexual harassment. The faculty who hear the concern of sexual harassment should initially try to come to an understanding of the sexual harassment allegation. This might include one or more of the following strategies:

1. sustained communication with individual bringing the charge,
2. communication with individual who is alleged to have been harassing,
3. communication with other faculty members on this issue

Potentially, a sexual harassment instance could be resolved at this level. If the Theatre and Dance faculty member believes the case is serious and/or if the complainant wishes to pursue the allegation, then communication should be made to either the Associate Directors of the, Theatre and Dance Programs or the Affirmative Action Office. If the allegation involves the Associate Director, communication should be made to the Dean of the College of Arts and Sciences.

\*Note—Theatre and Dance Program faculty may informally hear allegations of sexual harassment. It is at their discretion as to whether instances of sexual harassment are communicated to administration. Theatre and Dance Program administrators and supervisors may not informally hear such cases, but instead are obligated to report allegations of sexual harassment to the Affirmative Action Office.

Administrators and supervisors are defined as those individuals with ultimate responsibility for staff.

## C. ADMINISTRATIVE RESPONSIBILITIES

If a faculty member or complainant decides to communicate the allegation to one of the program administrators or supervisors or the Affirmative Action Office, the complaint will proceed through the “Resolution of Complaints” as established by the Kansas State University Handbook (Appendix J, pp. 74-77).

## STATEMENT PERTAINING TO PERFORMANCE COURSES:

The Theatre and Dance Programs have a policy on Sexual Harassment. It is in line with the University Sexual Harassment Policy and more explicit regarding Program classes. The policy is posted on the bulletin board, printed in our handbook and available from administrators upon request. The nature of our discipline requires the staging and exploration of ideas and literature that examine the emotional, intellectual, spiritual and physical human condition. You will often be working with partners both in and out of class. It is important that you understand your rights and responsibilities regarding Sexual Harassment Policy. If any academic assignment makes you inappropriately uncomfortable, or if you are outside of class in rehearsal for a class assignment and the situation makes you inappropriately uncomfortable, please notify the instructor immediately.

## STATEMENT ON INSURANCE

Kansas State University does not provide medical insurance for injuries that you might sustain while taking classes or participating in a production. I call your attention to the following statement in the KSU catalog:

“It is strongly recommended that all students at Kansas State University carry medical insurance, either through their parents’ plan at home or through the health insurance program available to students at special rates. This plan supplements the coverage provided free or at reduced costs by Lafene Student Health Center on campus, and covers payable claims for medical expenses if the student requires care away from campus.”