



College of Music & Dramatic Arts
Department of Theatre

Graduate Student Handbook

January, 2015

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ABOUT THE LSU DEPARTMENT OF THEATRE AND SWINE PALACE

The LSU Department of Theatre continues to achieve national and international prominence in scholarship and performance. Our NAST-accredited B.A. degree program (concentrations in Arts Administration, Design/Technology, Film/Television, Performance, Physical Theatre and Theatre Studies) provides rigorous comprehensive training within the framework of a liberal arts education. The M.F.A. degree— with a specialization in acting—is a two-year, year-round professional actor training program featuring the integration of both traditional and innovative physical, vocal, and process approaches for 21st century performers. The M.F.A. degree— with specializations in scenic technology and design; costume technology and design; and properties technology— is a three-year program preparing the theatre artisan for a professional role encompassing a wider range of production and/or teaching responsibilities. The training for exceptional candidates is augmented through undergraduate teaching opportunities and production positions with Swine Palace, the department’s affiliate professional theatre. Our Ph.D. program—with a concentration in theatre history, dramatic literature, and theory and criticism—develops the knowledge, critical skills, and methodological approaches that will allow students to conduct research as professional scholars and become excellent teachers in the field. The Department of Theatre fosters creativity and originality in its stage productions and scholarship, and offers a learning environment unique to the region.

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

VISION AND MISSION STATEMENTS

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

Vision Statement: The Department of Theatre aspires to national prominence in its undergraduate, M.F.A. professional training and Ph.D. programs, and in the teaching, artistry and scholarship of its faculty.

Mission Statement: The LSU Department of Theatre attempts to serve its students in a number of ways, providing rigorous training in performance and production practices, arts administration and advocacy, the history and literature of the stage, and in the development of the critical, conceptual and argumentative skills necessary for a career in professional and educational theatre. The Department also recognizes that theatre is no insular art but involves, reflects and participates in the wider cultural thought and practices of our time. The program thus encourages a broad view of performance, production and scholarship. We hold that our endeavor in theatre can assume an active role in the

cultural and political dialogue, offering not simply "entertainment" but insight and commentary regarding how we determine and pursue our social values and visions.

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

CONTACT INFORMATION

ADMINISTRATION

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

Kristin Sosnowsky, Chair and Swine Palace Managing Director
ksosno1@lsu.edu

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

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

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

Richard Holden, Head of Undergraduate Program
Rholbe2@lsu.edu

George Judy, Swine Palace Artistic Director
gjudy@lsu.edu

David Rodriguez, Administrative Coordinator
drod@lsu.edu

Department of Theatre Main Office

105 Music and Dramatic Arts Building

Baton Rouge, LA 70803

Telephone • 225-578-4174

Fax • 225-578-4135

Web sites • www.theatre.lsu.edu • www.swinepalace.org

Box Office • 225-578-3527

FACULTY AND STAFF *(Click on name for current Bio)*

Acampora, Patrick	3535	352 MDA	Rental Manager	thacam@lsu.edu
Alise, Ruth	9959	191 MDA	Dean's Secretary	ralise@lsu.edu
Bassford, Michael	3530	102 SOM	CMDA Business Manager	mbassf1@lsu.edu
Bussolati, Jim	4979	155d MDA	Professional-in-Residence; Props Master	ebusso1@lsu.edu
Cabaj, Stacey	7093	382 MDA	Assistant Professor of Voice and Speech	staceycabaj@lsu.edu
Cho, EJ	3864	313 MDA	Associate Professor, Sound; Assoc. Head, MFA Design and Technology	ejcho@lsu.edu
Chrest, Christine		317 MDA	Adjunct, Dance	cchrest@lsu.edu
Chrest, Joe			Adjunct, Film and Television	chrest911@gmail.com
Ellis, Kenneth	3542	377 MDA	Assistant Professor, Scenic Design	kennethellis@lsu.edu
Erickson, Nick	4331	381 MDA	Associate Professor, Movement, Acting; Assoc. Head MFA Acting	nickwe@lsu.edu
Estrada, Mina		317 MDA	Adjunct, Dance	mina3est@gmail.com
Euba, Femi	3537	321 MDA	Louise and Kenneth Kinney Professor; Black Drama and Playwriting	theuba@lsu.edu
Fletcher, John	3544	325 MDA	Billy J. Harbin Associate Professor, Theatre History, Head Ph.D.	jfletch@lsu.edu
Henderson, Karli	9277	105 MDA	Associate Managing Director	Khend25@lsu.edu
Holden, Richard	3534	384 MDA	Associate Professor of Acting and Directing; Head Undergraduate Program	rholbe2@lsu.edu
Judy, George	3540	391 MDA	Gresdna A. Doty Professor, Acting, Directing; Head of MFA Acting; Artistic Director, Swine Palace	gjudy@lsu.edu
Kazuschyk, Kyla	6081	173D MDA	Assistant Professor, Costume Design	kkazuschyk@lsu.edu
McWilliams, Brandon	3799	378 MDA	Assistant Professor, Costume Design	bmcwilli@lsu.edu
Murphy, James	3543	375 MDA	Associate Professor, Technology; Production Manager; Head of MFA Design and Technology	jlmurphy@lsu.edu
Overbay, Joshua		383 MDA	Assistant Professor, Film and Television	joshuaoverbay@lsu.edu
Parboosingh, Adam	9969	379 MDA	Assistant Professor, Lighting Design	aparboosingh@lsu.edu
Parks, Sandra	4974	315 MDA	Assistant Professor; Head of Dance	sparks07@lsu.edu
Perlis, Susan		317 MDA	Adjunct, Dance	sparli1@lsu.edu
Prest, Allie	2652	112 SOM	CMDA Academic Counselor	aprest@lsu.edu
Queen, Todd	9959	191 MDA	Dean; Professor of Music	tqueen@lsu.edu
Rodriguez, David	3532	105 MDA	Administrative Coordinator 4, Assistant to the Chair	drod@lsu.edu
Sikes, Alan	3536	319 MDA	Assistant Professor, Theatre History	asikes@lsu.edu
Sosnowsky, Kristin	9274	105B MDA	Associate Professor, Arts Administration; Chair; Managing Director, Swine Palace	ksosno1@lsu.edu
Walsh, Shannon	9273	323 MDA	Assistant Professor, Theatre History	swalsh@lsu.edu
Wood, Chris	3972	155C MDA	Professional-in-Residence, Scenic Technologist	chriswood@lsu.edu

ACADEMICS

DEGREE PROGRAMS

B.A. degree with the following concentrations:

- Arts Administration
- Design/Technology
- Film/Television
- Performance
- Physical Theatre
- Theatre Studies

M.F.A. degree with the following specializations:

- Acting
- Scenic Technology and Design
- Costume Technology and Design
- Properties Technology

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

PH.D. DEGREE

The LSU Department of Theatre Ph.D. program develops the knowledge, critical skills, and methodological approaches that will allow students to conduct research as professional scholars and become excellent teachers in the field.

Requirements for the Ph.D.

1. First-Year Diagnostic Exam
2. Approved Program of Study
3. 81 credit hours exclusive of dissertation credit
4. Minimum of 9 credit hours in THTR 9000 (dissertation research)
5. Reading knowledge of one foreign language
6. Completion of general examination battery, including dissertation prospectus and oral defense
7. Written dissertation
8. Oral defense of the dissertation

First Year Diagnostic Exam

During orientation week, new doctoral students will sit for a diagnostic exam focusing on theatre history. Results of this exam will aid in establishing the students' programs of study. Students who need to bolster their background may be required to audit the sequence of history courses for undergraduate majors.

General Examination

A semester-long General Examination process takes the student from coursework to candidacy. The process consists of three main components:

- I. Comprehensive written exams (two four-hour exams)
 - a. First exam - primarily short answer (general breadth—content questions from the areas of Theater History/Practice, Dramatic Literature, and Theory/Criticism).
 - b. Second exam - broader essays, three out of four (integrative—address important issues in Theater Studies through an integrated approach utilizing historical, critical, and literary analysis).
- II. Professional competencies/portfolio
 - a. Statement of teaching philosophy
 - b. Book and/or performance review
 - c. Bibliography for specialty area
 - d. Essay revised for journal submission
 - e. Updated professional C.V.
- III. Prospectus writing and defense
 - a. Specialty question (a written research project intended to prepare the student for the prospectus)
 - b. Prospectus writing (completed under the supervision of the major advisor)
 - c. Creation of dissertation committee
 - d. Prospectus defense with dissertation committee (Note: This defense serves as the formal General Examination date recognized by the Graduate School.)

The Theatre PhD faculty assesses each component of the Exam process save for the prospectus defense, which is handled by the student's dissertation committee. Successfully defending the prospectus grants the student candidacy.

Generally, the General Exam process should occur in the spring semester of the third year, with the following schedule used as a guide:

- Sit-down exams are given in 2nd week of classes, followed by oral defense of answers with PhD faculty. Failure requires retaking the exams (along with an additional oral defense) after a 4 week break.
- The portfolio should be completed by 6th week of classes and shared with the PhD faculty via e-mail.
- The take-home essay should be completed by 8th week. Normally, this is a research question arranged by the student's major advisor by the 6th week and answered by the student in the form of a 15-page response, complete with bibliography. Ideally, the essay assists the student in constructing a dissertation prospectus. The major advisor approves this essay.
- The prospectus defense with the student's dissertation committee (i.e., major professor, minor professor, at least one other Theatre professor, and the dean's representative) should occur by the 14th week. A General Exam Defense form must be filed with the Graduate School at least three weeks prior to the defense date. The prospectus itself must be circulated to the committee at least two weeks prior to the defense.

All degree requirements, save for defending the dissertation, need to be satisfied before the start of the 4th year (in order to receive 4th year of funding).

A Ph.D. student is not considered in residence until he/she has submitted to the Graduate School a detailed Program of Study, which lists all of the courses to be taken in the major and the outside minor. New students should see the director of graduate studies within the first week of the fall semester to discuss the "program of study." Formal applications—including the identification of a minor professor—must be submitted to the Graduate School in the spring of the first year.

Program of Study Checklist

1. Minimum of 81 credit hours past the B.A. (excluding a minimum of 9 dissertation hours); M.A. or M.F.A. can count for up to 30 hours
2. 9-12 credit hours in minor
3. 3 credit hours outside of major and minor (7000) level
4. 3 credit hours in THTR 7926 or other non-Western theatre, art or culture
5. 3 credit hours in THTR 7900, Introduction to Graduate Studies
6. 6 credit hours in theory sequence (THTR 7924 and THTR 7925)
7. 15 hours in literature and history (THTR 7901, THTR 7902, THTR 7903, THTR 7904, THTR 7912, THTR 7913, THTR 7914)
8. 3 credit hours in THTR 7920, Black Drama of the Diaspora
9. 3 credit hours in THTR 7923 or other Women's and Gender Studies course
10. 6 credit hours of Electives
11. 3 credit hours in a pedagogy-focused course
12. 9 credit hours for dissertation (THTR 9000)

(All courses should be taken on the 7000 level. On occasion, exceptions can be made by graduate advisor. Should you take a 4000-level course, the instructor must have graduate faculty status).

Courses Regularly Offered

THTR 7900 Introduction to Graduate Studies in Theatre
THTR 7901 History of the Theatre I (ancient theatre history)
THTR 7902 History of the Theatre II (medieval/Renaissance history)
THTR 7903 History of the Theatre III (17th/18th century history and drama)
THTR 7904 History of the Theatre IV (19th century history and drama)
THTR 7912 Early 20th century history and drama
THTR 7914 Late 20th century history and drama (to the present)
THTR 7913 American drama
THTR 7920 Black Drama of the Diaspora
THTR 7922 Gender, Sexuality, and Performance
THTR 7923 Drama of Africa
THTR 7924 Evolution of Dramatic Theory I
THTR 7925 Evolution of Dramatic Theory II

Requirements for Foreign Language

Before a student may take the comprehensive "General Examination", he/she must have completed all course work requirements and provided evidence for the satisfactory mastery of a foreign language to the Head of the Ph.D. Program and the graduate faculty. The language requirement may be met by the following: a) complete reading course for graduate students taught in foreign language departments; b) pass standardized test given in Himes Hall; c) pass translation exam administered by foreign language faculty member; d) complete series of undergraduate classes in foreign language; e) demonstrate a prior certification approved by theatre faculty.

Dissertation

A dissertation, which demonstrates successfully the student's mastery of scholarly research and writing, is required of all doctoral students. The choice of the dissertation topic must be made in conjunction with the student's adviser and must be approved by the student's doctoral committee that has been assigned at the completion of the program of study. Students must allow at least one week between the final examination and final submission of the dissertation to the Graduate School. Dissertations must be submitted electronically.

Additionally, the Graduate School requires that the dissertation defense and graduation can occur only after a set length of time following the generals. For example, general exam results must be into the graduate office at the end of the first week of September for the student to defend the dissertation and graduate in the spring semester.

NOTE: *The Graduate School allows seven years for the completion of the degree. An extension can only be obtained through petition to the Dean of the Graduate School. These extensions are very rarely granted. ALL graduate students are responsible for familiarizing themselves with all relevant university policies.*

Checklists

1. Sit for diagnostic exam, secure minor professor, and submit program of study.
2. Each year, submit annual report of activities (production work, teaching, conference papers, publications, etc.) at end-of-year individual conferences.
3. Gain reading knowledge of one foreign language.
4. Complete coursework.
5. Utilize opportunities for enhancing production skills.
6. Submit work for conferences and publication.
7. Undergo general exam process (see above)
8. Write dissertation.
9. When nearing completion of the document, and with the major advisor's permission, schedule the final examination (i.e., the oral dissertation defense). File the necessary forms for the defense and, if applicable, for graduation with the Graduate School.
10. Sit for the oral dissertation defense. Complete any required revisions as directed.
11. Submit the properly edited dissertation and other required forms for commencement and graduation to the Graduate School.

You are responsible for the various deadlines and due dates attending the submission of exam and graduation requests. The graduate school requires a number of documents specific to the awarding of the degree. If you are approaching general exam or dissertation defense, please check for dates at the beginning of the semester.

Doctoral students are encouraged to propose and direct at least one Lab season production during their course of study. Directing proposals are submitted during the spring semester. Acceptance of the proposal depends on the quality of the project and a faculty review of the student's progress.

You should be aware that a student on assistantship can take coursework in the summer without having to pay tuition (though student must cover fees). Also, if the four-year assistantship has concluded and the student is still working toward completion of the degree, the student must maintain continuous enrollment in the graduate school until the degree has been awarded (at least 3 hours per semester), excluding summers. Without the assistantship, the student must pay tuition at the out-of-state rate.

MASTER OF FINE ARTS, SPECIALIZATION IN ACTING

The M.F.A. in Theatre with a specialization in Acting is a two-year conservatory program with the goal of preparing the student for work as a professional actor/artist. The primary pedagogical aim is to provide sufficient depth of study in fundamental areas, while facilitating exposure to a wide and varied swath of methodologies and techniques. A strong emphasis is placed on practical work, centered on actual professional participation in productions at Swine Palace.

The curriculum is based in intensive work in the actor's basic tools – text analysis, action, improvisation, adjustments, images, working in “present tense,” and commitment, scene work, creating and playing a score for a role (objective, actions, adjustment, focus, images, circumstances, opposites, and through-line). Special emphasis is placed on contemporary authors and Chekhov, Ibsen, and Strindberg. In addition, the intrinsic performance demands of period styles are explored through work with Greek, Jacobean, Restoration, Commedia Dell'Arte, and Shakespearean monologues and scenes. Additional coursework includes in Film/TV technique and career building.

Movement

The movement core consists of exploring the postural, kinesthetic, and spatial boundaries of the actor, and reaching beyond them. Utilizing T'ai Chi, Yoga, Suzuki, Pilates, Contact Improvisation, Gymnastics, Laban, Viewpoints, Alexander, ballet, tap, modern, mask work, stage combat, mime, and circus arts, we fully define and stretch the vocabulary, capabilities, and strength of each student to prepare for the vast array of physical demands in the professional world. Concurrent with active involvement, there is a study of biomechanics as well as basic fitness and injury rehabilitation for performers.

Voice and Speech

The goal of the voice and speech curriculum is to guide the students toward clear, efficient, flexible, and expressive vocal production. Through exercises designed to increase the actor's vocal flexibility, power, range, and freedom, the students explore the interconnectedness of voice, speech, breath, text, and acting. The voice curriculum includes a variety of approaches to voice training such as those developed by Cicely Berry and Patsy Rodenburg. In addition to voice work, students learn the Knight-Thompson method of Speechwork and phonetic transcription to accurately distinguish the isolated sounds of spoken English and sharpen his/her observations of spoken expression. The training culminates in an extensive dialect workshop in which students master the most commonly used dialects on the American stage as well as explore practical methods and resources to research and learn any dialect they may need for any production.

Requirements for Graduation:

1. Two consecutive years of residency, summers included
2. 71 graduate credit hours
3. Six credit hours in THTR 8000 (thesis research)
4. Written thesis based on a solo project, and oral defense of work

Curriculum

YEAR 1

<i>Summer</i>	Theme: The Actor's Truth	
THTR 7000	Daily Practice	1
THTR 7001	Independent Projects in Performance Training (Alexander)	1
THTR 7220	Acting Studio I (Chekov/Meisner Technique)	3
THTR 7233	MFA Movement Studio I (Diagnostic/ Ensemble/ Improvisation)	3
THTR 7930	Theatre Production (Performance)	1
<i>Semester Credit Total</i>		9

Performances: 1 Swine Palace Shakespeare

<i>Fall</i>	Theme: Truth in Scale	
THTR 7000	Daily Practice	1
THTR 7001.02	Independent Projects in Perf Training (Dance Elective)	1
THTR 7001.03	Independent Projects in Perf Training (Elective)	1
THTR 7130	Script Analysis and Dramaturgy	3
THTR 7221	Acting Studio II (Meisner)	3
THTR 7234	Movement Studio II (Neutral Work)	3
THTR 7227	Voice Studio I	3
THTR 7930	Theatre Production (Performance)	1
<i>Semester Credit Total</i>		16

Performances: 1 Swine Palace / 1 MFA Style Showcase

<i>Spring</i>	Theme: Truth in Style	
THTR 7000	Daily Practice	1
THTR 7001.02	Independent Projects in Perf Training (Dance Elective)	1
THTR 7001.03	Independent Projects in Perf Training (Elective)	1
THTR 7222	Acting Studio III (Style)	3
THTR 7228	Voice Studio II	3
THTR 7235	Movement Studio III (Character & Combative Work)	3
THTR 7922	Seminar: Performance Theories and Criticism	3
THTR 7930	Theatre Production (Performance)	1
<i>Semester Credit Total</i>		16

Performances: 1 Swine Palace / 1 MFA Style Showcase / Dance/Physical Theatre Concert
Workshops: Style Workshop), SAFD Certification Workshop (2 weeks)

YEAR 2

<i>Summer</i>	Theme: Simple Truth	
THTR 7000	Daily Practice	1
THTR 7226	Camera Studio I	3
THTR 7229	Voice Studio III	3

THTR 7930	Theatre Production (Performance)	1
THTR 8000	Thesis Research	2
<i>Semester Credit Total</i>		10

Performances: 1 Swine Palace / 1 Film
Thesis: Writing Draft / Outline / Portfolio

Fall Theme: Invention & Devising

THTR 7000	Daily Practice	1
THTR 7001.02	Independent Projects in Perf Training (Dance Elective)	1
THTR 7001.03	Independent Projects in Perf Training (Elective)	1
THTR 7224	Acting Studio IV (Devising)	3
THTR 7230	Voice Studio IV	3
THTR 7236	Movement Studio IV (Devising Work)	3
THTR 7930	Theatre Production (Performance)	1
THTR 8000	Thesis Research	3

Semester Credit Total **16**

Performances: 1 Swine Palace / 1 MFA Thesis Showings
Thesis: Rewriting / Devising / Rehearsal / Performance

Spring Theme: Integration of Method

THTR 7000	Daily Practice	1
THTR 7001.02	Independent Projects in Perf Training (Dance Elective)	1
THTR 7001.03	Independent Projects in Perf Training (Elective)	1
THTR 7231	Voice Studio V	3
THTR 7237	Movement Studio V (Fitness)	3
THTR 7239	Camera Studio II	3
THTR 7930	Theatre Production (Performance)	1
THTR 8000	Thesis Research	1

Semester Credit Total **14**

Performances: 1 Swine Palace
Workshops: Casting/Professional Development
Thesis: Draft / Revision / Submission of Thesis Paper

TOTAL REQUIRED CREDITS	71
TOTAL THESIS CREDITS	6
TOTAL CREDITS TO DEGREE	77

Thesis

Each student in the M.F.A. Acting Program is required to submit a formal thesis based on the completion of a solo performance of an original, self-generated script. At least six hours of thesis credit are required. Final acceptance of the Master's Thesis rests with a committee of three or more members of the graduate faculty nominated by the Department Chair and appointed by the Dean of the Graduate School. Additional information on the graduate thesis is available in the [Graduate School Catalog](#).

MASTER OF FINE ARTS, SPECIALIZATION IN COSTUME TECHNOLOGY AND DESIGN

The M.F.A. in Theatre with a specialization in Costume Technology and Design is a three-year conservatory program with the goal of preparing the student for work as a professional Costume Technologist and Designer. The course of study includes development of the skills and techniques needed to serve as a Costume Shop Manager with additional duties as designer and technical manager in other areas of production. This program will prepare the artisan for employment in a University theatre department, regional theatre or commercial costume shop.

The Costume Technology and Design Program provides a solid foundation of costume construction techniques in addition to design and rendering skills. The intention of this course of study is to develop advanced skills in draping, tailoring, fabric manipulation, and costume crafts as well as training in costume design, shop management, budgeting, and other areas of theatrical design and technical management. The curriculum is augmented with classes in history of theatre, history of theatrical design, script analysis and dramaturgy. All students will undertake production positions on LSU Theatre Mainstage and Swine Palace productions.

Requirements for Graduation:

1. Three consecutive years of residency
2. 67 graduate credit hours
3. Six credit hours in THTR 8000 (thesis research)
4. Written thesis and oral defense of work

Costume Technology and Design: Curriculum

Year 1

Fall

THTR 7130	Script Analysis & Dramaturgy	3
THTR 7521	Costume Design I	4
THTR 7524	Advanced Costume Tech. I: Draping/Patterning	3
THTR 7930	Theatre Production	2

Semester Credit Total 12

Spring

THTR 7615	Production Planning	3
THTR 7431	Rendering for the Theatre	3
THTR 7525	Advanced Costume Tech. II: Tailoring	3
THTR 7930	Theatre Production	2

Semester Credit Total 11

Jury/Portfolio Review

Year 2

Fall

THTR 7522	Costume Design II	4
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THTR 7526	Advanced Costume Tech. III: Painting and Dyeing	3
THTR 4132	Theatrical Hair and Make-up	3
THTR 7930	Theatre Production	2

Semester Credit Total 12

Spring

THTR 7523	Costume Design III	4
THTR 7527	Advanced Costume Technology IV: Millinery	3
THTR 7436	Period Styles and Costumes	3
THTR 7930	Theatre Production	3

Semester Credit Total 13

Jury/Portfolio Review

Year 3

Fall

THTR 4124	Scene Design	3
THTR 7420	Director/Designer Communication	3
THTR 7929	Independent Research	3
THTR 7930	Theatre Production	2
THTR 8000	Thesis Research	3

Semester Credit Total 14

Spring

THTR 4530 or	Sound Design	3
THTR 4531	Lighting Design	
THTR 7929	Independent Research	3
THTR 7930	Theatre Production	2
THTR 8000	Thesis Research	3

Semester Credit Total 11

TOTAL REQUIRED CREDITS 67

TOTAL THESIS CREDITS 6

TOTAL CREDITS TO DEGREE 73

Thesis

Each student in the M.F.A. Costume Technology and Design program is required to submit a formal thesis based on research of a topic relating to their area or the completion of a major position on a Swine Palace or LSU Theatre Mainstage production. While working on the thesis, the student will be supervised by a faculty advisor. At least six hours of thesis credit are required. Final acceptance of the Master's Thesis rests with a committee of three or more members of the graduate faculty nominated by the Department Chair and appointed by the Dean of the Graduate School. Additional information on the graduate thesis is available in the [Graduate School Catalog](#).

MASTER OF FINE ARTS, SPECIALIZATION IN PROPERTIES TECHNOLOGY

The M.F.A. in Theatre with a specialization in Properties Technology is a three-year conservatory program with the goal of preparing the student for work as a professional Properties Master. The course of study includes development of the skills and techniques needed to create or procure theatrical properties and an examination of the varied materials that can be used for this endeavor.

The Properties Technology Program is designed to develop advanced skills in woodworking, metalworking, paper-mâché, mold making and casting, foam carving, upholstery, and sewing. The curriculum is augmented with classes in scenic and costume design, painting for the theatre, CAD, theatre history, script analysis and dramaturgy. All students will undertake production positions on LSU Theatre Mainstage and Swine Palace productions.

Requirements for Graduation:

1. Three consecutive years of residency
2. 67 graduate credit hours
3. Six credit hours in THTR 8000 (thesis research)
4. Written thesis and oral defense of work

Properties Technology: Curriculum

Year 1

Fall

THTR 7130	Script Analysis & Dramaturgy	3
THTR 7801	Properties I	3
THTR 4831	CAD Drafting for the Theatre	3
THTR 7601	Scene Shop Technologies and Theatre Safety I: Woodworking	3
THTR 7930	Theatre Production	1

Semester Credit Total 13

Spring

THTR 7802	Properties II	3
THTR 7602	Scene Shop Technologies and Theatre Safety II: Metalworking	3
THTR 7431	Rendering for the Theatre	3
THTR 4435	Scene Painting	3
THTR 7930	Theatre Production	1

Semester Credit Total 13

Jury/Portfolio Review

Year 2

Fall

THTR 7821	Furniture and Woodworking I	3
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THTR 7421	Advanced Scene Design	3
THTR 7441	Computer Techniques in Theatre	3
THTR 7521	Costume Design I	4
THTR 7930	Theatre Production	1

Semester Credit Total 14

Spring

THTR 7822	Furniture and Woodworking II	3
THTR 7436	Period Styles and Costumes	3
THTR 7623	Theatre Technology Seminar I	3
THTR 7930	Theatre Production	1
THTR 4531	Lighting Design	3

Semester Credit Total 13

Jury/Portfolio Review

Year 3

Fall

THTR 7831	Advanced Properties I	3
THTR 7618	Entertainment Rigging	3
THTR 7626	Theatre Technology Seminar II	3
THTR 7930	Theatre Production	1

Semester Credit Total 10

Spring

THTR 7832	Advanced Properties II	3
THTR 7930	Theatre Production	1
THTR 8000	Thesis Research	6

Semester Credit Total 10

TOTAL REQUIRED CREDITS 67

TOTAL THESIS CREDITS 6

TOTAL CREDITS TO DEGREE 73

Thesis

Each student in the M.F.A. Scenic Technology and Design program is required to submit a formal thesis based on research of a topic relating to the area or the completion of a major position on a Swine Palace or LSU Theatre Mainstage production. While working on the thesis, the student will be supervised by a faculty advisor. At least six hours of thesis credit are required. Final acceptance of the Master's Thesis rests with a committee of three or more members of the graduate faculty nominated by the Department Chair and appointed by the Dean of the Graduate School. Additional information on the graduate thesis is available in the [Graduate School Catalog](#).

MASTER OF FINE ARTS, SPECIALIZATION IN SCENIC TECHNOLOGY AND DESIGN

The M.F.A. in Theatre with a specialization in Scenic Technology and Design is a three-year conservatory program with the goal of preparing the student for work as a professional theatre hybrid artisan. The course of study includes development of the skills and techniques needed to serve as a Production Manager and Technical Director with additional duties as designer and technical manager in other areas of production. This program will prepare the artisan for employment in a University theatre department, regional theatre or commercial scene shop.

The Scenic Technology and Design Program is designed develop advanced skills in shop management, budgeting, woodworking, metalworking, analysis of scenic structures and their design, entertainment rigging, theatre automation as well as training in the other areas of theatrical design and technical management. The curriculum is augmented with classes in history of theatre, history of theatrical design, script analysis and dramaturgy. All students will undertake production positions on LSU Theatre Mainstage and Swine Palace productions.

Requirements for Graduation:

1. Three consecutive years of residency
2. 67 graduate credit hours
3. Six credit hours in THTR 8000 (thesis research)
4. Written thesis and oral defense of work

Scenic Technology and Design: Curriculum

Year 1

Fall

THTR 7130	Script Analysis & Dramaturgy	3
THTR 7610	Structural Design for the Stage I	3
THTR 7601	Scene Shop Technologies and Theatre Safety I: Woodworking	3
THTR 4831	CAD Drafting for the Theatre	3
THTR 7930	Theatre Production	1

Semester Credit Total 13

Spring

THTR 7611	Structural Design for the Stage II	3
THTR 7602	Scene Shop Technologies and Theatre Safety II: Metalworking	3
THTR 7431	Rendering for the Theatre	3
THTR 7615	Production Planning	3
THTR 7930	Theatre Production	1

Semester Credit Total 13

Jury/Portfolio Review

Year 2

<i>Fall</i>		
THTR 7620	Stage Machinery Physics	3
THTR 7421	Advanced Scene Design	3
THTR 7720	Electrical and Stage Lighting Technology	3
THTR 7618	Entertainment Rigging	3
THTR 7930	Theatre Production	1

Semester Credit Total 13

<i>Spring</i>		
THTR 4531	Lighting Design I	3
THTR 7622	Scenery Automation	3
THTR 7623	Theatre Technology Seminar I	3
THTR 7930	Theatre Production	1
THTR 4530	Sound Design	3

Semester Credit Total 13

Jury/Portfolio Review

Year 3

<i>Fall</i>		
THTR 7621	Hydraulics and Pneumatics in Theatre	3
THTR 7521	Costume Design	4
THTR 7930	Theatre Production	1
THTR 8000	Thesis Research	3

Semester Credit Total 11

<i>Spring</i>		
THTR 7436	Period Styles and Costumes	3
THTR 7930	Theatre Production	1
THTR 4435	Scene Painting	3
THTR 8000	Thesis Research	3

Semester Credit Total 10

<i>TOTAL REQUIRED CREDITS</i>	67
<i>TOTAL THESIS CREDITS</i>	6
<i>TOTAL CREDITS TO DEGREE</i>	73

Thesis

Each student in the M.F.A. Properties Technology program is required to submit a formal thesis based on research of a topic relating to the area or the completion of a major position on a Swine Palace or LSU Theatre Mainstage production. While working on the thesis, the student will be supervised by a faculty advisor. At least six hours of thesis credit are required. Final acceptance of the Master's Thesis rests with a committee of three or more members of the graduate faculty nominated by the Department Chair and appointed by the Dean of the Graduate School. Additional information on the graduate thesis is available in the [Graduate School Catalog](#).

PRODUCTION PROGRAM

SWINE PALACE

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

LSU MAINSTAGE

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

LSU LAB SEASON

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

FACILITIES

The Music and Dramatic Arts Building has been the primary home of the Department of Theatre for over 70 years, housing classrooms, studios, faculty offices, production shops, and two performance spaces: the Claude L. Shaver Theatre and the Studio Theatre. In addition, the building serves as an auxiliary space for the LSU School of Music, housing selected music faculty offices, studios, and practice rooms. Completed in 1934, the M&DA Building recently opened after a four-year \$22-million renovation.

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

PERFORMANCE SPACES

CLAUDE L. SHAVER THEATRE

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

STUDIO THEATRE

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

REILLY THEATRE

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

REHEARSAL SPACES

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

PRODUCTION FACILITIES

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

THEATRE RESOURCE CENTER

The Department of Theatre Resource Center, which houses the theatre library featuring an extensive collection of plays and other material as well as the Department's inventory of video equipment, is located in the basement of the Music and Dramatic Arts Building.

Students may check out video equipment with priority given to students enrolled in film and television courses. Students must abide by specific policies and procedures as outlined in the equipment policy handbook available in the Theatre Resource Center.

Resource Center hours vary by semester.

DESIGN STUDIO/COMPUTER LAB

Located on the first floor of the M&DA Building, this 1,000-square-foot space is designed primarily for Design/Technology courses and contains drafting tables and design workspaces to accommodate 20 students. In addition, Room 181 is a full-scale print lab available to any LSU student.

Printing in the Design Studio:

Information for creating a print account:

- Before you can print you need two things
 - Username and Password
 - Credit on your Account
- All THTR 1000 (Forum) Students have been set up with an account and default password. The PAWS ID is your user ID, and your LSU Tiger ID number is your default password.
- Non-THTR 1000 (Forum) Students should contact David Rodriguez (drod@lsu.edu) in MDA 105 to create an account.
- Credits for your Account can be purchased in the main office in the form of Print Cards with codes to add \$5.00 at a time to your account.
- Rates for printing are:
 - Color \$0.25 per page.
 - Grayscale \$0.05 per page.
 - Duplex Discount \$0.02 per page.
- Instructions for changing your Password, entering Print Card Codes, Grayscale and Duplex printing as well as a wealth of other information can be found posted in the computer lab, as well as in the attached PDF
- If you have any questions please contact David Rodriguez.

LOCKERS

The Department of Theatre has 70 lockers located by the Movement Studio (Room 166, M&DA) that students can rent for \$25.00 a semester (M.F.A. students are able to rent lockers for the school year). For the first two weeks of class, only students in enrolled in a Movement or Voice class are able to request a locker. After the two weeks have passed, any Theatre student may request a locker. Please see David Rodriguez in Room 105 M&DA to request a locker.

ROOM RESERVATIONS

Spaces available:

- Theatre Technology/Design Lab (Room 181)
- Acting/Video Studio (Room 125)
- Acting Studio (Room 135)
- Scene Shop (Room 155) (for classroom work only by permission of instructor)
- Sound Studio Design Lab (Room 314) (By permission of EJ Cho)
- UG Rehearsal Space (Room 399)
- Movement Studio (Room 166) (by permission of Nick Erickson)

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

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

With the exception of the Theatre Technology/Design Lab (Room 181), space can be reserved for two-hour blocks per day per project; Lab productions should reserve space directly through Professor Wood. If your space has not been reserved following your usage, you can continue to work in that space as long as it is free.

The Theatre Technology/Design Lab (Room 181) will be open for all to use without a reservation. **You must still check in with the building monitor (Room 195)**

Requests for reservations must be made in writing via e-mail (lsuthtr@lsu.edu.) between 8:00 am and 4:30 pm, Monday through Friday. All requests will be filled by priority on a first-come, first-served basis. Please include your name, ID number, space needed, and time. All requests for the Theatre Technology/Design Lab must also include information about the project that you are working on, including your course name and the teacher of record.

When your reservation is filled, your name will be posted on the departmental **Room Schedule**, accessed on the Department of Theatre Home Page (www.theatre.lsu.edu).

At the time of your reservation, please report to the House Manager Office (Room 195), located in the M&DA Building Lobby. You will be required to leave your LSU Student ID with the building monitor before your space is unlocked. Your ID will be returned to you provided that you have left the space as you found it. All personal belongings, props, set pieces, and trash must be removed at the end of your time. No exceptions.

When a production is running in either the Claude L. Shaver or Studio Theatre, the Building Monitors will be located in the Theatre Technology/Design Lab (Room 181). Please remember that space usage is a privilege, and as such, we expect that each space will be treated with care and consideration.

COMMUNICATION

E-MAIL

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

CALLBOARD LISTSERV

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

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

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

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

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

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

CALLBOARDS

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

LSU ACADEMIC PROGRAMS ABROAD

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

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

GRADUATE ASSISTANTSHIPS

Graduate teaching assistants receive between \$11,000 (9-month) and \$15,000 (12-month for M.F.A. Acting students only), plus waiver of nonresident fees, and require 20 hours of work per week in various areas of LSU Theatre and Swine Palace: teaching, scene shop, lighting/electrics, costume shop, props shop, publicity, development, company management and house management. Students holding graduate assistantships are required to attend departmental meetings, lectures and other special events as scheduled. Failure to support the department's program through participation in such events can result in the loss of one's assistantship.

A student who holds a graduate assistantship is expected to devote full time to the graduate program and the responsibilities of the assistantship. Before one accepts additional outside employment, the student must obtain permission from the graduate program directors (John Fletcher—Ph.D. Program; Nick Erickson—M.F.A. Acting Program; Jim Murphy—M.F.A. Technology/Design) and the Chair of the Department of Theatre. Graduate assistantships may be terminated at any time if the student does not satisfactorily perform assigned duties or is not making satisfactory progress toward the degree.

A student who holds the Board of Regents (BOR) Fellowship (\$14,000) is expected to devote full time to the appropriate graduate program and the responsibilities of the graduate fellowship. Full-time effort means that your attention to your degree program will not be diluted by work obligations beyond those required for your degree. Thus, part-time employment on or off campus to supplement your stipend will not be permitted, and the acceptance of such employment will result in forfeiture of your fellowship. You will be expected to pursue a full-time effort each semester you hold the fellowship. Teaching during the first year in your master's degree program as a BOR Fellow is not permitted. However, after your first year, you may teach one course per academic year, upon departmental and Graduate School approval. Students awarded these opportunities are so designated because they show potential for outstanding current and future successes, and that the financial support of their studies will enrich both the university and the profession.

- **M.F.A.** students may not receive an assistantship beyond three years.
- **Ph.D.** students, except in extraordinary circumstances, may receive a fourth year of assistantship or fellowship if the departmental language requirement has been met, General Examinations have been passed, and a prospectus for the dissertation approved.

FINANCIAL ASSISTANCE

Information on all available financial aid is available on the LSU Graduate School website:
<http://sites01.lsu.edu/wp/graduateschool/resources/financial-assistance/assistantships/>

VISITING ARTISTS AND SCHOLARS

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

Actors Theatre of Louisville

Rosemarie K. Bank, Distinguished Professor of Theatre
Doris Baizley, playwright
Anne Bogart, Artistic Director, SITI Company
Chris Boneau, CEO, Boneau/Bryan-Brown Theatrical Press Agency, New York
George Brandt, Playwright
Oscar G. Brockett, Distinguished Professor of Theatre
Wil Calhoun, Executive Producer, Friends (NBC)
Ben Cameron, former Executive Director, Theatre Communications Group
Ping Chong, Performance Artist
Kevin Coleman, Stage Combat, Shakespeare & Company
Dah Theatre, Belgrade
Sean Daniels, Director
Susan Dibble, Choreographer, Shakespeare and Company
Jill Dolan, Distinguished Professor of Theatre and Performance Studies
Olympia Dukakis, Academy Award-winning actress
Leigh Fondakowski, Playwright, Director
Dale Girard, Fight Master, SAFD
Spalding Gray, Performance Artist; Actor
John Guare, Playwright
Danny Hoche, Performance Artist
Roald Hoffman, Nobel Prize-winning playwright
Holly Hughes, Performance Artist
Bill T. Jones/Arnie Zane Dance Company
Geoffrey Kent, Fight Director, SAFD
Andri Luup, Playwright
Lenelle Moïse, Performance Artist
Ed Morgan, former Associate Artistic Director, Milwaukee Repertory Theater
Arthur Oliver, Costume Designer, Shakespeare and Company
Guillermo Gómez-Peña, Performance Artist
Pilobolus Dance Theatre
Michael Rafter, Broadway musical director
Adam Rapp, Playwright
Roger Rees, actor/director (Royal Shakespeare Company, Williamstown Theatre Festival)
Paul Russell, Casting Director
Wade Russo, Broadway musical director
David Savran, Professor of English and Theatre, CUNY Graduate Center
Deborah Stein, Playwright
Doug Varone and Dancers

BRIEF HISTORY OF LSU THEATRE

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

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

In 1931, Wise was named as head of the new Department of Speech, which began offering the M.A. degree. In the following year, Giles W. Gray was hired and the Department relocated to the new Music & Dramatic Arts Building (M&DA), which contained an art deco, proscenium arch theatre based on the design of the Cleveland Playhouse. In 1935, the Department offered the first doctoral degree in Speech in the South. Shaver organized a student group called the Louisiana Players Guild, which presented one-act plays and other dramatic pieces. LPG evenings continued for over forty years, finally being disbanded in the late 1970s. Among many hundreds of other students through the years, a young Joanne Woodward acted in LPG productions.

During his forty-five years at LSU, Shaver directed over one hundred plays, including *The Importance of Being Earnest* (1931) only thirty-six years after Wilde’s original London production; throughout the years, he favored the plays of Shakespeare, Shaw, Wilde, and Wilder. He also directed plays by Shakespeare, Pirandello, Sheridan, the Capek brothers, Ben Jonson, Eliot, O’Neill, and Ibsen.

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

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

Meanwhile in 1977, Boyd Professor Braden turned the Chairmanship of the Department of Speech over to John Pennybacker (whose area was Radio & TV). In 1981, the Speech faculty moved to Coates Hall while the Theatre and Communications Disorders faculty remained in M&DA. In 1982, the name of the Department became the Department of Speech Communication, Theatre, and Communication Disorders. Mary Frances Hopkins officially assumed the Chair in 1982 until 1991 when the three units became separate departments. Doty became Chair of the “new” Department of Theatre, and in that same year (1991-1992), Barry Kyle, long-time resident director with the Royal Shakespeare Company in

Stratford-upon-Avon, joined the faculty as head of the M.F.A. Directing Program and future founder of Swine Palace Productions (1992), the Department's full-time, year-round affiliate Equity company.

Doty turned over the Chair's position in 1993 to Bill Harbin, who had joined the faculty in 1973. Lesley Ferris replaced him in August 1996, where she remained only three semesters, before accepting a position at The Ohio State University. Harbin resumed the Chair, and with Provost Dan Fogel continued the process of creating the College of Music and Dramatic Arts (CMDA). (The Department of Speech Communication, Theatre, and Communication Disorders had been a unit in the College of Arts and Sciences for several decades.) Consisting of the School of Music and the Department of Theatre, the College of Music and Dramatic Arts (with Ronald D. Ross, Dean) was officially launched on July 1, 1998. Michael Tick was named Chair of the Department of Theatre in August 1999; in January 2000, the Reilly Theatre, home of Swine Palace opened with *A Midsummer Night's Dream* directed by Barry Kyle.

As part of the Department's 2000 Program Review, the M.F.A. in Theatre, specializations in Directing and Design/Technology, were dropped. Kyle resigned as Artistic Director of Swine Palace in 2001, and Chancellor Mark A. Emmert, appointed Michael Tick as Executive Producing Artistic Director of Swine Palace. Under the new restructuring plan, Swine Palace became integrated fully into the Department's academic and production programs.

The Department of Theatre received NAST Accreditation in March 2006, and a year later reinstated the M.F.A. in Theatre (with specializations in Costume Technology and Design; Properties Technology; and Scenic Technology and Design). In 2009, the Department returned to the Music and Dramatic Arts Building following a \$22-million renovation. In 2010, Department Chair and Swine Palace Artistic Director Michael Tick left LSU to become Dean of Fine Arts at the University of Kentucky. Upon his departure, Kristin Sosnowsky was appointed Interim Chair and later Chair and George Judy Artistic Director of Swine Palace.

A BRIEF HISTORY OF DANCE AT LSU

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

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

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

LOUISIANA STATE UNIVERSITY and BATON ROUGE

Academics and Research

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

Campus

- The University moved to its present location in 1926, the fourth move since its inception in 1860.
- Theodore C. Link was chosen to create the original campus master plan. Although he died before the plan was completed, his designs define the Italian Renaissance character of the campus, which is marked by red pantile roofs, overhanging eaves, and honey-colored stucco.
- New Orleans architects Wogan and Bernard completed Theodore Link's in-progress work and designed some of the buildings Link had proposed.
- The current Baton Rouge campus was dedicated on April 30, 1926.
- When Huey P. Long was elected governor in 1928, he launched a major building program that continued through the 1930s.
- During the 1930s, many of LSU's live oaks and magnolia trees were planted by landscape artist Steele Burden. The live oak trees on LSU's campus have been valued at \$50 million. Through the LSU Foundation's "Endow an Oak" program, individuals and groups are able to endow live oaks across campus.
- In the 1970s, azaleas, crepe myrtles, ligustrum, and camelias were planted in the quadrangle, and sidewalks were added.
- Since the 1930s, more than 200 principal buildings have been constructed and others are currently under way.
- Forty-six buildings are listed on the National Register of Historic Places, and the campus is protected by the State Capital Historic District legislation.
- LSU is located on more than 2,000 acres of land in the southern part of Baton Rouge, bordered on the west by the Mississippi River.
- The University's more than 250 principal buildings are grouped on a 650-acre plateau, which constitutes the main part of campus.

- LSU's landscaping was called "a botanical joy" in its listing among the 20 best campuses in America in Thomas Gaines's *The Campus as a Work of Art*.
- The LSU Indian mounds are located near the northwest corner of the campus. The two mounds were created by Native Americans more than 5,000 years ago and functioned as territorial markers or symbols of group identity. In 1999, the mounds, which are a part of a larger mound group throughout the state are older than any in North America, Mesoamerica or South America and predate the construction of the great Egyptian pyramids, were placed on the National Register of Historic Places.

Literary Traditions

- LSU is the home of *The Southern Review*, one of the world's most prestigious literary journals, established in the 1930s by Robert Penn Warren, Cleanth Brooks, and Charles Pipkin.
- Founded in 1935, the LSU Press is a nonprofit book publisher dedicated to the publication of scholarly, general interest and regional books. LSU Press is one of the oldest and largest university presses in the South and is the only university press to have won a Pulitzer Prize in both fiction and poetry.