



College of
Music & Dramatic Arts
School of Theatre

Undergraduate Student Handbook

August, 2016

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ABOUT THE LSU SCHOOL OF THEATRE AND SWINE PALACE

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

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

VISION AND MISSION STATEMENTS

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

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

Mission Statement: The LSU Department of Theatre attempts to serve its students in a number of ways, providing rigorous training in performance and production practices, arts administration and advocacy, the history and literature of the stage, and in the development of the critical, conceptual and argumentative skills necessary for a career in professional and educational theatre. The Department also recognizes that theatre is no insular art but involves, reflects and participates in the wider cultural thought and practices of our time. The program thus encourages a broad view of performance, production and scholarship. We hold that our endeavor in theatre can assume an active role in the cultural and political dialogue, offering not simply "entertainment" but insight and commentary

regarding how we determine and pursue our social values and visions.

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

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

Brooke Bennett, Administrative Coordinator
brooke@lsu.edu

School of Theatre Main Office

105 Music and Dramatic Arts Building
Baton Rouge, LA 70803

Telephone • 225-578-4174

Fax • 225-578-4135

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

Box Office • 225-578-3527

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

Alise, Ruth	9959	191 MDA	Dean's Secretary	ralise@lsu.edu
Bennett, Brooke	3532	105 MDA	Administrative Coordinator	brookeb@lsu.edu
Buras, Blair		317 MDA	Adjunct, Dance	bburas1@gmail.com
Cabaj, Stacey	7093	382 MDA	Assistant Professor of Voice and Speech	staceycabaj@lsu.edu
Chrest, Joe			Adjunct, Film and Television	chrest911@gmail.com
Eddy, John	4979	155d MDA	Professional-in-Residence; Props Master	jeddy2@lsu.edu
Ellis, Kenneth	3542	377 MDA	Assistant Professor, Scenic Design	kennethellis@lsu.edu
Erickson, Nick	4331	381 MDA	Associate Professor, Movement, Acting; 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
Fay, Melissa	8594	120 MDA	Theatre Business Officer	mfay@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	Managing Director	Khend25@lsu.edu
Holden, Richard	3534	384 MDA	Associate Professor of Acting and Directing; Head Undergraduate Performance	rholbe2@lsu.edu
Judy, George	3540	391 MDA	Gresdna A. Doty Professor, Acting, Directing	gjudy@lsu.edu
Kazuschyk, Kyla	6081	173D MDA	Assistant Professor, Costume Design	kkazuschyk@lsu.edu
Morrison, Camilla	3799	378 MDA	Visiting Assistant Professor, Costume Design	cmorr36@lsu.edu
Murphy, James	3543	375 MDA	Associate Professor, Technology; Production Manager; Head of MFA Design and Technology	jlmurphy@lsu.edu
O'Neill, Shannon Marie			Assistant professor, Sound Design	soneill@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	Interim Head of Dance	isperli1@lsu.edu
Pletcher, Isaac		383 MDA	Visiting Assistant Professor, Film and Television	isaacp@lsu.edu
Prest, Allie	2652	112 SOM	CMDA Assistant Dean for Undergraduate Studies	aprest@lsu.edu
Queen, Todd	9959	191 MDA	Dean; Professor of Music	tqueen@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

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

B.A. IN THEATRE

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

Core Requirements:

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

Additional Requirements:

3 credit hours from approved Theatre Literature courses
3 credit hours from approved Theatre Technology courses
3 credit hours from approved Design or Technology courses

B.A. IN THEATRE: ARTS ADMINISTRATION CONCENTRATION

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

Required courses Arts Administration concentration:

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

* Fulfills general education requirement.

B.A. IN THEATRE: FILM/TELEVISION CONCENTRATION

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

Required courses Film/TV concentration:

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

B.A. IN THEATRE: DESIGN/TECHNOLOGY CONCENTRATION

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

Required courses Design/Technology concentration:

Portfolio Presentation (THTR 2001)

Drafting (THTR 2830) or Theatrical Rendering (THTR 3126)

Choose 6 credit hours from:

Costume Design (THTR 4123); Scenic Design (THTR 4124) Sound Design (THTR 4530),
or Lighting Design I (THTR 4531)

Choose 6 credit hours from

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

Choose 6 credit hours from:

Above courses or Costume Crafts (THTR 3124), Advanced Costume Construction (THTR 4023),
Advanced Costume Design (THTR 4126), Mask Making (THTR 4128),
Advanced Stage Makeup (THTR 4132), Advanced Scenery Construction (THTR 4134),
Scene Painting II (THTR 4435), History of Theatrical Design (THTR 4436),
Advanced Sound Design (THTR 4540), Advanced Sound Technology (THTR 4541),
Advanced Stage Management (THTR 4820), CAD (THTR 4831),
Advanced CAD Drafting (THTR 4832)

B.A. IN THEATRE: PERFORMANCE CONCENTRATION

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

Required courses Performance concentration:

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

B.A. IN THEATRE: PHYSICAL THEATRE CONCENTRATION

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

Required courses Physical Theatre concentration:

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

Choose 6 credit hours from:

Beginning Modern Dance (THTR 1127), Beginning Ballet (THTR 1131) ,
Beginning Jazz Dance (THTR 1153), Intermediate Modern Dance (THTR 1227)
Intermediate Ballet (THTR 1231), Intermediate Jazz Dance (THTR 1253),
Aerial Practice I (THTR 2031), Aerial Practice II (THTR 4031)

Choose 9 credit hours from:

Acting II (THTR 2025), Viewpoints and Ensemble (THTR 3032),
Theatre/Film Internship (THTR 3800), Special Topics in Stage Movement (THTR 4029), Composition for
Physical Theatre (THTR 4032), Devising for Physical Theatre (THTR 4033)

B.A. IN THEATRE: THEATRE STUDIES CONCENTRATION

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

Required courses Theatre Studies concentration:

Choose 6 credits from:

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

Additional 18 credits of approved Theatre courses

MINORS

The Department of Theatre offers four minors:

Arts Administration:

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

Dance:

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

Physical Theatre:

18 credit hours of approved dance, physical theatre and theatre courses.

Theatre:

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

THEATRE PRACTICUM (THTR 2026/4136)

THTR 2026 Theatre Practicum I:

Credit for THTR 2026 will only be given for work in the Film and Television area or on LSU Mainstage or Swine Palace productions in the following areas:

- Administrative (including marketing and development)
- Design
- Technical (including shop work, stage management and running crew)

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

THTR 4136 Theatre Practicum II:

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

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

UNDERGRADUATE THEATRE ADVISING

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

All Theatre majors must meet with the College of Music and Dramatic Arts Academic Advisor Allie Prest (Rm 102, School of Music Bldg), at certain points during their academic career. Appointments can be made with Ms. Prest online through the [Undergraduate Academic Advising Website](#).

All students must bring to the advising session:

- Current degree audit
- Schedule of classes
- Preliminary schedule

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

Allie Prest, CMDA Academic Advisor
Room 102, School of Music
Office Phone: 578-2652
Email: aprest@lsu.edu

PRODUCTION PROGRAM

SWINE PALACE

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

LSU MAINSTAGE

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

LSU LAB SEASON

Each academic year, the Lab Season consists of 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.

CASTING AND REHEARSAL

UNDERGRADUATE CASTING

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

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

1. Although auditions are open to LSU students currently enrolled, theatre majors/minors and theatre graduate students will be given priority in casting. The School Chair and program heads reserve the right to limit student involvement in productions if the work hinders progress toward degree completion.
2. Effective Fall '12, students will be prevented from working on productions if their cumulative GPA's fall below 2.5. The only exceptions to this rule are Theatre Practicum class 2026, or studio run crews. Exceptions can also be made when receiving THTR 4136 credit for run crew or work in one of our shops. In rare cases, a student may petition for special permission to override this rule by approaching the Head of the Undergraduate Program and/or the Design Faculty mentor / Production Manager and with approval from School Chair.
3. LSU Faculty/Staff and community actors may audition and/or be otherwise involved in production work (designer, director, choreographer, etc.) when a role calls for their expertise, and with permission of the School Chair.
4. Directors are prohibited from offering roles prior to departmental auditions. Very rare exceptions may be made only by program head(s).
5. Participation in at least one of the General Auditions (fall or spring semester) is required by Freshman & Transfer students. Failure to do so will result in a lab run crew assignment for the offending student. All other students are not required to audition, but performance concentrators are strongly encouraged to attend all auditions.
6. If a student is unable to participate in a production due to academic reasons and/or work obligations, he/she is allowed to participate in auditions, but must clearly state on the required audition sheet, that he/she is not eligible to be cast.
7. With permission of the Head of the Undergraduate Program, a student may turn down a callback due to religious beliefs, or family pressure, without further consequence. Permission is given on a case-by-case basis so as not to encourage students to pick and choose roles.
8. Once assigned, role refusal for any reason other than MAJOR illness, emergency, or injury, will result in forfeiture of the student's performance privileges for the next semester.
9. A student may request notes on auditions from faculty and/or peer directors up to two weeks after General Auditions have taken place. If the student wants such feedback, it is the student's responsibility to follow-up with the appropriate parties.
10. Undergraduate students may be involved as a performer, director, assistant director, designer, stage manager, assistant stage manager, and choreographer, in only 2 shows per semester, whether it be Swine Palace, LSU Mainstage, or Lab productions. Participation in Theatre Practicum class 2026, as well as studio run crews, does not apply to this rule. In special circumstances, a student may petition to be involved in a 3rd show in any given semester by approaching the Head of the Undergraduate Program and/or the Design Faculty mentor / Production Manager.
11. All cast lists must be vetted by Head of the Undergraduate Program before being made public. The Head(s) of the Undergraduate Program may deny casting to any individual for ANY reason, including classroom conduct in the theatre core and concentration classes.

12. All production lists must be vetted by the Faculty Designers and Technologists before being made public. Faculty may deny placement of any individual for ANY reason, including classroom conduct in the theatre core and concentration classes.
13. To lodge a formal complaint regarding casting or participation in production, the student must make an appointment with the School Chair to speak in person.

REHEARSAL REGULATIONS

1. Rehearsals for Swine Palace must adhere to the rules and regulations determined by the Equity contract. Compliance will be monitored by the Chair, Equity Stage Manager, Managing Director, and Artistic Director.
2. Rehearsals for LSU Theatre are limited to a maximum of four (4) hours per day (Monday through Friday), up to five (5) hours on either Saturday **or** Sunday, **but not both days**. (Notes must be contained in this period.) Breaks for rehearsals should conform to Equity standards: five (5) minutes after sixty (60) minutes; ten (10) minutes after ninety (90) -- whatever the director prefers.
3. For Lab shows, tech rehearsals on weekends are limited to a maximum of eight (8) hours (meal breaks required after five (5) consecutive hours). For LSU Mainstage & Swine Palace, tech rehearsals are limited to a maximum of ten (10) hours out of twelve (12) hours. Tech rehearsals during the week are limited to five (5) hours or as determined by the Production Manager.
4. Students must have either Saturday or Sunday off (excluding final tech for Swine Palace only).
5. According to departmental policy all rehearsals **MUST** end no later than 11:00pm weekdays and 11:30 pm weekends.
6. Rehearsals for all productions are carefully outlined in the production calendar; changes to the rehearsal schedule must be approved by the Chair and/or Production Manager.
7. Misconduct in rehearsal (including abuse of alcohol / drugs, or violent/ unsafe behavior) is subject to the sanctions as outlined in the LSU Code of Conduct. On all productions, the stage manager is obligated to report such behavior to the Head of the Undergraduate Program, who will in turn report the allegations to the Chair of the School. The offending student will be formally charged with a violation of the Code of Conduct, and depending on the circumstances, may face suspension or expulsion.
8. Repeated tardies (up to 3) and absences (up to 2) from rehearsal (barring MAJOR illness, emergency, or injury) may result in the offending student's removal from the production and loss of performance privileges for the following semester. The only acceptable absence is a conflict that is communicated to the stage manager well before rehearsals begin.
9. Being cast in a film outside of LSU is not an acceptable excuse for missing rehearsal and/or any theatre class. A theatre student's first responsibility is to his/her class work, then rehearsal, then outside opportunities. Only in the case of a truly extraordinary opportunity, such as a featured role, will concessions be made within reason.
10. To lodge a formal complaint regarding rehearsal or class, the student must make an appointment with the School Chair to speak in person.

FACILITIES

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

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

PERFORMANCE SPACES

CLAUDE L. SHAVER THEATRE

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

STUDIO THEATRE

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

REILLY THEATRE

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

REHEARSAL SPACES

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

PRODUCTION FACILITIES

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

THEATRE RESOURCE CENTER

The School of Theatre Resource Center, which houses the theatre library featuring an extensive collection of plays and other material as well as the School'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 in room 181 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.

LOCKERS

The School of Theatre has 70 lockers located by the Movement Studio (Room 166, M&DA) that students can access on a first-come, first-served basis each semester (M.F.A. students are able to rent lockers for the school year). For the first two weeks of class, only students in enrolled in a Movement or Voice class are able to request a locker. After the two weeks have passed, any Theatre student may request a locker. Please see Brooke Bennett 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 School 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 School of Theatre and the student and all communication will be sent to the student's LSU e-mail. Students are responsible for checking their LSU e-mail account.

CALLBOARD LISTSERV

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

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

- 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.

UNDERGRADUATE THEATRE ALLIANCE (UTA)

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

UNDERGRADUATE SCHOLARSHIPS AND FINANCIAL AID

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

Office of Undergraduate Admissions and Student Aid
1146 Pleasant Hall
Baton Rouge, LA 70803

Scholarships/Financial Aid Phone: 225/578-3103
Scholarships/Financial E-mail: financialaid@lsu.edu

LSU ACADEMIC PROGRAMS ABROAD

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

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

DECLARATION OF PROFESSIONAL PRINCIPLES AND PRACTICES

Excellence Together

1. Dedication to the mastery of fundamental skills and principles while recognizing that Theatre is a living, changing art and craft
2. Theatre is collaborative not solitary and depends on human beings working together and the process of this collaboration is as much an art as any final result.
3. Ethical collaboration means treating others as we would like to be treated and includes a kind of active love and compassion for other human beings. We are honest, respectful, caring with each other.
4. Love and respect for Theatre as a unique art and craft.
5. Our work is play. The harder we work the more fun we have.
6. Being other-oriented is essential to all we do. This means being aware of and connected to each other, our community, and the world in which we learn and create.
7. We are thinking artists, scholars, and students.
8. We are committed to excellence in all we do.

How we do what we do -- Classes and Coursework

1. I will fully invest my time, energy, and commitment to coursework both within and outside of this school.
2. I will approach every class, no matter how seemingly unrelated to theatrical production, as an opportunity to broaden my perspective as an artist and spectator.
3. I recognize that my intellectual skills deserve as much practice and refinement as my physical skills. I will see critical, historical, and theoretical coursework in theatre as integral to my training as an artist.
4. I will cultivate in myself a hunger for reading plays, for seeing productions, for thinking about performance, and for discussing and writing about all things theatrical. I recognize that being curious is a choice—a matter of commitment, not a matter of whim.
5. In consultation with my advisors, I will demonstrate maturity in crafting my course schedule. I will not choose courses based solely on how easy they are or on how little work they require of me. Nor will I overload myself with coursework beyond my abilities or schedule.

6. As a Theatre major, I recognize that my demonstrated commitment—or lack thereof—in classes outside of Theatre shapes the reputation of the school in the eyes of other instructors, students, and departments. I will therefore strive to present the best face of my school to the rest of the University.
7. I will present myself professionally and respectfully in every communication with any instructor, whether by e-mail or in person.
8. I will take charge of my own performance in every class by keeping up with assignments, monitoring my grades, and addressing any problems with the instructor in a timely manner.
9. I will balance my scholarly responsibilities with my production responsibilities.
10. I will ensure that all work I submit in any class is my own, original work, giving proper credit to any other source I use. I recognize the damage to relationships of trust that can occur when students present another's work as their own.
11. I will be respectful of the Theatre School and my peers in my use of social media, including Facebook, and Twitter, with the full understanding that all comments reflect on me, and my potential as a theatre artist.

Auditioning

1. I will be prepared and determined. As an actor, these are the things in my control.
2. I will audition with authority, skill, and joy.
3. I will be quiet between auditions and callbacks. Casual comments can get blown out of proportion and lead to hurtful misinformation.
4. I will be open to any role not just the role I think I desire most.

Casting

1. I will read and react to a cast list with an awareness of those around me.
2. I will avoid gossip, rumor, and disparaging comments about others. The person making such pronouncements reveals his own insecurity and poisons the environment.
3. I will re-examine my own preparation and audition experience rather than give energy to imaginary, sinister plots about casting decisions.
4. I will express my happiness for those who have been cast just as I would want them to do for me.
5. I will use auditions and casting as learning opportunities – just like class and production work.
6. I will not allow disappointments to destroy my love of and passion for the theatre.

Design and Technical

1. Like acting, dance, and directing, I recognize the design and technical disciplines as essential, creative, artistic aspects of any collaboration.
2. I will strive to understand and carry out all the responsibilities of any design, technical, or crew assignment I seek or accept.
3. I will bring an open, can-do attitude to the job at hand.
4. I will bring either basic skill or a sincere effort to acquire it to my position.
5. I will be on time (i.e. early). I am reliable.
6. I will work hard.
7. I will respect all production schedules and deadlines.

Rehearsal

1. I will be prepared to do what needs to be done (lines, choreography, research, character work, application of notes, etc.).
2. I will be on time (i.e. early). I am reliable.
3. I will work hard.
4. I will always call my stage manager if I am going to be unavoidably late for rehearsal due to an emergency.
5. I will never miss a rehearsal unless due to unique, unusual circumstances such as illness or emergency.
6. I will forego all social activities which interfere with scheduled rehearsals.
7. I will have the script, a pencil, and a notebook at every rehearsal. The professional actor, technician, crew member, stage manager takes the director, designer, or crew head's notes with a simple "Thank you. Got it." If a team leader needs to elaborate further during the notes session, he/she will initiate that discussion. If I need further clarification or have a concern, I will see him/her privately. A good director, designer, or crew head invites and welcomes good ideas.
8. I will not distract from rehearsal activity – excessive noise, moving around, cell phones, and eating or drinking are disrespectful and immature.
9. I will never miss a cue.

10. I will be sure the stage manager knows where I am at all times. I am not dismissed until the stage manager dismisses me.
11. If I wish to visit a rehearsal, I will be sure to have the director's permission beforehand. Life happens – whatever my personal challenges or prejudices – I will leave them outside of rehearsal.
12. I will keep myself physically and mentally fit during rehearsal. I will strive to lead a balanced life. As long as I am a **student** at this university, I must live the life of a **student**. The actor/designer/technician/dancer/manager that does not study or meet class assignments during rehearsal/performance periods is causing him or herself and the school harm. I know that living a theatrical life is not easy.
13. I will establish and maintain good, clear channels of communication and trust among all those with whom I work. Backbiting, sarcasm, and gossip destroy trust and take the magic out of the process for everyone.
14. I will avoid directing the show unless I am the director! In other words, I will not direct my fellow actors, technicians, crew members or other collaborators. I am a valued collaborator but I will make constructive suggestions at appropriate times.
15. I will honor and support my stage manager whose yeoman work often goes unappreciated.
16. I will give everyone in a production enough space to succeed or not. If true creativity is to take place in the process of a production, artists need to experiment and try new things. If people feel that someone may run outside of rehearsal and tell everyone “how bad they are”, they will settle for what is safe and probably mediocre. If outsiders ask how the show is going, I will simply say, “We’re working hard and having fun!”

Production and Post-production

1. I will keep a production alive by continuing to work and refine – I won't *settle*. However, I will avoid experimenting wildly or making radical changes during the run. When in doubt – I will talk to the director, designer, crew head and/or stage manager.
2. I will play or contribute to each performance with energy and enthusiasm.
3. I will never miss an entrance.
4. Only under extreme, emergency circumstances will I ever miss a performance.
5. I will always call my stage manager if I am going to be unavoidably late due to an emergency.
6. I will remember that part of my responsibility is to create illusion; therefore, I shall not break the illusion by appearing offstage in make-up and costume prior to a performance.
7. I will handle stage properties with care, never touch a property that is not mine, and always return my personal props to the designated property table or storage area.
8. I will avoid *umbrella* criticism of productions – very few are merely bad or good. There are usually strong and weak specifics that I, as an aspiring professional, should strive to recognize.
9. I will be cautious about seeking out or giving criticism during the run of a show. As an audience member, the primary feedback I will give immediately following a performance is "Congratulations". No matter what, I will always recognize the ensemble's hard work.
10. I will develop a final, inner objectivity about what I do artistically. I need to have insatiable curiosity, critical concern, and personal, integrity. I will seek honest, constructive criticism from those I trust and respect. I will be careful not to be fooled by the evaluation of those who love me or who may apply non-professional, non-artistic criteria to me or the production.

VISITING ARTISTS AND SCHOLARS

The School of Theatre for the last thirty years has had a consistent policy of annually engaging guest scholars and artists of national and international prominence to conduct workshops, present lectures/ seminars, and direct, design, 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 School's full-time, year-round affiliate Equity company.

Doty turned over the Chair's position in 1993 to Bill Harbin, who had joined the faculty in 1973. Lesley Ferris replaced him in August 1996, where she remained only three semesters, before accepting a position at The Ohio State University. Harbin resumed the Chair, and with Provost Dan Fogel continued the process of creating the College of Music and Dramatic Arts (CMDA). (The Department of Speech Communication, Theatre, and Communication Disorders had been a unit in the College of Arts and Sciences for several decades.) Consisting of the School of Music and the Department of Theatre, the College of Music and Dramatic Arts (with Ronald D. Ross, Dean) was officially launched on July 1, 1998. Michael Tick was named Chair of the Department of Theatre in August 1999; in January 2000, the Reilly Theatre, home of Swine Palace opened with *A Midsummer Night's Dream* directed by Barry Kyle. In 2010, Department Chair and Swine Palace Artistic Director Michael Tick left LSU to become Dean of Fine Arts at the University of Kentucky. Upon his departure, Kristin Sosnowsky was appointed Interim Chair and later Chair and George Judy Artistic Director of Swine Palace.

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

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

A BRIEF HISTORY OF DANCE AT LSU

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

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

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

LOUISIANA STATE UNIVERSITY and BATON ROUGE

Academics and Research

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

Campus

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