



LSU SCHOOL OF THEATRE

FACULTY AND STAFF HANDBOOK

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lsu.edu/cmda/theatre.

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I. HISTORY

Louisiana State University was founded in 1853 as the Louisiana State Seminary of Learning & Military Academy located in what is now Pineville. Since 1926 Louisiana State University and Agricultural and Mechanical College has been located in Baton Rouge. It comprises 250 buildings and spans 650 acres of Italian Renaissance architecture and a “forest” of stately oaks.

LSU is the flagship institution in Louisiana State University System. The Morrill Act established LSU as a public, land-grant institution in 1877. Today it is designated as a land-grant, sea-grant, and space-grant university. In the Carnegie Classification of Institutions of Higher Education, LSU is listed as “R1: Doctoral University-Highest Research Activity.” In 2015-2016, 31,000 students were enrolled—5,000 of those graduate students. LSU holds accreditations with the National Council for Accreditation of Teacher Education (NCATE) and the Southern Association of Colleges and Schools (SACS).

LSU Theatre has a long and rich tradition extending back to 1928. The undergraduate program offers the Bachelor of Arts with concentrations in arts administration, design/technology, performance, physical theatre, and theatre studies and Bachelor of Fine Arts in Film and Television. The School also offers minors in arts administration, dance, physical theatre, and theatre. The graduate program offers the Master of Fine Arts with specializations in acting; costume technology and design; scenic technology and design; properties technology and design and the Doctor of Philosophy in theatre history, dramatic literature, and dramatic theory and criticism. The School is accredited by the National Association of Schools of Theatre and is a member of the University/Resident Theatre Association.

This Handbook is intended for use by the faculty and staff as a ready reference to information relative to operating procedures for LSU, the College of Music and Dramatic Arts and the School of Theatre. This Handbook is meant as a guide and does not supersede University policy. The Handbook will be revised periodically to ensure it contains updated information.

II. 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. In 2015 the Board of Regents approved a change in designation from the Department of Theatre to the School of Theatre.

A. LSU STATEMENTS

Vision

As Louisiana's flagship university, LSU will deploy the knowledge generated through the work of our faculty, staff, and students to build a more healthy, prosperous, and secure future for the state.

Mission

Designated as a Land, Sea, and Space Grant institution, LSU secures, elevates, and advances Louisiana and the world through the generation, preservation, dissemination, and application of knowledge and cultivation of the arts and develops students who are prepared, confident, and inspired to achieve lifelong success.

Diversity Statement

We believe diversity, equity, and inclusion enrich the educational experience of our students, faculty, and staff, and are necessary to prepare all people to thrive personally and professionally in a global society. Therefore, LSU is firmly committed to an environment that affords respect to all members of our community. We will work to eliminate barriers that any members of our community experience.

To make LSU a place where that can happen, we must recognize and reflect on the inglorious aspects of our history. We now acknowledge the need to confront the ways racism, sexism, ableism, ageism, classism, LGBTQ+ phobia, intolerance based on religion or on national origin, and all forms of bias and exploitation have shaped our everyday lives.

We accept personal and professional responsibility to eliminate bias and oppression wherever they are found. We understand our obligation to speak up when we see bias whether it be in our teaching, study, or daily work. Our community will educate themselves proactively and continuously about how to intervene and bring bias to the attention of others with commitment and compassion.

We will hold ourselves accountable for our actions and inactions, and for maintaining intentional, measurable, and meaningful efforts to enhance diversity, equity, and inclusion, including through ongoing evaluation of our policies, practices, and procedures.

B. SCHOOL OF THEATRE MISSION STATEMENT

The LSU School of Theatre is dedicated to preparing students of all identities for professional and academic careers in arts and cultural industries. Providing an inclusive learning environment is key to a well-rounded humanities education. We offer a variety of degrees and concentrations that encourage students to tailor their training to their creative and scholarly passions and intentions. Graduating students move into careers and further educational institutions as informed and empowered artists, theorists, and technicians; the practical skills learned apply not only to the arts but also to multiple related professions and industries.

Accomplished professional creative practitioners from all over the world, contribute to the School's cultural insight and cutting-edge performance tools. Our programming commits to spotlighting topical issues, celebrating shared social values, and exploring humanity. With diversity, equity, and inclusion among our core values, we work to honor the experience, perspectives, and unique identities of our students, faculty, staff, guest artists, and audience. The School also has a unique and significant place within Louisiana State University and seeks to contribute in a visible way to the quality of life and economic growth of both the state and the region.

C. SCHOOL OF THEATRE DIVERSITY, EQUITY AND INCLUSION STATEMENT

The School of Theatre has identified diversity, equity, inclusion and access as core values of our school and strive to build and sustain a community that honors the experience, perspectives, and unique identities of our students, faculty, staff, guest artists, and audiences. We understand the intersectional nature of our work and our world and celebrate the rich perspectives we attain in community with one another.

We work to dismantle inherited structures of systemic racism and oppression while challenging silence and inaction which allow oppression to continue in ways that impact every facet of our operation and every person who participates in them. We are committed to an ongoing evaluation of policies, practices, curriculum, and culture to eliminate barriers rooted in white supremacist culture, racism, sexism, ableism, ageism, classism, LGBTQIA+ phobia, intolerance based on religion or on national origin, and all forms of bias.

D. SCHOOL OF THEATRE LAND ACKNOWLEDGEMENT

As a land, sea, and space-grant institution, Louisiana State University and A&M College (LSU) has a responsibility to acknowledge, honor, and affirm Indigenous culture, history, and experiences. LSU is a community of higher learning built upon the traditional, ancestral, and contemporary lands of Indigenous peoples. At the heart of LSU's campus are two earthen mounds, architectural remnants created by Native Americans and predating the pyramids in Egypt. These mounds are believed to be the oldest edifices in North America. Built by a people who were egalitarian fisher-hunter-gatherers, the LSU Indian Mounds were built as a place of gathering over the course of 200 years. LSU recognizes the communities native to this region including the Caddo Adai Indians of Louisiana,

Biloxi Chitimacha Confederation, Chitimacha Tribe of Louisiana, Choctaw Nation, Coushatta Tribe, Four Winds Cherokee Tribe, Muscogee (Creek), Point au Chien Tribe, Tunica Biloxi Tribe, United Houma Nation, and others whose memories may have been erased by violence, displacement, migration, and settlement. As a University, we thank them for their strength and resilience as stewards of this land and are committed to creating and maintaining a living and learning environment that embraces individual difference, including the Indigenous peoples of our region.

III. DEI IN THE SCHOOL

A. ALLIANCE FOR THE FUTURE: DISMANTLING BIAS AND RACISM IN THE SCHOOL OF THEATRE

Hello and welcome from the Alliance for the Future. Our mission is to transform the School of Theatre into an antiracist and anti-biased institution where all members of our community: students, staff, faculty, visiting artists, and audience members of all identities are respected and accepted. To advance this mission, the Alliance is committed to identifying racism and bias in the School of Theatre and engaging our community in measurable action to create change. The Alliance is committed to dismantling oppression as it affects the intersections of race, religion, sexuality, gender identity, or disability, and to replace oppressive practices. The School of Theatre is committed to creating ongoing change in our curriculum, our rehearsal and production processes, our classrooms, our backstage and support areas, and our offices.

With great work and dedication, we look to build spaces, both physical and virtual, that welcome our community in all its beauty and diversity. The School of Theatre must continue to learn from mistakes to create opportunity and access for voices of all backgrounds and lived experiences. This work begins with the stories we tell ourselves and others. We reject the centering of White, Cis, able-bodied, and Straight narratives which have been upheld for so long and commit to celebrating myriad perspectives which have been so often overlooked and silenced in the past. Celebrating our richness demands that we include stories about diverse populations as told by members of those populations. We defy the myth of scarcity that works against the realities of our current and future abundance. We have everything we need to transform our School and the industries it supports.

The Alliance commits to lead the School of Theatre in remaining mindful of our students' place as soon-to-be leaders in our field and recognizing that our values and actions affecting today reverberate into their futures. To advance our mission of transformation, the School of Theatre, with the support of the Alliance for the Future, commits to:

- Perform a biannual climate survey to elicit the experiences of members of our community and assess the effectiveness of programmatic and policy shifts
- Create affinity spaces for historically marginalized groups
- Provide access to training that will minimize harm in our community as well as foster support mechanisms to assist when harm occurs
- Develop a direct and accessible means for people to report grievances which lead to prompt and meaningful actions to minimize future harm and work toward healing.
- Engage with alumni and take meaningful steps to repair relationships that have been damaged in the past.
- Actively recruit BIPOC faculty, staff, and guest artists.

- Ongoing active listening, questioning, analysis and cultural course corrections to minimize trauma and provide healthy learning environments

The Alliance includes representatives from our undergraduate and graduate alumni and current students and faculty and staff. We are structured as a non-hierarchical collective and all meetings are open to our community. We encourage participation in whatever ways you feel comfortable. If you would like more information please visit the [Alliance for the Future](#) home page.

Opportunities for students and alumni to self-nominate for the Alliance happen at the beginning of every year.

B. RESPECT

The School of Theatre strives to welcome and celebrate the wholeness of its members. As a member of our community students agree to respect the dignity of every individual.

- We will give each other grace; this is hard work and mistakes will happen
- Be accountable for the impact of your behavior.
- There is no statute of limitations for harm. Harmful behavior may be addressed at any time.
- Language matters
- Names and pronouns will be respected.
- Use inclusive language: avoid biased, discriminatory, sexist, prejudiced, racist, ableist, denigrating terms. For examples, see the [Northwestern Counseling Inclusive Language Guide](#)
- Avoid gendered language (unless specifically told otherwise): Avoid titles (Ms., Mr., Miss, Mrs.), avoid gendered job titles (“mail carrier” rather than “mailman”), don’t refer to groups by gender (“boys and girls” or “ladies and gentlemen” or “hey, guys”)

IV. COLLEGE ADMINISTRATION

The College of Music and Dramatic Arts administrative structure is outlined in the CMDA Bylaws. As described in the CMDA Bylaws, the College has established the following standing committees: Curriculum; Dean's Advisory; and Promotion and Tenure. The standing committees are populated as prescribed in the CMDA Bylaws. In addition, the Dean may establish ad hoc committees or sub-committees as necessary.

V. CONTACT INFORMATION

A. ADMINISTRATION AND SCHOOL OF THEATRE OFFICE STAFF

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B. SCHOOL OF THEATRE PROGRAM HEADS AND FACULTY AND STAFF

Sonya Cooke, Head of Undergraduate Performance scooke@lsu.edu

Nick Erickson, Head MFA in Acting nickwe@lsu.edu

John Fletcher, Head of Ph.D. Program jfletch@lsu.edu

Jim Murphy, Head of MFA in Technology and Design jlmurphy@lsu.edu

For a full list of School of Theatre Faculty and Staff visit the [School of Theatre Faculty and Staff page](#).

C. MAIN OFFICE

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.lsu.edu/cmda/theatre • <https://www.lsu.edu/cmda/swinepalace/index.php>

Box Office • 225-578-3527

D. STUDENT RESOURCES

The School of Theatres maintains a webpage with quick links to Faculty and Staff Resources and Services. Faculty and Staff can visit the [Theatre Faculty and Staff Resources](#) webpage for general information as well as information on academic, research, and productions.

VI. UNIVERSITY POLICIES AND PROCEDURES

A. PERMANENT MEMORANDA (PM) AND POLICY STATEMENTS (PS)

Permanent Memoranda and Policy Statements have been created for the purpose of institutional governance by way of establishing standard procedures for the operation of the LSU System (Permanent Memoranda) and LSU A&M (Policy Statements) (e.g., graduate assistantships, student absence from class, student grading, appeal procedures, research misconduct, sexual harassment).

B. OUTSIDE EMPLOYMENT

LSU Presidential Memorandum 11 (PM 11), *Outside Employment of University Employees*, requires that all full-time employees comply with its provisions and disclose employment as defined within it. Outside employment is defined as any non-University activity for which economic benefit is received including but not limited to employment with any non-University employer; contracts to provide consulting, personal or professional services to non-University individuals and entities, including publishing agreements; and self-employment or operation of a business.

Faculty must submit disclosures of outside employment (PM-11) disclosures through the Geaux Grant System which will route for administrative approvals. For step-by-step instructions on submitting a PM-11 use the link below.

[How to submit a PM-11 through Geaux Grants.](#)

C. FACULTY ABSENCES

Employment obligates 9-month faculty to be “on the job” beginning one week prior to the first day of classes and extending through the day of commencement for fall and spring semesters. 9-month faculty do not accrue vacation time.

Faculty shall not be absent from their duties without proper authorization. PS 12, *Leave Guidelines for Academic, Professional, and Classified Employees*, addresses conditions of and procedures for various kinds of “leave,” for example, Sick Leave, Holidays, Sabbatical Leave, Civil Leave (jury duty), Family and Medical Leave, Leave of Absence Without Pay, Funeral Leave, and more.

It is imperative that faculty aim to create a proper balance between on campus teaching and off campus activities. As a rule, absences from one’s teaching duties will be kept to a minimum to provide students with an environment of continuity. Such absences, however, are often necessary to enhance or maintain one’s professional reputation in the field. The length of absences vary and are dependent on the type of engagement and the specific area of expertise of the faculty member. The School makes every effort to accommodate professional engagements. All faculty should work

with the Director for approval of extended absences. Absences should be submitted through Workday.

D. USE OF LSU/CMDA FACILITIES AND PREMISES

LSU CMDA facilities are available primarily for departmental use in accordance with LSU policies including [**PS-82 Use of LSU Premises and Facilities**](#). In some instances, non-CMDA entities may be granted permission to use CMDA facilities. For any non-departmental or private use, permission must be granted by a CMDA administrator, and necessary paperwork must be processed through the appropriate staff. In most cases, an email from a CMDA administrator does not fulfill the university's contractual requirements, which include liability insurance coverage and fee rate information for the event. A fee may be assessed for reimbursing any costs to the department for use of the facilities. The priority for use of CMDA facilities or premises is established as follows:

- 1) LSU departments and divisions in conduct of assigned missions and programs (including academic use);
- 2) recognized student organizations, organizations or faculty and staff, and University-affiliated organizations;
- 3) educational, religious, and non-commercial organizations not affiliated with LSU.

Most facility rentals require a faculty or staff sponsor to coordinate the needs of the event and, in some case, may require the faculty or staff sponsor (or their approved designee) to be present throughout the duration of the event. Facilities may not be used by CMDA faculty, staff, or students for any private use without appropriate written permission. Personal or organizational affiliation with the CMDA or LSU does not necessarily constitute departmental use, and may be subject to approvals, fees, contracts, and proof of insurance as described above. Private use includes, but is not limited to any paid private lessons or coaching in any classroom, studio, practice room, or other CMDA facilities, as this is a violation of both LSU and Louisiana Board of Ethics policies.

E. PERSONAL RECORDKEEPING

The Preamble to [**PS 36-T \(LSU's Promotion and Tenure document\)**](#) sets the context for the importance of diligence in personal record keeping.

By means of these policies and procedures, the University seeks to employ and maintain a staff of tenured and tenure-track faculty with superior qualifications to advance its mission and to nurture and support the work of those faculty members, while observing the principles of academic freedom and the tenets of the tenure system. (Refer to Appendix F.) Among personnel decisions, the decision to award tenure is of distinguished and central importance. The University will do so only through a rigorous, careful process of examination and deliberation. Accordingly, the decision to tenure entails the presumption of professional excellence. It implies the expectation of an academic career that will develop and grow in quality and value, and one that will be substantially self-supervised and self-directed.

That which constitutes supporting evidence of achievement and how the evidence should be documented are presented in CV and Supporting Documentation for PS 36-T and PS 36-NT as outlined in Appendix E.

The centerpiece of the faculty review process is the LSU-formatted vita (CV). Notice that in the above document it both prescribes a format for the CV *and* suggests the inclusion of evidences that back up the contents of the CV.

Faculty should report their activity through the online reporting system, [Elements](#) which can be accessed through the faculty member's myLSU. All faculty will be expected to maintain this database of their activities as the official method for submission of annual activity reports, annual evaluations and promotion and tenure documentation. Additional information about Elements is available by clicking the following link:

[How to use Elements Faculty Reporting System.](#)

F. PROMOTION AND TENURE

[PS 36-T](#) provides specific University procedures for the LSU Promotion and Tenure. Faculty may also refer to the [Promotion and Tenure Process](#).

For further information on the School of Theatre tenure process, please refer to School of Theatre Promotion and Tenure Guidelines.

G. ANNUAL FACULTY EVALUATION

Each year, faculty performance will be evaluated for the previous calendar year. In mid-January, the faculty member's Activity Report is to be submitted through Elements. Peer Review Committee reports are due to the Director in late February. In May the Director's evaluation will be completed and available to faculty through Elements. Faculty are evaluated for the purposes of annual reappointment, promotion in rank, the granting of tenure, nominations for honors, awards, and chaired professorships, and salary increase. Exception to the requirement of annual review: When faculty are being reviewed for reappointment, promotion, or tenure, or have been given notice of non-reappointment or termination, an annual evaluation by the Chair need not occur.

The areas for consideration for evaluation are scholarship/creative activity, teaching, and service. Scholarship/creative activity, as defined broadly in [PS 36-T](#), signifies "contributions to knowledge, in the disciplines appropriate to the department, including traditional, contemporary, hybrid and interdisciplinary scholarship. The candidate's scholarship must be at a level of quality and significance that is competitive by national or international standards" (p. 17). [PS 36-T](#) describes characteristics of an effective teacher as: "intellectual honesty, command of the subject, organization of material for effective presentation, cogency and logic, ability to arouse students' curiosity, stimulation of independent learning and creative work, high standards, and thoughtful academic mentoring" (p. 19). Service is used to mean "other contributions to the department, the University,

the academic profession, or the broader national or international community that support the primary missions of scholarship and teaching” (p. 21).

In crafting an annual evaluation, the Chair will consider the faculty-provided Activity Report, the Peer Review Committee report, and the report of the faculty member’s mentor. See Section IV-E Faculty Development for a description of the mentor and peer reviewer processes.

H. GRADUATE FACULTY STATUS

Faculty can qualify for the following types of [graduate faculty membership](#): Associate, Full, Research Affiliate, or Professional Affiliate. Academic deans are responsible for Graduate Faculty appointments for tenured and tenure-track faculty in their programs.

Associate and Full members may engage in all graduate education activities as well as chair theses and dissertations. With initial appointment at LSU under tenured or tenure-track conditions, assistant professors are appointed as associate members for a seven-year term. Full members must possess the highest degree appropriate to the field or unquestionable evidence of comparable achievement in the field. To maintain graduate faculty status full members must demonstrate a current and sustained record of scholarly or creative activities. For more information, see the Graduate School’s [Graduate Faculty Membership](#) requirements.

VII. FACULTY DEVELOPMENT

This section covers faculty development at both the College/School level and the University level. At the School level, a faculty mentor program is explained. At the University level, a number of development opportunities are listed.

A. MENTORING

Mentoring of tenure-track and non-tenure-track faculty members is an important responsibility of the college (CMDA). The college relies on the experience of current tenured faculty members to assist in this process. As such, the Chair assigns a tenured faculty member to be an official Mentor to each non-tenured, full-time faculty member. The Mentor, in consultation with the Chair, serves as an advisor, and assists the faculty member throughout their career and for tenure-track faculty throughout the tenure process. In addition, the Peer Review Committee assigns a member to observe teaching and offer additional teaching insight and input for the mentee. The duties of the Mentor, Peer Reviewer, and Mentee are listed below. Mentor and Peer Reviewer assignments do not necessarily correlate with the faculty member's specific discipline. Changes in assignment may be made during the tenure process.

Mentor Responsibilities

- Meet formally with mentee at least once/semester and informally frequently during the year
- review mentee's curriculum vitae and other materials to be submitted to P&T committee for consistency with PS 36T
- in conjunction with the Chair, assist faculty member in meeting deadlines for P&T
- be available for advice and consultation
- observe faculty member's teaching at least once/year
- provide a written report of important issues relative to faculty member that will go in faculty member's P&T file once/year

Peer Reviewer/Peer Review Committee Responsibilities

- observe faculty member's teaching once/year
- review faculty member's annual activity report
- provide a written report of observation that will serve as the basis of the peer review committee report which will be forwarded to the Chair and become part of the faculty member's annual evaluation.

Mentee Responsibilities

- reach out to mentor for advice and consultation

- request teaching observations from mentor and peer reviewer for tenure track faculty, become familiar with PS 36T and make written requests a part of P&T documents

B. FACULTY AWARDS

Distinguished Faculty Awards

LSU takes great pride in its world-class faculty. The University's [Distinguished Faculty Awards](#) recognize faculty accomplishments and showcase superb teaching, research, and service at LSU.

Sabbatical Leave.

See the Academic Affairs website, for [Sabbatical Guidelines](#).

Professorships and Endowed Chairs

The purpose of Professorships and Endowed Chairs is to recruit and retain high quality faculty. Most professorships and endowed chairs are established at the College or departmental level. The School of Theatre has the following named professorships: Gresdna A. Doty Professorship; Billy J. Harbin Professorship; and Louise and Kenneth Kinney Professorship. There are several University-wide professorships including the several Alumni professorships as well as the Boyd Professorship which is the “pinnacle of recognition.” Named for David and Thomas Boyd in 1953, it is conferred for life to the few faculty who set themselves apart as elite researchers, educators, and professionals in their field. For more information, see [PS-7](#).

C. UNIVERSITY RESOURCES

Faculty Resources and Support

The [Faculty Technology Center](#) is designed to help guide faculty and instructors on course development and enhance teaching. The [Faculty Resources and Support](#) website is organized by the following categories. In addition to online resources, the FTC offers Moodle assistance by phone and through virtual walk-ins and offers dedicated technical and course design support for the CMDA one day per week.

Course Design and Development

Support Services

Training and Events

Technology Hub

Faculty Resources and Support Updates

Faculty Designer Showcase Video Series

The [Office of Research and Economic Development \(ORED\)](#)

ORED administers a number of funding programs and professional development opportunities for faculty including:

- [LSU Council on Research Summer Stipend Program](#): The Council on Research (CoR) Summer Stipend Program provides financial support to early career researchers at the rank of assistant professor seeking to contribute to scholarly knowledge in their discipline.
- [Office of Research and Economic Development Travel Support Programs](#): There are several internal grant programs to support faculty travel in the service of research.
- [The Provost's Fund: Faculty Research Grants Program](#): The Faculty Research Grant (FRG) program is intended to provide seed funding for new research projects and resources for major planning grants.
- [The Provost's Fund: Arts/Humanities Project Support Fund](#): The Arts/Humanities Project Support Fund provides individual PI grants for supporting the scholarly and creative activities of faculty from Arts and Humanities disciplines.
- Additional [internal](#) and [external](#) funding sources can be found on the [ORED](#) website.
- [Faculty Development Programs](#): The Office of Research and Economic Development offers a number of programs workshops and videos to support the development of grant competitive faculty.
- [Subscribe to the Geaux Grants Newsletter](#) for research-related updates and funding opportunities across disciplines.

The College of Music and Dramatic Arts maintains the [CMDA Research Page](#) on its website to provide information on College-wide funding and research programs.

Learning & Teaching Collaborative (LTC)

The Learning and Teaching Collaborative promotes student success through the continued development of faculty and instructors. The LTC offers a number of services, events and resources to support student learning in and outside the classroom including the supports faculty wishing to explore alternative pedagogy in the classroom, including the use of new technologies. The annual **REFRESH Workshop** which features a nationally renowned subject matter expert to provide a keynote address and workshop.

VIII. ACADEMICS

A. DEGREE PROGRAMS

The School of Theatre offers the following degree programs:

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

Master of Fine Arts degree with the following specializations:

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

For additional information on graduate study can be found on the **LSU Graduate School** website.

Bachelor of Arts in Theatre degree with the following concentrations:

- **Arts Administration**
- **Design/Technology**
- **Performance**
- **Physical Theatre**
- **Theatre Studies**

Bachelor of Fine Arts in Film and Television

Minors:

- Arts Administration
- Dance
- Physical Theatre
- Theatre

More information regarding degree program can be found in the **LSU General Catalog** and in the SOT Undergraduate Handbook.

Curriculum Guides

The curriculum guide sheets are designed to give an overview of the degree program, and the courses required to meet the degree requirements. Eight semester recommended paths can be found by consulting the **LSU General Catalog**. Course offerings are available through the **Schedule Booklet** page on the **Office of the Registrar** website. Students who do not take courses

when recommended may find it impossible to complete their degree program in four years. Specific courses will only be offered in alternate years.

B. COURSE SYLLABUS

This section presents information on the course syllabus and related issues. Moodle is LSU's information management system intended to facilitate course "delivery," including grading. The Syllabus Database section explains the process for archiving syllabi each semester. Textbook Adoption is an item in thinking ahead. Faculty should adopt course materials such as textbooks well in advance of the semester in question.

Policies and Procedures

- a. A syllabus is considered a contract between the faculty and the student.
- b. [**PS 44, Student Grading**](#), states that every course must be represented by a written syllabus. This includes THTR 2026, 4136 and all independent study classes.
- c. "Class" Contexts (e.g., lecture, lab, independent study) are defined in [**PS 45, Courses and Curricula**](#), according to teacher and student roles.
- d. [**PS 45, Courses and Curricula**](#) also defines credit hour (50 min class) as the "basis for measuring the amount of engaged learning time expected of a typical student" per week. Students should expect that each credit hour will require a minimum of 2 to 3 hours of outside-of-class student work per week for approximately 15 weeks or the equivalent amount of work across a different period of time.
- e. Refer to the official Academic Calendar for start and end dates, the holiday schedule, and the midterm and final exam schedule. In LSU A-Z, choose [**Schedule of Classes**](#), choose Scheduling and Registration Instructions, scroll to find the [**Academic Calendar**](#).

Final Exams

Final exam times are scheduled at the University level and can be found on the [**Office of the University Registrar**](#) website under Academic Information.

As per the [**General Catalog**](#):

"Final examinations are required in all courses. When a final examination is inappropriate because of the nature of the course, exceptions to this requirement may be made upon approval of the appropriate department chair, dean/director, as well as the Office of Academic Affairs.

The final examination periods for all terms are published on the [**Office of the University Registrar**](#) website.

Final examinations *must be given during the published dates for the final examination period.*”

Students having three or more final examinations in a 24-hour period may request permission to take no more than two examinations on the day concerned. Requests for special arrangements will be considered only when the three or more examinations cover more than seven (7) hours of credit work. These requests should be made to the dean or director at the college or school in which the student is registered.

Syllabus Construction

[Syllabus requirements](#) and [sample syllabus](#) are available on the LSU [Courses and Curriculum Committee website](#) under Proposal Forms and Supplemental Information. The Office of Academic Affairs provides [sample syllabus statements](#) for faculty use.

Moodle

Moodle is LSU’s course management system. The FTC offers Moodle assistance by phone and through virtual walk-ins and offers dedicated technical and course design support for the CMDA one day per week.

Mon-Fri: 8:00am - 4:30pm

225-578-3375 (option 2)

ftc@lsu.edu

Need Moodle help?

Virtual Walk-ins:

Mon-Fri: 2:00pm - 4:00pm

In addition, the ITS online knowledge base, GROK, maintains a [section on Moodle](#).

Syllabus Database

The University maintains a [Syllabus Database](#), a repository for syllabi. In addition, faculty must submit all syllabi as email attachments by the end of the first week of classes each semester (fall, spring, summer) to the School of Theatre, Office Coordinator.

Textbook Adoption

“Adopting” a book or other course material is what faculty do when they order a book, for use in a class. Timely adoption of books for the benefit of students is a common-sense best practice. It is also a requirement of the 2008 Higher Education Opportunity Act. Textbooks may be ordered through the [Barnes and Noble Adoption and Insights Portal](#) (AIP). If you require no book for your class, lessons, or rehearsals, enter the AIP resource (see additional B&N contacts below) and indicate that no book is required.

Adoption Schedule: Adopt Fall books by May 1, Spring books by October 1, Summer books by April 1.

[LSU Bookstore \(Barnes & Nobles at LSU\)](#)

lsubookstore@lsu.edu

225-578-5504

C. STUDENT ABSENCE FROM CLASS

University policy on the responsibilities of students and faculty in the matter of student absence from class is presented in [PS 22 \(Student Absence from Class\)](#) and [PS 44 \(Student Grading\)](#).

D. STUDENT APPEALS

[PS 48 General Appeal Process Available to Students](#) and the [General Catalog](#) outline a formal appeal process for a student who “questions the application of any university regulation, rule, policy, requirement or procedure, not otherwise covered by established procedure, as it applies to that individual student.”

E. COURSE SCHEDULING

Courses requests are due in early September (for Spring and Summer courses) and mid-January (for Fall courses). The School will designate faculty to coordinate courses for each area.

The Course Requests should be submitted on the provided form and include: Course No., Course Title, Course Credit, Meeting Time & Days, Room & Building, Instructor, Enrollment Limit, and course delivery modality.

We will make every effort to accommodate requests, but on occasion may need to adjust times and location based on course conflicts and student needs. The School of Theatre maintains a list of the Course Rotation List of which specifies what semester Theatre courses are offered.

All Independent Study courses must be approved. Requests to add Independent Study courses must be accompanied by a syllabus. All requests for Independent Study courses should be made by a faculty member. Please do not instruct a student to request that an Independent Study course be added.

Faculty requests for summer courses should be submitted with spring course requests. Requests for spring and summer courses happen at the same time—again, early in the previous fall semester. Courses will be assigned based on student demand. Summer courses must meet minimum requirements and courses which do not meet required minimums will be canceled.

F. STUDENT ADVISING

Undergraduate student advising is conducted by a dedicated advising staff. Faculty are expected to be familiar with curricula and assist students informally with major coursework questions and advice, but do not conduct formal advising sessions. First-year students and any student on Academic Probation are required to meet with an advisor prior to scheduling each semester. All other students in good standing are not required to see an advisor but are encouraged to do so to ensure understanding of curricular requirements. Advising appointments may be made at any time. Scheduling and schedule advising for the upcoming semester occurs (typically) in mid-October and mid-March.

The [Registration Calendar](#) found in the [Scheduling Booklet \(Scheduling and Registration Instructions\)](#) details registration start and end dates, payment deadlines, and penalties for late registration and late payment.

Graduate students are advised by faculty members in their area of concentration. The advisor normally serves as the chair of the student's graduate committee and compiles materials for the Master's Comprehensive, Doctoral General, and Doctoral Final examinations. The advisor's role is to assist the student in preparing a course of study for the degree and in selecting courses to be taken each semester.

The Associate Dean of Graduate Studies will assist faculty in interpreting and following the curriculum guides, in preparing degree audits to ensure that they stay on track to fulfill requirements, meeting deadlines for timely completion of the degree, and with all other issues related to degree completion.

G. FORMAL UNIVERSITY ASSESSMENT

Each academic unit is required to conduct annual assessment of degree programs. Assessment reports are coordinated by the Assessment Committee and reported through the University's online assessment database Taskstream. The School of Theatre has developed and revised its assessment procedures over several years.

H. COMMENCEMENT

The College of Music and Dramatic Arts holds Commencement Ceremonies in Fall and Spring. LSU holds a Main Commencement in the Summer. CMDA asks that faculty attend the diploma ceremonies, either as general faculty or as a stage party member sitting with a graduating PhD student. The registrar's office asks that 10% of each college's faculty attend the Summer Commencement Ceremony (beyond those hooding PhD students).

I. RECRUITING

Recruiting is an ongoing process and should infuse all aspects of the School's public profile. All faculty are expected to engage in recruiting efforts.

Undergraduate Recruiting

All students who are accepted into LSU may enter the BA in Theatre program. The BFA in Film and Television is a selective admission program. Students who wish to enroll in the BFA in Film and Television program either as an entering student or transfer students must complete a supplemental application.

Additionally, the LSU Office of Enrollment Management maintains a rigorous schedule of on-campus events which the School participates in. In addition, the School engages in a variety of recruitment activities including attending off-site recruiting events such as Performing and Visual Arts Fairs; statewide thespian festivals and other statewide and regional theatre conferences. All undergraduate recruitment activities are coordinated by the School's recruiting officer and the Assistant Dean for Student Success. Each academic year, the School distributes its annual recruiting calendar which includes dates for both on-campus and off-campus recruitment events.

Graduate Recruiting

Graduate recruiting is primarily spearheaded by the head of the graduate program in each area. The School participates in the [University Resident Theatre Association's](#) (URTA) unified auditions for all of the MFA programs (acting, costume technology and design, properties technology and design and scenic technology and design). The PH.D. program primarily recruits through contacts at academic theatre conferences.

IX. STUDENT RESOURCES

A. GRADUATE ASSISTANTSHIPS

The School of Theatre awards 20-hour/50% assistantships to most students in the graduate programs. Graduate Assistantship recommendations are made by the heads of each of the individual graduate programs. Students in the MFA programs are generally awarded graduate assistantships for the duration of their program (2-3 years). Students in the Ph.D. program are generally awarded graduate assistantships for no more than four years. Graduate Assistantship work assignments include a teaching function and are made by the Director in consultation with the program heads. All students who are awarded assistantships must comply with University, Graduate School and departmental regulations.

For complete information see [PS 21 Graduate Assistantships](#); [PS 85 Preparation of Teaching Assistants](#) and the [Graduate School website](#).

In addition, students should refer to their award letter.

Students holding assistantships must be enrolled for a minimum of 9 credit hours, of which 6 must be in graduate level courses.

Students who hold graduate assistantships during the fall and spring semesters (two consecutive semesters) will receive a full tuition waiver for summer school if the budget to cover such costs remains intact. Students on assistantship are required to pay all fees.

B. TIMESHEETS

In order to satisfy audit concerns, graduate teaching assistants must complete timesheets every two weeks. Two-week increments should be reflected on each timesheet. This is the responsibility of students but faculty or staff member (or appropriate designee) must monitor. Total hours must sum to the number of assistantship hours awarded. When timesheet is completed, approval signatures must come from direct supervisor(s). At the end of each two-week period, area coordinator must collect all timesheets and submit to the School of Theatre Business Officer. Blank timesheets are available in the School of Theatre Main Office. Students do not need to complete timesheets for work associated with serving as an Instructor of Record or Teaching Assistant.

C. TRAVEL FUNDING FOR STUDENTS

The School of Theatre and College of Music and Dramatic Arts offers a limited number of professional development travel grants to students. Students can apply for travel funding through the [CMDA Student Travel Grant](#) and the [Annette & John Douthat Study Abroad Grant](#) during the designated call for proposals each semester (fall, spring and summer). Additional information and the [Student Travel Grant Application Form](#) can be found on the [CMDA Research page](#) in the Travel

and Grants section. Students seeking travel support should also apply for the [Graduate Student Travel Award](#).

The [Graduate Student Travel Award](#) provides financial support to qualified graduate students who attend professional conferences to present their research.

D. SCHOOL OF THEATRE SCHOLARSHIPS

All scholarships are administered through the Blackbaud Award Management System (BAM). Students submit their application through BAM. The faculty scholarship committee, which is formed each year, reviews applications and submits recommendations through this system. The School of Theatre has a limited number of scholarships available for in-state and out-of-state students. Scholarships range from \$1,000 - \$2,000 annually and most may be awarded for up to four years.

E. STUDENT AWARDS

The LSU Graduate School has a number of competitive fellowships available. Information on fellowships is available on the [Graduate School website](#).

F. STUDENT ORGANIZATIONS

The following student organizations are affiliated with the School of Theatre:

- Delta Rouge
- Improv Club
- Legacy
- Music and Dramatic Arts College Council
- Musical Theatre Club
- Physical Theatre Club
- Sketch Comedy Club
- Student Government (LSU SG)
- Undergraduate Theatre Alliance

X. THEATRE PRODUCTION PROGRAM

A. SWINE PALACE

Swine Palace serves as the professional arm of the School. 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.

Proposals for LSU Theatre and Swine Palace productions are solicited during the fall semester through an online [Call for Proposals](#). All proposals must meet the established [Guidelines for Season Programming](#) as defined by the LSU School of Theatre faculty in January 2015.

B. 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. Design/Technology undergraduate students have the opportunity for a major assignment on an LSU Mainstage production such as Set, Costume, Sound or Lighting Designer.

Proposals for LSU Theatre and Swine Palace productions are solicited during the fall semester through an online [Call for Proposals](#). All proposals must meet the established [Guidelines for Season Programming](#) as defined by the LSU School of Theatre faculty in January 2015.

C. LSU LAB SEASON

Each academic year, the Lab Season consists of four 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.

Lab season proposals are accepted in the fall for the following academic year. Each year, the Lab Season Committee oversees the Lab Season proposal process.

D. ANNUAL DANCE CONCERT AND PHYSICAL THEATRE SHOWCASE

The Annual Dance Concert and Physical Theatre Showcase, presented annually in the spring, the Dance Concert and Physical Theatre Showcase features student and faculty choreography.

E. PERFORMING ARTS SERIES

The Performing Arts Series is a CMDA initiative funded by the Performing Arts Fee designed to engage major chamber music ensembles; cutting-edge theatre companies; solo artists; dance companies and other nationally and internationally recognized artists for residencies which include a public performance at either the Union Theatre or one of the CMDA performance venues; selected by PAS Committee. Proposals for Performing Arts Series events are solicited each February for the following year.

XI. FILM PRODUCTION PROGRAM

A. GEAUX FILM

Each academic year, the School of Theatre funds one to three student projects – one each in the fall and spring semesters – as a way for students to gain more real-world experience in each phase of the filmmaking process. Students are responsible to pitch ideas to a faculty committee that meets once in August and once in October and then if chosen, will oversee all aspects of the production with a faculty advisor functioning as executive producer. The increased budget and larger scope of the Geaux Films results in larger sets with more resources and crew members to manage. For this reason, students functioning in producer, director, DP, or other major roles may be eligible for credits towards THTR 4735 or independent studies.

B. TAKE FILM FESTIVAL

Every Spring, the School of Theatre hosts the Take Film Festival. It is a culmination of all the work done by students in the department through the school year and also features the Geaux Films. Festival submissions open in February and run through mid-April. A faculty panel decide the program for the festival and all films that make it in are eligible for awards for Directing, Cinematography, Acting, Editing, Writing, Production Design, Best Overall, and Audience Favorite. The festival is held at the end of the spring semester with a panel of industry figures that act as judges for the awards. The festival may also include panels and workshops put on by the guest judges and receptions for festival entrants. The festival entries are open to any student at any school and even includes an alumni category for graduates.

C. HOROR-BLY SHORT FILM FESTIVAL

Each October, Delta Rouge manages and hosts the Horror-bly Short Film Festival. This is a free 48-hour film festival-style event available for any member of Delta Rouge to participate in. Small teams for the festival are chosen by lottery by the Delta Rouge board and each team is assigned a package of equipment from the Equipment Office. In one weekend in October, each team is given an assigned line, prop, and action to include in a short horror film that must be written and shot in one weekend and edited in the 3 days following. The shorts are shown at the festival screening during the week of Halloween with the best film being awarded the Horror-bly Short Trophy.

XII. REHEARSAL

A. REHEARSAL REGULATIONS

- Rehearsals for LSU Theatre and Lab productions are limited to five days per week with a maximum of four (4) hours per day. Rehearsals can be scheduled on either Saturday **or** Sunday, **but not both days**. (Notes must be contained in this period.) All rehearsals **MUST** end no later than 11:00pm on weekdays and weekends. 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.
- 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.
- As of the 2021-2022 academic year, the School of Theatre has eliminated the 10 of 12 technical rehearsals. For all productions, technical rehearsals will take place from Wednesday through Saturday (Sunday if there is a home football game) during the week prior to opening with dress rehearsals on the Tuesday and Wednesday prior to the Thursday preview. Technical rehearsals will be limited to a maximum of four (4) hours per day.
- 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.
- 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 or the Chair of the School. Such behavior will be reported to the Office of Student Advocacy and Accountability and students will be subject to the LSU Student Code of Conduct.
- If a student will be late to a rehearsal, they should immediately communicate with the stage manager. Rehearsal conflicts should be reported at the time of the auditions or well in advance of the rehearsal (except for MAJOR illness, emergency, or injury).
- Students must have either Saturday or Sunday off.
- According to departmental policy all rehearsals **MUST** end no later than 11:00pm weekdays and 11:30 pm weekends.

XIII. BUSINESS OFFICE PROCEDURES

Additional information on Business Office procedures can be found in the [School of Theatre Business Office Manual](#).

A. WORKDAY

Workday is LSU's administrative system for financial, payroll and human resources processes. From this site you will find a variety of resources and frequent updates.

If you are new to Workday, an [overview video](#) is available. This overview introduces a user to Workday's way of handling a few basic activities, including time entry. A wealth of other training videos and job aids are also available on this site as well.

B. FACULTY AND STAFF TRAVEL

Faculty who do not hold professorships are eligible for up to \$2,000 in departmental travel funds per year for travel which is related to research or creative activity. All faculty must request approval for travel in advance of incurring any costs associated with a trip. Please use the [Theatre Travel Request Form](#) to submit your request to travel. Within this form, you will detail estimated costs for travel and provide as much specific information as possible regarding your trip. The [Pocket Travel Guide](#) is useful in estimating costs. The [Pocket Travel Guide](#) as well as information on vehicle rentals, airport parking and other information can be found on the [Accounts Payable and Travel website](#). Upon submission and approval of the Director, your form will be submitted to Melissa Fay, the School of Theatre Business Manager who will create a spend authorization on your behalf in Workday. You will receive notification that your spend authorization has been completed. Upon receipt of that email, you may begin paying expenses for travel such as registration, airfare, and lodging.

Please note that you must book all air travel through [Christopherson Travel Online](#). Christopherson Travel may be accessed through your myLSU page. If you are a new user and need to set up a login for Short's, please email acreech@lsu.edu. For additional information about Shorts Travel, see the [Accounts Payable and Travel website](#).

Upon return from a trip, please submit all receipts to Melissa Fay, Business Manager for expenses paid via LaCarte with an [AS703 LaCarte Transaction Log](#) attached. All receipts must be original and legible. Any additional receipts for reimbursement should also be submitted upon return.

C. REQUEST FOR SERVICES FOR GUEST ARTISTS/SCHOLARS

Throughout the year, faculty will host artists and scholars both local and visiting for the purposes of class visits, workshops etc. All engagements which will incur expenses should be approved through the Director. Once the engagement is approved, faculty can use the following two forms where applicable to facilitate payments as well as travel and housing reservations.

[Payee Request Form](#)

[Guest Travel, Lodging and Parking Request Form](#)

Payment, travel and housing will not be processed without completion of the corresponding form.

D. COMPUTER EQUIPMENT AND TECHNOLOGY

Requests for computer equipment and software should be made through the [Computer Equipment Request Form](#) or the [Software Request Form](#) as applicable. Once completed will be routed for approval by the Director and submitted to the SOT Business Manager who will coordinate ordering of the equipment. Please be as specific as possible when making your request and completing the form.

E. KEYS

All key requests should be made to the School of Theatre Office Coordinator. Faculty will need to submit their 89 number and the key or keys requested. The Office Coordinator will send a work order to Facility Services, who will contact the faculty member when keys are ready. The faculty member must pick up the keys from Facility Services on Nicholson Extension.

Graduate teaching assistants requesting keys should complete a key request form in the front office and have it signed by their faculty adviser. Keys are issued by Facility Services. Under rare circumstance, undergraduate students may be permitted to request a key, most likely as temporary local key. They must complete a form, which includes faculty signature.

F. ROOM RESERVATIONS

Requests for room reservations should be made through the [Room Reservations Form](#) located on the [School of Theatre Faculty Resources](#) page between 8 am and 4:00 pm, Monday through Friday. Faculty should refer to the online [Room Reservation Calendar](#) to confirm availability prior

to making their reservation request. For additional information on [Room Reservation Procedures for Students](#) visit the SOT website.

G. COPIES

Faculty are issued a copier code for the School of Theatre copy machine located in the Main Office. With the exception of the library, the University has eliminated all convenience copiers across campus. As such students will have to go off-campus, to make personal copies.

H. COMPLIMENTARY TICKET POLICY

All CMDA Faculty and Staff are eligible to receive two comp tickets per CMDA event. Comp tickets are transferrable. The following redemption policy applies to events that are processed through the CMDA Box Office (events in the Shaver Theatre, Reilly Theatre, Studio Theatre and the Recital Hall). Comps for events held at the Union Theatre must be processed through the Union Theatre Box Office. All comps may be requested by e-mailing the CMDA Box Office (cmdaboxoffice@lsu.edu) for events in CMDA controlled spaces or the LSU Union Box Office (unionbox@lsu.edu) for events held at the LSU Union. Please make requests at least 24 hours prior to the scheduled performance or the last business day of the week for performances on weekends.

XIV. 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 re-opened in 2009 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.

A. PERFORMANCE SPACES

The School of Theatre maintains three primary [performance spaces](#).

Claude L. Shaver Theatre

The 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.

B. 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.

C. PRODUCTION FACILITIES

The School of Theatre operates a full-scale suite of production shops: Scene Shop, Prop Construction Shop, Spray Booth, paint storage and mixing area, Costume Shop, Costume Crafts Shop, Electrics Shop, and Sound Lab. 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. Shops utilize equipment and potentially hazardous material. 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.

D. THEATRE RESOURCES

Theatre Library

The School of Theatre operates a theatre library featuring an extensive collection of plays and other material. The Theatre Library is located in room 302 of the Music and Dramatic Arts Building.

Film and Television Equipment Office

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 Film and Television Equipment Office. The Film and Television Equipment Office is located in the basement of the Music and Dramatic Arts Building.

Hours for the Theatre Library and Film and Television Equipment Office vary by semester.

Design Studio/Computer Lab

Located in room 181 of the M&DA Building, the Design/Tech Lab was designed primarily for Design/Technology courses and contains portable drafting tables and design workspaces.

E. LOCKERS

The School of Theatre has 70 lockers located outside of 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 class are able to request a locker. After the two weeks have passed, any Theatre student may request a locker. Please see the School of Theatre Administrative Coordinator in Room 105 M&DA to request a locker.

XV. ROOM RESERVATIONS

Spaces available:

- Theatre Technology/Design Lab (Room 181)
- Acting Studios (Rooms 125 and 135)
- Sound Studio Design Lab (Room 314) (by permission of Front Office Coordinator)
- UG Rehearsal Space (Room 399)
- Movement Studio (Room 166) (by permission of Professor Nick Erickson)
- Dance Studio (room 123A) (by permission of Head of Dance)

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.)

Requests for reservations must be made through the [Room Reservations Request Form](#) between 8:00 am and 4:00 pm, Monday through Friday. All requests must be made at least 24-hour in advance of the requested time or by Thursday for weekend reservations. Reservations will be filled by priority on a first-come, first-served basis. When your reservation is filled, your name will be posted on the departmental [Room Schedules and Reservations webpage](#).

XVI. PERSONAL HEALTH AND SAFETY

A. BUILDING HOURS

Card swipe readers allow 24-hour access to the Music and Dramatic Arts Building. For swipe card access, please complete the [Building Access Request Form](#). Be aware that the buildings may not be open on home football game Saturdays. While in and outside the building, be alert. Be safe. Keep track of your belongings. Please report to the School of Theatre Main Office or [Campus Police](#) (225-578-3231) any unusual activity in the building.

Despite 24-hour building access, departmental policy mandates that all rehearsals MUST end no later than 11:00PM.

Finally, please make every effort to ensure that the building remains secure by not propping doors open and by reporting suspicious or unusual activity to the LSU Police, if warranted, as well as respective Department Head and/or the Dean's Office so that those personnel can also assist with the notification of proper authorities.

For more information on campus safety, please visit the [Campus Safety Website](#).

B. CAMPUS PARKING AND TRANSPORTATION

Information regarding parking and campus transportation services can be found on the [Campus Transportation](#) site.

The [On-Demand Transit](#) service provides the university community with access to a safe mobility solution and service that is available on demand Monday through Friday, 5:00 p.m. – 12 a.m. Faculty, staff and students needing a ride may request a ride through the [TransLōc Rider](#) mobile app or may call the dispatch office at (225) 261-9226.

Additional information regarding transportation services including Tiger Trails Bus Service may be found on the [Campus Transportation](#) site.

C. LSU SHIELD

[LSU SHIELD](#), a free smartphone app, [LSU SHIELD](#) is designed to help students, faculty and staff report emergencies or crimes, receive help from police, or simply check on each other to ensure they've arrived safely at their destinations or returned safely from class, their workouts, or other outings. Please consider downloading the free app to your phone.

D. LSU EMERGENCY TEXT MESSAGES SYSTEM

For updated information on immediate safety issues register for LSU's [Text Messaging Service](#). To access the LSU text messages visit <http://my.lsu.edu/> and select "Campus Community" on the left navigation bar. While there, fill out your emergency contact information. There is no fee to subscribe to the emergency text message service, but regular text messaging rates through your provider will apply.

LSU Police Department

Stay informed of campus safety issues including crime on campus by visiting the [LSU Police Department's website](#) and liking LSU PD's Facebook page. To reach LSU PD by phone, dial 225-578-3231 or if it's an emergency, dial 911.

For additional information on crime prevention visit the [LSU Police site](#).

E. MENTAL HEALTH COUNSELING AND WELLNESS

CMDA Mental Health Counseling

As of Fall 2023, in partnership with LSU Psychological Services, the College of Music and Dramatic Arts and LSU Bands offers dedicated, on-site mental health counseling for graduate and undergraduate students within the College of Music and Dramatic Arts or LSU Bands including Tiger Marching Band.

The services are provided by a full-time graduate student therapist working under the supervision of a licensed psychologist. Appointments will be held in the Music & Dramatic Arts Building (3rd floor) and through teletherapy. There is no cost for this service.

There are three Ways to Schedule:

- <https://lsu-psyc.titaniumhwc.com/schedule>
- Call (225) 578-1494
- Email: pscscheduling@lsu.edu

Appointments are available in-person in the Music & Dramatic Arts building or virtually, hours are flexible.

If you are experiencing an acute mental health crisis and need to speak with someone immediately, please **call 988** or **text 741741**.

Funding for this service is in part provided through the Matthew Bahlinger Memorial Fund

lsu.edu/psc // lsu.edu/cmda/therapy

In addition, the LSU Student Health Center offers a variety of mental health services. For more information, visit the [LSU Student Health Center Mental Health Services](#) website.

XVII. ADDITIONAL STUDENT OPPORTUNITIES

A. 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](#) webpage.

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.

The School of Theatre also offers academic program at the [Sundance Film Festival](#) and [Berlin International Film Festival](#) in alternating years.

B. STUDENT ORGANIZATIONS

Delta Rouge

Delta Rouge is a student organization that focuses on encouraging participation for students interested in film and television within the School of Theatre. Delta Rouge members help students create content and connect with other film students and foster a community of film.

Improv Club

The LSU Improv Club is a student organization dedicated to the study, practice, and most of all, celebration of improvisational performance. The club rehearses every weekday and performs each Friday in various spaces in the Music and Dramatic Arts building. Additionally, the club sends an officer-selected competitive team to the annual College Improv Tournament to compete against other teams across the country. But first and foremost, LSU Improv is dedicated to fostering the community-building, quick-thinking skills that the craft innately promotes. The club is known for its open-door policy and welcomes anyone who might be interested to participate.

Musical Theatre Club

The Musical Theatre Club at LSU provides performance opportunities to LSU's undergraduate and graduate students who have a passion for musical theatre. The organization's mission is to educate students in the area of musical theatre through production activities, cabarets, workshops, and staged readings of musicals.

Physical Theatre Club

The Physical Theatre Club is committed to creating new student work of physical theatre that is inclusive of aerial performance, dance and acting techniques. The club actively promotes indoor and outdoor performances across campus and beyond, often contributing significantly to the LSU Theatre productions that tour internationally to the Edinburgh Fringe Festival. The club believes athleticism and theatre can merge to promote a celebration of life, fitness, and health while embracing all body types in a diverse community of artists.

University Theatre Alliance (UTA)

The University Theatre Alliance is an organization of, by and for, the LSU student body. The Executive Board, along with members and a team of coordinators, works to foster and to better the relationships between undergraduates with each other and the graduates/faculty in the theatre program, to support the arts community on campus and in the surrounding area through professional development activities such as service, workshops, etc., and to encourage innovation among the artists in our community.

Some of its activities include providing support for School of Theatre auditions, producing student-directed staged readings, and matching incoming students with mentors. The Board is elected each spring and includes reps from undergrad and graduate populations. UTA charges nominal dues each semester which go towards UTA activities.

XVIII. 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, Performance, Physical Theatre and Theatre Studies) provides rigorous comprehensive training within the framework of a liberal arts education. In 2021, the School of Theatre added a B.F.A. in Film and Television as an additional undergraduate degree program. 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 School 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.

A. 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 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.

B. 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.

C. A BRIEF HISTORY OF PHYSICAL THEATRE AT LSU

This genre of theatre primarily uses physical movement to tell stories. The term was first used by DV8 Physical Theater in the '80s using dance styles, contact improvisation, and acrobatic athleticism as a foundation for the invention of new movement for expression and storytelling.

Physical Theatre can be traced as far back as ancient Greek theatre and the theatrical traditions of Asia. More recent modern influences come from Commedia Dell'Arte and its influence on the modern Mime of Decroux, Barrault, and Lecoq in the 20th century.

Post WWII brought a deep questioning of all artistic tradition throughout the world. Butoh dance arose in Japan, absurdist theatre in Europe, and the Judson Church Dance Collective in New York in the 60s brought a wealth of contemporary well-known choreographers and teachers.

Most notable companies to influence Physical Theatre today include Pina Bausch's Tanzteater, DV8, Complicité, and Théâtre du Soleil, and Pilobolus, along with many others.

1984 brought Cirque du Soleil to the world stage and with it a new appreciation for physical expression through innovative approaches to circus centered on human elitism. Diavolo: Architecture in Motion, is a current company that works within the boundaries of dance, theatre, circus, and interactive structures designed for physical expression and metaphor. Now, with the global pandemic, physical theatre is struggling to redefine it's presence in the live-streaming and prerecorded world of social media and video-conferencing platforms.

The LSU Physical Theatre Concentration was formed in 2011 by Movement Professor, Nick Erickson, who was a founding member of Diavolo in the 90's prior to joining LSU Theatre School in 2001. Professor Erickson discovered a hunger for athletic physical expression among LSU students who loved performing in shows with high energy challenges and started touring productions overseas as a summer study abroad program in 2008. Aerial silk performance gained popularity among the students after the renovation of the Music & Dramatic Arts building in 2009 created a new two-story Movement Studio designed for aerial apparatus.

D. A BRIEF HISTORY OF FILM AND TELEVISION AT LSU

The School of Theatre began offering a concentration in Film and Television within the Bachelor of Arts in Theatre program in the 2012-2013 academic year. The program which began as a collaboration between the LSU School of Theatre and Baton Rouge Community College, which offered some of the production-oriented courses, recognized the important historical evolution of digital storytelling from the Theatre tradition. In 2014, the School hired its first full-time Professor of Film and Television. The concentration was quite popular with enrollments growing from 12 in the concentration's initial year to 66 in the 2020-21 academic year. Student interest in the program led the School to create a Bachelor of Fine Arts in Film and Television which received final approval as a new degree program by the Louisiana Board of Regents in spring 2021.

In addition to the curriculum, the School of Theatre offers a number of co-curricular programs for students to engage with the broader film industry and apply their skills outside of the classroom. Each year, students participate in the Sundance Film Festival program where they screen dozens of films and connect with industry professionals. Founded in 2015, the "Take" Film Festival is the School's juried film festival featuring the work of students and alumni from institutions across the state. In 2018, the School began producing the "Geaux" Film as the first departmentally produced feature film. The School now produces multiple

“Geaux” Films annually as fully student driven and departmentally funded projects. In 2020, the School added the First-Year Film as a way to engage first year and transfer students in the film program from their initial days on campus. Both the “Geaux” Films and the First Year Film are shown at the “Take” Film Festival.

The BFA in Film and Television complements the multiple other digital media programs across campus including the BA in Screen Arts which is offered by the College of Humanities and Social Sciences. In addition to serving a large contingent of students who are expressly interested in the filmmaking process, the program significantly enhances the experience and training of Theatre majors who also seek to work across mediums. With the new BFA in place, the School of Theatre offers a complement of degree programs which train students in narrative storytelling across mediums.