

**Reinhardt School of
Performing Arts
Handbook**

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Reinhardt University
School of Performing Arts

BASIC ELEMENTS OF SUCCESS

Be there...

Be there on time...

Be there on time and prepared!

EXPECTATIONS FOR EXCELLENCE

Act with honesty and integrity

Accept responsibility for your actions

Maintain a professional standard in all of your endeavors

Accept suggestions, criticism and instruction as ways to improve

Treat others with respect, kindness, and encouragement

Always strive for excellence

Attend all classes, rehearsals and private lessons on time, or early, and well prepared

Ask questions when you do not understand

Attend required events with a desire to learn, be inspired, and be motivated

Theatre Learning Objectives

1. Demonstrate and present a working knowledge of the history, technical jargon and literature of theatre.
2. Demonstrate appropriate self-sustaining management skills in order to achieve career goals.
3. Exhibit and exercise the ability to communicate theatre concepts, ideas and theories in writing, oral presentation and performance.
4. Display the ability to practice the art of theatre, on and off stage, with skill appropriate to the levels of training given.
5. Employ the capability to exercise value judgment concerning artistic merit appropriate to theatre.
6. Exemplify the ability to articulate the significance of artistic works and the value of the arts to society, as well as to lay audiences.
7. Demonstrate an understanding and display appreciation and respect for the collaborative nature of theatre.

Music Learning Objectives

1. Demonstrate an understanding of the development of music as art through the knowledge of musical works, styles, and harmonic material.
2. Demonstrate the ability to understand and use the basic elements of music through comprehension, analysis, written notation, performance, transcription, composition, and improvisation.
3. Demonstrate the ability to perform at an advanced level on a major performance medium, displaying an understanding of written notation and styles representative of specific composers or historical periods.
4. Demonstrate the ability to use the keyboard for the purpose of teaching.
5. Demonstrate the use of the voice for the purpose of teaching by providing accurate aural examples of musical material.
6. Demonstrate an understanding of the qualities needed as a teacher to work effectively with students, taking their individual needs into consideration.
7. Display an inclination for continued learning as a professional musician.
8. Demonstrate the ability to select appropriate materials and activities in conjunction with learning objectives and teaching strategies appropriate for any level of music instruction.

Collegiate National Association for Music Education is the professional organization for music educators. Collegiate members of NAFME (CNAFME) have many opportunities to network nationally with music educators and performers, attend a wide variety of workshops and clinics, and participate in music activities that will help prepare them for careers in their chosen area of music. NAFME has a national membership of more than 55,000, of which a significant number come from the collegiate level. The first meeting of the Reinhardt CNAfME chapter will be announced at the music major meeting on August 16, and is open to all music students interested in becoming part of this exciting organization. Music students who are preparing to become classroom teachers, conductors, studio instructors, composers/arrangers, or performers will find a place in the Reinhardt CNAfME chapter.
CNAfME Advisor: Dr. Ann Deisler, WMC 103 AMD1@reinhardt.edu

Naturally Sharp, the Reinhardt Collegiate Chapter associated with MUSIC TEACHERS NATIONAL ASSOCIATION, is a group of students interested in private teaching, performing, and networking with other students across the state and nation. The Reinhardt chapter also provides an opportunity for students to contribute to the future success of the music profession by joining with over 24,000 music teachers and collegiate members nationwide, and by providing meaningful musical experiences and education for the University community and the community at large. Our activities include monthly meetings, service projects, trips to off-campus concerts, annual comedy recital, fund-raising activities, and the annual trip to the Georgia Music Teachers Association State Conference, which collegiate members can attend free of charge. The first meeting will be announced at the music major meeting on August 16.

CMTNA Advisor: Ms. Susan Naylor; FPAC 117; 770-720-5560; sen@reinhardt.edu

The Society of Pi Kappa Lambda is the only Reinhardt University honor society in music, and is so recognized by its membership in the Association of College Honor Societies. Since its establishment more than eighty years ago, Pi Kappa Lambda has consistently adhered to the principles of its founders in honoring scholarship, musicianship, and personal character. Chapters of the Society annually extend invitations to membership in Pi Kappa Lambda to the highest ranking students from junior, senior, and graduate classes. The elections are the responsibility, as well as the privilege, of a Faculty Committee representing all of the active members of the Chapter.

Pi Kappa Lambda Advisor: Dr. Rebecca Salter; FPAC 108; 770-720-5773 ras@reinhardt.edu

Mu Phi Epsilon is a music fraternity, whose goals are to contribute to “the advancement of music in the community, in the nation, and in the world, through the promotion of musicianship, scholarship, and music education, with an emphasis on service through music.” Membership is limited to music majors and minors, music faculty not already initiated as members in another professional music fraternity, and musicians of achievement who have never joined a professional music fraternity and who desire membership through Special Election.

Mu Phi Epsilon Advisor: Dr. Martha Shaw; FPAC 109; mps1@reinhardt.edu

When Can I Photocopy?

When can I photocopy? This question is asked every day by music educators nationwide. Most music educators want to respect the rights of copyright owners, but are sometimes confused as to when it is permissible to legally reproduce a copyrighted work. The following situations are based on the copyright law of 1976 and list what you can do without having secured prior permission:

1. Emergency copying to replace purchased copies which for any reason are not available for an imminent performance, provided they are replaced with purchased copies.
2. For academic purposes other than performance, multiple copies of **excerpts** of works may be made, provided that the excerpts do not comprise a part of the whole, which would constitute a performable unit such as a section, movement or aria but in no case more than 10% of the whole work. The number of copies shall not exceed one copy per pupil.
3. Printed copies, which have been purchased, may be edited or simplified, provided that the fundamental character of the work is not distorted or the lyrics, if any, altered or lyrics added if none exist.
4. A single copy of recordings of performance by students may be made for evaluation or rehearsal purposes and may be retained by the educational institution or individual teacher.
5. A single copy of a sound recording (such as a tape, disc or cassette) of copyrighted music may be made from sound recordings owned by an educational institution or an individual teacher for the purpose of constructing aural exercises or examinations and may be retained by the educational institution or individual teacher. (This pertains only to the copyright of the music itself and not to any copyright which may exist in the sound recording.)

The above excerpt is extracted from the Music Publishers' Association copyright booklet.

Academic Dishonesty

The following are recognized as unacceptable forms of academic behavior at Reinhardt University. Additional instances may be found in individual professor's syllabi:

1. Presenting words or ideas not your own as if they were your own. Three or more words taken directly from another author must be enclosed in quotation marks and documented. The source of distinctive ideas must also be acknowledged through appropriate documentation.
2. Submitting a paper written by another student or another person as if it were your own
3. Submitting a paper written by you for another course or occasion without the explicit knowledge and consent of the instructor
4. Fabricating evidence or statistics that supposedly represent your original research
5. Cheating on any sort of tests, papers, projects, reports, etc.
6. Unauthorized use of the password or account number of another student or a faculty member to gain access to computers, data files, or computer output.

Penalties for Academic Dishonesty

In the event of academic dishonesty, according to the definition stated above and whatever additional definition an instructor has published in a class syllabus, the instructor may do one of the following things, according to his or her assessment of the severity of the infraction and any extenuating circumstances:

1. Assign a grade of *F* or *O* on the paper, project or examination, but allow resubmission, resulting in a maximum combined grade of *C*.
2. Assign a grade of *F* or *O* on the paper, project or examination without the opportunity for resubmission.
3. Assign a grade of *F* in the course.

In all cases the instructor will forward evidence of dishonesty to the Dean for the School of Performing Arts

Accompanists

The School of Performing Arts will provide an accompanist for private lessons, performance classes, and student recital performances as available. It is the student/studio teacher's responsibility to contact and plan time with an accompanist. Accompanists are available on a first come, first serve schedule. The best way is to talk with them within the first week of classes or leave a note in their mailbox in FPAC room 126.

Admission/Audition Information

- **Theatre**

Students planning to major in Theatre at Reinhardt University must audition and interview for the B.A. in performance for admission into the program. (See Theatre Audition Application for specific requirements). Theatre minors must contact the Program Coordinator to begin the program of study.

All transfer students in theatre will participate in a regular audition and interview for entrance into the department. At this time, the theatre faculty will determine a student's eligibility for the degree program and will evaluate (with consultation from the Registrar) the student for placement within the course sequence.

- **Music**

An applied music audition is required for incoming students who plan to major in music. The faculty will complete an Audition Record Form and, if appropriate,

recommend acceptance into the freshman-year sequence of music courses.

Students admitted to the School of Performing Arts must, from the beginning, take Music Theory I, Class Piano I (except piano majors), applied instruction in the major applied area and a large ensemble appropriate to the applied major (Concert Choir, Wind Ensemble, Orchestra, or Keyboard Ensemble).

Each music major must decide by the beginning of the 4th semester of applied study what music degree to pursue. In order to continue in that degree program, the student must receive approval from the Dean of the School of Performing Arts. Criteria for acceptance will be determined by the Dean in collaboration with participating music faculty members. It is the student's responsibility to communicate with the faculty, the advisor, and the Dean in this regard.

Transfer students who wish to be admitted to the music program must audition. Transfer credits and advanced placement credit in music theory will be accepted contingent upon examination. This will ensure that the student is placed in the appropriate music theory course based on ability and knowledge.

- **Non-Majors**

The School of Performing Arts welcomes participation by non-majors in course work, lessons/ensembles [by audition], and recital attendance. Audition schedules for ensembles and shows are posted before registration and students are urged to audition. All qualified students are invited to participate in the School of Performing Arts activities. If a student wishes to take an applied lesson, it is necessary to obtain permission from the intended area instructor prior to registration.

Advising

The Dean assigns incoming freshmen to a faculty advisor for the orientation and registration procedure. The faculty advisor is provided to enhance the guidance given in the University Catalog. Any entering freshman intending to major in music/theatre who is assigned a faculty advisor from another department should immediately contact the Office of the Dean for the School of Performing Arts to request a change in advisor.

Advisors meet with advisees preceding registration each semester, and are available for individual appointments to discuss curriculum planning and other matters of concern as needed during the year. Students meet with these advisors during advising week to have the following semester's schedule approved.

In the event that the student changes to a major (degree), another advisor will be assigned. The student must report the new academic major to the Office of the Registrar, and the Registrar will assign the new advisor.

Applied Lessons

Non-major students must audition before enrolling for applied music lessons. Students who have been auditioned by the music faculty prior to the beginning of the first term of enrollment need not audition again.

Majors should register for 2 credit hours per semester in the primary applied area. Due to the need to reserve the last semester of the senior year for student teaching, it may be necessary for music education majors to attend summer school to take at least one general education course or to attend Reinhardt for 9 semesters of full-time study.

Returning students are responsible for scheduling applied lessons for the next semester on or before the last lesson of the present semester. A copy of the student's next semester class schedule is required. **Professors are not required to make up lessons missed at the beginning of the semester by students who are not prompt in supplying a copy of their class schedules.** Professors' individual lesson schedules for new and returning students will be

posted on the bulletin board across from the Common Room before the first day of classes each semester. Applied music lessons will be taught on a weekly basis beginning with the first complete week of classes.

Students who wish to take applied music lessons must audition before registering as a major, minor, or elective. A limited number of students can be accepted for elective applied lessons in music. Students must be taking other courses at Reinhardt in order to be eligible to take lessons for credit. Exceptions must be cleared with the Dean for the School of Performing Arts. Auditions are usually administered by the music faculty member in the appropriate instrumental or vocal area. Two musical selections may be offered for the audition. Other skills may be required by the individual instructor.

Applied Lesson Examinations (Juries or Hearings)

- Applied music exams will be required, at the discretion of the instructor, at the end of each semester for all students enrolled in applied music lessons. Students will not need to take an applied music exam at the end of the semester in which they successfully complete a junior/senior recital or a concerto winner performance.
- Students should complete a Repertoire Sheet prior to the applied examination and submit two copies to the examining faculty before the exam begins. Students should keep one copy for their own records.
- Two or more faculty in the appropriate applied area will write comments for evaluation that will become a part of the student's permanent file. The form titled "Semester Jury Evaluation" kept by the office of the Operations Manager will be used for this purpose. Please note that, at the bottom of this form, each examining faculty member is asked to make a recommendation for the student to continue or not continue as a music major.
- The applied examination letter grade will be submitted to the appropriate applied studio teacher for consideration in calculating the final grade for that term.
- The applied studio teacher must assign a final term grade not greater or less than one letter grade difference from the applied examination grade unless the requirements listed on the course syllabus have not been met. Evaluation of practical musical development is a complicated process involving the perception of a student's effort, progress, and innate ability. The following descriptive words are used in an attempt to clarify perception of grade quality:
 - A – Outstanding
 - B – Above Average
 - C – Average
 - D – Average Minus
 - F – Unacceptable

Studio Grading Evaluation is based on:

- Musical competency – imagination, facility, technique, accuracy, expressive elements, stylistic interpretation, and other skills appropriate to the performance discipline
- Improvement – compared with previous knowledge, training, and skills
- Completion of normal expectations – effort, repertoire learned, attendance, attitude, performance requirements and other expectations as required.

Attendance

The School of Performing Arts believes that prompt attendance to all classes is mandatory, and that developing the discipline and sense of responsibility to attend and be on time for classes is an integral part of professional training.

1. Regular attendance at scheduled classes, laboratories, rehearsals and examinations is each student's obligation. A student must account to the professor to allow for excused absences and to make up all work missed as required.
2. Students are expected to attend all scheduled applied studio lessons. It is necessary to seek permission for absence from the professor **24 hours in advance** in order to receive a make-up lesson. Unexpected absences due to personal illness require a medical excuse in order to receive a make-up lesson. The student will make every attempt to contact the professor in the event of his/her absence to schedule the necessary make-up lesson according to the requirements in the applied lesson syllabus. Faculty/Student communication will be via e-mail or telephone. Students and faculty will use the Reinhardt email address to conduct all university correspondence. In the event of a professor's absence on the day of a scheduled lesson, the professor will make every attempt to contact the student in order to re-schedule.

Excused Absences

1. Excuses for illness may be secured from the University nurse only if a student has been checked by the nurse or is under the care of a physician.
2. Absences from class due to participation in officially sponsored University student activities or field trips are excused. It is the responsibility of the student to have the excuse approved by the individual professors before the absence and to complete all of the assignments as required. Faculty members who are planning student field trips must have these trips certified in advance by the Vice President of Academic Affairs/Dean of the University or Dean of the School of Performing Arts.
3. Emergency absences are excused only under extraordinary circumstances (i.e. death or critical illness in a student's immediate family). Such absences are excused at the discretion of the instructor and only if the student makes her or his situation known immediately upon returning to class. Complications arising from work schedules, transportation problems, or ordinary business or legal transactions are not considered emergencies.

Grade Requirements

All Performing Arts Students are required to keep at 2.5 Grade Point Average to maintain their scholarship. Murray Scholars are required to keep a 3.0 Grade Point Average. If a student's GPA falls below the requirement, they will be placed on academic probation for 1 semester to raise grades to an acceptable level. If the issue is not rectified, the student will lose the scholarship until such time as the GPA becomes acceptable again.

Program Probation

Program probation may result from unacceptably low grades, negative attitude, and/or negligence in class attendance or rehearsals. Probation can vary depending on the individual circumstances and the faculty has full discretion with how probation is carried out.

Changes in Grades

A grade in a course recorded by the Registrar can be changed only in certain specific circumstances. For University policies concerning grade changes please refer to the “Appeal of Grades Procedure” in the University’s General Catalog.

Scholarship

Scholarship students must fulfill all of the requirements (participation in ensembles, marching band, auditioning for shows, etc.) as stated in the letter of scholarship notification that was signed and returned to the University.

Performing arts students’ first responsibility is to the Reinhardt University School of Performing Arts over all outside opportunities. For example, if the University ensemble (such as Concert Choir or Theatre Production) is performing at a time that the student has scheduled an event not associated with the School of Performing Arts, the University performance takes precedence.

New scholarships awarded to returning students are made by recommendation of the faculty based on the following: contributions to the department, academic record, artistic achievement, progress in the department and other available information.

All scholarships are awarded on a yearly basis. The faculty, Dean, and the Financial Aid Office evaluate scholarship students at the end of each semester, and scholarships are renewed or revoked based on that evaluation. To keep their scholarships, recipients must maintain a C or better in all major courses, and an overall average of 2.5 in all course work completed. If students fall below the required GPA – either overall, or in major coursework – any of the following situations are possible at the discretion of the faculty:

- Probationary semester with no loss of scholarship to bring up grades with possible loss of scholarship pending evaluation
- Exclusion from program productions until grades improve

When making the decision for probation or reinstatement, evaluations by the faculty will include consideration of past academic achievement, as well contributions to productions and the program in general.

If a scholarship student changes to a major outside of the School of Performing Arts or leaves the university, the student’s scholarship will be automatically revoked. Should the same student wish to return to the major, there is no guarantee that the scholarship would be reinstated, and he or she may be asked to re-audition or re-interview for scholarship consideration.

Student Recitals

Recital Programs and Applications

1. The School of Performing Arts has a standard design for each type of recital program (solo/ensemble recitals, ensemble concerts, junior/senior recitals, etc.). Recital programs printed elsewhere will not be accepted.
2. For participation in **Solo/Ensemble** recitals the form supplied by the Operations Manager must be completely filled out **by the professor** and submitted **via email attachment** to the Operations Manager for the School of Performing Arts as instructed. The form is titled "Solo/Ensemble Recital Application" and includes specific instructions.
3. For participation in **junior and senior** recitals the forms supplied by the Operations Manager must be completely filled out and submitted **by the professor** as instructed on individual forms. Those forms are titled "Junior/Senior Recital Hearing Form" and "Junior/Senior Recital Application." A typed copy of the junior or senior recital program must be presented to the hearing committee at the time of the hearing. Program notes are strongly encouraged and English translations for vocal pieces are required for junior and senior recitals.
4. Program information is due in the office of the Operations Manager **seven working days prior to Solo/Ensemble Recitals and ten working days prior to junior/senior recitals.**
5. In case the recital is **postponed or repertoire is changed**, the form titled "Recital Change Request" must be submitted immediately after a new date is chosen or after repertoire changes are approved by the Dean for the School of Performing Arts.

Recital Attire and Decorum

You represent yourself, the School of Performing Arts and the entire community of music performers when you perform on the stage of the Falany Performing Arts Center Concert Hall. Therefore, the following recommendations are made concerning proper attire.

1. Performers in junior and senior recitals – formal
 - a. Men in tux or dark suit with shirt and tie, black shoes and socks. No hats.
 - b. Women in tea-length or floor length formal dress, hose, and dressy shoes.
 - c. Care should be taken that all dress is modest and would not be offensive or embarrassing to anyone in the audience, or take attention away from the performance.
 - d. Alternative dress will be allowed (with approval of the Coordinator for Undergraduate Studies in Music and the applied professor) if the performance requires a specific type of dress.
2. Performers in School solo/ensemble recitals – semi-formal
 - a. Men in suit or coat and tie. No hats.
 - b. Women in modest-length dress or long dressy pants and modest sweater or blouse, hose and dressy shoes
 - c. Alternative dress will be allowed (with permission from the Coordinator for Undergraduate Studies in Music and the applied professor) if the performance requires a specific type of dress.
3. All events – always be well groomed
4. If you have questions about what is appropriate, ask the Coordinator for Undergraduate Studies in Music.
5. All performers are expected to bow before and after a performance and to acknowledge accompanists as agreed upon in advance. Performers are to allow stage hands to set up and remove all stage equipment and music.

Check List – Preparing for Junior/Senior Recitals

1. It is the **Professor's** responsibility to schedule the dates of the recital, recital hearing, and dress rehearsal with the Operations Coordinator for the Falany Performing Arts Center, and submit a completed Facilities Use Request Form. The recital hearing must be scheduled to occur **no less than 4 weeks prior** to the recital.

2. Once these dates are approved, it is the **Professor's** responsibility to submit the proposed recital program to the Dean of the School of Performing Arts by **4 months prior to the recital date**.
 - a. The Bachelor of Music in Performance major is required to give a junior recital of not less than 25 minutes performance time.
 - b. The Bachelor of Music in Performance major is required to give a senior recital of not less than 50 minutes performance time.
 - c. The Bachelor of Music Education and Bachelor of Sacred Music majors are required to give a senior recital of not less than 25 minutes performance time.
3. Map out a rehearsal schedule with the accompanist to prepare for the recital in a timely manner.
 - a. Piano majors are allowed 6 2-hour rehearsal times in the concert hall. "Peak time" rehearsals will be limited due to the full schedule in the hall. All others are allowed 3 1-hour rehearsal times in the concert hall **as the hall is available**.
 - b. The Kawai Shigeru piano will be the instrument used for accompanying all recitals.
4. Perform repertoire in Studio Class and/or on School of Performing Arts recitals.
5. **Ten working days prior to the recital, the program must be submitted by the Professor via email attachment to the Operations Manager for the School of Performing Arts.**
6. Senior recitals are available to be recorded. Arrange for the lighting and recording of the recital if desired, with Mr. Nick McClure no less than three weeks in advance of the recital. If the professor or student fails to speak with Mr. McClure, the recital will not be recorded.
7. The **student** presenting the recital is expected to acquire any necessary ushers, stage hands, and servers for receptions.
8. Plan carefully in scheduling recitals and try to avoid the need to postpone. Re-scheduling creates an inconvenience for many people, including the Dean of the School of Performing Arts, Director for the FPAC, Coordinator for Undergraduate Studies in Music, Operations Manager, website administrator, sound and lighting technicians, accompanists, hearing committees, cleaning staff, Public Safety, piano tuner, and music majors who have adjusted their work schedules to attend. Also note: due to the number of students and the calendar capacity, rescheduling a recital may result in a date **in the next semester or school year**. If re-scheduling is unavoidable the following procedure must be followed:
 - a. Find available dates for the recital, hearing, and dress rehearsal from the Director for the FPAC.
 - b. Check these dates for availability with the Dean of the School of Performing Arts and the Operations Manager.
 - c. Submit a "Recital Change of Date" form and a new "Facilities Use Request" form to the Operations Manager.
 - d. The Operations Manager will confirm the new date with the Director for the FPAC, and will send out a notification to the music faculty and music majors.
 - e. **No student recitals can be scheduled during the week of exams.**

Callboards

Theatre callboards are placed in strategic areas on campus: across from Mr. Nisbet's office, Lawson 303 and in the FPAC's student lounge on the back wall ****ASK FOR PERMISSION FOR BOARD****. These callboards are used to post important announcements regarding Theatre classes, productions and special events. These callboards are also an excellent tool for quick communication between students. Theatre and Musical Theatre Majors should check the callboards at least twice a day. Students are responsible for all information posted on all callboards at all times.

Theatre Program Wide E-Mail

Theatre and Musical Theatre students will receive emails regularly from the Theatre Program Assistant and the faculty. Students should check email multiple times daily to stay informed of important program information. Students are responsible for all information in all emails at all times. Students are responsible for checking their Reinhardt email, as all correspondence from the school will be to that address.

Theatre Seminars

The Theatre Program sponsors a seminar program, which provides students an opportunity to further explore the art and craft of making theatre. Seminars could include performances by students, faculty and guest artists; class project presentations; lecture demonstrations; master classes; mock auditions; post-production discussion of shows; and workshops.

Post Production Assessments

Post-production discussion and or assessments will be up to the discretion of the director.

Student Activities

To provide additional performance and artistic opportunities, student-run organizations have been developed. They can include the following:

Improvisational Comedy Troupe (An Excuse to Laugh) – Founded by Reinhardt students in 2012, this student-governed group explores the art of improvisation and develops and presents improvisational comedy shows every Thursday in the Glasshouse at 10PM.
Procedures for Progression Through the B.A. In Theatre

Program of Study

All theatre majors progress through a four year program, which includes liberal arts core class requirements and specific theatre and theatre-related course requirements. For details on the core class requirements for Theatre and Musical Theatre degrees, please see the appropriate

pages in the Reinhardt University General Catalog in effect during your first year of attendance at Reinhardt University.

Major classes in theatre should be taken in the sequence recommended by the Theatre grid and your advisor.

Production Attendance

All Theatre and Musical Theatre majors are expected to see all main stage shows in full production (not just a dress rehearsal) and all senior shows and senior capstone projects. Additionally, majors are strongly encouraged to see all second stage shows, directing projects, and Acting I-IV projects and finals, and as much outside professional and educational theatre productions as possible. Attendance at program events is a priority.

Internship

All Theatre and Musical Theatre majors are strongly encouraged to take part in a theatre internship at some point during their four years at Reinhardt. An internship must be completed off the Reinhardt campus and could include performing in a professional theatre company, working as a designer or technician with a reputable theatre company, or working in a literary or business capacity with a reputable theatre company. Internships should be of an extended length (one to three months) and students must present a written report of the internship to the Theatre Program Coordinator and their advisor. Three (3) hours credit may be received for an internship. Faculty approval is required before the internship begins when sought for course credit.

The Senior Capstone

In order to qualify for graduation, all B.A. and B.F.A. Theatre and Musical Theatre majors must develop and complete a capstone project. The capstone is created, planned and executed with the assistance of a capstone advisor, who may or may not be your academic advisor. The guidelines and specific requirements will be discussed and decided under the guidance of the capstone advisor.

Production Opportunities at Reinhardt University

At Reinhardt University, our annual production seasons reflect our commitment to training exceptional thespians prepared to meet the challenges of working in a professional theatre world. To this end, we provide numerous performance opportunities in a wide variety of theatrical styles. In creating these varied seasons, Reinhardt University Theatre Program is also able to fulfill another, equally important goal: providing Northern Georgia audiences with an exciting array of theatrical experiences.

Main Stage Season

Each academic year, Reinhardt University presents a multi-show main stage season. The variety of theatre styles represented in our production seasons allows students to apply the concepts and skills learned in the classroom, while simultaneously exploring and expanding creative potential.

The Theatre faculty chooses the Main Stage season with input from students. Auditions for the Main Stage Season are open to Reinhardt University and surrounding communities, with

priority audition times going to Reinhardt University Theatre and Musical Theatre majors and minors. Audition notices are always posted on all Theatre and Musical Theatre callboards and emailed to all majors and minors. For more information on the specific annual season and/or auditions, contact Mr. David Nisbet, Theatre Program Coordinator or Anna Ragan, School of Performing Arts Administrative Assistant.

Student Productions

In addition to the Main Stage Season, Reinhardt University also sponsors Second Stage play series, which showcases experimental works, new plays, and new productions of established works. Students wishing to initiate a Second Stage production (any production outside of the four main stage shows) must apply in writing to the faculty, a letter of intent. Students must fill out the program's second stage proposal for full faculty approval to receive one of these spots. Audition needs and requirements for Second Stage production are dependent upon each individual project. Each second stage project receives some faculty mentorship. For more information on initiating a Second Stage production, please contact the Theatre Program Coordinator, Mr. David Nisbet.

Theatre Program Policies

Auditions and Casting

1. To further facilitate the training process, all B.A. Theatre (performance) and B.F.A. Musical Theatre majors are expected to audition for all main stage shows. If there are roles you do not wish to take, you may indicate so along with your resume, headshot and audition.
2. If you accept a role, you should understand that once casting is set, you are expected to fulfill your commitment. You risk damaging your reputation by backing out later.
3. The faculty encourages participation in outside shows. We advise you discuss your intention to audition outside the department with your advisor or another Theatre faculty member. If you are cast in a role outside the program, you must discuss the matter with your advisor.
4. Auditions for all Reinhardt University Main Stage Season productions are open to all interested Reinhardt students. Theatre and Musical Theatre majors are always given first priority to audition times.
5. The Theatre Program Coordinator and the individual production directors will determine audition dates and times. Audition dates, times, formats and locations will be posted on all Theatre callboards. The format and requirements for the auditions will be determined by the directors, and will vary in order to provide students with a maximum of audition experiences. The stage managers for each production will assist in coordinating the auditions.
6. The individual director will schedule callback auditions if needed.
7. The individual directors determine casting, with priorities given to Main Stage productions. If possible, directors will collaborate before casting to resolve conflicts and arrive

at casts that best serve both the needs of the productions and the educational needs of the students.

8. At the time of auditioning, it is the student's responsibility to make the director(s) aware of any commitments that would conflict with rehearsals or performances. Demands made by the director as to time, place and rehearsal schedule may restrict an actor from being in any other performances or activities. A director may forfeit this right to his/her own discretion. It is the student's responsibility to resolve, to the director's satisfaction, any conflicts with rehearsals and/or performances that might occur after casting. Conflict sheets must be submitted, and this should be viewed as a contract.

Rehearsals and Performances

1. Length and dates of rehearsal period, assignment and scheduling of space, number and dates of performances, budgets and position of the production in order of the season are determined by the Theatre faculty in consultation with one another and that of the School of Performing Arts.

2. All cast and crew members must adhere to the policies of the Program and be prepared to report to rehearsals and crew calls when individually scheduled.

3. Any students forced to miss a rehearsal or crew call must notify the Stage Manager or person in charge of that rehearsal or call in advance of the time scheduled.

4. Actors and crewmembers must check in with the stage manager or person in charge upon arriving for rehearsal, a crew call or performance, and check out before leaving the stage area or rehearsal/work place. There will be a sign in sheet for the actors and crew members. This is an acceptable way of notifying the Stage Manager that you have arrived on time.

5. Cast and crewmembers must be on time for all rehearsals and calls. To specify, cast and crew shall arrive a minimum of 15 minutes before their call time in order to carry out proper preparations for the rehearsal or call at hand.

6. All actors and crewmembers must complete assignments such as memorization of lines and blocking, character analysis and technical projects on or before the scheduled deadlines.

7. Theatre is a collaborative art. This collaboration requires that every artist involved in the process respect the intellect and emotions of every other artist involved. Therefore, any language or behavior considered by the director and/or stage manager as negative, rude, disrespectful, dangerous or otherwise detrimental to the collaborative process is strictly prohibited during rehearsals and performances.

8. All Reinhardt University buildings are tobacco and smoke-free environments. No smoking is allowed in any rehearsal, class or performance space unless part of the specific blocking of a show. Rules regarding eating and drinking in the rehearsal space are at the discretion of individual directors and stage managers [EXCEPT IN FALANY HALL: only water bottles are allowed]; however, eating and drinking will be prohibited if the spaces are not kept clean and litter free.

9. During rehearsal or performance, the use of or being under the influence of any controlled substance such as alcohol or illegal drugs is strictly forbidden. Any student violating this rule will be immediately dismissed from their production position, and prohibited from participation in any other Reinhardt University production for the period of one year. The student will also be reported to the Vice President of Student Activities (VPSA) at Reinhardt University, Dr. Roger R. Lee (770-720-5537, RRL@reinhardt.edu) and therefore subject to further disciplinary action the VPSA finds appropriate.

10. No smoking, eating or drinking is allowed in or around costumes (the student's own or others) or on finished sets unless it is part of the production. No food or drink (except water) is allowed in the dressing/makeup rooms, green rooms, hallways or other spaces where actors remain in costume.

11. Production costumes and props should never be removed from the theatre unless the director, technical director and designer have given the actor specific permission to do so.

12. With the exception of out-of-the-ordinary requirements (determined by the director and costumer), actors will furnish their own basic makeup supplies. A commercial student makeup kit is recommended. It is also recommended that all actors own the following:

a. Men - black character or hard-soled dress shoes, jazz or athletic shoes, black dress pants, rehearsal jacket.

b. Women – character shoes in black or tan, ballet shoes and/or jazz shoes, athletic shoes, a floor length, flowing rehearsal skirt, a corset or long-line bra.

c. Students with visible tattoos are required to provide their own cover up makeup at their own expense.

13. Program production strike requirements are provided at strike at the end of the production's final show day. Students are required to participate in strike. The stage manager or faculty technical advisor will provide strike lists. At the establishment of a formal theatre building, strike lists will be posted on the shop door and lead by the faculty technical advisor.

14. Students producing seminar performances must adhere to all Reinhardt University Theatre Program rehearsal and performance policies.

Facility Descriptions

Falany Performing Arts Center

Located on the Waleska campus, the Center's concert hall stage (a thrust stage) measures 45 feet deep by 65 wide. It is accessible from center rear with access to all sides of the stage and to the loading dock area. The stage also has a set of double doors upstage on both sides and a single door downstage on both sides for access from either stage left or stage right. The dressing rooms are immediately adjacent to the stage left doors.

Hoke O'Kelley Auditorium

The Hoke O'Kelley Auditorium is located in the Burgess Administration Building and can accommodate up to 300 people. The venue includes a proscenium stage with two backstage closet spaces, two exit doors offside each wing leading to the audience and a staircase off stage right for hidden entrances and exits.

Bannister Glasshouse

Completed in May 2007, the Bannister Glasshouse is located on the lower level of The Hasty Student Life Center and is the hub of campus life. This venue features a dramatic two-story wall of windows facing the center of the campus and provides accommodations for activity and meeting space. Space includes: fireplace, casual seating for 50, lecture style seating for up to 300, 2 42" flat screen TVs, wireless internet, sound system and portable stage. The Glasshouse serves as the weekly stage every Thursday night for the Improv Troupe, An Excuse to Laugh.

The Bank

Located across the road from the Burgess Administration Building, The Bank, a former small town bank bought out by Reinhardt University, serves as a storage facility for all props, costumes, and technical equipment currently not in use. Students are required to upkeep The Bank on a weekly basis. Failure of continuous proper upkeep may result in consequences at the discretion of the Theatre faculty.

Care of Facilities

In this program, classes, rehearsals and performances often take place in the same spaces. In addition, the Theatre Program shares many common spaces with the Music and Art Programs. It is the responsibility of everyone involved in a class, project or production to keep a space clean and clear for the next group to use the space. Please remove all movable set pieces, props, costumes, litter and personal belongings from the space, and return it to its proper stored condition when use is completed.

Props

Students are allowed to check out and use props and furniture pieces for Second Stage performances, seminars and class projects. The use of any props, furniture and/or set pieces must be signed out to students with permission first of the Theatre Program Coordinator and then other theatre faculty member.

Costumes

All shows requiring costumes or use of costume facilities-including dressing and makeup rooms must have approval from the Student Head of Costumes and Costume Shop Supervisor or present Designer/Coordinator. Costumes must be returned promptly and laundered/dry cleaned prior to return. The borrower is responsible for restocking the costume to the exact location where it was found. Costumes are not available for parties, Halloween or other personal use.

Equipment

If students wish to operate or use any of the program's technical equipment, including power tools and lighting and sound systems, they must be trained and approved by the Technical Director. The use of any theatre equipment must be approved by the Program Coordinator.

Piano Proficiency Requirements

I. Student Learning Outcomes

1. The student will demonstrate fluency with basic keyboard technic. (Semester 4, T5 pg.30)
2. The student will demonstrate knowledge of western harmonic practices through the appropriate harmonization and performance of a given melody. (Semester 4, FH 9 pg.31)
3. The student will demonstrate the ability to improvise to a suggested form and harmonic motion. (Semester 4, FH 5 pg. 31)
4. The student will demonstrate the ability to use the piano to recreate music by ear. (Semester 4, FH7 pg. 31)
5. The student will demonstrate fluency reading, at sight, two staves simultaneously of a piece of piano music at an appropriate level of difficulty. (Semester 4, RS 8 pg. 30)
6. The student will demonstrate necessary score study and rehearsal preparation skills by playing from open scores. (Semester 4, RS 7 pg. 30)
7. The student will demonstrate the ability to play collaboratively with other musicians. (Semester 4, PF 3 pg. 31)

II. Curriculum

Semester 1

Page numbers for assignments in Semester 1 and Semester 2 come from Alfred's Group Piano for Adults, Book 1, 2nd edition.

Technic:

Code	Description
T 1	Major 5-finger pattern, all keys called at random. Hands together, eighths at mm=80. 7 in 60 seconds
T 2	Major, Augmented, Major, Minor, Diminished Triad sequence. (Pg. 98, All Keys) Hands Together, mm=72. 6 in 60 seconds
T 3	Major Scale Building. Hands Cooperatively. (see handout) Complete tour, circle of fifths. mm=80. 65 seconds.
T 4	Minor 5 finger Pattern, Triad. Chromatic Ascending. Hands Together, eighths at mm=88. 8 in 65 seconds
T 5	Chord Inversion, CGDAE, (pg 138) Hands Separate, mm=100, 2 each hand, 75 seconds
T 6	Roman Numeral Triads. Given key and roman numeral, play correct triad in root position. Single Hand. 9 in 60 seconds. 3 strikes, yer out.
T 7	Major Cadences CGDAEF + Bb, Eb (pg. 170) Hands together, mm=160, 7 in 60 seconds
T 8	Major Scales, Group 1 (CGDAE) 2 octave Hands Separate, eighths at mm=80, 4 each hand, 130 seconds.
T 9	Major Scales, Group 2 (F, B, F#, C#) Hands Separate, eighths at mm=80, 3 each hand, 100 seconds
T 10	Major Cadences, All Major Keys (pg. 170) Hands Together, mm=160, 10 in 90 seconds

Reading Skills

Code	Description
RS 1	Prepared Reading (25-26, 36-37) 1 from each group.
RS 2	Transposition of 5 finger melodies (50-51; #2-4 – transpose to any major key)
RS 3	Sight Reading, (similar to pg 62)
RS 4	Prepared Reading (90-91; 103)
RS 5	Transposition (126-127) Transpose to indicated keys.
RS 6	Sight Reading (rhythmically similar to pg 118)
RS 7	Prepared Reading (174-175, 192-193)
RS 8	transpose 5 finger melody at sight (similar to 82, 90)
RS 9	Sight Reading (expect 5 finger melody with cadence accompaniment)

Functional Harmony

FH 1	Play by Ear
FH 2	Improvisation – LH drone with RH 5 finger melody
FH 3	Harmonization 2 hand accomp. Pg 68
FH 4	Play by Ear
FH 5	Improvisation, LH cadence with RH 5 finger melody.
FH 6	Harmonization (pg 130)
FH 7	Play by Ear
FH 8	Improvisation – LH accomp. Pattern with RH 5 finger melody.
FH 9	Harmonization – Primary Chords (I, IV, V7) similar to 164-165, 178 (Distributed in class)
FH 10	Harmonization – 2 hand harmonization – Special Project

Performance

PF 1	Solo Repertoire (5 week) Choose from: Pg. 34, Minuet Pg. 46, Dance Pg. 64, Little Scherzo
PF 2	Solo Repertoire (10 week) Choose from: Pg. 80-81, Etude Pg. 100-101, Topsy Turvy Pg. 116-117, Dream Echoes
PF 3	Ensemble Repertoire Special Project
PF 4	Solo Repertoire (Final) Pg. 129, German Dance Pg. 151, March Pg. 172, Moonlit Shores

Semester 2

Technic

Code	Description
T 1	Major 5-finger pattern with I-V7-I accompaniment. Chromatically ascending, EYES UP , NO LOOK. mm=100. 8 in 65 seconds
T 2	Minor Cadences (i-iv64-i-V7-i) HT. mm=160. 9 in 75 seconds
T 3	Harmonic Minor Scales, Group 1 (cgdae) Eighths at mm=92. HS. 4 each in 120 seconds.
T 4	5 types of Seventh Chords (pp. 284-285) All Keys. mm=144, HT. 4 in 120 seconds.
T 5	I-IV-ii-V7-I progression (242 top of page #1) All Keys. mm=144, HT. 6 in 60 seconds
T 6	Group 2 Harmonic Minor Scales (f, b). Eighths at mm=92, HS. 2 each in 80 seconds.
T 7	Group 3 Major Scales (Bb, Eb, Ab). Eights at mm=92, HS. 3 each in 100 seconds.
T 8	I-vi-IV-ii6-I64-V7-I progression, pg. 253 (CGDAEF Bb Eb). mm=144. 5 in 60 seconds.
T 9	Major Arpeggios (FCGDAEB). mm=92, HS. 3 each in 120

Reading Skills

Code	Description
RS 1	Prepared Reading (204-205)
RS 2	Transposition (234-235, transpose to indicated keys)
RS 3	Sight Reading, (similar to pg 214)
RS 4	Prepared Reading (256, 257)
RS 5	Transposition (264-265, #2 and #3) Transpose to indicated keys
RS 6	Sight Reading (similar to pg 264)
RS 7	Prepared Reading (318-319)
RS 8	Transpose (318-319)
RS 9	Sight Reading (expect scalar melody with cadence accompaniment in a pattern)

Functional Harmony

FH 1	Play by Ear –Prepare 3, I choose 1
FH 2	Improvisation – LH accomp pattern with RH melody.
FH 3	Harmonization of melody distributed in class.
FH 4	Play by Ear –Prepare 3, I choose 1
FH 5	Improvisation – Based on “Primary Chords”
FH 6	Harmonization
FH 7	Play by Ear – Prepare 3, I choose 1
FH 8	Improvisation from chord symbols (pg. 255. 322)
FH 9	Harmonization – with secondary chords. (similar to 320)
FH 10	Harmonization – 2 hand harmonization (Special Project)

Performance

PF 1	Solo Repertoire (5 week) Choose from: 191, Little Fantasy Study 202, Allegretto 211, Etude
PF 2	Solo Repertoire (10 week) Choose from: 238, Dance 243, Waltz 254, Ecossaise
PF 3	Ensemble Repertoire (Recital) Special Project: Musical Parody
PF 4	Solo Repertoire (Final) Choose from: 263, Etude in C 290, Full Moon Rising 298, Chromatic Rag 343, Etude in G

Semester 3

Page numbers for Semester 3 and 4 assignments come from Alfred's Group Piano for Adults, Book 2, 2nd edition.

Technic

Code	Description
T 1	Major 5-finger pattern with I-V7-I accompaniment. Chromatically ascending, STAND-UP, EYES UP , NO LOOK. Eighths @ mm=120. 8 in 60 seconds
T 2	Chord Inversions (pg 26) mm=144. All Major and minor triads. HS. 5 each in 120 seconds.
T 3	Parallel Major/minor scales (CcGgDdAaEe) and arpeggios Eighths @ mm=108. 2 each in 210 seconds (3:30)
T 4	Play Dominant and minor seventh chords. mm=144. HS. 5 each hand in 60 seconds. 3 strikes your out.
T 5	Minor scales and arpeggios (b f f# c#) Eighths @ mm=108. 2 each in 120 seconds)
T 6	Play and Identify Secondary Dominants Any Hand. Play 7 in 60 seconds.
T 7	Major Scales and Arpeggios (All keys) Eighths at mm=108. (arpeggios in quarters) 3 each in 180 seconds.

Reading Skills

Code	Description
RS 1	Prepared Reading (pg 20-21, #1-3; pg. 31-32, #1-3)
RS 2	Transposition (Pg 60 #1; pg. 61 #3; pg. 71 #1-2)
RS 3	Sight Reading
RS 4	Prepared Reading (pg 78; pg. 79; pg. 80; pg 94-95 #1-3)
RS 5	Instrumental Transposition (pg. 126, all pairings)
RS 6	Sight Reading
RS 7	Prepared Score Reading (pg. 193)
RS 8	Instrumental Score Reading. (Pg. 178-179) (All pairing within instrument family)
RS 9	Sight Reading

Functional Harmony

FH 1	Play by Ear
FH 2	Improvisation – Similar structures of PBE
FH 3	Harmonization with secondary chords
FH 4	Play by Ear.
FH 5	Improvisation, similar structures of PBE
FH 6	Play Be Ear
FH 7	Special Project
FH 8	Harmonization – with secondary dominants. (Similar to 166, 180)

Performance

PF 1	Solo Repertoire (5 week) Choose From: 30, Song Without Words 58-9, A Pleasant Morning 362 Arabesque
PF 2	Solo Repertoire (10 week) Choose from 96-7, Seventh Street Blues 108, Prelude in C 121, Minuet in G
PF 3a	Accompanying Project (Dress Rehearsal Video)
PF 3b	Accompanying Project (Recital)
PF 4	Solo Repertoire (Final) Choose from: 152-3, Over the Rainbow 162-3, Theme and Variations 174,5 Giga 365, Minuet

Semester 4

Technic

Code	Description
T 1	Major 5-finger pattern with I-V7-I accompaniment. Chromatically ascending and descending, STAND-UP, EYES UP , NO LOOK MM=144. Complete octave in 60 seconds
T 2	Major/minor scales and arpeggios (CcGgDdAaEe Ff) Eighths at MM=120 (arp in quarters) HS. 2 each in 150 seconds
T 3	Seventh Chords (Dominant seventh and minor seventh) MM=144. HS. 4 each in 120 seconds
T 4	Major.minor scales and arpeggios (B F# C# Ab Eb Bb f# c# b) Eighths at MM=120 (arp in quarters) HS, 3 each in 150 seconds
T 5	Major and minor scales and arpeggios (All scales) Eighths at MM=120 (arp in quarters) HS, 4 each in 210 Seconds (3:30)

Reading Skills

Code	Description
RS 1	Prepared Choral Score Reading (pg 191, 202) (or alternate based on ensemble)
RS 2	Prepared String Score Reading (pg 215) (or alternate based on ensemble)
RS 3	Sight Reading
RS 4	Prepared Score Reading (255) (or alternate based on ensemble)
RS 5	Prepared Score Reading (338 – All pairings within instrument family) (Alternate based on ensemble)
RS 6	Sight Reading
RS 7	Prepared Score Reading (312, 313, 332, 333) (Or alternates based on ensemble) Prepare 2: one choral, one instrumental. I'll pick 1.
RS 8	Sight Reading – Similar to pg. 308-309, involving multiple hand position extensions, shifts with the possibility of clef and meter changes and accidentals.

Functional Harmony

FH 1	Play by Ear –
FH 2	Improvisation – Pg. 239 #1 starting in e and c minor.
FH 3	Lead Sheet Realization (pg 264, Special instructions)
FH 4	Play by Ear –
FH 5	Improvisation. Pg 269, bottom of page, in F and D major.
FH 6	Harmonization with Secondary Dominants (Melody distributed in class)
FH 7	Play by Ear – Tunes to be selected and arranged by instructor to include diatonic and chromatic harmonies.
FH 8	Harmonization – 2 hand accompaniment (Special Project)
FH 9	Harmonization with secondary dominants (distributed in class)
FH 10	Improvisation (319, 323, 325, 329) Choose 1. Improvise in given 'key' and an additional 'key' of your choosing.

Performance

PF 1	Solo Repertoire (5 Week) Choose from: 174-5, Giga 208, Minuet in d 230, Scherzo
PF 2	Solo Repertoire (10 Week) Choose from: 261, Seascape 275-7 Solfeggio in C 370-373, The Great Smoky Mountains
PF 3a	Accompanying Project (Dress Rehearsal Video)
PF 3b	Accompanying Project (Recital)
PF 4	Solo Repertoire (Final) Choose from: 306-7, Menuet in G 335-7, Toccatina 374-5, A Song for You 376-7, Maple Leaf Rag

**Reinhardt University
Price School of Education
And
School of Performing Arts**

Education Program Conceptual Framework

The PSOE teacher education conceptual framework establishes the shared vision in preparing educators to work in P-12 schools and provides direction for all programs, courses, teaching, candidate performance, scholarship, service and unit accountability. The conceptual framework is built on three basic beliefs: (1) learner differences are understood, appreciated and built upon through respectful, meaningful work in a collaborative, nurturing environment; (2) learner growth and success are developed through the process of ongoing assessment and adjusted instruction; and (3) teachers who are extremely knowledgeable about subject matter, a variety of wise and flexible instructional practices, and multiple options for assessment are better equipped to adjust essential curriculum content, their own instructional practices, and student assessment options to address learner differences. The purpose of all PSOE teacher preparation programs is to prepare educators who can create a learning community of care and challenge. This purpose is realized through the DATA instructional model that describes different approaches for teaching and assessment. The PSOE conceptual framework represents a strong commitment to the preparation of effective teachers who adapt instruction to support student's diverse learning needs and to maximize student learning.

**Reinhardt University
School of Performing Arts**

**Questions about paperwork or any part of this process may be directed to Thea Grimaldo
in the Price School of Education: TCG@reinhardt.edu**

Students entering the Bachelor of Music Education Program

Application and Process Outline

Prior to beginning class work:

- 1. Complete the application process and be admitted to Reinhardt University**
- 2. Complete the application/audition process and be accepted for music study in the School of Music**
 - A. Completed Application**
 - B. Interview**
 - C. Audition in the major performance area**
 - D. Theory Placement Test**
 - E. Two letters of reference**

During the Sophomore Year (the third and four semesters of study)

- 3. Apply to enter Stage 1 in the Price School of Education**
- 4. Pass the Piano Proficiency Exam**

Before entering the Junior Year (the fifth and sixth semesters of study)

- 5. Pass the GACE I exam (if required)**
- 6. Apply to enter Stage II in the Price School of Education**

During the Senior Year (seventh and eighth semesters of study)

- 7. Pass the GACE II exam (both tests for music)**
- 8. Apply to enter Stage III in the Price School of Education**
- 9. Complete the Senior Recital (in the seventh semester)**
- 10. Apply for and complete the Candidate Teaching Experience**

Required Georgia Certification Assessments When and How Much

I. As part of the admissions process into the Price School of Education, education students must pass the GACE Program Admission Assessment for reading, math, and writing. (Note: Students may exempt the GACE Program Admission Assessment with an SAT score of 1000 for reading and math or with an ACT score of 43 for English and math.)

- Taking the combined GACE Program Admission Assessment for reading, math, and writing costs \$128.00.
- Taking any two areas of the GACE Program Admission Assessment costs \$103.00.
- Taking any one area of the GACE Program Admission Assessment costs \$78.00 each.

Additionally, as part of the admissions process into the Price School of Education, students must complete the GACE Georgia Educator Ethics - Program Entry Assessment: Test 350 for \$30.00.

II. Once admitted into the School of Education, education students will be granted eligibility to take their respective GACE Content Assessments. (Note: Students entering Reinhardt University in Fall Semester 2015 and later are required to post a passing score on their respective GACE Content Assessments (2 Tests) before being allowed to Candidate Teach (student teach).)

- Taking the combined GACE Content Assessment costs \$193.00
- Taking one test of the GACE Content Assessment costs \$123.00 each.

III. Once admitted into the School of Education, education students will be granted eligibility to take the second GACE Georgia Educator Ethics – Program Exit Assessment: Test 360.

- Attempting the GACE Georgia Educator Ethics - Program Exit Assessment: Test 360 is required before entering student teaching. The cost is \$30.00.
- Passing the GACE Georgia Educator Ethics - Program Exit Assessment: Test 360 is required before a candidate can be issued a Georgia Induction Certificate or Georgia Certificate of Eligibility.

IV. Beginning Fall Semester 2015, during the candidate teaching (student teaching) semester, education students must complete and pass edTPA, the Teacher Performance Assessment.

- edTPA, the Teacher Performance Assessment, costs \$300.00.

**Reinhardt University
School of Performing Arts**

**Bachelor of Music Education
Student Electronic Portfolio**

Each student in the Bachelor of Music Education program will maintain an electronic portfolio.

As of August 2009, all students are required to subscribe to *LiveText*, Reinhardt's choice of electronic data storage. The folio will be an electronic picture of the student's preparation to be a successful music educator. Information contained in the portfolio should include:

1. Samples of the student's writing as demonstrated in essays, term papers or similar examples
2. Samples of examinations in courses in the content area
3. Applied examination evaluations and repertory forms
4. Senior recital evaluations
5. Examples of computer competence in word processing, database, spreadsheet, and use of the internet
6. Examples of computer competence in music notation and appropriate music education software programs (such as Pyeware, Finale and Sibelius)
7. Lessons Plans – DATA courses and Candidate Teaching
8. Cooperating teacher evaluations – DATA courses and Candidate Teaching
9. Personal philosophy of music education
10. Letters of recommendation from the music education faculty members

MUSIC EDUCATION OBJECTIVES

A. Performance

Students must acquire:

1. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
2. An overview understanding of the repertory in the major performance area and the ability to perform from a cross-section of that repertory.
3. The ability to read at sight with fluency.
4. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required appropriate to the particular music concentration.
5. Keyboard competency. Experiences in secondary performance areas are recommended.
6. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.

Normally, performance study and ensemble experience continue throughout the baccalaureate program.

B. Aural Skills and Analysis

Students must acquire:

1. An understanding of the common elements and organizational patterns of music and their interaction, and the ability to employ this understanding in aural, verbal, and visual analyses.
2. Sufficient understanding of musical forms, processes, and structures to use this knowledge in compositional, performance, scholarly, pedagogical, and historical contexts, according to the requisites of their specializations.
3. The ability to place music in historical, cultural, and stylistic contexts.

C. Composition and Improvisation

Students must acquire:

1. Rudimentary capacity to create derivative or original music both extemporaneously and in written form.
2. The ability to compose, improvise, or both at a basic level in one or more musical languages, for example, the imitation of various musical styles, improvisation on pre-existing materials, the creation of original compositions, experimentation with various sound sources, and manipulating the common elements in non-traditional ways.

D. History and Repertory

Students must acquire:

1. A basic knowledge of music history through the present time.
2. An acquaintance with repertories beyond the area of specialization. All students must be exposed to a large and varied body of music through study and attendance at recitals, concerts, opera and musical theatre productions, and other performances.

With regard to specific content, music has a long history, many repertories, and multiple connections with cultures. Content in and study of these areas are vast and growing. Each institution is responsible for choosing from among this material when establishing basic requirements. Each is responsible for breadth and depth, and for setting proportions between them. Content choices and emphases, as well as means for developing competency, reflect institutional mission, areas of concentration offered, and

the goals of the music unit.

E. Technology

Students must acquire:

1. A basic overview understanding of how technology serves the field of music as a whole.
2. Working knowledge of the technological developments applicable to their area of specialization.

F. Synthesis

While synthesis is a lifetime process, by the end of undergraduate study students should be:

1. Working independently on a variety of musical problems by combining their capabilities in performance; aural, verbal and visual analysis; composition and improvisation; and history and repertory.
2. Forming and defending value judgments about music.
3. Acquiring the tools to work with a comprehensive repertory, including music from various cultures of the world and music of their own time.
4. Understanding basic interrelationships and interdependencies among the various professions and activities that constitute the musical enterprise.

The student will:

1. Complete all program requirements at the expected level.
2. Attain a 2.5 GPA on all work and earn a grade of C or better in all music courses.
3. Have the following musical competencies. These objectives will be listed in the appropriate section of the University Catalog. They are currently listed in the Music Student Handbook.
 - a. Be acquainted with the historical musical works and styles
 - b. Be able to write, analyze and comprehend musical compositions of four or more parts
 - c. Possess knowledge and awareness of harmonic materials used from the 17th century through the 20th century
 - d. Have the ability to transcribe melody and harmony by ear
 - e. Sufficiently sing at sight melodies of at least medium difficulty
 - f. Possess competence in playing keyboard as required by the department to pass Piano Proficiency
 - g. (voice majors) Sing with proper technique and pronunciation in English, German, French and Italian. Sing works from the standard repertoire
 - h. (piano majors) Play all major and minor scales with arpeggios and chords (two hands, four octaves). Play works from the standard piano repertoire, accompaniments, harmonization and transpositions
 - i. (instrumental majors) Play all major and minor scales with arpeggios (2 octaves)
 - j. Possess an understanding of the development of music as an art form from antiquity to the present era
 - k. Perform a senior recital including a minimum of 40 minutes of music

3. Desirable Attributes, Essential Competencies, and Professional Procedures

a. Desirable Attributes. The prospective music teacher should have:

- 1) Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.
- 2) The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.
- 3) The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.

- 4) The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.
- 5) The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.
- 6) The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.
- 7) The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.

The following competencies and procedures provide means for developing these attributes:

b. Music Competencies.

In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers.

- 1) *Conducting.* The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and baton techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential.
- 2) *Arranging.* The prospective music teacher should be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations.
- 3) *Functional Performance.* In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential.
- 4) *Analysis/History/Literature.* The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.
- 5) *Essential competencies and experiences for the vocal/choral or general music teaching specialization are:*
 - a) sufficient vocal and pedagogical skill to teach effective use of the voice;
 - b) experience in solo vocal performance and choral ensemble;
 - c) performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
 - d) laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.
- 6) *Essential competencies and experiences for the instrumental music teaching specialization are:*
 - a) Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
 - b) Experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
 - c) Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger groups.

c. Teaching Competencies.

The musician-teacher should understand the total contemporary educational program – including relationships among the arts – in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

- 1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.
- 2) An understanding of child growth and development and an understanding of principles of learning as they relate to music.
- 3) The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.
- 4) Knowledge of current methods, materials, and repertoires available in various fields and levels of music education appropriate to the teaching specialization.
- 5) The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.
- 6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

Reinhardt University School of Performing Arts

Performance Lab MUA 100

Requirements for MUA 100 - Performance Lab

1. The student is expected to attend 15 music events approved by the School of Performing Arts each semester (list of approved events below), specified as follows:
 - a. 4 professional, 1 of which can be a professional off-campus concert, pre-approved by the Dean of the School of Performing Arts or the Coordinator of Undergraduate Studies in Music. A program from the off-campus event must be submitted to the Operations Manager.
 - b. 11 student recitals, 6 in which the student does not perform.
2. Students attending recitals will sign their name on the attendance sheet before the event begins and initial out after the event is over. Students performing in a recital will not need to sign-in.
3. Attendance credit will be given only for attendance at the entire performance. Students who arrive late (after the event begins) or leave early (before the event is finished) will not receive attendance credit. **Students with other commitments (meeting, class, lesson, etc.) during any portion of an event should not plan to use that event for attendance credit.**
4. Students who work off-campus must plan ahead and arrange with their supervisors in order to be able to meet attendance requirements.
5. The student must receive a 'P' on the transcript for each semester enrolled in Performance Lab. Since this is a requirement for graduation, failure to do so may cause a delay in date of graduation

Policy for Failure to Successfully Complete Requirements During Fall Semester

1. If attendance at the number of events required is not met by the end of a semester, the number of absences will be added to the required number for the following semester. If the total number required is not completed by the end of the semester, the student will receive an 'NP' for the semester. Requirements should be completed by the end of the academic year. Students must attend a minimum of 30 approved events during the academic year. This means 120 events for their undergraduate career. Failure in multiple semesters does not erase the 120-concert requirement. It is necessary for graduation.
2. The student with make-up concerts to attend will be notified with the total required number of events for Spring semester with a message to their Reinhardt email address.

Suggested Dress for Concert Attendance

1. Men in dress shirt or sweater and slacks – no caps
2. Women in modest dress, modest-length skirt or long pants and sweater or blouse.

Scheduling

Students who need help in planning which events to attend due to personal obligations or work schedules should meet with the Dean of the School of Performing Arts or the Operations Manager **at the beginning of the semester.**

List of Acceptable Events for Attendance Credit

The list of events will be posted in the directory case next to the common room, and updated monthly calendars will be posted.

Use of Facilities

Use of Practice Rooms

1. Practice rooms are for student practice. These rooms provide the opportunity to focus on the techniques taught in the private studio or to secure ensemble parts and techniques.
2. Music majors have priority in the use of practice facilities.
3. The choir and instrumental rooms are also available for practice except when in use for instruction.
4. Students should be respectful of others in the use of these rooms. Do not leave books, music, papers, personal items or trash in the practice rooms. Items left in practice rooms may be removed without warning.
5. Piano majors have priority on the use of the practice rooms with grand pianos. They have been instructed to notify anyone currently using these rooms if they need access for practice.
6. No food or drink in the practice rooms (except bottled water).
7. Turn out lights any time that you leave the practice rooms
8. Report any problems with practice rooms or practice pianos to the Coordinator of Undergraduate Studies in Music.

Use of Music Library and Computers (Rooms 135 and 136)

1. The purpose of the Music Library is for music majors to have access to scores, recordings, and computers for use in music courses only. No materials are to be taken from the Music Library.
2. **No food or drink in the Music Library**, except bottled water
3. Do not leave books, music, papers, personal items, or trash (except in the trash can) in the Music Library. **Items left in the Music Library may be removed without warning.**
4. Save your work to a jump drive, or to your personal W drive and not to the computer hard drive (drive C).
5. Limit paper use in the Laser printer to **only what is necessary for music class assignments.**
6. **DO NOT CHANGE ANY OF THE PROGRAM DEFAULT SETTINGS OF THE COMPUTER OR OF THE SOFTWARE.** Do not add your special programs to the desktop – use your W drive.
7. **DO NOT TAKE THESE COMPUTERS TO PLACES THEY SHOULD NOT GO.** University policy states that you may lose your campus computer privileges if you are caught using these computers to access adult sites.
8. Limit your time on the computer if others are waiting. Please be aware that these computers are for homework, studying, and school projects. If you are using the computers for Facebook, games, or recreational videos, be prepared to be asked to move by students who need to work.
9. Be sure to log off of the computer after you have used it.
10. The Music Library will be locked each night at 2:00 A.M.
11. Any use not in compliance with the guidelines above will result in limited access to the Music Library for **all** music students.

Use of Keyboard Lab (Room 204)

1. The purpose of the Keyboard Lab is to provide practice for keyboard assignments for any music classes, access to Finale, Sibelius and Auralia software, and for use in the Piano Pedagogy courses.
2. No food or drink in the Keyboard Lab except for bottled water.
3. Do not leave books, music, papers, personal items, or trash (except in the trash can) in the Keyboard Lab. Items left in the Keyboard Lab may be removed without warning.
4. The computers and printer are not to be used for research, writing or printing for non-music courses or for personal research and communication. Any student who uses the Keyboard Lab for these purposes will be restricted and monitored in his/her use of the lab.
5. Limit paper use in the Laser printer to **only what is necessary for music class assignments.**
6. **DO NOT CHANGE ANY OF THE PROGRAM DEFAULT SETTINGS OF THE COMPUTER OR ON THE SOFTWARE.**
7. Turn out lights any time that you leave the Keyboard Lab.
8. Be sure to log off of the computer after you have used it.
9. The Keyboard Lab will be locked each night at 2:00a.m..

Use of Concert Hall

1. Student recitals are the first priority in scheduling. Second is the rehearsal time for those preparing for recitals.
2. Students are only allowed to use the concert hall when approved and reserved with permission of the Operations Manager, or the Director of the FPAC.
3. No food or drink in the Concert Hall.
4. Do not leave books, music, papers, personal items, or trash in the Concert Hall. Items left in the Concert Hall may be removed without warning.
5. **Turn out lights** any time that you leave the Concert Hall, even if only for a few minutes
6. The piano(s) should **always be closed and covered** when not in use.
7. The Concert Hall will be locked when not in use.

Use of Common Room

1. The Common Room is a gathering place for students, faculty, and staff.
2. The following are provided: microwave, coffee maker, refrigerator.
3. Clean all areas that you have used and do not leave food or drinks in the refrigerator for more than a week. **Refrigerator will be cleaned out once a week, on Friday afternoons. Anything not labeled or dated will be thrown away.** Wipe tables as needed.
4. Use the appropriate recycle containers and trash cans provided.
5. Bulletin boards are for music organizations and announcements.
6. The kitchen is off-limits to students except when needed to rinse containers and utensils. Scrape all food from dishes into the trashcan before rinsing, and do not attempt to rinse food down any of the sinks in the FPAC. There is no disposal in the kitchen sink.
7. Personal items that need temporary storage must be neat and on the bookshelves or tables in the common room. **Excessive untidiness may result in items being removed without warning.**

Use of Instrumental/Choir Room and Storage Rooms

We are a professional institution and we have guests and members of campus administration come through our building without notice. Our class rooms, including the instrumental and choir rehearsal rooms need to be tidy. Storage rooms are given for instruments, both upstairs and downstairs in Room 111. The hallways are not to be used for permanent storage of instruments or bags or piles of music. **Items left in the hallway or scattered about the rehearsal rooms are subject to being moved or thrown away without notice.** Please use the storage rooms and keep them neat for others to use.

Lockers

Each music major may sign up to use one of the lockers in the FPAC or WMC. Check with the Administrative Assistant for availability. The lockers in the first hall (across from the faculty offices) are for guitar students only. Students are responsible for locks placed on lockers. At the end of each semester all locks should be removed and the lockers cleaned out. The use of lockers is on a first-come/first-served basis.

School Bulletin Board and Announcements

Lesson schedules, student organization announcements, job opportunities, concert reminders, communication between faculty and students, and notices of general information will be posted on the School bulletin board located in the hallway across from the Common Room. Please do not use this bulletin board for flyers or announcements concerning activities outside the School of Performing Arts. No flyers are to be posted on the doors which enter or exit the FPAC.

A monthly calendar will be posted in the Directory case next to the Common Room.

Hill Freeman Library and Spruill Learning Center

Journals related to Music/Theatre:

19 th - Century Music	Fontes Artis Musicae	Music Theory Spectrum
American Music (Champaign, Ill)	Guitar Player	Music Week (1983)
American Music Teacher	Harmony (Deerfield, Ill.)	Musical Times
American Record Guide	Journal – Galpin Society	NME. New Musical Express
Asian Music	Journal of Aesthetics and Art Criticism	North American Indian Drama
Asian American Drama	Journal of Music Theory	North American Theatre
Bach Perspectives	Journal of Musicological Research	North American Women’s Drama
Bass Player	Journal of Musicology (St. Joseph, Mich.)	Notes (Philadelphia, Pa.)
Beethoven Forum	Journal of New Music Research	Onstage (Emeryville, Calif.)
Billboard (Cincinnati, Ohio. 1963)	Journal of Research in Music Education	Opera News
Black Music Research Journal	Journal of Singing	Performing Arts & Entertainment in Canada
Black Drama	Journal of the American Musicological Society	Perspectives of New Music
Brahms Studies	Journal of the Association for Music & Imagery	Piano & Keyboard
Cambridge Opera Journal	Journal of the Royal Musical Association	Popular Music
Canadian Musician	Keyboard (Cupertino, Calif.)	Popular Music and Society
Choir & Organ	Leonardo (Oxford)	Remix (Emeryville, Calif.)
Choral Journal	Leonardo Music Journal	Revista de música Latino Americana
Clavier	Music & Letters	Rolling Stone
Computer Music Journal	Music Analysis	Strad
Contemporary Music Review	Music Educators Journal	Teaching Music
Daily Variety	Music Perception	Tempo (London)
Early Music History		Twentieth Century North American Drama
Electronic Musician		
Ethnomusicology		

On-line services available in the Hill-Freeman Library

The Hill-Freeman Library subscribes to several Internet music services. They are accessible from the library main page on the Reinhardt University web site (reinhardt.edu). Currently, Classical Music Library and Naxos Music Library contain approximately 175,000 recorded selections. Additional selections are added to each of these databases monthly. The Groves Dictionary on-line is a full-text version of the hardbound edition. The Smithsonian Global Sound is a **historical** collection of American music, including Native American music, African American music, folk music and jazz. All of these resources are:

- Searchable by composer, artist, conductor, ensemble, instrument, genre, period or label.
- Also searchable by orchestral, chamber, instrument, stage and screen, vocal or choral, opera and operetta.
- Each individual may set up his or her own play list.
- Each individual title is available for download for a small fee. You must have a CDRW Drive to download the selections.

To Access These Databases

- From the Reinhardt University web-site click on Library:
- On the left side of the screen, click on databases.
- All databases are listed alphabetically
- Click on the database you wish to use.

Listing (a comprehensive list may be found in the music library: FPAC Room 135)

Americana Music Recording

American Song

African American Music Reference

Classical Music Library (recordings)

Classical Music Reference Library (reference books)

Classical Music Scores

Contemporary World Music

Freehandmusic.com (scores)

The Garland Encyclopedia of World Music

International Index to Music Periodicals Full Text

Jazz Music library

LibraryMusicSource.com

Music Online Reference

Naxos Music Library (recordings)

Opera in Video

Oxford Music Online (reference books, including Groves Dictionary)

Smithsonian Global Sound

Music Stores Local

Canton Music Shoppe
149 Reinhardt College Parkway
Canton, GA 30115
678-493-0570
www.cantonmusicshoppe.com

Cooper Music Company
Atlanta, GA
www.cooperpiano.com

England Piano Company
Atlanta
770-451-1725
www.Englandpiano.com

Hutchins and Rea
4016 Flowers Rd.
Atlanta, GA 30368
770-455-3130

Jennings Music & Education Center
2511 Canton Road, N.E.
Marietta, GA 30066
770-425-2560
770-425-1156 fax
www.jenningsmusic.com

J. W. Pepper Music
9053 Riverside Parkway
Lithia Springs, GA 30122
770-941-9100
<http://www.jwpepper.com>

Ken Stanton
119 Cobb Parkway North
Marietta, GA 30062
770-427-2491

Lancaster Music Company
Gainesville, GA
www.lancasterpiano.com

Music & Arts Center
7331 North Point Parkway
Alpharetta, GA 30002
770-993-4428

Music Time
email@musictime.com

Perfectly Grand
service@perfectlygrand.com

PianoWorks
2805 Buford Hwy.
Duluth, GA
770-623-0683/888-764-0500
www.pianoworks.com

Prima Music
www.primamusic.com

Willis Music
info@willispianomusic.com

Music Stores
Far, Far Away

Music and Arts
Judy Drengwitz
6426 Wedgewood Blvd
Frederick, MD 21703
1-301-620-4040
1-301-663-8496 fax
<http://www.musicarts.com/>

Washington Music Center
11151 Veirs Mill Road
Wheaton, MD 20902
1-301-946-8808
1-301-946-0487 fax
<http://www.wmcworld.com>

Taylor Music, Inc.
513 South Main Street
P. O. Box 670
Aberdeen, SD 57402-0670
1-800-843-1938
1-605-225-2051 fax
<http://www.taylormusic.com>

The Woodwind and the Brasswind
19880 State Line Road
South Bend, IN 46637
1-800-348-5003
1-219-277-2542 fax
1-800-266-5962 fax bid requests
<http://www.wwandbw.com>

McCormick's Enterprises, Inc.
P. O. Box 577
Arlington Heights, IL 60006
1-800-323-5201
1-800-324-3884 fax
<http://www.mccormicksnet.com>

Kendor Music, Inc.
Main and Grove Streets
P. O. Box 278
Delavan, NY 14042-0278
1-716-492-1254
1-716-492-5124 fax
(Kendor only deals with Music Stores)
<http://www.kendormusic.com>

Shattinger Music Co.
1810 South Broadway
St. Louis, MO 63104
1-800-444-2408
(Closed on Mondays)
<http://www.shattingermusic.com>

Steve Weiss Music
2324 Wyandotte Rd.
Willow Grove, PA 19090
1-215-659-0100
1-215-659-1170 fax

Percussion Source
P. O. Box 5521
1212 5th Street
Coralville, IA 52241
866-849-4387

T. I. S. Music
1424 East 3rd Street
Bloomington, IN 47401
1-800-421-8132
1-812-355-3004 fax
tmorders@tismusic.com
www.tismusic.com

SAMPLE ONLY: For an official form, please see Director of the FPAC in the communication wing.

**Reinhardt University
Theatre Program**

***** Please Allow 72 Hours for Facilities Set-ups *****

Write firmly please:

Date Request Contact
Submitted: _____ Submitted by: _____ Phone: _____
Please print Your Name Legibly

___ New Request/Addition to Schedule _____ Facilities Usage/Set-up
___ Deletion/Cancellation _____ Food Service Needed
___ **Change to Previous** Reinhardt College _____ Emergency Set-up
___ **Request** Facilities Usage/Set-up Request _____ (not w/in 72 Hours)

Title of this Event/Set-up: _____ Sponsor: _____

Date of this Event: _____ Day of the Week: _____ Number
Time Time Expected: _____

Event will BEGIN: _____ A M P M Event will END: _____ A M P M

Specify Room/Area to Be Used _____

Please Check <u>all</u> that apply:		Room Set-up Required (indicate # of Chrs/TbIs):	Trash Cans
___ One Time Event	___ Food Service Request	_____	___ 6'
___ On-going Event	Bill Food Service to Acct. # _____	___ Chairs # _____	___ 8'
___ weekly ___ monthly	___ Food Service Form Attached	___ Podium _____	___ Hand _____
Security	Other needs this set-up: _____	___ Portable _____	___ VCR _____
Unlock		___ Sound _____	___ Head _____
Time: _____		___ TV _____	___ Screen _____
			___ Spot _____
			___ Light _____

Please describe this usage request/set-up/event (attach diagram/explanations/details if needed):

Forward Copies of this request to:
 ___ Public Safety ___ Housekeeping ___ Maintenance ___ Grounds ___ Media Relations ___ Food Service
 Additional Copies to: _____

This Event/
Set-up Approved By: _____ Date: _____ Phone: _____

(Print) -----Physical Plant Use Only-----
 ___ w/in 48 Hrs. ___ w/in 24 hrs. ___ As Scheduled

Request Assigned To: _____ Assignment Date: _____ Assignment Time: _____
 Event/Set-up Completed: _____ Date: _____ Time: _____
 Labor Charge to
 Cost: \$ _____ Materials: \$ _____ Total Cost of Event/Set-up: _____ Dept./Acct: _____

Original - Physical Plant Yellow - As Directed Pink - Originator

Main Stage Production Proposal Form
(Please fill out 1 form per proposed show)

NAME: _____

Play/Musical Title: _____

Author(s)/Composer: _____

Category _____

_____ **Musical: Pre-1960**

_____ **Musical: Post-1960**

_____ **Play: Pre-1960**

_____ **Play: Post-1960**

Suggested Venue _____

_____ **Falany Performing Arts Center**

_____ **Hoke O'Kelley Auditorium**

_____ **Canton Theatre**

Other: _____

Casting _____

Number of Men: _____

Number of Women: _____

List of Roles:

Settings (List locations by Acts and Scenes):

Special Props

Special Lighting Needs

Costuming Needs

Special Effects

Plot Summary (use additional sheet if necessary)

*****On a separate sheet, please detail the reasons why Reinhardt University Theatre and Musical Theatre Program should produce your selection*****

Season Submission Procedures

1. Students are invited to submit play and musical titles for consideration for the next year's season selection process.
2. Students must complete a Reinhardt University Production Proposal Form for each play or musical they suggest. Completed forms are to be turned into the Coordinator of the Program.
3. For each play submitted, any special or unusual items or expenses should be listed under the appropriate section(s) of the form.
4. Proposals will reviewed by the Season Selection Committee, which will make recommendation for a season to be submitted for final approval.

**Reinhardt University
Theatre Program
Student Production Proposal Form**

This form must be completed and copies distributed to all theatre faculty by ____/____/20____
This project is not approved until all theatre faculty have signed this form.

Title of Project: _____

Performance Dates: _____

Performance Space: _____

On a separate sheet of paper, please type out a **Statement of Purpose**. Explain what you hope to accomplish with the project, why you are interested in it, your target audience, how the project will benefit Reinhardt University community, etc.

Director: _____

Technical Director: _____

Master Carpenter: _____

Scene Designer: _____

Lighting Designer: _____

Costume Designer: _____

Stage Manager: _____

House Manager: _____

Box Office: _____

Other: _____

The Following Signatures Are Required:

Theatre Program Coordinator

Theatre Faculty

Theatre Faculty

Technical Director

[Also in forms section will be degree chart/checklist for each degree we offer].