

THEATRE DEPARTMENT STUDENT HANDBOOK

The Theatre Department Student Handbook serves as guide to departmental practices, policies, and procedures. This handbook supplements the College Bulletin, which defines the college curriculum, course descriptions, and broader campus issues. While a great deal of information can be found in this volume, you may not find adequate guidance here. If you need further clarification, you should follow-up with a question to your academic advisor or a member of the faculty.

DEPARTMENT MISSION STATEMENT

Wagner College Theatre provides a strong liberal arts background combined with intensive training in Theatre, particularly Musical Theatre, through classes and public performances. By combining theory and practice, the department seeks to foster leadership, a sense of community, artistic integrity, intellectual expertise, and the best professional values to serve students in their chosen profession.

DEGREES

Wagner College offers a **Bachelor of Arts degree in Theatre with concentrations in Theatre Studies, Performance, and Design/Technology/Management** as well as a **dual major in Theatre and Education**. The Department of Theatre and Speech also offers a **Bachelor of Science in Arts Administration with concentrations in Music, Theatre, Art, and Combined Arts**; this major has its own handbook. Students may obtain minors in Theatre and Dance. Consult the Wagner Bulletin for more specific information regarding the requirements of each.

DECLARATION OF MAJOR OR MINOR

No later than your sophomore year, a student should declare a major. Even if you have been admitted as a Theatre Major through an audition (Performance) or interview (Tech/Design; Theatre Studies), you must still declare your major by filling out the appropriate forms. This CAN NOT be done in your first semester, and SHOULD NOT be done without consulting with a member of the full-time faculty about your personal and career goals.

The procedures are the same for majors and minors regardless of discipline. To begin, you must go to the department secretary (in our case, Diane Catalano) who will give you a Declaration of Major form to complete. You will return it to her and she will send it to the appropriate offices. You will then receive a letter confirming your chosen major.

DOUBLE MAJORS AND MINORS

Because you are studying at a liberal arts college and not a conservatory, we encourage students to explore multiple disciplines, perhaps by declaring a minor in another field. Alumni have graduated with minors as diverse as Marketing, Psychology, Dance, Chemistry, Journalism, Art History, Gender Studies, Education, among others. Ultimately, a student may elect to try to complete two majors; **but if you find yourself looking at another major, we encourage you to consider what this might mean in terms of your life after graduation.** Do you really see yourself as a working

actor, designer, stage manager, director; if not, what choices might you make now to help in your career goals.

Many WCT graduates are successful lawyers, teachers, policemen, members of religious orders, social workers, airplane pilots, etc. We encourage you to be honest with yourself and with us as your career and personal goals shift and grow over the course of four years. If you elect to declare a second major, you must realize that none of the requirements and pre-requisites in theatre will be waived in order for you to complete both majors.

ADVISEMENT

As a freshman, the first advisor assigned to you is your LC faculty, so it may not be a theatre faculty member. Regardless, that person can be highly valuable in advising you about the curriculum and the college. Additionally, set up an appointment to consult with members of the Theatre faculty regarding theatre courses and production assignments, as well as your academic goals, personal aspirations, and professional ambitions. You will receive your assigned Theatre academic advisor upon declaring your major.

Along with academic advisement, the College provides various counseling services, including career advice, peer tutoring in various subject areas, as well as research and writing tutors. See the College Directory to contact the appropriate office for advisement. Never be afraid to ask for advice from professionals.

PRINCIPLES OF STUDYING THE PERFORMING ARTS

A career in the performing arts requires life-long study and dedication. Students in the performing arts must work to master an array of skills; these include: acting, singing and vocal work, visual literacy and design, dance and movement fundamentals, digital and electronic media, carpentry, and textual analysis, to name but a few.

While in college, you will have the opportunity to study these skills in class and in practical assignments. It is normal to find that you struggle in certain arenas, while you excel in others. You may discover a passion for an aspect of the art that surprises you.

Study of the arts develops self-discipline, integrity, time-management, and respect—for yourself, others, and the art. Constantly test yourself, by remembering that the greatest enemies of an artist are complacency and mediocrity—and we are all striving to become artists.

SPECIAL DEPARTMENTAL EVENTS

Guest Artists/Workshops/Clinics

Each year special events are scheduled to compliment other departmental activities. In recent years the department has hosted guest artists like William Finn, Jennifer Barnhardt, Adam Guettel, Randy Graff, Sheri Sanders, and Orfeh, among many others, who have offered workshops and given lectures.

Expanding Your Horizons

As part of the college's international initiatives, the Theatre Department offers Expanding Your Horizons courses, along with others taught in separate disciplines. Courses are designed for non-majors, although some have language pre-requisites. Please check the Wagner website or the EYH brochure for current offerings.

Senior Showcase

The Department produces an annual Senior Showcase during which qualified seniors perform before an invited audience of agents, managers, casting directors, and producers. The Senior Showcase takes place toward the end of the spring semester. This is the capstone experience for Performance majors.

Stanley Drama Award

Each year the Department awards a prize for playwriting. The winning play receives a reading in the fall, and a ceremony recognizes the winning play each spring; a team of students, faculty, and alumni produce both.

THEATRE ADVISORY BOARD

The Theatre Advisory Board (TAB) is a student-based organization, which acts as a liaison between the student body and the faculty of the Wagner College Theatre Department—a sort-of “student council” for the theatre department. This organization is open to the entire student body and is funded by Student Government as a chartered student club. The club is led by elected members from each academic class. TAB leadership meets throughout the school year with the Department Chair as well as Theatre faculty members to help resolve departmental issues, plan events, and work to create an environment that promotes healthy practices. This student leadership board also schedules social activities as well as workshops, cabarets, parties, and fundraisers.

Other student clubs that have affiliations with the department include Completely Student Productions, Society for Arts Administration Society (SAAS) and The Dance Club, although many other college clubs and organizations include theatre students as members.

AWARDS AND HONORS

College Honors

Latin Praise is awarded by the College based on overall grade point average, regardless of major.

The Honors Program

Qualified students may also participate in the College Honors Program. Students who are interested in finding out more about this program should contact Drs. Eshelman and/or Richardson.

Department Honors

Students who have a grade point average of 3.5 in the major and cumulatively and who are approved unanimously by faculty vote are eligible to receive Departmental Honors upon graduation.

Certificates of Merit

Each year, the faculty chooses by unanimous decision, select seniors for Certificates of Merit. This award is given to Theatre department majors who have demonstrated exceptional leadership, outstanding effort in the classroom, and commitment to service during their four years at Wagner.

Department Awards

Awards are generally given in Performance, Design/Tech/Management, and Dance. These are discretionary awards voted on by the Theatre faculty for students who are deemed deserving of special recognition for outstanding achievement. A combination of GPA, departmental leadership, and exceptional talent are the main criteria used by the faculty to determine graduating seniors for these awards.

PRODUCTION SEASON

Mainstage

Four Mainstage productions are presented annually, usually musicals.

Stage One Season

Plays, dances, and workshops are mounted annually in Stage One.

ACADEMIC POLICIES

Grades and Productions

The first goal for a Wagner undergraduate needs to be the successful and timely completion of degree requirements. With this in mind, the Theatre Faculty require Theatre Majors to receive a grade of C or better in all Theatre/Dance classes in order to be eligible to participate in productions. Similarly, other students participating in the productions, who are not majoring in theatre, must have at least a C or better, in any Theatre/Dance course. This includes zero unit classes or those that are graded on pass-fail, including but not limited to Dance Labs, Theatre Labs and Production Credits. Moreover, no one who is on academic probation is eligible to participate on a show.

It is possible you could be termed ineligible in the middle of a term, **if the faculty concludes you are in serious academic jeopardy. Any student who has been deemed ineligible to participate in the production season may appeal in writing to the Chair of the Department.** On receipt of a written appeal, a committee composed of the student's academic advisor, a student leader from TAB, and departmental faculty representatives along with the Department Chair will be convened and a vote will be taken. The review committee's decision is final. This appeal regards productions only. There is a separate process for appealing the grade. Please see the College Bulletin regarding the process for appealing a grade.

Photos and Videos

The taping of rehearsals or performances is a violation of the copyright of the author/artist/licensor as well as Theatre Department policy. **Any student who is found to post any videotape or still photograph on the internet is subject to potential litigation, fines and criminal penalties.** At the Theatre Department Chair's discretion, under consultation with the faculty and legal consul, the student may also be prohibited from participation in future Wagner College productions.

Student Run Productions

There are many student-run production opportunities outside of the department's Mainstage and Stage One seasons. Should you participate in one of these productions, you are urged to work on your technical disciplines. Performance students, for example, will be far better served by practicing text work, character/relationship development, and vocal support, rather than to only memorize your part in time for opening. The first three of these will move you closer to professional readiness, while the last will reinforce and encourage bad habits.

Participation in any production requires a large time commitment. You are strongly encouraged to participate in a student-run production only when not in rehearsal or production of a departmental show. **If you are stretched too thin, your work and, more importantly your growth, will suffer.**

The faculty expects that each student make the successful completion of class work a priority. The department rehearsal and performance schedule is designed to give those who agree to participate in a show time to do their coursework. Therefore, if you have accepted a role or a significant production assignment such as Assistant Stage Manager, Assistant Lighting Designer, etc., in a Main Stage or Stage One show, the expectation is that you will not work on other shows simultaneously.

Social Media

Social Media—Facebook, Twitter, Instagram, etc—provides us with a powerful tool to communicate, including publicizing our shows and our program. Remember that what you “publish” in social media about the work you do has a large “readership” or following. We want to work together to appropriately create a positive image for our program—since that is what gives your degree its value once you graduate. And remember, your social media image is constructed—construct a good one for yourself.

Also, please remember that backstage images can spoil the hard work that you've done, and worse yet, violate of our license agreement. Now, and in the future, always ask your producer or stage manager, whether it is appropriate to post images or statuses about your show—it may be perfectly fine, but you can't assume that it is. Our goal is to teach you the best practices while you are in school as it is better to hear it from your faculty and peers than your company manager or producer. So learn to ask.

Assisting on Productions

Students interested in assisting a designer, choreographer, director, or musical direct must submit a resume with a cover letter which explains your interest and skill set.

- In Design, the contact person is Phill Hickox;
- For Choreography/Dance, the contact person is Rusty Curcio;
- In Directing, the contact person is Michele Pawk;
- For Musical Direction, the contact person is Lauri Young.

The respective faculty member will review the applications and then make recommendations to the respective director/designer/choreographer, etc. as appropriate. They will not assign students to a show but only make recommendations. No member of the production staff will be required to have an assistant nor will any staff member be required to work with a student that they do not wish to work with. The full-time faculty member will simply serve to vet and make recommendations.

In general, students seeking to assist a director, choreographer, or designer, must have completed certain classes (such as Directing One, Choreography, etc.) or have demonstrated equivalent proficiencies at another institution or professionally.

PRODUCTION PRACTICES

Wagner College Theatre provides opportunity for learning about live performance in the classroom as well as on stage or behind the scenes. From front-of-house assignments to performance opportunities to design work, students have the opportunity to experience and practice the professionalism, dedication, organization, and collaborative support required in the performing arts.

While working on a show, whether on the Mainstage or Stage One, you have the opportunity to grow in many ways, by practicing:

- **Professionalism:** This quality reflects creative and rational problem-solving, while striving to engage in decorous and respectful behavior. Remember, personal problems won't be indulged in a professional environment; now is a time to learn to manage personal issues while involved with the demanding work of a production.
- **Dedication:** This means that you engage in your work in a concentrated way, while striving to keep balance in your life.
- **Organization:** You can practice time management and orderly living when involved in any aspect of a production.
- **Collaboration:** Doing theatre involves risks. When you are working on a production, be positive and respectful. Ridicule, even when it seems like harmless fun, destroys trust and limits the potential and ultimate success of your show.

At the Audition

- Be professional. Be prepared. Be competitive. Complete your audition with authority and skill.
- Remember, you don't know anything about who is being cast until the cast list goes up.
- If your name is not on the callback list, it does not mean you are not cast. It simply means that the Director does not need to see anything else from you at this time.
- Don't set your sights on solely one role and know the show.
- Dress appropriately.
- Recognize the needs of all who are auditioning--not just your own.
- Finish strong, regardless of how you think the audition went. Avoid undercutting the effectiveness of your audition by revealing your own attitude about how you think it went.
- Control your body language.
- Conduct yourself in a friendly, courteous, businesslike fashion.
- HAVE FUN!!!

The Vocal Auditions for Musicals

- To audition for a Main Stage musical you will be asked to prepare a song, usually 16 bars or two minutes, in the style of the show.
- You should also be prepared with a contrasting audition piece in case you are asked to

sing something else. For example if you chose to audition with a ballad it is a good idea to have an up-tempo piece on hand and vice versa.

- Before singing, chat briefly with the pianist to set tempos and review any cuts you might have made. What you say to the pianist should be thought through in advance.
- Expect the pianist to play only what they are given. Do not ask the pianist to improvise, stylize, or transpose on the spot.
- If problems arise, i.e. if you drop a lyric or sing a wrong note: relax, concentrate, don't apologize. If you and the pianist are on different wave-lengths, quickly go back and begin again with as little fuss as possible.

Choosing Your Songs

- Your song should show off your vocal range as well as your acting capabilities.
- Your song should be appropriate for the show you are auditioning for.
- Your song should be thoroughly learned so you can enjoy performing it.
- Your song should never be longer than the specific requirements.

Preparation of Your Music

- Copies should be clean, neat and easy to read.
- Music should be in the key you wish to sing.
- Cuts should be well marked or papered over for the pianist to follow; do not expect the pianist to jump back and forth in the music.
- Always rehearse your music with a highly trained pianist to make sure that your copy of the score is written in the most appropriate notation. Many scores purchased online are filled with inaccuracies.
- Test your scores on the piano rack to assure that they will remain upright and open during your audition; the spines of large, thick scores should especially be tested.

The Dance Audition for Musicals

- Dress in comfortable clothes that allow full view of the body and do not inhibit the ability to execute movement and bring all your dance shoes.
- You will be notified at the time of auditions as to what type of dance shoes to wear. But you should have all shoes with you and be ready for any type of dance call.
- Come focused, warmed-up, and ready to dance.
- The choreographer will teach you a combination. If you're slower to pick up dance steps, position yourself in the front so that you can see the steps clearly.
- Remember, the choreographer wants to see is how quickly you can pick up steps as well as your technique.
- You should expect to be divided into smaller groups so the choreographer can see you individually. Do the combination to the best of your ability.
- You may learn more than one combination or you may be asked to leave. Do not be discouraged, it just means that they have seen all they need to, at that time.

Auditioning for the Dance Concert/Project

- All auditioners are expected to take part in technique based warm-up sessions and workshops.
- Auditioners may be taught specialized combinations for specific casting, depending upon the

requirements of the production.

- At the actual audition you should be aware that your technique and ability are assessed from the moment you enter the room.
- Be dressed in proper dance attire and bring all types of dance shoes possible.
- Not everyone will be asked to stay for the entire audition; however, that does not mean that you will not be cast. It simply means the choreographers have seen all that they need to for the moment.

Auditioning for Plays

- When auditioning for a play you may be asked to prepare a monologue or read from the script, depending on the director's preference.
- Read the script before auditioning.
- Dress appropriately for the period of the show.

Headshots and Resumes

- All students are required to submit a headshot and resume for each show at auditions.
- Please give your most recent headshot to the department secretary.
- Your headshot is your professional calling card, make sure you have something that meets professional standards and that looks like who you are now. A good headshot is always worth the investment.

Audition Sign Up The audition sign-up can be found on the WCT webpage under the **On Stage** tab.

Casting

- Read a cast list professionally, react to it privately.
- Be gracious and happy for others who have been cast, as you hope they will be when you are.
- Remember that saying disparaging things is a reflection of you—work to be the better person.
- A lot feels at stake for those who have just auditioned; be sensitive to those who have not been cast (either in a particular role or not at all).
- Watch and learn from auditioning and casting as you do from rehearsing and performing.
- When you audition to be cast in a production, your name is also put on a list for a possible backstage assignment so if you are not cast in a show, you may have the opportunity to work on it in another capacity.
- Subsequent to auditioning, you may speak with the faculty in order to get feedback and constructive criticism about your audition, but it is polite to wait until after the final cast list has been posted.

REHEARSAL PROCESS

During the rehearsal period, arrive before your call time and be ready to start when you are called. Actors should complete a vocal and physical warm-up prior to starting rehearsal. Also, while it makes sense to bring some reading assignments or homework to do when you aren't involved in a scene, please stay prepared to work with the director, musical director, choreographer, or stage manager. Rehearsal time is creative time and as an actor or technician, you need to be ready to create.

The rehearsal and production calendar is posted on the callboard as well as online.

Rehearsal Process Overview

- **Wear proper attire for each rehearsal.** It is your responsibility to know (or ask the director or stage manager if you are unsure) what you should be wearing to rehearsal. Typical protocol is that you wear something similar to what you will be wearing in performances, especially a similar type of shoe. Unless otherwise instructed, contemporary and logoed clothing is not appropriate.
- The Stage Manager is in charge of organizing and managing rehearsals. Actors and technicians should contact the SM with any conflicts or issues. The SM will contact the appropriate faculty or staff as needed.
- We are all in service to one another; yet, none of us should be treated like servants. From time to time you may be asked to pitch in to solve a production difficulty. Be flexible and adaptable, while attempting to maintain the production as close as possible to the way it has been planned.
- All rehearsal props and costumes pieces must be treated as you would the actual show props. Return them, in good condition, to the prop table or ASM at the close of each rehearsal.
- Know that your dedication and positive attitude are important to the success of a production no matter to what degree you are involved. Be calm and courteous.
- Be attentive of your personal hygiene.
- Respect the space you are working in. Please dispose of trash in the appropriate containers.
- Do not distract from rehearsal activity with noise, excessive moving around, eating, or drinking.
- Ask permission of the Stage Manager before you leave a rehearsal or a performance.
- Treat costumes with respect. Hang them up when you take them off. Make sure that you have collected all your accessories. Costumes, accessories, props, or scenic pieces are not to be taken as mementos.
- Always bring your script, paper and pencils to rehearsals. Mark scripts or scores in pencil.
- Strive to be off book ASAP.
- Keep yourself physically and mentally fit during the rehearsal period. That means organizing your life to get things done that need to be done and keeping your priorities in order.
- As an actor, technician, or designer, you may be called upon to problem solve, but this does not mean that you have the responsibility for directing the show. If you have a constructive suggestion, give it to the director after rehearsal. If you, as a member of a particular company, are distressed, insecure, or in serious disagreement with the way things are going in a show—talk privately and maturely with the director, or alternatively the chair of the department, a faculty member, or the stage manager.

Rehearsal Deputies

Wagner College Rehearsal Deputies work as what are known as “Equity Deputies” in the professional theatre world. The job of the Rehearsal Deputy is to act as a liaison between the cast and the production staff. Upon beginning rehearsal, the Deputies will make an announcement instructing the cast that they are their representatives if ever any questions, comments, concerns, or issues arise throughout the process.

The Deputies can and should help to inform the cast about proper rehearsal etiquette, proper rehearsal attire, and establish an open communication in a manner that does not involve a student

member of the production staff.

It is important to note that the Deputies are not authority figures; they are equals in terms of the cast. Deputies are designated cast members, usually upperclassman and/or TAB representatives who, if the need arises, can answer questions and bring up concerns to the faculty, production staff, and/or department members in a safe environment.

Your Voice: Warming Up and Maintenance

Remember that a good vocal warm-up depends on a good physical warm-up. Getting the blood flowing and the lungs and ribs working are essential. It is recommended that you also warm-up your resonators (chest, mouth/throat, mask/sinus, and skull) and articulators (jaw, tongue, lips, soft palate, cheeks). A personal warm-up is just that: personal. You are encouraged to do what you have found most effective for you, drawing from your own experiences as well as your classroom exposure to the ideas of Catherine Fitzmaurice, Kristin Linklater, Patsy Rodenberg, Joan Melton, etc.

- Always warm-up prior to auditions, rehearsals, and performances.
- Always hydrate with plenty water before, during, and after vocal use. Maintain good overall fitness (strength, flexibility, endurance). Vocal health depends largely on overall physical health. Smoking, drinking alcohol, and all other drug use can limit your physical health; manage your poisons with intelligence and maturity.
- If vocal distress occurs, the best remedy is to REST YOUR VOICE. Use it only when absolutely necessary. Hydrate your body, eat well, and rest. Your voice is a physical action, therefore improving your overall well-being is the surest way back to full vocal capabilities. For temporary remedies (symptom relief), steam or gargle with warm water and salt. Consult a voice teacher or other specialist with any questions.
- Avoid milk for at least 5 hours before extended vocal use, and try to avoid artificial and processed foods as they make the digestive system work harder and weaken the immune system.
- Smoking, drinking alcohol, and other legal and illegal drug use can limit your physical and vocal health; if applicable to you, please manage any potentially toxic intake with a responsible eye toward maintaining and improving your physical instrument.
- Avoid abusing your voice. If you feel you are straining or shouting in rehearsal, let stage management know and work on effective vocal support. This will reduce strain on your vocal folds and improve your vocal technique.

Production Assignments

All Theatre Majors, regardless of concentration, must complete four production assignments as part of their degree requirements, you may choose to do more than the required 4 assignments to further develop your skills and support your productions. Completing more than 4 assignments is encouraged and will be recorded on your transcript to show your participation.

TH 014 Production Practicum in Technical Theatre. *0 units.* This is an experiential component of the theatre curriculum focusing on running a show or preparing a show for performance. Areas include technical direction, light and sound board operators, props crew, stagehand, flyman, wardrobe crew, follow-spot operators, and other crew assignments.

TH 015 Production Practicum in Design. *0 units.* This is an experiential component of the theatre

curriculum focusing on Theatrical Design, including assisting or designing a show.

TH 016 Production Practicum in Management. *0 units.* This is an experiential component of the theatre curriculum focusing on stage management and production management.

TH 017 Production Practicum in Audience Services. *0 units.* This is an experiential component of the theatre curriculum focusing on service to the audience as house manager, usher, concessions, and ticketing services.

TH 018 Production Practicum in Dramaturgy. *0 units.* This is an experiential component of the theatre curriculum focusing on the work of the dramaturg. For Theatre Studies students or permission of the Chair.

Signing Up for Production Assignments

Production Assignment sign up takes place at the beginning of each semester, after the cast lists for the semester have been posted and will take place according to grade. Each grade will have designated times to sign up, starting with the seniors following the posting of the final cast list of the semester.

DTM majors may sign up for production assignments prior to the cast lists being posted; these include Stage Manager, Designers, Assistant Stage Managers, and Assistant Designers will be posted at the end of the previous academic year.

In order to complete the process, a signed **Production Contract** must be submitted to Brian Sharron, the Technical Director. Each contract provides the specific dates required to attend rehearsals and/or performances. Signing this contract acknowledges that you will work the assigned dates. Please do not sign up for a production assignment with knowledge of a conflict. If production assignments are full, there will be a waiting list that will be used on a first come first serve basis.

A production assignment is graded on a pass/fail basis. Failure to complete production assignments may result in you being prohibited from auditioning and/or participating in future productions. Only Prof. Phill Hickox or Brian Sharron, the Technical Director, may excuse you from a production assignment or permit a substitute. The stage manager should be consulted, however they do not have authority to excuse you or permit a substitute.

Production assignments are taken as seriously as an on-stage performance. Live performance is precarious and requires extensive planning as well as extraordinary trust. Everyone's work matters and we need everyone to fulfill their individual responsibilities to a production.

Tech

Tech is a long, exciting, yet sometimes tedious process that requires the upmost cooperation, flexibility, and patience from everyone involved. Remember to be alert at all times because many things are happening all around you. Cell phones use is prohibited onstage, backstage, or in the house. In addition, there is absolutely NO talking backstage unless there is an emergency. If ever you feel unsafe during a tech rehearsal, call out "HOLD". When tech is in a "hold" stay where you are onstage and do not talk. If you have any questions or concerns, talk to your Rehearsal Deputies or the Stage Manager.

All crew assignments require proper attire. At Wagner, running clothes (aka “Blacks”) are required for all crewmembers. Unless otherwise required, proper attire consists of long, black pants, a long-sleeved back shirt, black socks, and black close-toed shoes (sneakers, rubber-soled boots, or similar). Front-of-House Staff (ushers, concessions, and house management) should wear nice casual dress clothes. Crew members are asked not to wear rings, hats, or bracelets. Sound and Light Board Operators may follow house staff attire. If you have any questions regarding proper attire, please contact your Stage Manager.

Performance

- **Keep a production alive** and growing for the entire run by continuing to work and refine, but at the same time don't experiment unpredictably or randomly. Any new ideas or radical changes are to be made in rehearsal under the supervision of the director/choreographer with actors/dancers and technicians involved.
- **Don't undermine a performance** with immature behavior. Actors or technicians who engage in backstage or onstage antics during performance may be called before faculty and their peers to determine sanctions. If you find yourself tempted to engage in backstage shenanigans, take a lesson from Chita Rivera who says, as she concludes *Chita: A Dancer's Life*: “Sometimes, on a rainy matinee, the house is only half-full. You couldn't get a cab. Everything hurts. Still, you do the work. You do it for that one person who will be forever changed by what you do. That's all it takes: one person, eyes wide, mouth open, heart dreaming.” Before you engage in silly behavior, think about that one person in the audience.
- **Be cautious about seeking outside criticism** or approval before the run of the show is over. Be just as cautious about giving such criticism. After the run of the show is over would be the best time to seek honest, constructive feedback from those whom you trust. Out of respect for your directors, fellow actors and technicians, resist changing your work because of a response that you may receive from a loved one who has not been present throughout the rehearsal process.
- **Remember, Wagner is a small world**; while this can create extraordinarily supportive bonds, it can also lead, more problematically, to small cohorts of friends who sometimes generate negative energy. Do your best to avoid the more toxic behaviors that could undermine your creative energy and output.
- **Live performance is risky business.** You and the audience are aware that at any moment the both failure and success is possible. Bring your best efforts to the performance, but if something goes wrong, revel in the opportunity

Strike

- Department Policy states that all cast and crew members are required to participate in strike immediately following the final performance of each production. Strikes generally do not last more than 2 hours so please plan accordingly. Strike is just like working in the shops and the following guidelines apply:
 - No open toe shoes/sandals are permitted.
 - No loose fitting clothing and jewelry
 - Tie back long hair or wear a cap.
 - Wear safety glasses while using tools.
 - Use hearing protection, when appropriate.
 - Be aware of your surroundings and pay attention to instructions.

- Report any injuries to a staff member at the time of the accident.

Failure to attend or complete tasks during strike may lead to failure of the production assignment and/or result in a student being prohibited from auditioning and/or participating in future productions. If you have any questions regarding strike, please see Phill Hickox or Brian Sharron

Scripts and Scores

Students are responsible for returning rented scripts and scores in the condition in which they were received. Your personal professional standards should include handing back unmarked material, with no exceptions. If your process includes extensive note taking in the margins, you are advised to write softly and leave time for complete erasure of all markings before returning the materials to the department.

Students failing to return clean scripts and scores will be fined \$50.00 and may be ineligible to audition for productions in the following semester.

DANCE TECHNIQUE CLASSES

With a focus primarily on Musical Theatre Dance, the program incorporates an eclectic mix of Ballet, Jazz, and Tap technique and is designed for performance majors and non-majors alike. Among the practice-based courses, the dance program offers various levels ranging from beginner to advanced level classes in Tap, Jazz, and Ballet. Additional dance classes may be offered such as Contemporary, Modern, and/or Partnering. Dance history and theory classes are also offered rotationally.

Participation: A student must be an active participant in class, willing to execute movements to the best of their ability. If a physical disability or illness should last more than two classes, it will be recommended that the student withdraw from the class for medical reasons. A student cannot meet the requirements of a studio dance class unless able to participate.

Technique courses require specific attire. All students are expected to be prepared to dance on the first day of class.

Tight fitting clothes should be worn, only; no baggy T-shirts and sweats that inhibit movement in any way are permitted.

Students may bring sweat pants and sweaters to class for times when it may be cold in the classroom but should be underdressed with the appropriate dance attire. Leg warmers are also recommended to facilitate proper heating of the lower leg and foot.

Ballet Classes

All students must wear tights; leotard or tight fitting shirts. Dance skirts may be worn if desired. Ballet slippers must be worn. Advanced level dancers may tackle class in point shoes.

Jazz Classes

Tight fitting leotard and tights, jazz pants, and or bike shorts are all permitted in class. Ladies may wear dance skirts if desired. Soft soled oxfords or heeled character shoes should be brought to class everyday. (Dance sneakers may be allowed if appropriate for the work).

Tap Classes

Jazz pants, approved sweats, tights and bike shorts are permitted with T-shirts or leotards. Of course tap shoes are necessary for every class. You may wear flat tap shoes for class but it is recommended that students on the musical theatre performance track have heeled character taps as well. It is suggested that you purchase an inexpensive tap screwdriver with your taps to tighten loose screws.

Teacher's Assistant (TA) for Dance Classes

A Teaching Assistant for dance classes are appointed for beginning level technique classes and some specialty classes as Stretch and Fitness, Partnering, Movement and Musical Theatre Dance. These positions are appointed based on mastery of specific discipline, leadership, maturity, and academic standing.

Being a TA is a privilege that is offered to few dance students. This responsibility must be taken seriously in order to maintain your status of TA. As a TA you will benefit by the respect you gain from your peers and mentors. You will also have the opportunity to build and develop your own teaching and leadership abilities through careful guidance of your mentor.

You will also be permitted to attend one ½ unit technique dance class free of charge within the semester you are working as a TA. This benefit may only be applied to current semesters and may not be held over to use in future semesters.

Your Instructor/Mentor holds the responsibility to treat you respectfully and not take advantage of your skills, time, or abilities. Your instructor is responsible to prepare class and lesson plans and be an active participant in facilitating all exercises. As the TA you are not to discuss or handle grading—this is the instructor's sole responsibility.

PLAY READING LIST

[Play checklists are problematic. You shouldn't feel that this list is in any way complete or comprehensive. It is suggestive. Really, it is never bad to read any play; rather use this as a guide.]

1. Aeschylus, *The Oresteia* (*Agamemnon*, *The Libation Bearers*, *The Eumenides*) _____
2. Aeschylus, *The Persians* _____
3. Sophocles, *Antigone* _____
4. Sophocles, *Oedipus Rex* _____
5. Euripides, *Trojan Women* _____
6. Euripides, *The Bacchae* _____
7. Aristophanes, *Lysistrata* _____
8. Plautus, *The Twin Menaechmi* _____
9. Anonymous, *Quem Quaeritis Trope(s)* _____
10. Anonymous, *Everyman* _____
11. Anonymous, *Second Shepherd's Pageant* _____
12. Kyd, *The Spanish Tragedy* _____
13. Marlowe, *Doctor Faustus* _____
14. Shakespeare, *Twelfth Night* _____
15. Shakespeare, *King Lear* _____
16. Shakespeare, *Macbeth* _____
17. Shakespeare, *The Tempest* _____
18. Jonson, *Volpone* _____
19. Webster, *The Duchess of Malfi* _____
20. Ford's *'Tis Pity She's a Whore* _____
21. Calderon, *Life is a Dream* _____
22. Racine, *Phaedra* _____
23. Moliere, *Tartuffe* _____
24. Congreve, *The Way of the World* _____
25. Behn, *The Rover* _____
26. Goldsmith, *She Stoops to Conquer* _____
27. Sheridan, *The School for Scandal* _____
28. Schiller, *The Robbers* _____
29. Goethe, *Faust Part One* _____
30. Buchner, *Woyzeck* _____
31. Dumas, fils, *Camille* _____
32. Stowe/Aiken, *Uncle Tom's Cabin* _____
33. Boucicault, *The Octoroon* _____
34. Ibsen, *A Doll House* _____
35. Ibsen, *Ghosts* _____
36. Wilde, *The Importance of Being Earnest* _____
37. Shaw, *Major Barbara* _____
38. Shaw, *Arms and the Man* _____
39. Synge, *Ryderys to the Sea* _____
40. Strindberg, *A Dream Play* _____

41. Chekhov, *The Seagull* _____
42. Chekhov, *The Cherry Orchard* _____
43. Jarry, *King Ubu* _____
44. Galsworthy, *Justice* _____
45. Hauptmann, *The Weavers* _____
46. Wedekind, *Spring's Awakening* _____
47. O'Neill, *Strange Interlude* _____
48. O'Neill, *Long Day's Journey Into Night* _____
49. Glaspell, *Trifles* _____
50. Treadwell, *Machinal* _____
51. Lorca, *The House of Bernarda Alba* _____
52. Miller, *Death of a Salesman* _____
53. Miller, *The Crucible* _____
54. Odetts, *Golden Boy* _____
55. Williams, *The Glass Menagerie* _____
56. Williams, *A Streetcar Named Desire* _____
57. Brecht, *Mother Courage and Her Children* _____
58. Beckett, *Waiting for Godot* _____
59. Genet, *The Maids* _____
60. Hansberry, *A Raisin in the Sun* _____
61. Albee, *Who's Afraid of Virginia Woolf?* _____
62. Baraka, *Dutchman* _____
63. Schaffer, *Equus* _____
64. Mamet, *Glengarry Glen Ross* _____
65. Wilson, *The Piano Lesson* _____
66. Hwang, *M Butterfly* _____
67. Guare, *Six Degrees of Separation* _____
68. Kushner, *A Bright Room Called Day* _____
69. Vogel, *How I Learned to Drive* _____
70. McDounagh, *Pillowman* _____
71. Letts, *Bug* _____
72. Kane, *Crave* _____
73. Wright, *I Am My Own Wife* _____
74. Parks, *Venus* _____
75. Jenkins, *Everybody* _____

MUSICAL LIST

1. 1878 *H.M.S. Pinafore* Gilbert & Sullivan _____
2. 1879 *Pirates of Penzance* Gilbert & Sullivan _____
3. 1885 *The Mikado* Gilbert & Sullivan _____
4. 1903 *Babes in Toyland* Victor Herbert _____
5. 1907 *Merry Widow* Franz Lehar _____
6. 1915 *Very Good Eddie* Jerome Kern _____
7. 1924 *The Student Prince* Sigmund Romberg _____
8. 1925 *No, No, Nanette* _____
9. 1927 *Showboat*, Hammerstein _____
10. 1930 *Strike Up the Band* George Gershwin _____
11. 1931 *Of Thee I Sing* George Gershwin _____
12. 1933 *As Thousands Cheer* Irving Berlin _____
13. 1934 *Anything Goes* Cole Porter _____
14. 1935 *Porgy and Bess* George Gershwin _____
15. 1936 *On Your Toes* Rodgers and Hart _____
16. 1937 *Babes in Arms* Rodgers and Hart _____
17. 1938 *The Cradle Will Rock* Marc Blitzstein _____
18. 1938 *Knickerbocker Holiday* Kurt Weill _____
19. 1940 *Pal Joey* Rodgers and Hart _____
20. 1941 *Lady in the Dark* Kurt Weill _____
21. 1943 *Oklahoma* Rodgers and Hammerstein _____
22. 1944 *On the Town* Leonard Bernstein _____
23. 1945 *Carousel* Rodgers and Hammerstein _____
24. 1946 *Annie Get Your Gun* Irving Berlin _____
25. 1947 *Street Scene* Kurt Weill _____
26. 1948 *Kiss Me* Kate Cole Porter _____
27. 1949 *South Pacific* Rodgers and Hammerstein _____
28. 1950 *Call Me Madam* Irving Berlin _____
29. 1950 *Guys and Dolls* _____
30. 1951 *The King and I* Rodgers and Hammerstein _____
31. 1955 *Damn Yankees* Richard Adler _____
32. 1956 *My Fair Lady* Lerner and Lowe _____
33. 1957 *West Side Story* Leonard Bernstein _____
34. 1957 *Music Man* Meredith Wilson _____
35. 1959 *Gypsy* Jule Styne _____
36. 1960 *The Fantasticks* Schmidt and Jones _____
37. 1960 *Camelot* Lerner and Lowe _____
38. 1964 *Hello, Dolly!* Jerry Herman _____
39. 1964 *Funny Girl* Jule Styne _____
40. 1964 *Fiddler on the Roof* Jerry Bock _____
41. 1965 *Man of la Mancha* Mitch Leigh _____
42. 1966 *Sweet Charity* Cy Coleman _____
43. 1968 *Hair* Galt McDermott _____
44. 1970 *Company* Stephen Sondheim _____
45. 1971 *Jesus Christ Superstar* _____
46. 1975 *Chorus Line* Marvin Hamlisch _____
47. 1980 *42nd St.* Harry Warren _____

48. 1982 *Nine* Maury Yeston _____
49. 1983 *Mame* Jerry Herman _____
50. 1983 *La Cage aux Folles* Jerry Herman _____
51. 1984 *Sunday in the Park with George* Stephen Sondheim _____
52. 1985 *Les Miserables* Claude Michel-Schonberg _____
53. 1986 *Into the Woods* Stephen Sondheim _____
54. 1989 *City of Angels* Cy Coleman _____
55. 1990 *Assassins* Stephen Sondheim _____
56. 1990 *Falsettoland* William Finn _____
57. 1991 *Miss Saigon* Claude Michel-Schonberg _____
58. 1996 *Floyd Collins* Adam Guettel _____
59. 1996 *RENT* Jonathan Larson _____
60. 1998 *Parade* Jason Robert Brown _____
61. 1998 *A New Brain* William Finn _____
62. 1999 *Marie Christine* Michael John LaChiusa _____
63. 2000 *Wild Party* Michael John LaChiusa _____
64. 2001 *Urinetown* Mark Hollmann _____
65. 2003 *Caroline or Change* Jeanine Tesori _____
66. 2003 *Light in the Piazza* Adam Guettel _____
67. 2005 *See What I Wanna See* Michael John LaChiusa _____
68. 2006 *Bloody Bloody Andrew Jackson* Alex Timbers _____
69. 2009 *Next to Normal* Tom Kitt _____

Dance/Movement Style viewing:

1. Jack Cole
2. Matt Mattox
3. Swing Dance
4. Social Ballroom
5. Latin Rhythm
6. Giordano/Luigi technique
7. Agnes DeMille
8. Jerome Robbins
9. Gower Champion
10. Bob Fosse
11. Michael Kidd
12. Michael Bennett

Resources

American Theatre Magazine www.tcg.com

ArtSearch www.tcg.com

Backstage www.backstage.com

Playbill Online www.playbill.com

Strawhats www.strawhats-auditions.com

ETC (New England Theatre Conf.) www.netonline.org

United States Institute for Theatre and Technology www.usitt.org

Performance Concentration Checklist

Classes in bold should be taken in the specified year but consult with your advisor to tailor this to your unique circumstances. 13-15 units.

Minimum Year 1 Requirements

_____ **Th117 Acting I (Fall Semester)**

_____ Pass Music Literacy exam; or successfully complete MU101: Rudiments of Music; or TH120: Musicianship for Performers;

_____ **Th217 Acting II: Scene Study (Spring Semester)**

_____ 2 Dance Techniques classes in Ballet, Jazz, or Modern (at the appropriate level);

_____ At least 1 semester of MU020 Voice Lessons;

_____ At least 1 production assignment.

To be taken in or completed by the end of Year 2

_____ **Th307 Musical Theatre Performance 1**

(Pre-reqs: Music Literacy exam/MU101/Th120 and a minimum of 2 semesters MU020)

_____ DA295 Musical Theatre Dance;

_____ Th103 Script Analysis;

_____ DA210 Movement;

_____ SPC102 Voice and Diction;

_____ At least 1 semester of MU020 Voice Lessons;

_____ At least 2nd production assignment.

To be taken in or completed by the end of Year 3:

_____ **Th317 Acting III (Fall Semester)**

_____ Th233 Theatre History;

_____ Th235 Music Theatre History;

_____ Th111 Intro to Design;

_____ Th011 2 Theatre Labs;

_____ At least 1 semester of MU020 Voice Lessons;

_____ At least 1 Dance Technique class in Ballet, Jazz, Modern, or Styles;

_____ At least 3rd production assignments.

To be taken in and/or completed in Year 4:

_____ **Th461 Acting V (Fall Semester);**

_____ **Th462 Showcase (Spring Semester);**

_____ At least 1 Dance Technique class in Ballet, Jazz, or Modern;

_____ At least 1 semester of MU020 Voice Lessons;

_____ At least 4th production assignment.

BA in Theatre Studies

Cognates: Students will demonstrate some experience in another language so native English speakers must complete two levels of a foreign language.

Experiential Courses (1 unit)

- Th011: Theatre Lab (2 half unit classes)
- Th014-18: Production Practicum (4 0 unit experiences)

Foundation Courses (5 units)

- Th103: Script Analysis
- Th106: Introduction to Acting
- Th111: Introduction to Design and Technology
- Th233: Theatre History
- En212: Introduction to Literary Analysis and Theory

Electives (7 units)

Choose 2 units of the following:

- Da191: Dance History
- Da192: Dance History II: A Cultural, Social, and Historical
- Fm201: Introduction to Film Studies
- Th218: History of American Film
- Th250: The Movie Musical
- Th235: Musical Theatre History

Choose 3 units of the following:

- En211: British Literature Survey
- En326: Drama Survey
- En327: Advanced Drama: Renaissance and Modern
- En330: Shakespeare
- Sp340: A Window on Spain: Peninsular Survey
- Sp411: Hispanic Drama: Text and Performance
- Fr320: French Masterworks in Translation
- Fr334: Twentieth Century French Literature
- Fr346: A Window on France: French Survey

Choose 2 units of the following:

- Th107 or Th112: Stagecraft or Stagecraft I
- Th108: Stage Lighting and Electronics
- Th109: Stage Costuming
- Th110: Scene Painting
- Th211: Stage Properties and the Prop Mistress/Master
- Th228: History of Costume and Fashion
- Th240: Stage Make-up
- Th291: Approved Special Topics in DTM
- Th306: Sound Design for the Theatre
- Th313: Costume Design
- Th321: Scenic Design
- Th323: Lighting Design
- Th324: Period Styles
- Th350: Stage Management

Choose two units of the following:

- Th204: Intermediate Acting
- Fm210: Introduction to Video Production and Filmmaking
- Th229: Devised Theatre
- Th242: Commedia dell'Arte
- Th255: Acting for the Camera
- Th290: Playwriting
- Th310: Directing I
- Fm322: Screenplay Writing
- Da401: Choreography

Senior Learning Community: Th400: Senior Seminar and Th595: Advanced Theatre Practicum

Design Technology and Management Concentration Checklist (13-14 required courses)

THEATRE EXPERIENTIAL

Requirements: (4 semesters of .5 each)

TH011 _____

Production Assignments,

Choose (4) at least 1 from 2 categories

TH 014 _____ 0 units

TH 015 _____ 0 units

TH 016 _____ 0 units

TH 017 _____ 0 units

Core:

_____ TH 103 Script Analysis

_____ TH 106 Intro to Acting

_____ TH 111 Intro to Design

_____ TH 209 Drafting for the Stage

_____ TH 219 Computer Visualization

_____ TH 233 History of Theatre

ELECTIVES

Select 5 units from the following:

Three units must be 300 level or higher

_____ TH 109 Stage Costuming

_____ TH 110 Scenic Painting

_____ TH 112 Stage Craft

_____ TH 228 History of Costume

_____ TH 240 Stage Makeup (.5 unit)

_____ TH 291 or 591 Special Topics

_____ TH 306 Sound Design

_____ TH 313 Costume Design

_____ TH 321 Scene Design

_____ TH 323 Lighting Design

_____ TH 324 Period Styles Design

_____ TH 350 Stage Management

_____ TH 424 Design Studio (may not double-dip)

_____ TH 463 Advanced Lighting Design

_____ TH 464 Advanced Scenic Design

Senior Learning Community (SLC)

_____ TH403 or 424 (if not used for another requirement)

_____ TH 595 Advance Senior Practicum

