

DEPARTMENT OF PERFORMING ARTS STUDENT HANDBOOK

The Department of Performing Arts Student Handbook serves as a guide to departmental practices, policies, and procedures for students studying the Performing Arts, including majors and minors in Arts Administration, Dance, and Theatre, however students in Arts Administration also have a Handbook which focuses on issues specific to that major. 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 your academic advisor or a member of the faculty.

DEPARTMENT MISSION STATEMENT

Wagner College's Department of Performing Arts provides students with a strong liberal arts background combined with intensive training in dance, music, acting, design, and more. With more than 50 years producing live performances for the community of Staten Island and beyond, Wagner College has become a leader in the field onstage and behind the scenes. Through a rigorous combination of 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.

Wagner College Theatre (WCT) is the producing arm of the department and provides students with the opportunity to put into practice--onstage and behind the scenes--what they learn in class.

DEGREES

As a liberal arts college, Wagner offers various degrees in Performing Arts:

- a Bachelor of Arts in Theatre with concentrations in Theatre Studies, Performance, or Design/Technology/Management.
- a dual major in Theatre and Education.
- a Bachelor of Science in Dance Education.
- 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. More information can be found in the Wagner Bulletin. Related fields include Music and Film but many students minor or study in multiple fields outside the arts from Business to Modern Languages to Holocaust Studies.

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 (Design/Technology/Management; Theatre Studies), you must still declare your major by filling out the appropriate electronic forms. This cannot be done in your first semester, and should not be done without consulting 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. The Declaration of Major form is found on the Registrar's website.

DOUBLE MAJORS AND MINORS

As a student studying at a liberal arts college and not a conservatory, we encourage learners to explore multiple disciplines, perhaps by declaring a second major or a minor in another field. Alumni have graduated with second majors or minors as diverse as English, Marketing, Psychology, Chemistry, Journalism, Art History, Gender Studies, Education, among others. We are proud to support students in their journey to becoming well-rounded, well-educated individuals and encourage the pursuit of academic interests beyond our department.

Many WCT graduates become lawyers, teachers, members of religious orders, social workers, airplane pilots, etc. It is natural that, over the course of four years, your career and personal goals will shift and grow. You should utilize your time at Wagner to the best of your ability. However, students should keep in mind that if they elect to declare a second major or a minor, no requirements or pre-requisites will be waived. Declarations of second majors and minors should be planned accordingly. Reach out to your academic advisor if this is something you have interest in.

ADVISEMENT

As a freshman, the first advisor assigned to you is your LC faculty member, who can be highly valuable in advising you about the curriculum and the College. Additionally, set up an appointment to consult with members of the Performing Arts faculty regarding departmental offerings as well as your academic goals, personal aspirations, and professional ambitions. You will receive an assigned 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. Students are also encouraged to reach out to the College's Center for Health and Wellness. The Center functions as a screening, diagnostic and treatment center and offers counseling services; students can schedule an appointment online at

wagner.studenthealthportal.com. Other student organizations may be a source of support such as Black Student Union, Alma, Hillel, and OutWagner, among others.

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. You may discover a passion for an area of the art that surprises you.

SPECIAL DEPARTMENTAL EVENTS

Guest Artists/Workshops/Clinics

Each year special events are scheduled to complement other departmental activities. In recent years the department has hosted guest artists like Ben Fankhauser, Caissie Levy, 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 Performing Arts Department offers EYH 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.

Studying Abroad

For students who feel as though an entire semester abroad would benefit their Wagner experience, the IES Theatre Studies program in London, amongst other international programs, is recommended by the Department. Students who take part in the program live and study theatre by immersing themselves in London's West End and fringe theaters, as well as taking classes through RADA and learning from some of London's top theater professionals. Check the Wagner website, IES Theatre Studies website, or contact Ellen Navarro for more information.

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.

Senior Capstones

For Theatre Studies and DTM majors, a senior capstone project is required to graduate. This project varies from student to student and is done in conjunction with TH595 Advanced Theatre Practicum. In the past, projects have been: writing and producing a play on campus,

assistant directing a departmental production, lighting designing or sound designing a show, and more. 100 hours must be logged and turned in to the student's Project Manager in order to complete the capstone. Theatre Studies students are also required to write and submit a thesis on a topic of their choosing in order to graduate. Theatre Performance majors finish their capstone experience with a Showcase. It is required for each Dance Education Major to complete a minimum of 100 hours of experiential work offering the opportunity to apply material and skills learned. Each student will work with the Head of Dance or a specific advisor through presenting a capstone proposal for approval.

Stanley Drama Award

Each year the Department awards a prize for playwriting. The winning play normally receives a staged reading and a ceremony to recognize the winning play; 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 Performing Arts Department—a sort-of “student council” for the Performing Arts department. This organization is open to the entire student body and is funded by Student Government as a chartered student club. Along with SGA funding, this club uses fundraisers for both workshops and donations to charities such as Broadway Cares/Equity Fights Aids, Feeding America. 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 Performing Arts 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, and parties.

Other student clubs that have affiliations with the department include OutWagner, Black Student Union, Alma, Hillel, Society for Arts Administration Society (SAAS), CSP, SRMT, The Spin Cycle, Work In Progress, The Dance Club, and various vocal and accapella groups. and The Dance Club, although many other college clubs and organizations, including SGA, include performing arts 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 Dr. Amy Eshelman.

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

Select seniors, who the faculty unanimously acknowledge exceed in departmental leadership, may be awarded Certificates of Merit to recognize their commitment and service.

Named Department Awards

Awards are generally given in Performance, Design/Tech/Management, Theatre Studies, and Dance. These are discretionary awards voted on by the Performing Arts 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. Several generous gifts have also been dedicated to WCT. Each year the faculty vote to select the following:

- The Dolly Awards, created and endowed by Kenneth D. and Dolly L. Smith, recognize two top students in any aspect of theatrical excellence, whether onstage or behind the scenes.
- The Nathan and Ruth Wolff Award recognizes Excellence in Dance
- The Bob Gabriel Memorial Endowed Award is presented to a Performing Arts major with an interest in Italian or Italian-American culture with a proven history of outstanding performance in theatre.

PRODUCTION SEASON

Mainstage

Four Mainstage productions are presented annually, usually musicals.

Stage One Season

Plays, dance projects, workshops and new musicals are mounted annually in Stage One, including “The Originals” student written plays which are directed by students as part of Directing II.

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 Performing Arts Faculty requires Performing Arts majors to receive a grade of C or better in all Theatre/Dance classes in order to be eligible to participate in productions. Other students participating in the productions, who are not majoring in the Performing Arts, must likewise 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 is in regard to 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 Performing Arts 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 Performing Arts Department Chair's discretion, under consultation with the faculty and legal counsel, 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. These organizations include Completely Student Productions (CSP), Student Run Musical Theater (SRMT), and Shakespeare on the Oval (SOTO). 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 will suffer.**

The faculty expects that each student makes 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. We want to work together to appropriately create a positive image for our program. Backstage images can spoil the hard work that you've done, and worse yet, violate 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 learn 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.

Statement on Cyberbullying

Wagner College defines cyberbullying as intentional and repeated acts of harm and harassment through computers, cell phones, apps, and other electronic devices and software.

Examples include but are not limited to:

1. Sending, posting, and/or the alteration of harassing text messages, tweets, Instagram posts, and emails that harass another person
2. Posting threatening, demeaning and/or defamatory comments on social media sites and other online forums and services (ex. Facebook, Twitter, Instagram, Snapchat, etc.)
3. Posting or sending obscene content intended to harass another person online
4. Threatening someone with violence or wishing violence onto them
5. Creating fake online accounts and/or false online personas to humiliate or manipulate a person.

Cyberbullying, similar to other forms of harassment and defamatory or slanderous speech, is a violation of Wagner College's policies. It is also a violation of interim-measures such as "no contact" orders. When reported to the Department, every reasonable effort will be made to identify the individual, individuals or groups involved in the harassment or harmful activity. This may involve reviewing network activity logs and local area network and internet network traffic to determine the origins of the activity. If the act of cyberbullying rises to the level of criminal behavior, the College may refer to local law enforcement. Disciplinary actions may include, but are not limited to: exclusion of eligibility to audition and participate in Department shows, exclusion from tech assignment eligibility, or exclusion from eligibility to participate in Department sponsored workshops.

The Theatre, and places where the performing arts are taught, must be a place of trust and compassion for others. When those rules of trust and compassion are violated, it may impact an individual's ability to fully express themselves, participate in, and focus on classes and rehearsals. The Department is committed to creating a space that is safe, creative, kind, and allows for vulnerability.

Assisting on Productions

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

- In Design, the contact person is Phill Hickox;
- In Technology, the contact person is Brian Sharron;
- In Management, 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. 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.

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 Performing Arts provides opportunities 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 can 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. 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.
- Know the show.
- Dress appropriately in clothing that allows you to perform your audition with confidence

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.
- It is always a good idea to be prepared with a contrasting audition cut 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, avoid being apologetic. 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.
- Make sure you play through your audition 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 that the choreographer wants to see how smartly you pick up the combination through efficiency and appropriate questioning. They are looking for your display in making articulate choices regarding character, quality of movement, technical requirement and overall performance.
- 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 will 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 administrative assistant.

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 if and when you are.
- 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.
- After the cast list has been posted you may speak with the faculty who were present at the audition to ask for feedback and constructive criticism about your audition.

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.

- Be properly attired 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. Heels and a long skirt, or a jacket and tie would be appropriate to wear during rehearsal if this will be required of you in performance. Unless otherwise instructed, contemporary clothing is not appropriate. Neutral colors are 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 costume 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 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 any questions, comments, concerns, or issues arise throughout the process.

The Deputies should help to inform the cast about proper rehearsal etiquette, proper rehearsal attire, and establish an open communication between the cast and the production staff if problems arise among the company members.

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.

Production Assignments

All Performing Arts 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. The exception to this is the Dual Major in Theatre/Education which requires 2 production assignments.

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.

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 utmost cooperation, flexibility, and patience from everyone involved. Remember to be alert at all times because many things are happening all around you. Cell phone 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. 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.”
- **Live performance is risky business.** The possibility of failure goes hand in hand with the possibility of success. Do everything in your power to bring your best efforts to a performance.

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 about 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 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.

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

Tight fitting clothes are the standard. Students may bring sweatpants 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

Students should wear tights, leotards, and/or tight fitting shirts. Dance skirts may be worn if desired. Ballet slippers must be worn. Advanced level dancers may tackle class in pointe shoes.

Jazz Classes

Tight fitting leotard and tights, jazz pants, and or bike shorts are all permitted in class. Dance skirts may be worn, if desired. Soft soled oxfords or heeled character shoes should be brought to class everyday. Dance sneakers may be allowed when appropriate.

Tap Classes

Jazz pants, appropriate sweats, tights and bike shorts are permitted with T-shirts or leotards. Taps shoes are necessary for every class whether flat tap shoes and/or heeled character taps. An inexpensive tap screwdriver to tighten loose screws may be handy.

Teacher's Assistant (TA) for Dance Classes

A Teaching Assistant for dance classes is appointed for beginning level technique classes and some specialty classes. 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 select dance students. In exchange, a student is permitted to attend one ½ unit technique dance class free of charge within the semester. This benefit may only be applied to current semesters and may not be held over to use in future semesters.

The instructor is responsible to prepare class and lesson plans, be an active participant in facilitating all exercises, and is exclusively responsible for grading.

PLAY READING LIST

You shouldn't feel that this list is in any way comprehensive, rather it is suggestive. Really, it is never bad to read any play--this is simply a guide to spark your interest.

1. Aeschylus, *The Oresteia (Agamemnon, The Libation Bearers, the Eumenides)*
2. Sophocles, *Oedipus Rex*
3. Euripides, *Trojan Women*
4. Aristophanes, *Lysistrata*
5. Plautus, *The Twin Menaechmi*
6. Anonymous, *Everyman*
7. Kyd, *The Spanish Tragedy*
8. Marlowe, *Doctor Faustus*
9. Jonson, *Volpone*
10. Webster, *The Duchess of Malfi*
11. Calderon, *Life is a Dream*
12. Moliere, *Tartuffe*
13. Behn, *The Rover*
14. Gay, *The Beggar's Opera*
15. Schiller, *The Robbers*
16. Buchner, *Woyzeck*
17. Ibsen, *Hedda Gabler*
18. Wilde, *The Importance of Being Earnest*
19. Shaw, *Major Barbara*
20. Synge, *Riders to the Sea*
21. Strindberg, *A Dream Play*
22. Chekhov, *The Seagull*
23. Maeterlinck, *The Intruder*
24. Jarry, *King Ubu*
25. Galsworthy, *Justice*
26. Hauptmann, *The Weavers*
27. Wedekind, *Spring's Awakening*
28. O'Neill, *The Emperor Jones*
29. Glaspell, *Trifles*
30. Treadwell, *Machinal*
31. Lorca, *The House of Bernarda Alba*
32. Hellman's *The Children's Hour*
33. Miller, *The Crucible*
34. Odets, *Golden Boy*
35. Williams, *The Glass Menagerie*
36. Luce, *The Women*
37. Brecht, *Mother Courage and Her Children*
38. Genet, *The Maids*
39. McDonough, *Pillowman*
40. Letts, *Bug*
41. Mee, *Trojan Women 2.0*
42. Kane, *Crave*
43. Reza, *God of Carnage*

Contemporary Plays By/For BIPOC:

1. Alice Childress, *Trouble in Mind*
2. Lorraine Hansberry, *A Raisin in the Sun*
3. August Wilson, *The Piano Lesson*
4. Debbie Tucker Green, *Random*
5. Charles Fuller, *A Soldier's Play*
6. Katori Hall, *The Mountaintop*
7. George C. Wolfe, *The Colored Museum*
8. Ntozake Shange, *for colored girls who have considered suicide/when the rainbow is enuf*
9. Jeremy O'Harris, *Slave Play*
10. Brandon Jacobs Jenkins *Everybody*
11. Anna Deveare Smith, *Fires in the Mirror*
12. Qui Nguyen, *Vietgone*
13. Gao Xingjian, *The Other Shore*
14. Suzan Lori-Parks, *Topdog/Underdog*
15. Christopher Demos-Brown, *American Son*
16. James Baldwin, *Blues For Mister Charlie*
17. Inua Ellams, *Three Sisters*
18. Amiri Baraka, *Dutchman*
19. Eduardo Machado, *Havana Is Waiting*
20. Jim Northrup, *Rez Road Follies*
21. Dipika Guha, *Yoga Play*
22. Caridad Svich, *Twelve Ophelias*
23. Elizabeth Wong, *Letters to a Student Revolutionary*
24. Susan Lori-Parks, *Venus*
25. Craig Wright, *Orange Flower Water*
26. Rajiv Joseph, *Animals Out of Paper*
27. Tarell Alvin McCraney, *Choir Boy*
28. Adrienne and Adam Kennedy, *Sleep Deprivation Chamber*
29. Robert O'Hara *Barbeque*
30. Lynn Nottage, *Intimate Apparel*

Contemporary Plays By/For LGBTQ+:

1. Tony Kushner, *Angels in America*
2. Bert V. Royal, *Dog Sees God*
3. Terrence McNally, *Corpus Christi*
4. Mart Crowley, *Boys in the Band*
5. Larry Kramer, *The Normal Heart*
6. David Henry Hwang, *M. Butterfly*
7. Diana Son, *Stop Kiss*
8. Paul Lucas, *Trans Scripts Part 1: The Women*
9. Maria Irene Fornes, *Fefu and Her Friends*
10. Harvey Fierstein, *Torch Song Trilogy*
11. Emilio Rodriguez, *Swimming While Drowning*

12. Doug Wright, *I Am My Own Wife*
13. Caryl Churchill, *Cloud 9*
14. Paul Rudnick, *The Most Fabulous Story Ever Told*
15. Adam Bock, *The Thugs*
16. Charles Busch, *Vampire Lesbians of Sodom*
17. Holly Hughes, *Dress Suits to Hire*
18. Lisa Kron, *Fun Home*
19. Paula Vogel, *Indecent*
20. Richard Greenberg, *Take Me Out*
21. Jane Chambers, *Last Summer and Bluefish Cove*
22. William Finn and James Lapine, *Falsettos*
23. Moises Kaufman, *Gross Indecency: The Three Trials of Oscar Wilde*
24. Claudia Allen, *Hannah Free*
25. Adele Prandini, *Safe Light*
26. Doric Wilson, *Street Theater*
27. Moises Kaufman, *The Laramie Project*

MUSICAL LIST

1. 1878 *H.M.S. Pinafore* Gilbert & Sullivan
2. 1903 *Babes in Toyland* Victor Herbert
3. 1907 *Merry Widow* Franz Lehár
4. 1915 *Very Good Eddie* Jerome Kern
5. 1927 *Showboat*, Hammerstein
6. 1931 *Of Thee I Sing* George Gershwin
7. 1933 *As Thousands Cheer* Irving Berlin
8. 1934 *Anything Goes* Cole Porter
9. 1935 *Porgy and Bess* George Gershwin
10. 1936 *On Your Toes* Rodgers and Hart
11. 1938 *The Cradle Will Rock* Marc Blitzstein
12. 1938 *Knickerbocker Holiday* Kurt Weill
13. 1940 *Pal Joey* Rodgers and Hart
14. 1943 *Oklahoma* Rodgers and Hammerstein
15. 1944 *On the Town* Leonard Bernstein
16. 1945 *Carousel* Rodgers and Hammerstein
17. 1946 *Annie Get Your Gun* Irving Berlin
18. 1947 *Street Scene* Kurt Weill
19. 1948 *Kiss Me Kate* Cole Porter
20. 1949 *South Pacific* Rodgers and Hammerstein
21. 1950 *Call Me Madam* Irving Berlin
22. 1950 *Guys and Dolls*
23. 1951 *The King and I* Rodgers and Hammerstein
24. 1955 *Damn Yankees* Richard Adler
25. 1956 *My Fair Lady* Lerner and Lowe
26. 1957 *West Side Story* Leonard Bernstein
27. 1957 *Music Man* Meredith Wilson
28. 1959 *Gypsy* Jule Styne
29. 1960 *The Fantasticks* Schmidt and Jones
30. 1960 *Camelot* Lerner and Lowe

31. 1964 *Hello, Dolly!* Jerry Herman
32. 1964 *Funny Girl* Jule Styne
33. 1964 *Fiddler on the Roof* Jerry Bock
34. 1965 *Man of la Mancha* Mitch Leigh
35. 1966 *Sweet Charity* Cy Coleman
36. 1968 *Hair* Galt McDermott
37. 1970 *Company* Stephen Sondheim
38. 1971 *Jesus Christ Superstar* Andrew Lloyd Weber
39. 1975 *Chorus Line* Marvin Hamlisch
40. 1975 *The Wiz* Charles Smalls
41. 1978 *On the 20th Century* Cy Coleman
42. 1980 *42nd St.* Harry Warren
43. 1981 *Dreamgirls* Henry Kreiger
44. 1982 *Nine* Maury Yeston
45. 1983 *Mame* Jerry Herman
46. 1983 *La Cage aux Folles* Jerry Herman
47. 1984 *Sunday in the Park with George* Stephen Sondheim
48. 1985 *Les Miserables* Claude Michel-Schonberg
49. 1986 *Into the Woods* Stephen Sondheim
50. 1989 *City of Angels* Cy Coleman
51. 1990 *Once on This Island* Stephen Flaherty
52. 1990 *Assassins* Stephen Sondheim
53. 1990 *Falsettoland* William Finn
54. 1991 *Miss Saigon* Claude Michel-Schonberg
55. 1996 *Floyd Collins* Adam Guettel
56. 1996 *RENT* Jonathan Larson
57. 1996 *Bring in 'Da Noise, Bring in 'Da Funk* Daryl Waters, Zane Mark and Ann Duquesnay
58. 1998 *Parade* Jason Robert Brown
59. 1998 *A New Brain* William Finn
60. 1998 *Hedwig and the Angry Itch* Stephen Trask
61. 2000 *Wild Party* Michael John LaChiusa
62. 2001 *Urinetown* Mark Hollmann
63. 2003 *Caroline or Change* Jeanine Tesori
64. 2003 *Light in the Piazza* Adam Guettel
65. 2004 *Avenue Q* Marx and Lopez
66. 2006 *Bloody Bloody Andrew Jackson* Alex Timbers
67. 2008 *In the Heights* Lin Manuel-Miranda
68. 2009 *Next to Normal* Tom Kitt
69. 2012 *Kinky Boots* Cindy Lauper
70. 2014 *The Bridges of Madison County* Jason Robert Brown
71. 2015 *Hamilton* Lin Manuel-Miranda
72. 2016 *Shuffle Along* George C. Wolfe
73. 2016 *Natasha, Pierre & the Great Comet of 1812* Dave Malloy
74. 2017 *The Band's Visit* David Yazbek

Dance/Movement Style viewing:

1. Jack Cole
2. Matt Mattox
3. Swing Dance
4. Social Ballroom
5. Latin Rhythm

6. Katherine Dunham
7. Giordano/Luigi technique
8. Agnes DeMille
9. Jerome Robbins
10. Martha Graham
11. Gower Champion
12. Pearl Primus
13. Bob Fosse
14. Michael Kidd
15. Michael Bennett

Resources

Actors Fund (Resources for BIPOC and LGBTQ+ Actors)

<https://actorsfund.org/social-emotional-support-resources-black-indigenous-people-color-and-lgbtqia-communities>

American Theatre Magazine <https://www.americantheatre.org/>

ArtSearch <https://circle.tcg.org/resources/jobs>

Backstage www.backstage.com

Playbill Online www.playbill.com

Strawhats <https://strawhat-auditions.com/public/>

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

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

BA in Theatre 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 (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 assignment.

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 Concentration Checklist

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 (9 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
- Th109: Stage Costuming
- Th110: Scene Painting
- Th211: Stage Properties and Set Dressing
- 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 - drafting a prerequisite
- Th323: Lighting Design - drafting a prerequisite
- 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 (SLC)

- TH400
- TH 595 Advance Senior Practicum

Design Technology and Management Concentration Checklist

15 Units Minimum 18 units in Theatre Maximum

THEATRE EXPERIENTIAL 2 Units

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: 6 Units

_____ 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 5 Units

Select 5 units from the following:

Three units must be 300 level or higher

_____ TH 109 Stage Costuming

_____ TH 110 Scenic Painting

_____ TH 112 Stagecraft

_____ Th211: Stage Properties and Set Dressing

_____ 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) 2 Units

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

_____ TH 595 Advance Senior Practicum

Major in Dance Education Curriculum Requirements Checklist

10 units in Dance, 6 Units in Education and eight 0-unit studio dance classes for a total of 16 units

Classes should be taken in the specified year but consult with your advisor to tailor this to your unique circumstances.

Minimum Year 1 Requirements

- _____ DA103 Dance Appreciation
- _____ DA116 Dance Pedagogy I
- _____ Two 0-unit studio dance classes
- _____ Two Education courses

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

- _____ DA191 History of Dance I
- _____ DA250 History of Dance II
- _____ DA302 Experiential Anatomy and Kinesiology
- _____ Two 0-unit studio dance classes
- _____ Two Education courses

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

- _____ DA316 Dance Pedagogy II
- _____ DA295 Dance Criticism
- _____ DA401 Techniques of Choreography I
- _____ Two 0-unit studio dance classes

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

- _____ DA416 Dance Pedagogy III (SLC)
- _____ DA402 Techniques of Choreography and Performance II (SLC)
- _____ Two 0-unit studio dance classes
- _____ Two Education courses