2022-2023 Department of Theatre Arts

Undergraduate Handbook

Western Connecticut State University

wcsu.edu/theatrearts

Academic Information and Policies

BA Theatre Arts—Performance Option
BA Theatre Arts—Design/Tech Option
BA Theatre Arts—Theatre Arts Management Option
BA Theatre Arts—Theatre Studies Option
BFA Musical Theatre

Produced by
Faculty, Staff, and Students
Department of Theatre Arts
School of Visual and Performing Arts
Western Connecticut State University
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WELCOME LETTER

Welcome to the Department of Theatre Arts here at Western Connecticut State University. Congratulations! The Theatre is a demanding vocation. To increase your chance of success, you will need to work long hours and practice self-discipline. We expect that you will be ready, willing and able to learn and grow over the next few years.

This handbook has been developed to better aid you in accomplishing your goals as well as helping you understand what is expected of you. The handbook is considered a work-in-progress, and will continue to be developed and adapted, so please check the most current version kept in the Theatre Department Office and posted online in the Theatre Arts Department Blackboard Organization.

For incoming students, we understand that it will be an adjustment for you to settle in. It is fair to feel lost at first but, remember, all other students have been through the same process. Try to get as involved in the department as possible and you’ll soon find your place. It does not matter if you do not understand how to do everything at first. It does not matter if you find yourself in a role you did not expect. Try. Give it your all. We look for your best effort. Look to these small pieces of advice when you’re struggling:

- Work together with your fellow students.
- Deliver on your promises.
- Remain motivated.
- Always try to find solutions, not problems.

Yes, you’ll have some good days and some less so. However, you will always have the support of your fellow students as well as your faculty.

Get involved. Don’t hang back. Volunteer to be on the running crew for a show, get involved with the work in the costume shop or scene shop, or help with publicity and promotions. Through participation, you will learn the inner workings of how theatre is produced.

Please use the information found in this handbook as a guideline for your time here. And welcome to WCSU Theatre Arts.

Sincerely,

Faculty, Staff, and Fellow Students
FACULTY AND STAFF

Dr. Justin P. Cowan, Chair
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Joni Johns Lerner, Associate Chair
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Hunterv@wcsu.edu
VPA 143, Westside campus
(203) 837-8250
(203) 837-8912 (fax)

Faculty

J. Cowan, Chair, Musicianship, MT Rep, MT History, Musical Director, Director
J. Johns-Lerner, Associate Chair, Costume Design, Costume Technology, Costume History

D. Gagnon, Theatre History, Intro to Drama, Senior Portfolio
F. Herbert, Technical Direction, Technical Theatre I & II
T. Howard, Musical Theatre Coordinator, MT Workshop, Acting, Audition Techniques, Director
P. McDaniel, Directing, Acting, Performing Shakespeare
E. Popiel, Scenic Design, Scenic Art, Puppetry, Theatre Design Fundamentals
S. Trapani, Acting, Directing, Playmaking with Children, Devised Theatre, Theatre History

ADJUNCT FACULTY

Michael Bartoli Acting, Voice and Diction
Gabriel Bennett Sound Design
Chris Bolan Acting, Voice and Diction, Audition Techniques
Donna Baldwin-Brady Director
Scott Cally Lighting Designer
Clifton Chadick Scenic Design, Computer Drafting
Anthony DePoto Acting, Playmaking with Children, Directing
Arielle Edwards Sound Design
Maureen Freedman, Set & Costume Designer
Phillip George  Scene into Song, Directing  
Kevin Geraghty  Video Production  
Kori Hansen  Production Lab Supervision, Technical Coordinator  
John Hickok  Performance Techniques, Acting, Meisner  
Cady Huffman  Director  
Jason Jossick  Technical Director  
Hope Katcher-Sriano  Intro to Theatre Arts  
Mary Ann Lamb  Choreography, Tap, Modern, Combination Class  
Isaac Lerner  Choreographer  
Adam Lobelson  Fundamentals of Stage Lighting  
Daisy Long  Lighting Design  
Jan Mason  Intro to Theatre Arts  
Matt Newton  Acting for the Camera  
Megan Osterhaus  Applied Voice  
Elizabeth Parkinson  Musical Theatre Dance, Ballet, Choreography  
Brenda Phelps  Costume Technology, Stage Makeup  
Jeremy Powell  Applied Voice  
Janelle Robinson  Applied Voice  
Jennifer Turey  Choreographer  
Scott Wise  Choreography, Tap  

UNIVERSITY ASSISTANTS  
Christina Beam  Costume Shop Supervisor  
John Bonanni  University Assistant  
Ann Gerschefski  Pianist/Musical Theatre Coach  
Howard Kilik  Pianist/Musical Theatre Coach  
Stephen Purdy  Pianist/Musical Theatre Coach  

VPA SUPPORT STAFF  
Chris Farell  Piano Technician  
Eric Gomez  SVPA Events Coordinator  
Kori Hansen  Technical Coordinator  
Sheldon Steiger  Audio and IT Coordinator  

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OVERVIEW

The Department of Theatre Arts provides a strong theoretical and practical approach to the study of the art and craft of theatre. Students who major in Theatre Arts prepare for graduate studies and/or careers directly related to performance, design/technology, management and dramaturgy. Students also combine theatre studies with other majors and/or minors such as Music, Art, Media, and Business to enhance work opportunities within the entertainment industry.

In addition to its academic functions, the department serves the campus and community by offering diverse theatrical performances including, musicals, traditional plays, and plays for children. Connections to the greater theatre community are promoted through sponsorship of professional training workshops and performances of guest artists.

Our proximity to New York City (one hour to mid-town Manhattan) gives us an opportunity to make excellent use of its vast resources. The theatre faculty maintains close ties with professional organizations, activities and research facilities within the area, and opportunities are regularly planned to introduce students to the professional environment.

MISSION

The theatre department keeps consistent with the university’s mission to serve as an accessible and responsive intellectual resource for the people and institutions of Connecticut and region. The department provides a thorough, modern education in the theory, skills and technology of theatre production and performance that is tailored to the individual student’s background and career objectives.

The department believes in fostering a diverse student environment with an emphasis on professionalism and a commitment to excellence.

DEPARTMENTAL OBJECTIVES

To accomplish our mission, the Department of Theatre Arts:

I. Offers its students the highest quality undergraduate programs in performance, theory, theatre technology and design, theatre management and musical theatre by professors that have worked professionally in their field and maintain high academic credentials in their respective areas.

II. Emphasizes performance and production techniques, writing and theatre management throughout the undergraduate curriculum to develop students’ ability to understand

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and deliver appropriate performance and theoretical concepts and to apply and utilize these techniques in a professional setting.

III. Provides studio and theatrical experiences using public and classroom productions to entertain live audiences. Our season each year consists of four main stage productions, two studio productions, and two student directed One Act Series. In addition to a variety of workshops and readings which enhance the cultural environment of the university and its programs.

IV. Organizes opportunities for students to perform off-campus at events such as the Kennedy Center American College Theatre Festival.

V. Provides a personalized learning environment for students through faculty mentored undergraduate research/creative projects and internships.

VI. Prepares students for graduate education in multiple areas of theatre arts and the entertainment industry.

VII. Assists students in discerning appropriate careers through diligent advising.

VIII. Provides students with connections and references to professional organizations (such as USITT), internship programs and job placement opportunities.

IX. Arranges for New York theatre professionals to travel to our campus to conduct workshops in all aspects of theatre training.

X. Provides and fosters the growth and development of faculty by encouraging research, attendance at professional meetings, publication and presentation of scholarly work and creative performance.

XI. Collaborates with organizations and institutions in all areas of the entertainment industry within the tri-state area to support professional growth of faculty as well as internship opportunities for students.

XII. Expresses its strong commitment to the community by collaborating with regional elementary, junior and senior high school educators to further our programs in children’s theatre.
DEGREE PROGRAMS IN THEATRE ARTS

I. Bachelor of Arts in Theatre Arts (BA)

A. The B.A. degree is appropriate for students who wish to study theatre within the broader context of a liberal arts education and to emphasize areas of concentration such as performance, design/technology, theatre arts management or theatre studies.

B. Students pursuing this degree are encouraged to explore breadth and variety in their education to enhance their understanding of the world around them and to gain greater career versatility as a graduate.

C. Students pursuing a Bachelor of Arts in Theatre Arts can expect to:

1. Develop understanding and practice of theatre arts by focusing on the verbal, physical, visual and research aspects of the craft.
2. Explore script analysis in order to develop an understanding of production process, and how it relates to the period, style, content, and structure of a script.
3. Gain exposure to a wide variety of theatre repertory through the study of history and major dramatists, the regular attendance of performances, and the production processes of theatre works on both small and large scales.
4. Prepare for entry-level positions in theatre performance, design and/or technology, theatre arts management and other entertainment industry-related fields, as well as, for continuation with graduate studies, and/or teaching.
5. Explore breadth and variety in their educational pursuits, by enhancing their understanding of the world around them; possessing greater career versatility as a graduate.

II. Bachelor of Fine Arts in Musical Theatre (BFA)

A. The Bachelor of Fine Arts in Musical Theatre degree is a specialized Department of Theatre Arts degree providing students with knowledge of, and training in, all aspects of musical theatre in order to compete for employment opportunities in the entertainment industry where musical theatre is utilized.
B. Students pursuing a Bachelor of Fine Arts in Musical Theatre can expect to develop the following skills:

1. Vocal production and techniques for musical theatre sufficient to present complete roles in full productions.

2. Vocal interpretation and role preparation skills that enable understanding and performance of roles in a wide variety of styles and formats.

3. Musicianship, aural, keyboard, and analytic skills.

4. Acting competence, script analysis, stage movement, and diction.

5. Dance styles to include ballet, jazz, modern dance, and tap.

6. The understanding of basic production elements such as make-up, costume, sets and props, and lighting.

7. Knowledge of the musical theatre canon, along with its history and development within the theatre.

8. The understanding of entertainment as a business, its agents, and its practices.

9. Portfolio preparation of musical and non-musical repertoire for professional auditions and/or advanced studies.

ADMISSION AUDITIONS FOR MUSICAL THEATRE DEGREE PROGRAM

Students wishing to pursue a degree in Musical Theatre in the Department of Theatre Arts must adhere to the following criteria for admission:

I. Fulfill general admission guidelines found in the university catalog for both the school and the department.
II. Perform and pass an audition, in person, for members of the faculty. The student, through this audition, must exhibit the standards and skill set required for entry into the Musical Theatre program, including:

   A. Acting ability

   B. Vocal ability

   C. Dance ability

More information regarding specific audition requirements for the BFA in Musical Theatre can be found at [https://www.wcsu.edu/theatrearts/musical-theatre/](https://www.wcsu.edu/theatrearts/musical-theatre/)

TRANSFER ADMISSIONS

All students wishing to transfer into any degree program in theatre at WCSU must meet the criteria listed for each program, including those currently attending institutions holding articulation agreements with WCSU. All applicants will be assessed in the areas of their selected option for matriculation and appropriate prerequisite placement in courses within the major.

Transferring students coming in as sophomores in the performance option will be required to perform a monologue and provide homework samples for assessment of their skills. These students can find information regarding the Assessment Criteria under Sophomore Assessment in this document.

ACADEMIC ADVISEMENT, REGISTRATION, AND DEGREE REQUIREMENTS

I. Preparing for Academic Advising Meetings

Each Theatre Arts student will be assigned an academic advisor to help them determine which courses to take each semester in an effort to ensure an on-time graduation. Each semester, students will meet with their academic advisor in advance of their registration date to discuss and approve which courses they will take in the upcoming semester. While it is the academic advisor’s responsibility to help determine and approve each student’s academic calendar, the student is ultimately accountable for their own academic progress and for both knowing and meeting any and all academic requirements for graduation.
Students should arrive for their advising meetings each semester with a plan and a schedule already in place to be reviewed and approved by their academic advisor. A great resource for students can be found at [www.freecollegeschedulemaker.com](http://www.freecollegeschedulemaker.com), where the student can insert their courses into a calendar view to ensure no scheduling conflicts in advance of their advising meeting.

In order to guarantee an efficient and productive advising meeting, students are responsible for bringing the following each semester:

A. A copy of their up-to-date Degree Works page

B. A proposed schedule, preferably in calendar form

C. Course Numbers and Section Numbers for each proposed course

D. CRNs for each proposed course

E. Number of Credit Hours assigned to each proposed course

II. After Academic Advising Meetings

After the student has met with their academic advisor, the student will be granted permission to register for their upcoming THR classes by the Department Secretary, Victoria Hunter. Once this is done, the Department Secretary will confirm with the student they have been given permission to register online for those THR classes on their registration date. Each student will have received a registration pin from their academic advisor to be used for online registration.

NOTE: Even though the student has been granted permission by the Dept. Secretary and their Academic Advisor to enroll in the next semester's THR courses, the student still needs to actually register online. Permission to enter a course is not the same as officially registering for the course. Students must also register for their Gen Ed courses as advised.

III. General Education Requirements

General Education at Western Connecticut State University combines course-based competencies with opportunities to explore a wide range of disciplines outside of a student’s major. Students at Western Connecticut State University are required to
complete a minimum of 40 credit hours outside of their major discipline, and must also meet a series of Competency Requirements, Writing Requirements, and Foreign Language Requirements.

A. Competency Requirements

The university has identified 10 competencies that support academic success and prepares students for life-long learning. Not only are students responsible for completing each competency once, students must also complete any three of the competencies listed below a second time.

Competencies may be satisfied in the major, minor or any other area of interest. There are no rules about how many competencies can be satisfied within the major. The 10 competencies that must be completed for graduation are:

1. Creative Process (CP)
2. Critical Thinking (CT)
3. Oral Communication (OC)
4. Scientific Inquiry (SI)
5. Intercultural Competence (IC)
6. Health and Wellness (HW)
7. Information Literacy (IL)
8. First Year Exp. (FY)
9. Quantitative Reasoning (QR)
10. Culminating Experience (CE)

Some of the competencies listed above may have already been satisfied upon the award of credit for certain courses from student AP scores or Transfer Credits. Students should consult their Degree Works to monitor this progress.
NOTE: Most, if not all, courses carrying the Quantitative Reasoning (QR) competency lists MAT 100 or MAT 100P as a pre-requisite. All Theatre Arts students must complete MAT 100, MAT 100P, or pass the placement test by their Junior Year: 60 semester hours.

B. Writing Requirements

Writing is at the core of critical thinking and active learning. To foster intellectual growth, students must fulfill a series of writing requirements as part of the General Education curriculum. These writing requirements may be satisfied in the major, minor or any other area of interest. These writing requirements include:

1. WRT 101, Composition I, or Equivalent (Can be satisfied with placement, must be completed by Junior year: 60 semester hours)

2. Writing Intensive Tier II (W2)

3. Writing Intensive Tier III (W3)

C. Foreign Language Requirements

All students enrolled at WCSU must fulfill the foreign language requirement in one of the following ways:

1. Complete three years of one foreign language in high school with an overall “C” average.

2. Study a total of four years of two foreign languages in high school with an overall “B” average.

3. Successfully complete a foreign language proficiency examination or provide the necessary documentation outlined in the language waiver policy in the WCSU Undergraduate Student catalogue.

4. Successfully complete a language immersion experience of one semester abroad. Consult the Department of World Languages and Literature or Western’s International Center for more information regarding this option.

5. Successfully complete the specified language courses at WCSU.
   a. Students may fulfill the foreign language requirement by successfully completing an Introductory II second-semester course in

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languages offered in the Department of World Languages and Literature.

b. Or a student may fulfill the foreign language requirement by successfully completing any one semester of a language course at the intermediate level or above that is taught in the target language, not in English.

IV. Major/Degree Requirements

A. BA in Theatre Arts Course Requirements

All BA Theatre Arts students are required to complete the following courses in the Theatre Arts Core to satisfy their major requirements. There are a total of 37 semester hours within the Theatre Arts Core:

THR 100 Introduction to Theatre Production Lab (FY) or THR 300 Theatre Production Lab
THR 181 Acting I: An Introduction
THR 182 Technical Theatre I
THR 202 Technical Theatre II or THR 306 Costume Technology II
THR 279 History of Theatre or THR 286 Theatre History II
THR 283 Scenic Design or THR 383 Methods of Scenic Art and Craft
THR 284 Costume Technology
THR 201 Playmaking with Children or THR 289 Children’s Theatre Practicum
THR 300 Theatre Production Lab — (1 SH for 6 semesters)
THR 382 Directing I or THR 390 Play Production
THR 387 Devised Theatre Workshop
THR 490 Senior Portfolio — Theatre Arts

In addition to the Core Requirements listed above, BA Theatre Arts students must also satisfy the requirements for one of the four Theatre Arts Options listed below.

NOTE: There are a total of 15 semester hours within each Theatre Arts Option:

1. Design/Technical Option Course Requirements

THR 125 Theatre Design Fundamentals
THR 304 Computer Drafting
THR 383 Methods of Scenic Art and Craft (THR 283 used in the core)
THR 383 Fundamentals of Stage Lighting

*Design/Tech Option Electives: (select 1)*
COM 146 Basic Video Production
ART 141 Drawing I
THR 297 Cooperative Education
THR 302 Costume Design
THR 307 Allied Craft in 3D for Stage
THR 402 Special Topics in Design/Tech

2. **Theatre Arts Management Option Course Requirements**

THR 110 Theatre Arts Management (spring only)
THR 210 Stage Management (spring only)
MGT 250 Organizational Behavior
MIS 155 Information Technology or MIS 260 Information Systems Concepts

*Theatre Arts Management Electives: (select 1)*
THR 297 Cooperative Education
THR 402 Special Topics in Theatre
ACC 201 Financial Accounting
MGT 251 Human Resources Management
MKT 310 Consumer Behavior
MKT 200 Principles of Marketing
MKT 315 Advertising and Integrative Marketing
COM 362 Organizational Communication
WRT 245W Technical Writing

3. **4-Year Theatre Studies Option Course Requirements**

THR/WRT 244W Playwriting

*Theatre Studies Electives (pick four):*
12 SH in Theatre Arts with 6 SH at the 200-level or higher

4. **Performance Option Course Requirements**

THR 150 Performance Techniques
THR 260 Voice and Diction

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THR 281 Acting II: Scene Study
THR 388 Acting III: Period Styles

*Performance Elective: (select one)*
THR 289 Children’s Theatre Practicum (playmaking w/child…note)
THR 252 Acting for the Camera
THR 363 Performing Shakespeare
THR 389 Auditioning Techniques
THR 402 Special Topics in Theatre Arts

**B. BFA in Musical Theatre Course Requirements**

All BFA Musical Theatre majors are required to complete the following courses within their degree program. There are a total of 80 semester hours within the BFA Musical Theatre degree:

THR 100 Introduction to Theatre Production Lab FY (1SH)
THR 103 Ballet Fundamentals for Musical Theatre (2SH)
THR 113 Musical Theatre Studio (0SH for 8 semesters)
THR 150 Performance Techniques: Integration of Voice & Movement (3SH)
THR 165 Stage Makeup (1SH)
THR 171 Musical Theatre Workshop (3SH)
THR 181 Acting I: Character Study (3SH)
THR 182 Technical Theatre I (3SH)
THR 183 Applied Voice (1SH for 8 Semesters)
THR 207 Dance for Musical Theatre—Jazz (2SH)
THR 208 Dance for Musical Theatre—Tap (2SH)
THR 209 Dance for Musical Theatre—Modern (2SH)
THR 260 Voice and Diction (3SH)
THR 279 History of the Theatre OR THR 286 History of Theatre II (3SH)
THR 281 Acting II: Scene Study (3SH)
THR 284 Costume Technology (3SH)
THR 295 Musicianship for Musical Theatre I (3SH)
THR 296 Musicianship for Musical Theatre II (3SH)
THR 300 Theatre Production Lab (1 SH for 6 semesters)
THR 305 Dance Combination (1 SH for 2 Semesters)
THR 372 Advanced Musical Theatre Workshop (3SH)
THR 388 Acting III: Period Styles (3SH)
THR 389 Audition Techniques (3SH)
THR 392 Scene into Song (3SH)
THR 401 Musical Theatre Repertoire (1SH)
THR 402 Special Topics in THR Arts: Musical Theatre (3SH)
THR 403 Transition Workshop (1SH)
THR 490 Senior Portfolio (3SH)
THR 495 Senior Showcase (1SH)

In addition to the courses listed above, BFA Musical Theatre students are also required to take cognate courses in Musical Theatre History and a selection of Theatre Electives.

1. Cognate Courses for Musical Theatre

BFA Musical Theatre majors are required to take six credit hours in Theatre History, which will count as a cognate within their degree. These courses will count toward the required 40 semester hours outside of the major:

ENG 107W Intro to Drama (3SH)
THR 204 Musical Theatre History I: Pre-1943 (3SH)
THR 214 Musical Theatre History II: 1943-Present (3SH)

2. Theatre Elective Courses for Musical Theatre

BFA Musical Theatre Students are also responsible for an additional 3 semester hours in Theatre Electives. These 3 hours can be satisfied by successfully completing courses from the list below:

THR 244W Playwriting (3SH)
THR 252 Acting for the Camera (3SH)
THR 298 Performing Shakespeare (3SH)
THR 301 Singing and Dancing for Musical Theatre (3SH)
THR 386 Directing I (3SH)
THR 387 Devised Theatre (3SH)
THR 402 Special Topics in Theatre Arts (3SH) (a second time)

V. 4-Year Plans of Study by Degree Program

In Appendix X of this document (and at the provided links), students can find a suggested 4-year plan of study for their specific degree program. These plans of
study are meant to serve as a guide for students as they prepare for advising meetings, and as a reference for the individual requirements necessary for graduation within each area of study.

For all plans of study, some courses may need to be taken in alternate semesters based on class size and course availability. Course requirements will remain the same even if the course sequence needs to vary.

Click the links below for each degree program, or find them in Appendix X of this document.

A. Plan of Study for BA Theatre Arts – Design/Tech Option
B. Plan of Study for BA Theatre Arts – Theatre Management Option
C. Plan of Study for BA Theatre Arts – Theatre Studies Option
D. Plan of Study for BA Theatre Arts – Performance Option
E. Plan of Study for BFA Musical Theatre

AWARDING OF CREDIT

I. Definition of Credit Hours

A semester hour of credit is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than:

A. One hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately 15 weeks.

B. Or the equivalent amount of work over a different amount of time.

C. Or at least an equivalent amount of work as defined above (section A) for academic activities as established by the institution including laboratory work, internships, practice, studio work, and other academic work leading to the award of credit hours.
II. Definition of Course Designations

In the department of Theatre Arts, there are two types of course designations:

A. Lecture: A semester hour of credit is an amount of work represented in intended learning outcome and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than 2 hours of homework or other outside preparation for every 50 minutes – 1 hour of class time.

B. Studio: A semester hour of credit is an amount of work represented in intended learning outcome and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than 1 hour of homework or other outside preparation for every 50 minutes – 1 hour of class time.

ADDITIONAL FEES FOR MUSICAL THEATRE STUDENTS

Musical Theatre students are scheduled for 14 half hour voice lessons with one of the applied voice teachers. They additionally have an accompanist/vocal coach to work with them on their music for ten 30-minute sessions. A fee of $350 per semester is assessed to cover the cost of the accompanist. This fee is added into the regular tuition.

Additionally, any course that requires an accompanist comes with a course fee of $150. (THR 113: MT Studio is not included in this list of courses).

CONDUCT, RULES, REGULATIONS, ACADEMIC GOOD STANDING, COMPLIANCE

I. Student Conduct

Members of this theatrical academic community are expected to maintain standards of personal integrity and conduct themselves in a mature manner to optimize learning in the student’s educational pursuits. It is further expected that every student respect the normal operations of the University.
Failure to comply with direction from faculty or student leaders will be reproached with due course of action. Plagiarism, cheating, or any form of academic dishonesty is not tolerated and will be addressed with extraordinary consequences including but not limited to departmental non-compliance (See Section IV below).

II. Rules and Regulations

A. Outside Work and Projects

1. Students will not be permitted to work on outside theatrical projects during the academic school year without express permission from the Theatre Arts Faculty.

2. Students must make arrangements with employers so that work schedules can accommodate the dates and times of rehearsal and crew calls for the Theatre Arts season.

3. Students (both performers, technicians, and managers) must be available and fully committed to the WCSU Theatre Season.

4. Students who take on outside theatrical projects during any given semester without the express permission of the Theatre Arts Faculty will be deemed non-compliant at the conclusion of said semester. See Section IV below regarding departmental compliance.

B. Casting

1. When auditioning each semester, it is understood that BFA Musical Theatre and Performance majors are auditioning for every show within the semester, and will agree to perform “as-cast”.

2. With the exception of a student’s final semester, BFA Musical Theatre and Performance majors are required to audition every semester for the Theatre Arts season. Only in the student’s final semester before graduation will a BFA Musical Theatre or Performance major be allowed to opt-out of semester auditions in an effort to begin transitioning to the professional world.
3. In the case of financial or familial emergencies students can submit a request to be exempt from casting at least 4 weeks prior to auditions. This request will be reviewed by the full-time faculty.

C. Theatre 300

1. Students must complete/be awarded credit for either 1 semester of THR 100 (FY) plus 6 semesters of THR 300; or 7 semesters of THR 300 in order to graduate.

2. Students must complete a minimum of 30-laboratory hours per semester outside of their regularly scheduled classroom time in order to receive 1 credit and pass THR 300. These laboratory hours can be accomplished through crew work and/or rehearsal and performance.

3. For every additional 60-laboratory hours completed, students will receive an additional credit. Students cannot exceed 3 credits per semester.

4. Students are allowed one (1) free absence to be used at their discretion for their regularly scheduled classes. Beyond the one (1) “free” absence, every subsequent absence will result in a lowering of the student’s Final Grade by a full letter.

5. Missing any mandatory work calls, front of house/box office assignments and required departmental meetings will be counted as classroom absences.

III. Academic Good Standing

At the end of each semester, every student’s academic progress is reviewed and evaluated for academic good standing designation. In order for a student to remain in academic good standing, they must:

A. Complete at least 12 Semester hours that apply toward graduation.

1. For all THR classes, a grade of “C” or better is required for those semester hours to count towards graduation.

2. For all general education courses and/or electives, a grade of “D-” or better is required for those semester hours to count toward graduation.

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B. Complete at least 1SH of THR 100/300 each semester.

C. Maintain an acceptable Grade Point Average

1. A cumulative GPA of a 2.0, and a 2.0 GPA for the semester just completed.

2. A localized GPA of a 2.5 within their major, and a 2.5 GPA in their major for the semester just completed.

D. Complete MAT 100/100P or WRT 101/101P prior to the beginning of their Junior Year (60SH). Or complete and pass the appropriate placement tests.

IV. Departmental Compliance

Students must adhere to all Departmental Rules and Regulations (Section II), and remain in Good Academic Standing (Section III) in order to remain compliant each semester. Departmental Compliance is required in order to:

A. Be cast in a show within any given semester.

B. Be appointed to a leadership position in Design/Tech (crew head or design) and Management positions within any given semester.

C. Participate in outside travel and department sponsored activities within any given semester.

V. Additional Regulations for Students Pursuing a BFA in Musical Theatre

A. Non-Passing Grades

1. BFA students may not receive more than one non-passing grade (lower than a “C”) for any single course within the BFA degree.

2. Two non-passing grades for the same course within the degree will result in removal from the BFA program.
B. Non-Passing Grades in Applied Voice

1. If a BFA student receives a non-passing grade (lower than a "C") in any given semester of Applied Voice, that student then enters into a probationary semester of Applied Voice.

2. A probationary semester of Applied Voice will take place in the semester immediately following the receipt of the non-passing grade. During this probationary semester, the student must complete an enhanced project/assignment. This project/assignment will be at the discretion of the instructor of record.

3. Only after receiving at minimum an "A-" as the Final Grade for this probationary semester, will a student be considered to receive an hour voice lesson in a future semester. Note: An hour voice lesson will depend solely on instructor availability and would exist only as a potential courtesy, not a guarantee, to help ensure an on-schedule graduation where possible.

VI. Calling-In Statement

The Theatre Arts Dept. at WCSU is committed to creating an open and honest environment in which education is not limited to the lecture hall or the classroom, and learning isn’t reserved solely for the student.

Students in the WCSU Theatre Arts department are encouraged to “call-in” whenever they experience feelings of marginalization or otherness within our department, or whenever they see or experience instances of classism, racism, ageism, sexism, sizeism, ableism, xenophobia, or homophobia. “Calling in” is a direct and compassionate one-on-one conversation with someone for whom you want to communicate a need for changed behavior, or an acknowledgement of insensitive/non-inclusive language. If a faculty member makes a comment in class that feels inappropriate, stay after and take a moment to “call them in” so that they can learn and grow in ways that will not only benefit you, but students after you. If a fellow student does something problematic, “call them in” and let them know how their action was perceived so that they can have an opportunity to change their behavior. We believe strongly that your act of “calling in” today, will have a long lasting and positive impact on the culture of this department for years to come.
“Calling in” isn’t reserved just for the student. It’s a 360-degree effort. Faculty are encouraged to “call in” other faculty, as well as their students. Students are encouraged to “call in” fellow students as well as their faculty. We believe the act of “calling-in” to be an act of generosity and one that provides everyone the opportunity for continued growth. We hope that by continued, thoughtful, and compassionate calling-in, the need for calling-out will become a non-necessity.

While the act of “calling-in” can be a beneficial act for both parties, we also recognize that “calling-in” has the potential to be uncomfortable or even impossible. In this type of scenario, please know that there are departmental resources available to you. Dr. Justin P. Cowan as Dept Chair, Joni Lerner as Associate Chair, and Dr. Don Gagnon as a faculty member in our department, as well as the co-advisor of the Gender and Sexuality Alliance and a member of the Racial Justice Coalition, all three of these faculty members can help you navigate and mediate any situation in which you've been made to feel marginalized or othered in this department.

The faculty of the Theatre Arts department remains committed to learning and growing alongside you, and we want to ensure that your time with us at WCSU is built on mutual respect, love of the craft, and a desire for a better theatre industry both within these walls and beyond.

Additional External Resources Available to you:

A. WCSU’s Counseling Services: https://www.wcsu.edu/counseling/

B. WCSU’s Office of Diversity and Equity: https://www.wcsu.edu/diversity/

C. WCSU’s Pride Center: https://www.wcsu.edu/pridecenter/

D. WCSU’s Racial Justice Center: https://www.wcsu.edu/rjc/

DEPARTMENTAL EVALUATIONS OF STUDENT PROGRESS

I. Musical Theatre Voice Juries

At the conclusion of each semester, BFA musical theatre students are required to participate in voice juries. The organization and evaluative processes are as follows:
A. Jury Panel and Performance

1. The Jury Panel will consist of the musical theatre voice faculty, the vocal coach, the coordinator of the musical theatre program and available theatre arts performance faculty.

2. Students will be scheduled for a 5-10-minute presentation which will include the performance of two pieces of music selected from the repertoire worked that semester with the student’s Applied Voice instructor.

3. The student will be able to choose and offer the first of the two pieces. The second jury piece will be selected by the jury panel from that semester’s repertoire list.

4. For senior BFA musical theatre students, the second song will be selected from the student’s comprehensive repertoire list as found in their audition books. A table of contents must be provided at the time of the vocal jury.

B. Grading System

1. Students will receive a numerical grade for each of the following aspects of their performance: Preparation, Tone Quality, Intonation, Breath Support/Technique, Diction, Interpretation/Musicianship/Stage Deportment, and Style. Attention should be made throughout the semester to address each of these areas.

2. The individual grades given by each member of the jury panel will be averaged together by the student’s Applied Voice instructor. A Jury Evaluation form can be found in Appendix I of this document.

3. At the conclusion of the semester, the student’s Final Semester Grade for Applied Voice will be rendered; a combination of the vocal jury, attendance in individual coachings, overall vocal progress throughout the semester, and the student’s preparation for weekly lessons.
II. Sophomore Promotion in Acting

All Theatre Performance option and BFA musical theatre majors in the spring semester of their sophomore year will be required to perform for a committee consisting of full-time performance faculty members. This will require the following: a 4-minute scene with a partner, an individual 1-minute monologue, and a binder that captures the student’s WCSU career thus far (i.e. headshot, resume, homework samples, script analysis/rehearsal materials etc.). The Sophomore Promotion in Acting is meant to evaluate the student’s preparation for upper division classes and advancement toward their senior capstone. A rubric for the Sophomore Promotion in Acting can be found in Appendix II of this document.

After an assessment of the student's performance and submission of materials, the committee will determine whether the student qualifies for promotion. If promotion is not granted, the student will be notified and unable to continue with their area of study. If the student wishes to continue the pursuit of a Theatre Arts degree, they would be required to select a different theatre arts option such as: Design/Tech, Management, or Theatre Studies.

III. Sophomore Promotion in Voice and Musicianship

In addition to the Sophomore Promotion in Acting, BFA musical theatre majors will also be evaluated in the areas of Voice and Musicianship to qualify for promotion. The Sophomore Promotion in Voice and Musicianship, like the Sophomore Promotion in Acting, will take place in the spring semester of the student’s sophomore year. This assessment of Voice will take place during that semester’s Vocal Jury, and the assessment of Musicianship will take place separately as scheduled by Dr. Justin P. Cowan. These assessments are meant to evaluate the student’s preparation for upper division classes and their aptitude for professional work in the field. The specific mode of assessment for Musicianship skills will vary each year, but will always evaluate student proficiency in the areas of sight singing, musical preparation, and keyboard skills.

After an assessment of the BFA musical theatre student's performance, the committee will determine whether the student qualifies for promotion within the BFA musical theatre degree program. If promotion is not granted in this area, the student will be removed from the program. If promotion is granted in the area of Acting, but not in the area of Voice and Musicianship, the student may continue their study as a BA Theatre Arts Major with a Performance option.
More information about the Musicianship portion of Sophomore Promotion can be found in Appendix III of this document.

IV. Senior Portfolio

All majors will go through a senior capstone evaluation during the final fall semester of their program. This is the main evaluation students will need to successfully pass during their time here. Rubrics for assessment can be found in Appendices IV and V of this document. The portfolio will consist of the following:

A. A digital record of academic accomplishments.
   1. Work samples illustrating each level of classwork for the degree program.
   2. Production photos of work done on the shows, handbills or posters from shows.

B. A significant artistic component that illustrates their performance, management, or design/tech capabilities. This component will be a show students work on during their senior year or, if there is no adequate role or assignment for a student during that year, they will create an alternate artistic piece for public presentation.

C. A research paper in support of the artistic presentation, whose length is determined by the faculty member teaching Senior Portfolio in their senior semester.

D. An oral presentation to a panel of the full-time faculty of the concept and research at the end of the senior semester.

E. A professional resume, headshot and digital portfolio PDF to be uploaded to the K-Drive.
THEATRE PRODUCTION LAB (THR 300)

THR 300 is the course in which students will participate as a company member making departmental productions possible. Students work on an assigned crew to assist in the development of each show throughout the academic year.

First and Second year theatre arts students will rotate in scenery, lighting, costume, sound, management, box office and marketing and/or performance.

All THR majors and participants in departmental productions are required to enroll in 1 semester of THR 100 (FY) plus 6 semesters of THR 300; or 7 semesters of THR 300 in order to graduate.

THR 300 requires commitment outside of the physical class time. While attendance is mandatory for each class, each crew has specific “crew calls” outside of class time. To pass THR 300, students must maintain excellent attendance and complete the minimum of thirty (30) hours of outside of class/laboratory work. Attendance will be recorded at all THR 300 class times, as well as any and all crew calls outside of class time.

I. Earning Grades in THR 300

Student grades in THR 300 are tied 100% to classroom participation/attendance.

Classroom attendance is expected and required. This is true of all university courses, however for a class that only meets once a week, attendance in THR 300 is particularly important and expected.

Students will receive one (1) “free” absence to be used at their discretion. Beyond the one (1) “free” absence, every subsequent absence will result in a lowering of the student’s Final Grade by a full letter.

NOTE: Missing mandatory work calls, front of house/box office assignments and required departmental meetings will be counted as classroom absences.

Students can expect grades to be earned accordingly:

A. No Absences = A
B. 1 Absence (Free) = A
C. 2 Absences (Lower by a letter grade) = B
D. 3 Absences (Lower by a letter grade) = C
E. 4 Absences (Lower by a letter grade) = D (Non-Passing Grade)

A reminder that all THR courses must be passed with a ‘C’ or better. At 4 absences, a student would need to repeat THR 300 for an additional semester.

NOTE: Regardless of the number of hours earned outside of class time, the recorded grade is determined solely by attending the student’s registered classroom time/mandatory work calls as indicated above.

NOTE: Swapping THR 300 class times is not an option. If a student would like to attend a different class time than their own in a given week, those hours would count toward the student’s laboratory hours to be logged into MobileServe. They are not a replacement for attendance in the THR 300 section in which the student is enrolled and in which attendance will be taken.

II. Earning Credit/Semester Hours in THR 300

Due to the out-of-class laboratory hour requirement, students can earn up to 3 credits (SH) each semester for performing in and/or working on departmental productions. Credit is awarded accordingly:

A. 1SH = 30-hrs of laboratory work (logged via MobileServe) + Class Attendance
B. 2SH = 90-hrs of laboratory work (logged via MobileServe) + Class Attendance
C. 3SH = 150-hrs of laboratory work (logged via MobileServe) + Class Attendance

III. MobileServe (Logging Laboratory Hours)

Student hours for crew calls/rehearsals/performances will be recorded as THR 300 laboratory hours, however it is the student’s responsibility to keep a record of those hours for themselves through the use of MobileServe.

When students arrive and leave crew calls, they should check in and out with their stage manager or crew head so that these hours can be recorded. If students choose to do any additional outside work for a show – for example, attending another crew’s call and helping out – students need to notify the crew head so that these extra hours can be recorded.

MobileServe is the fastest most efficient way for students to record and receive credit for THR 300 laboratory hours logged outside of their designated class times.
NOTE: MobileServe is not to be used to log regularly scheduled classroom hours. This is for non-classroom laboratory hours only.

All questions and issues regarding MobileServe should be addressed with John Bonanni at: bonannij@wcsu.edu.

A. Getting Started Guide

1. MobileServe is available as a mobile app in the App store and Google Play and can be used on most smart phones and tablets. (See Section B below).
2. If students would rather not use the mobile app, they can create and manage their MobileServe account from any internet-connected device at: app.mobileserve.com. (Skip to Section C below)

B. Download the App

1. Go to the App Store or Google Play.
2. Search “MobileServe”
3. Tap the “Get” or “Install” button next to the MobileServe App.

C. Create Your Account

1. Open the app or go to app.mobileserve.com. & select Sign Up.
2. The student should enter their name, birthday, and create a password. They can skip the Employer/ School box.
3. Select Next.
4. Add an optional photo to the profile or skip.
5. Select Next.
6. The student should enter the 6-digit code corresponding to their group (see Section D below).
7. When it pops up, select Join.

**D. To join additional Groups or if you already have a MobileServe Account:**

1. Go to the Settings page.

2. Click on Organizations.

3. Click “Join Organization” and enter the next code.

4. When the student’s Organization name pops up click “Join”.

**E. Log Your Hours**

After joining your organization(s), be sure to categorize the service log within the correct organization, or multiple organizations at once, by checking the box next to the org. name and selecting the correct service category.

**IV. THR 300 Blackboard Organization**

The ‘WCSU THR 300: Production Lab’ Blackboard Organization is the digital landing page for all things Production related at WCSU Theatre Arts. This is the place where production related announcements will be posted. Production Dates, Crew calls, Call-times, Callback information, Cast lists, etc…

Access to Blackboard can be found here: [wcsu.blackboard.com](http://wcsu.blackboard.com)

How to log-in to Blackboard and find the THR 300 Blackboard Organization:

A. All Department of Theatre Arts students are automatically enrolled into the appropriate departmental Blackboard Organizations upon confirmation of registration.

B. Students should log-in to blackboard with their university credentials (link above).

C. Once logged-in, students will see a list of the courses for which they are enrolled each semester.
D. Looking at the top center of the screen, click on ‘WCSU Organizations’.

E. There you will see a link for an organization titled ‘WCSU THR 300: Production Lab’.

F. Click that link for access to the THR 300 landing page.

G. Lastly, students must manually select to receive automatic email notifications from Blackboard. This will help you stay on top of changes and announcements as they are made in real time.

H. **NOTE:** All THR students should be enrolled in both the ‘WCSU THR 300: Production Lab’ organization and the ‘WCSU Theatre Arts Department’ organization. If you do not see both of these organizations listed, email Victoria Hunter hunterv@wcsu.edu and ask to be added.

### V. Crew Assignments

A. Within each THR 300 section, students are assigned to various crews to assist in the development of departmental productions. These crews include but are not limited to scenic crew, costume crew, lighting crew, sound crew etc. Student crews are assigned at the start of each semester, and exist in addition to any role in which a student may have been cast. Crew assignments are based on the Design/Tech application forms which should be submitted following the first THR 300 meeting of the semester. A copy of this form can be found in Appendix VII of this document.

B. All crew assignments are coordinated through the Technical Director and Department Chair in conjunction with all crew departments. Certain roles within each crew may require specific training from a faculty member before the student is allowed to complete the tasks necessary for said role. I.e. Students assigned to lighting crew must be trained on lighting console before use.

C. Crew members should notify their Crew Head if they are uncomfortable with any assigned tasks for reasons of personal safety. All requests for changes to crew assignments must be brought to the Technical Director, Frank Herbert or the Department Chair, Dr. Justin P. Cowan. The course outline for THR 300 can be found in Appendix VI of this document.

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D. Students will be notified of mandatory calls at minimum 2 weeks in advance and will be required to attend, unless they have class or rehearsal conflicts. Students are expected to dress properly for their crew for all calls (See Safety, Rules, and Conduct).

E. Everyone who is in the cast, or assigned to a running crew for each departmental production is required to attend tech weekend, typically 10:00am–10:00pm on a Friday and Sunday.

F. Everyone in the cast and running crew of each show is also required to participate in the strike of each show for the full duration, usually immediately following the final performance. Strike is only finished when the technical director says that all of the equipment is returned to its proper storage area and the spaces are clear and clean. Due to different requirements from sets & lights, strike for costumes will be scheduled to continue several days after the last performance.

PLEASE NOTE: Running Crews are selected for every show. Students may be cast in one show and assigned to a running crew in another show within the same semester. Every effort is made to distribute the work equally among all company members.

DEPARTMENTAL PROCEDURE

I. Blackboard Organization for Theatre Arts Department

The ‘WCSU Theatre Arts Department Blackboard Organization is the digital landing page for all things Theatre Arts related at WCSU. This is the place where departmental announcements will be posted, and information like the upcoming season, audition information, departmental meeting reminders, new course announcements, advising announcements, announcements for guest artists and masterclasses, information about Student Organizations, Meetings and Performances will be housed.

This Blackboard Organization also serves as a place for students to find their Plans of Study, Professional Resume Templates, the Student Handbook, and links to important university web pages.
Access to Blackboard can be found here: wcsu.blackboard.com

How to log-in to Blackboard and find the Theatre Arts Blackboard Organization:

A. All Department of Theatre Arts students are automatically enrolled into the departmental Blackboard Organization upon confirmation of registration.

B. Students should log-in to blackboard with their university credentials (link above).

C. Once logged-in, students will see a list of the courses for which they are enrolled each semester.

D. Looking at the top center of the screen, click on ‘WCSU Organizations’.

E. There you will see a link for an organization titled ‘WCSU Theatre Arts Department’.

F. Click that link for access to our Theatre Arts landing page.

G. Lastly, students must manually select to receive automatic email notifications from Blackboard. This will help you stay on top of changes and announcements made to both your courses and the department as a whole.

H. NOTE: All THR students should be enrolled in both the ‘WCSU Theatre Arts Department’ organization and the ‘WCSU THR 300: Production Lab’ organization. If you do not see both of these organizations listed, email Victoria Hunter hunterv@wcsu.edu and ask to be added.

II. Production Dates for Fall, 2022 and Spring, 2023

All dates are subject to change. Always consult with Theatre Faculty for the most up to date information.

The production dates and titles for all Fall, 2022-Spring, 2023 productions are below.

A. Big Love (Studio Play)

Aug. 17 – Scenic Design Due
Aug. 17 – Costume Design Due
Aug. 31 – Lighting Plot Due
Aug. 29 – First Rehearsal
Sept. 9-11 – Sound Weekend
Sept. 16-18 – Set Weekend
Sept. 19 – Actors Move into Space
Sept. 23-25 – Costume/Paint Weekend
Sept. 30-Oct. 2 – Tech Weekend (10 out of 12 Rehearsals)
Oct. 3-4 – Dress Rehearsals
Oct. 5-6 – Student Previews
Oct. 7 – Opening Night
Oct. 16 – Closing Night/Strike

B. Bat Boy: The Musical (Mainstage Musical)

Sept. 11 – First Rehearsal
Sept. 14 – Scenic Design Due
Sept. 14 – Costume Design Due
Sept. 28 – Lighting Plot Due
Oct. 7-9 – Set Weekend
Oct. 10 – Actors Move into Space
Oct. 14-16 – Costume/Paint/Sound Weekend
Oct. 21-23 – Tech Weekend (10 out of 12 Rehearsals)
Oct. 24-25 – Dress Rehearsals
Oct. 26-27 – Student Previews
Oct. 28 – Opening Night
Nov. 6 – Closing Night/Strike

C. Season’s Greetings (Mainstage Play)

Oct. 10 – First Rehearsal
Oct. 5 – Scenic Design Due
Oct. 5 – Costume Design Due
Oct. 19 – Lighting Plot Due
Nov. 4-6 – Set Weekend
Nov. 7 – Actors Move into Space
Nov. 11-13 – Costume/Paint Weekend
Nov. 18-20 – Tech Weekend (10 out of 12 Rehearsals)
Nov. 28-29 – Dress Rehearsals
Nov. 30 - Dec. 1 – Student Previews
Dec. 2 – Opening Night
Dec. 4 – Closing Night/Strike

D. *Fall One Acts* (Studio)

Dec. 2 – Tech
Dec. 5-6 – Dress Rehearsals
Dec 7-8 – Performances

E. *Rodger’s and Hammerstein’s Allegro* (Mainstage Musical)

Dec 3-11 – Initial Music Rehearsals
Jan. 4 – Scenic Design Due
Jan. 17 – First Rehearsal (Spring, Semester)
Jan. 9 – Costume Design Due
Jan. 18 – Lighting Plot Due
Feb. 3-5 – Set Weekend
Feb. 6 – Actors Move into Space
Feb. 10-12 – Costume/Paint/Sound Weekend
Feb. 17-19 – Tech Weekend (10 out of 12 Rehearsals)
Feb. 20-21 – Dress Rehearsals
Feb. 22-23 – Student Previews
Feb. 24 – Opening Night
Mar. 5 – Closing Night/Strike

F. *Fairview* (Studio Play)

Jan. 30 – Costume Design Due
Feb. 5 – First Rehearsal
Feb. 8 – Scenic Design Due
Feb. 22 – Lighting Plot Due
Sept. 9-11 – Sound Weekend
Sept. 16-18 – Set Weekend
Sept. 19 – Actors Move into Space
Mar. 3-5 – Set/Costume/Paint Weekend
Mar. 6 – Actors Move into Space
Mar. 24-26 – Tech Weekend (10 out of 12 Rehearsals)
Mar. 27-28 – Dress Rehearsals
Mar. 29-30 – Student Previews
Mar. 31 – Opening Night
Apr. 16 – Closing Night/Strike

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G. *Marat/Sade* (Mainstage Play)

Feb. 6 – Costume Design Due  
Mar. 1 – Scenic Design Due  
Mar. 6 – First Rehearsal  
Mar. 20 – Lighting Plot Due  
Mar. 24-26 – Set/Sound Weekend  
Mar. 31-Apr. 2 – Costume/Paint Weekend  
Apr. 3 – Actors Move into Space  
Apr. 14-16 – Tech Weekend (10 out of 12 Rehearsals)  
Apr. 17-18 – Dress Rehearsals  
Apr. 19-20 – Student Previews  
Apr. 21 – Opening Night  
Apr. 30 – Closing Night

H. *Spring One Acts* (Studio)

Apr. 28 – Tech  
May 1-2 – Dress Rehearsals  
May 3-4 – Performances

III. Scheduling/Reserving Theatre Arts Spaces

The Visual and Performing Arts Center (VPAC) houses some amazing spaces for students to learn and grow both inside and outside the classroom.

Theatre Arts students have access to the VPAC 7 days a week until 2am.

The spaces that are available for students to reserve are:

A. VPA 331 (Small Studio)

B. VPA 334 (Large Studio)

C. WS 518 (Annex Studio)

D. VPA 133 (Studio A)

E. VPA 102 (Mainstage)
The process to reserve any of these spaces is to do so through the ‘Space Scheduling Teams’ platform. Upon confirmation of registration, all THR students are automatically enrolled into the ‘Space Scheduling Teams’ platform. If you find that you have not been enrolled in this platform, please email Victoria Hunter huntery@wcsu.edu and ask to be added.

Once at the ‘Space Scheduling Teams’ landing page, students will find a spreadsheet for each of the 5 available spaces (listed above), organized by semester. Simply find the current semester, choose the space, and follow the instructions that have been laid out for you there.

An instructional video on how to utilize this resource can be found here: https://www.youtube.com/watch?v=KtL0Gdgwkvl

NOTE: Any reservation for either VPA 102 (Mainstage Theatre) or VPA 133 (Studio A Theatre) requires additional permission from either Kori Hansen or Frank Herbert.

NOTE: Space reservations for use by any Student Organization must additionally be scheduled through EMS. Contact Eric Gomez, gomez@wcsu.edu to schedule through EMS. These reservations must exist in both places.

IV. University Email

All WCSU students are required to use their university provided email addresses for all university related business. This includes coursework, production work, and any work under the university or Theatre Arts department name.

Given the collaborative nature of Theatre as an artform and the many ways in which our department functions, it is expected that Theatre Arts Students check their university email on a regular basis every single day, including weekends. At minimum, students are required to check their university email for announcements and notifications three (3) times a day. (Morning, Mid-day, and Night). More is always better, but three (3) is the minimum.

When an email response is needed or required, students are expected to reply in a timely manner. This is intended to instill real-world professional expectations and etiquette when communicating through email.
V. Monthly Departmental Meetings

On approximately the second Wednesday of every month, the Department of Theatre Arts has mandatory meetings in Mainstage Theatre. These meetings are from 6:00pm-6:30pm. Updates and important organizational information are given at these meetings. These are required. Attendance is taken and an absence will be counted as an absence for THR 300.

This year’s meeting dates are below:

A. Fall, 2022

1. Wed. Aug. 31, 2022 – 6pm
2. Wed. Oct. 12, 2022 – 6pm
3. Wed. Nov. 9, 2022 – 6pm

B. Spring, 2023

5. Wed. Feb. 8, 2023 – 6pm
6. Wed. Mar. 8, 2023 – 6pm
7. Wed. Apr. 12, 2023 – 6pm
8. Wed. May 3, 2023 – 6pm

VI. Auditions

With the exception of a student’s final semester, BFA Musical Theatre and Performance majors are required to audition every semester for the Theatre Arts season. When auditioning each semester, it is understood that BFA Musical Theatre and Performance majors are auditioning for every show within the semester, and will agree to perform “as-cast”. Only in the student’s final semester before graduation will a BFA Musical Theatre or Performance major be allowed to opt-out of semester auditions in an effort to begin transitioning to the professional world.

Typically, the auditions for departmental productions occur at the beginning of the fall semester for the fall semester shows, and the end of the fall semester for the spring semester shows. The ‘One Acts’ production produced by the students enrolled in Directing I will hold auditions for their ten-minute plays in the middle of the
semester. All sign-up sheets and casting notices will be posted on the Departmental Blackboard Organization.

When students are cast in a departmental production, standard rehearsals are Mondays-Thursdays from 7:00pm-10:30pm and Sundays from 6pm-9:30pm. Students are required to keep those times available, as described in the Availability Policy (See Availability Policy). Students will be given a more specific schedule of rehearsals times, which may be more or less than these standards, and may include weekend rehearsals. The schedule will also be posted in the Departmental Blackboard Organization.

**Audition Dates for the Spring, 2023 and Fall, 2024 semesters are below:**

*Auditions for Spring, 2023:* Oct. 30-Oct. 31, 2022 (Sun.-Mon.)

*Callbacks for Spring, 2023:* Nov. 1-3, 2022 (Tues.-Thurs.)

*Auditions for Fall, 2024:* Apr. 2-3, 2023 (Sun.-Mon.)

*Callbacks for Fall, 2024:* Apr. 4-6, 2023 (Tues.-Thurs.)

The Audition Form can be found in Appendix IX of this document.

**VII. Headshots and Bios**

As a student of WCSU’s department of theatre arts, students need to have a headshot and bio to be used in programs, and for them to use for auditions. If a student is new to the department, they will be given an appointment to have their headshot taken. There will be a sign-up within the first month or so of school. Students must sign-up, whether they are a performer or not. A student must schedule an appointment they can be at and show up promptly. These photographers are from the art department and the appointments are set up by an art department faculty member. They take time out of their busy schedules to do us this service at no cost to students. Be sure to dress nicely, wear make-up if appropriate and look professional.

A template for the bio can be found in Appendix VIII of this document.

**VIII. Bulletin Boards**

Each of the many bulletin boards that decorate our halls have a specific purpose:
A. The MAIN CALLBOARD is located outside the Studio Theatre. This is where pertinent department information such as rehearsal schedules, advisement information, or cast lists are posted. CHECK THIS REGULARLY.

B. The COSTUME SHOP DOOR is where fitting and measurement schedule information are posted.

C. The DEPARTMENT OFFICE CALLBOARD is located directly outside the Department office. This is where important department information is posted in addition to industry information (i.e. upcoming auditions, workshops, graduate school and Internships).

D. The TECH CALLBOARD is located next to the Mainstage Theatre backstage entrance. This includes industry information, upcoming call schedule and any other pertinent information.

E. ALL CALLBOARDS have a copy of the department calendar posted. This calendar is updated frequently so students should make sure to check not only the posted paper copy but the online copy as well.

IX. Lockers

The Department of Theatre University Assistant manages the checking out of lockers. Backpacks and personal items should be stored in lockers when working in the shops and in rehearsal. During the winter months, coats, scarves, etc. should be stowed in lockers for security and to prevent excess clutter in the studio and shop spaces.

X. Measurements for Costume Fittings

During the first few days of each year, the costume shop staff will take measurements of all incoming and returning Performance and Musical Theatre students to keep on record for use in all upcoming productions. It is important to dress appropriately for all measurement sessions, and to provide necessary size information whenever asked.

Measurements take place in the costume shop. If a student would prefer a less public space, please notify the Costume Shop Supervisor and you will be accommodated.

A. Appropriate Dress for Measurement Sessions and Fittings
1. Wear close fitting, lightweight clothes.

2. Do not wear loose fitting or bulky clothes.

3. Wear appropriate undergarments.

B. Necessary Size Information for Fittings

Please provide number sizes; NOT small, medium, large etc.

1. Female Identifying Students: Dress, Blouse, Pant (e.g. size 8, 10, 12 Petite, Womens, Misses), Bra size (32A, 34C etc), Shoe Size.

2. Male Identifying Students: Suit (e.g. 44Reg, 38 Short, 46Tall etc) Dress Pant by waist and inseam (30/32, 34/36 etc) Shirt by neck and arm length (e.g. 17/32) Dress shoe.

NOTE: If a student is unsure of their numbered clothing size, they should take a look at their less casual, more formal dress wear clothing tags. They can also ask a parent, or take a trip to the store and get fitted; take notes on the sizes that fit.

Students will also be asked for their height & weight.

SAFETY, RULES, AND CONDUCT IN WORKSPACES

I. General Space and Facilities Regulations

The Department of Theatre Arts at Western Connecticut State University is fortunate to have a variety of functional spaces for classes and rehearsals. These spaces may be equipped with an inventory of high-quality technical equipment (light, sound) as well as furniture. Rules for use of these spaces:

A. No trash is to be left in any spaces throughout the facility.

B. All lights must be turned off when leaving each space.

C. All doors (inside and out) must be closed and locked when the space is not in use. Stage and other doors are never to be left propped open.
D. All facilities must be kept organized and clean at all times. Many classes utilize the same spaces.

E. None of the above-mentioned spaces are for “hanging out.”

F. The reservation of studio space for rehearsal must be completed through proper channels. Semester calendars will be posted for each room, please adhere to these.

G. Spaces may not be utilized for any amount of time beyond the time in which they have been reserved.

H. The disruption of classes or rehearsals in adjacent spaces is forbidden.

I. Water is the only permitted beverage in any department of theatre arts space. No other food or drink is permitted unless explicitly part of a production or scene. Alcohol is NOT permitted in any theatre space.

J. Vaping or smoking of any kind in the building is forbidden. There are no exceptions to this rule.

II. Student Access to Facilities

A. Costume Shop, Scenic Design Room, Prop Closet, Scene Shop and Theatre Department Computer Lab are all spaces used by students. The specific rules for these spaces are determined by the appropriate supervisor and must be adhered to.

B. Access to any of these spaces listed above must be granted by the appropriate supervisor; Elizabeth Popiel, Joni Lerner, Frank Herbert, Arielle Edwards or Dr. Justin P. Cowan.

C. All ongoing access key or card permission must by arranged by Victoria Hunter with the approval of the chair, Dr. Justin P. Cowan.
III. Computer Lab Regulations

A. There is to be no food or drink near the computers at any time.

B. Students with access may not open the computer lab for anyone without access and lock them in.

C. Equipment/hardware may not be removed from the room at any time.

D. Students are required to log out of the computers when their work is completed.

E. Students must replace the paper in the printers when supply runs low. Printer paper can be found in the department office in VPA 239.

IV. Mainstage/Studio A/Classrooms Regulations

A. Mainstage Theatre, Studio A Theatre and Rehearsal studios (VPA 331, VPA 334, WS 518) may be reserved through the ‘Space Scheduling Teams’ platform. Classes and Departmentally-supported productions are given first priority.

B. Use of light/sound equipment is authorized only for Mainstage/Studio A or classroom productions and projects. Students wishing to use lighting and sound equipment for class work must secure permission from the Technical Director.

C. When done with Mainstage Theatre, a ghost light must be lit and placed on the stage.

D. Rehearsal and/or classroom furniture is supplied to theatre spaces and must not be removed. If it is removed for a rehearsal or production, it MUST be returned before the next class day.

E. Spaces must be restored at the end of every class/rehearsal.

   1. Stereo system should be locked and covered or returned if using a portable system.

   2. Keep pianos covered when not in use.

   3. Make sure the windows are secured.
F. For more information about the ‘Space Scheduling Teams’ platform, click [here](#).

V. Management Facilities Regulations

A. The Student Production Office is a space designated for student Production Managers and Stage Managers. This space is for managers to work on Mainstage productions/Studio A productions, with access to a computer, printer, and files pertaining to departmental information.

B. No one is allowed access to the Student Production Office key except faculty, production managers, and stage managers.

C. The Box Office is a space strictly for Box Office Staff and Theatre Management majors. All work done in the spaces must pertain to departmental productions.

VI. Dance/Acting Studios (VPA 331, VPA 334, WS 518) Regulations

A. Be respectful of the dance/classroom function within the rehearsal studios.

B. No street shoes on the Marley dance floors in VPA 331 and 334. Dance shoes, socks, and character shoes are acceptable.

C. No food or drinks in the studios – water ONLY, preferably personal bottled water.

D. Ballet barres must be put aside at the conclusion of classes.

E. Mirrors are not to be touched or leaned on.

VII. Dressing Rooms

A. There is absolutely no food or drinks allowed in any dressing room at any time. This includes both actors and crew members.
1. This rule is not only for the protection of the production’s costumes, but also to respect the food allergies and sensitivities of other actors within this shared space.

2. Water in a closed container is permissible. Throat lozenges, small hard candy is permissible. Students should be mindful of where they leave these items.

3. Please do not throw away any food wrappers or containers in the dressing room trashcans or leave outside in the hallways. Dispose of trash properly. Use the Costume Shop trashcan.

B. No actors in dressing rooms until Wardrobe has finished checking in & setting up. Wardrobe arrives a minimum of a ½ hour prior to actor call to do this, so please let them finish this task before students enter the Dressing Rooms.

C. It is the actor’s responsibility to properly hang up their costumes at the end of each performance and dress rehearsal.

D. Please be aware of personal hygiene. Come to dress rehearsals and performances clean & ready to go. Showers are available for use in the dressing rooms.

VIII. Practice Room Regulations for Applied Voice Students

Musical Theatre Students are granted the privilege of using the practice rooms in the Department of Music. However, they must adhere to the practice room policies as follows:

A. Practice Rooms are available on a first come first serve basis.

B. Any room left unattended for 10 minutes may be claimed by another student.

C. Leaving books and music in a room does not constitute occupation.

D. Students should never leave their belongings unattended, WCSU is not responsible for items and materials left unattended in practice rooms.
IX. Piano Moving Regulations

Theatre department upright pianos are specifically installed in studios and rehearsal spaces for classroom instruction and rehearsal use only. These pianos typically are located in studios B and C, as well as in the Green Room.

Students wishing to move any of these pianos to a location other than their designated homes must be done so through the following channels:

A. A “piano move request” needs to be made via email in advance of the time in which the piano is needed to Kori Hansen. Tim Howard and Dr. Justin P. Cowan should also be CCed on this email request.

B. Once the request is made, a faculty or staff member will move the piano to the specified location for you. You will be notified that the request was approved.

C. Students are not to move any of these departmental pianos on their own other than in the following circumstance:

3. An additional piano is unexpectedly needed in a second rehearsal space outside of staff hours.

4. If this scenario arises, only the stage management team is allowed to move the piano to the desired location for the duration of that rehearsal.

5. After that rehearsal has finished, the stage management team must then return the piano to its designated home, and an email must be sent to Kori Hansen, Tim Howard, and Justin Cowan to inform them of the move.

6. All student stage managers must have previously met with Kori Hansen to learn best practices for piano moving should this circumstance arise. This meeting should be scheduled by the stage management team for any production using music before the rehearsal process begins.

7. Every effort should be made to plan ahead for rehearsal needs so that this circumstance does not arise.
X. Departmental Dress/Appearance/Clothing Requirements

For all stage calls, students must wear solid rubber soled shoes (sneakers are okay). Open-toed shoes, sandals, and very thin-soled shoes are not allowed on stage at any time, unless it is part of a costume. Students will be asked to leave otherwise.

When students come to a work or stage call, they are responsible for wearing the appropriate clothing; clothing that can get dirty or get paint on it. Loose clothing and dangling jewelry is not permitted.

Work gloves are required for a number of scenery rigging and lighting related tasks. There are a small number of gloves in the tool cabinet for student use, however students are recommended to buy their own, as those may fit better.

In addition to the general dress regulations above, below is a more detailed list of requirements depending on the work space or scenario:

A. Rehearsals

1. Actors portraying female characters must supply character shoes nude or black in color, rehearsal skirt when required and white & black opaque tights.

2. Actors portraying male characters must supply hard-soled dress shoes and jacket when required.

3. All actors should own a make-up kit. Ben Nye kits are recommended.

B. Paint and Set Crews

1. Wear Closed Toe Shoes

2. Use Safety Goggles at all times in the shop

3. Be aware students may have to climb ladders, and dress appropriately.

4. Long hair must be tied back into bun or ponytail.
C. Lighting Crew

1. Be aware students may have to climb ladders, and dress appropriately.

2. Wear gloves and close toed shoes.

3. Long hair must be tied back into bun or ponytail.

D. Costume Shop

1. No bare feet or thin-soled shoes.

2. Closed soled shoes required. No sandals.

3. Appropriate work attire for a professional setting.

E. Actors in Production

1. Stage characters may require a certain look other than the student’s own. Students may be asked to change their hair color, restyle their hair, grow a beard, shave a beard etc. The Costume Designer along with the Director will determine the character’s look.

2. Therefore, once a student is cast, they must refrain from doing anything to their personal ‘look’ until the Costume Designer has completed the design.

3. Any changes to personal appearance after being cast in a departmental production needs approval from that productions Director and Costume Designer.

XI. Safety Regulations for all Technical and Production Work

A. For students’ own protection they are not permitted to work in any of the shop areas/theatres without the supervision of a professor, adjunct professor or university assistant. In the unlikely event that there is an injury of any form, an Incident Report must be filed with the University Police at (203) 837-9300. In the event of an emergency, call 911.
B. Students need to educate themselves regarding the location of all fire extinguishers, main power supply boxes, light switches, and closest exits in case of an emergency.

C. Students must be trained in the use of any production equipment before use. Students should notify a Faculty member, the TD, ATD, or Crew Head if they don’t know how to use a piece of equipment.

D. Listening to music with headphones is not allowed during any and all crew calls. If a student has headphones in their ears, they are cut off from hearing any danger calls or safety instructions.

E. Students must always be aware of their surroundings, and what is going on around them at all times. This is very important and essential to student safety.

F. Everyone (Students and Faculty) is required to wear safety glasses when operating any form of power tools at any time. If a student’s supervisor asks them to wear additional safety equipment (i.e. hardhats, face shields, wielding masks) they must wear them; they are for student safety.

G. When working on scenery and paint crews, students should generally be working with a partner to ensure safety and accountability.

H. There is to be no cutting on worktables in the scene or paint shops.

I. The use of any form of spray paint is limited to the spray booth. This is located in the corner of the Scene Shop.

J. When anyone is working in the air (Ladder, Hydraulic Lift, Grid etc.), they are required to have a spotter. One must be trained before using the Genie.

K. If there is to be any form of repair/maintenance on any electrical equipment, (power tools, lighting instruments etc.) ensure that it is completely unplugged from any power source.

L. If something is to be dropped from above, a call must be yelled BEFORE dropping the object. Calls can be such as “HEADS UP” or “DROPPING IN ___________ LOCATION”.

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M. Only students directly appointed by the Technical Director are allowed to operate the Fly rail.

N. If students have a question, please ask; there is no such thing as a stupid question. Crew heads are there to help further educate students in their crew area. Student TDs or ATDs should also be available for questions.

O. Firearms used in a show are not to be touched by anyone except the actors or stagehands using the prop and the Stage Manager. Before use in the show the actor(s) or stagehand(s) using the firearm must be trained in its use. For more thorough instructions, refer to the Specialty Equipment Manual, which can be found by emailing John Bonanni at bonannij@wcsu.edu.

P. If there are any additional questions about safety that are not answered in this handbook, please contact Frank Herbert at (203) 837-8253 or Kori Hansen (203) 837-3981.

XII. Emergency Procedures

In the case of any emergency (fire, power outage, etc.) cast, crew and audience members must immediately proceed to the closest available emergency exit. These are indicated by lit signs that read “EXIT” and follow the instructions of and police or fire brigade that are on location. If there are any other additional questions please refer the Western Connecticut State University’s Evacuation Procedure Manual at http://www.wcsu.edu/efs/HS_pdffiles/S115_EEP.pdf

TRAVEL POLICIES

Throughout the academic year, the Department of Theatre Arts frequently sponsors trips to conferences and events within the state, out of state, and abroad. Participating in one of these events is an honor earned through participation in the program and places students in the spotlight representing our program.

When a student travels with the Western Connecticut State University Department of Theatre Arts they are a representative of the department and as such all rules and regulations that govern procedures and appropriate behavior at school are in effect which travelling. Students MUST follow all WCSU guidelines and policies.
I. When on departmental performance trips, remember, students are there to perform a show and all normal rules and policies regarding call times and deadlines are in effect.

II. Alcohol use and drug use of any kind will not be tolerated under any circumstances. Students have a responsibility to their production to be in the best mental state so they can perform to their fullest potential. If students are found to be breaking this rule they may be removed from the production and sent home immediately without question.

III. When traveling on extended trips, students will be housed in either a hotel or, when in Scotland, assigned to a flat. The stage and company managers of the show will assign housing groups. It is important that students treat all housing with respect.

IV. When being transported either by bus, van, plane, etc. all students must follow state and governmental guidelines and laws.

V. If a student branches off from the group, whether it be in NYC or at KCACTF, or any other event or trip, it is vital that they travel with another member of the traveling group. Use the buddy system so that no one gets lost and students can return home safe. Company managers should know where each individual can be located at any time.

VI. If students have any medical conditions or are taking any medication, it is vital that they fill out the necessary medical forms and notify the faculty chaperone and the stage manager.

VII. If in the case of a student being injured and the student needs medical treatment, immediately call medical services and then contact the Faculty member. THE FACULTY MEMBER MUST BE NOTIFIED BEFORE TRANSPORT OF THE STUDENT.
LENDING AND BORROWING OF PROPS AND COSTUMES

I. Access to Prop and Set Storage, 190 White Street

When classroom work requires set pieces to be brought over from 190 White Street storage:

A. A list should be developed and approved by the instructor of the class and then given to the Departments University Assistant, John Bonanni bonannij@wcsu.edu

B. John will make arrangements for transport of the items and will establish a crew call when all students needing access will go with her to collect the items.

C. Once the project is finished, all items must be returned through the same process.

II. Costume Shop Lending Policy

Students can check out rehearsal/performance costumes for their projects by appointment with Shop Manager, Joni Lerner during appointed hours only. The following rules apply:

A. Lending is for Theater Department or WCSU sponsored activities only. And only to currently enrolled students. Not for personal use.

B. Any costume or costume piece already pulled for a current or upcoming show which is on a labeled/reserved rack or has been pulled for a class project, is NOT eligible for borrowing.

C. No outside rentals are available for use.

D. A Borrow Form must be filled out in full. This includes the signature of the sponsoring faculty member for that activity/class. This must be done in advance of taking the items out of the area AND the form must be signed by the Shop Manager.
E. No borrowed costume item may go off campus without special permission.

F. Return of costumes must be upon the agreed return date and time and must be checked in by the Shop Manager.

G. Acting Class Projects or Activity Usage: The faculty member for the class or Activity Sponsor must contact Shop Manager with name of the student(s) assigned for that project. Student Costumers must provide a piece list, dates of use and are responsible for striking, cleaning & returning to stock those items used.

H. Costumes for general in class use will be kept on a rack in the 3rd floor prop closet.

I. Items for in-class use only leave the costume shop prior to that class or event and are returned immediately after use by the student who borrowed that costume.

J. The borrower is responsible for returning the item to stock cleaned and in good condition.

K. Costume usage is a privilege and can be revoked if the above rules are not observed.

Costume Shop Hours: Wednesday, Thursdays 4-6 pm, Fridays 10:30-3pm or by appointment

Contact Information: Joni Lerner, 203-837-3984 (office), 203-733-4630 (text), lernerj@wcsu.edu

THEATRE ARTS STUDENT ORGANIZATIONS

The Department of Theatre Arts has three student-run clubs and organizations.

I. Center Stage

Center Stage is a student-led organization that has long-served the WCSU Theatre Arts Department and its students. It offers theatre & performance related workshops and master classes, acts as a forum to address student questions, concerns and
suggestions, and creates performance opportunities with Take Center Stage. Center Stage encourages leadership with fundraisers. It is the goal of Center Stage to involve and educate students in the area of Theatre Arts! For any inquiries about the organization or their events contact the Co-Presidents Bella Bosco bosco014@wcsu.edu or Donovan Shaw shaw097@wcsu.edu.

II. W.I.G. (Western Improv Group)

WIG is the only improv group on campus. It meets once a week every Friday from 5-6:30pm and in the meetings students perform different games, exercises, and scenarios encompassing many key aspects of improvisational theatre. WIG has participated in the Del Close improv marathon in NYC and performed several other times across the WCSU campus. Also, WIG has hosted master classes from the Upright Citizens Brigade, Leland Williams and more. WIG has had members from multiple different majors and theatrical backgrounds. For any inquiries about the organization or their events contact the President Jackson Tubis tubis001@wcsu.edu.

III. Eversion

Eversion is a fun, non-audition-based dance club. Meetings are Fridays, 3pm-4:30pm in VPA 334 and incorporate a wide variety of dance classes including everything from classical ballet and theatrical jazz to high-energy hip-hop and African dance! No previous dance experience is required and everyone is welcome! Eversion is the perfect place to come learn new and exciting dance steps, get a great workout, meet new people, and have fun! For any inquiries about the organization or their events contact President Katie Geniuch geniuch001@wcsu.edu.

IV. The Fourth Wall

The Fourth Wall WCSU Theatre’s first and newly established diversity council. The council consists of multiple theatre arts students of various backgrounds. This council chimes in on important departmental decisions (in relation to diversity and inclusion) to best suit the current and future student bodies of WCSU theatre. The Fourth Wall serves as a safe space for all students, making sure everyone feels safe, welcome, and heard within a world that might not always uphold such standards.
The diversity council plans to consistently provide multiple artistic resources including challenging masterclasses, open dialogue events, and of course, all the good vibes you may need throughout the semester. Rather than meet on a weekly basis, the council provides one or two special event per month based off departmental scheduling. For any inquiries about the organization or their events contact the Co-Presidents, Raissatou Karim karim009@wcsu.edu and Khalil Mumtaz hissouf001@wcsu.edu.

COVID-19 POLICIES AND GUIDELINES

I. WCSU/CDC COVID-19 Policies

By now, students should be very aware of the seriousness of the world-wide COVID-19 pandemic. Theater classes are structured unlike most other classes and are therefore unique. Acting classes are usually upfront and personal, while shop projects are often joint endeavors using shared tools and working with several people closely over a period of time.

As we continue our return to normal instruction, please be advised of the university guidelines regarding COVID-19. Those guidelines can be found at: https://www.wcsu.edu/healthservices/safe-return-to-campus-during-the-coronavirus-pandemic/

COVID policies for WCSU Theatre Arts productions will always be fluid as CDC guidelines are continually evolving. As the department receives guidance from the University, those policies will be announced accordingly.

II. WCSU/CDC Guidelines for COVID-19 Exposure vs Quarantine

If you were exposed to (have come into close contact with) someone with COVID-19, you should:

1. Mask up around others, including at home or your room/apartment for 10 days.
2. Post exposure test on day 3 and again on day 5.
3. If symptoms develop, get a test immediately and stay home.
**PLEASE NOTE:** An exposure (close contact with someone who has tested positive for COVID-19) is **NOT** a reason to self-isolate/quarantine. An exposure warrants wearing a mask until the exposed student has tested negative in the 3-5 day window expressed above. Students should only stay home if symptoms develop, or if they themselves test positive themselves.

An exposure is *not* a reason to miss class or any other academic responsibility. Students should continue with their academic responsibilities (in a mask) until they either test negative (mask can then be removed), or until symptoms develop (student should then stay home).

### III. WCSU/CDC Guidelines for COVID-19 Positive Test and Isolation

If a student or faculty member tests positive for COVID-19, they should stay home for at least 5 days. Those who test positive are likely most infectious during these first 5 days. **NOTE:** The day of the positive test is Day 0. Day 1 begins the day after the test was taken.

If a student or faculty member had no symptoms during their 5 day isolation, they may end isolation after day 5.

If a student or faculty member had symptoms during their 5 day isolation, they may end isolation after day 5 only if they are fever-free for 24 hours (without the use of fever-reducing medication) and their symptoms are improving.

If ending isolation after day 5, the student or faculty member must remain in a mask through day 10 OR can remove the mask sooner than day 10 if they receive two sequential negative antigen tests 48 hours apart. **NOTE:** If the antigen test result is positive, they must remain in a mask and wait 48 hours to take another antigen test.

A link to the complete CDC guidelines for Isolation can be found here: [https://www.cdc.gov/coronavirus/2019-ncov/your-health/isolation.html](https://www.cdc.gov/coronavirus/2019-ncov/your-health/isolation.html)
APPENDIX

I. Vocal Jury Evaluation Form

Western Connecticut State University
School of Visual and Performing Arts

Voice Jury Evaluation Form

Singer Information *(completed by student)*

Name: __________________________ Date/Time: ______________________

Instructor(s): ____________________

Year: Freshman ☐ Sophomore ☐ Junior ☐ Senior ☐

Semesters of Voice Study at WCSU: One ☐ Two ☐ Three ☐ Four ☐ Five ☐ Six ☐ Seven ☐ Eight ☐

Selections Prepared for this Jury:

1) Title & Composer: __________________________

2) Title & Composer: __________________________

3) Title & Composer: __________________________

Other Repertoire Studied this Semester:

____________________________________________________________________________________

=================================================================================================

Evaluation *(completed by faculty)*

Posture & Breathing: *(Unacceptable)* 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ *(Outstanding)*

Comments: ________________________________________________________________

____________________________________________________________________________________

Preparation: *(Unacceptable)* 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ *(Outstanding)*

Comments: ________________________________________________________________

____________________________________________________________________________________

Tone Quality: *(Unacceptable)* 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ *(Outstanding)*

Comments: ________________________________________________________________

____________________________________________________________________________________

Intonation: *(Unacceptable)* 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ *(Outstanding)*

Comments: ________________________________________________________________

____________________________________________________________________________________

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Western Connecticut State University
School of Visual and Performing Arts

| Diction: | (Unacceptable) 1 □  2 □  3 □  4 □  5 □ (Outstanding) |
|-------------------------------|
| Comments: ____________________ |

| Dramatic Presentation (Acting): | (Unacceptable) 1 □  2 □  3 □  4 □  5 □ (Outstanding) |
|-------------------------------|
| Comments: ____________________ |

| Overall Vocal Health: | (Unacceptable) 1 □  2 □  3 □  4 □  5 □ (Outstanding) |
|-------------------------------|
| Comments: ____________________ |

| Musicianship & Accuracy: | (Unacceptable) 1 □  2 □  3 □  4 □  5 □ (Outstanding) |
|-------------------------------|
| Comments: ____________________ |

| Musical Style & Interpretation: | (Unacceptable) 1 □  2 □  3 □  4 □  5 □ (Outstanding) |
|-------------------------------|
| Comments: ____________________ |

| OVERALL PRESENTATION: | (Unacceptable) 1 □  2 □  3 □  4 □  5 □ (Outstanding) |
|-------------------------------|
| Comments: ____________________ |

Areas of Strength and/or Improvement: ____________________

Areas Requiring More Work: ____________________

| PASS □ | PROBATION □ | FAIL □ |
|-------------------------------|

Signed by Faculty: ____________________ Date ____________________

December 4, 2012

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# II. Sophomore Promotion in Acting Form

Name ___________________________

Scene ___________________                Monologue_______________________

Major: Performance        Musical Theatre      Semester and Year___________________

Courses Taken Prior to Assessment - Please check

| THR 181 Acting I | THR 171 Musical Theatre Workshop |
| THR 182 Tech Theatre | THR 202 Tech Theatre II |
| THR 150 Perf. Techniques | THR 279 History of Theatre |
| THR 260 Voice and Diction | HPX 150 Dance Workshop |
| THR 201 Playmaking | THR 289 Children’s Theatre Practicum |
| THR 281 Acting II | other |

## Playing a dramatic action with clear obstacles, conflict and tactics.

Not understanding what action is with no clear tactical approach.

Actions are half-hearted and the tactical approach and goals are fuzzy.

Dramatic actions clear but not yet fully realized. Goals coming into focus. Climax not enough yet.

Strong dramatic action and clear goals. Tactics are clear and interesting. Strong through line of action.

## Being on voice with breath centered and proper grounding in breathing and posture.

Voice weak. Poor posture and no grounding of the torso. Breathing shallow.

Voice showing signs of life but more vocal development needed. Voice still in throat.

Voice starting to come out of the body. Decent resonance, control and breath support.

Strong vocal range and strength. Resonance and support full.

## Establishing a relationship, moment to moment with strong listening and responding skills.

Concentration weak. Listening and responding needs a lot of work.

Focus is good, but wavers. Listening and responding similarly not focused.

Good focus and moment to moment connection. Listening and responding good.

Excellent focus and understanding of character and what partner’s needs are.

## Physical actions with tempo rhythm connected to the emotional core including the moment before and state of being.

Physical actions not connected. No moment before helping to create strong state of being.

Some connection to physical actions but not able to connect emotionally. Weak tempo rhythm.

Moment before brings actor into state of being. Emotional core connected through physical actions. Tempo rhythm good but needs work.

Strong moment before. Strong use of physical actions and tempo rhythm to fully reveal emotional core.

## Establishing the physical environment including inner and outer objects. Use of fourth wall.

No connection to physical environment. No use of fourth wall.

Some use of the environment. Little use of objects.

Use of physical environment helps context of scene and characterization. Use of objects and fourth wall.

Powerful connection to physical environment, using inner and outer objects and fourth wall.

### Additional Comments:
III. Sophomore Promotion in Musicianship (Musical Theatre Only)

Students who are eligible for Sophomore Promotion will schedule a 20-min time slot with Dr. Justin P. Cowan. This sign-up sheet will be disbursed toward the end of the Spring semester in which the student’s Sophomore Promotion is to take place.

During this appointment, Dr. Cowan will assess student comprehension and mastery of musicianship skills as they pertain to their professional aspirations in the field of Musical Theatre.

Some things worth reviewing in advance of your Sophomore Promotion in Musicianship appointment:

- Using solfege to tonicize both major and minor keys
- Singing scales on solfege (Major, Natural Minor, Harmonic Minor, Melodic Minor)
- Determining key signatures: both major and minor, sharps and flats
- Identifying written intervals: distance and color, compound and inverse
- Playing notated pitches on the piano
- Playing chords on the piano from pop notation
- Determining pitch function within a given chord (Root, 3rd, 5th, 7th etc...)
- Recalling the diatonic color of chords in both major and minor keys
- Displaying mastery of counting methods in both simple and compound time
- Familiarity with musical vocabulary such as: range, tessitura, hemiola, tresillo, parallel vs relative minor, inverse intervals, dynamics, irregular meter, and modal mixture to name a few
- Ability to place composers/scores that you’ve studied in musicianship into their appropriate decades through casual conversation, and the ability to match composers with their compositions through recognizable aural motifs

In addition to the above, students will be sent a musical example to prepare on solfege no more than 24hrs before their scheduled appointment.

Students must perform their individual excerpt in addition to engaging in conversation about any or all of the topics listed above.

Students may collaborate and help each other review for the musicianship portion of Sophomore Promotion in all areas EXCEPT the prepared sight singing.

Each student will have a personalized example that is expected to be prepared individually.
**IV. Senior Portfolio Assessment – Performance Option**

Name of Student:

<table>
<thead>
<tr>
<th>Performance Projects</th>
<th>Presentation Skills</th>
<th>Application of theory</th>
<th>Knowledge of theatrical movements</th>
<th>Knowledge of criticism and theory</th>
<th>Ability to collaborate</th>
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**Comments/Observations:**

**Performance Option Rubric for Research Portion of the Portfolio**

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<th>Clarity of Thesis Statement</th>
<th>Clarity of Organization</th>
<th>Breadth of Primary Sources</th>
<th>Analysis of Topic</th>
<th>Quality of Bibliography</th>
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## V. Senior Portfolio Assessment – Design/Tech Option

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VI. THR 300 Course Outline

WESTERN CONNECTICUT STATE UNIVERSITY
DEPARTMENT OF THEATRE ARTS

THR 300- Theatre Production Lab 1-3 S.H.

COURSE DESCRIPTION:
Designed for majors with participation by non-majors by special permission. Active participation in theatre activities. Theatre Majors must earn one credit every semester, portfolio semester optional. Activity requires a minimum of thirty (30) laboratory hours of supervised, work outside of the regularly scheduled class time. This course may be repeated for credit, but not more than three semester hours may be earned in one semester. Theatre arts students will rotate in scenery, lighting, costume, sound, management and performance. Every semester.

General Education: Humanities/Fine Arts Studio.

STUDENT LEARNING OUTCOMES---Students will be able to:

I. Apply their performance and technical skills learned in their theatre core classes in a practical theatrical production setting.
II. Work collaboratively on the production of non-musical, musical and cabaret events.
III. Participate in and manage crews with specific tasks such as props collection and production, electrical hangs and focus, costume construction, stage management, set construction, wardrobe management, scenic art, box office, front of house, publicity, etc.
IV. Understand the function of and how to relate to all of the various departments of production required for the mounting of a theatrical piece.
V. Develop a performance (non-musical, musical theatre, cabaret) under the guidance of a professional director.
VI. Work collaboratively with peers, sharing leadership, with discipline and commitment to excellence.
VII. Experience the challenges presented in producing diverse samplings of theatrical pieces.

DETERMINING THE STUDENT'S GRADE

Student grades in THR 300 are tied 100% to classroom participation/attendance.
Classroom attendance is expected and required. This is true of all university courses, however for a class that only meets once a week, attendance in THR 300 is particularly important and expected.
Students will receive one (1) “free” absence to be used at their discretion. Beyond the one (1) “free” absence, every subsequent absence will result in a lowering of the student’s Final Grade by a full letter.

NOTE: Missing mandatory work calls, front of house/box office assignments and required departmental meetings will be counted as classroom absences.

Students can expect grades to be earned accordingly:

A. No Absences = A
B. 1 Absence (Free) = A
C. 2 Absences (Lower by a letter grade) = B
D. 3 Absences (Lower by a letter grade) = C
E. 4 Absences (Lower by a letter grade) = D (Non-Passing Grade)

A reminder that all THR courses must be passed with a ‘C’ or better. At 4 absences, a student would need to repeat THR 300 for an additional semester.

Regardless of the number of hours earned outside of class time, the recorded grade is determined solely by attending the student’s registered classroom time/mandatory work calls as indicated above.

DETERMINING THE STUDENT’S HOURS

Due to this course’s out-of-class laboratory hour requirement, students can earn up to 3 credits (SH) each semester for performing in and/or working on departmental productions. Credit is awarded accordingly:

A. 1SH = 30-hrs of laboratory work (logged via MobileServe) + Class Attendance
B. 2SH = 90-hrs of laboratory work (logged via MobileServe) + Class Attendance
C. 3SH = 150-hrs of laboratory work (logged via MobileServe) + Class Attendance

MOBILESERVE
Student hours for crew calls/rehearsals/performances will be recorded as THR 300 laboratory hours, however it is the student’s responsibility to keep a record of those hours for themselves through the use of MobileServe.

When students arrive and leave crew calls, they should check in and out with their stage manager or crew head so that these hours can be recorded. If students choose to do any additional outside work for a show – for example, attending another crew’s call and helping out – students need to notify the crew head so that these extra hours can be recorded.

MobileServe is the fastest most efficient way for students to record and receive credit for THR 300 laboratory hours logged outside of their designated class times.

NOTE: MobileServe is not to be used to log regularly scheduled classroom hours. This is for non-classroom laboratory hours only. Instructions on how to set-up MobileServe can be found in the Theatre Arts Student Handbook.

All questions and issues regarding MobileServe should be addressed with John Bonanni at: bonannij@wcsu.edu.

COURSE OUTLINE—Student Learning Activities will include—

I. PERFORMANCE: Under the guidance of a professional director, musical director and choreographer students will experience:
   A. Auditions for both musical and non-musical performances
   B. Rehearsal Process for a full-length performance.
   C. Technical Rehearsal for Integration of the Light, Sound, Set, Costumes, Props, etc.
   D. Repeated Performances before a live audience.

II. SET DESIGN AND CONSTRUCTION: Under the guidance of a professional designer and technical director students will learn:

   A. Set Construction
      1. Develop an understanding of technical drawings
      2. Be able to take information from plans and build a set
      3. Understand how to use all the shop tools and equipment safely

   B. Set Design
      1. Work closely with the Designer assisting in the design process

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2. Work closely with the Shop, Management and Props Artisans to facilitate a clear understanding of the design concept
3. Be there to take notes and answer notes during the course of tech weekend and in the absence of the Designer

C. Scenic Artistry
   1. Develop and understand of Scenic Paint and the art of Scenic Artistry
   2. Be able to take Paint Elevations and paint a set to the Designers specifications
   3. Be able to work closely with the Shop, Design team and Management in insure the Set Painting is complete correctly and in a timely manner

D. Prop Artistry
   1. Develop and understand of props construction, collection and research
   2. Be able to research show appropriate props and develop ways to efficiently replicate them
   3. Be able to work closely with Management Team, Director and Scenic Designer regarding specific looks of props
   4. Be able to provide sufficient rehearsal props and cycle in performance props in a timely fashion
   5. Being able to maintain the running of props during the course of the show

III. COSTUME DESIGN AND CONSTRUCTION: Under the guidance of a professional designer and costume technician students will learn:

   A. Costume as a reflection of character, period and style.
   B. Costume Design and the process of construction from artist’s renderings, adapting pre-existing costumes to the design and sources for rental.
   C. Fittings of finished costumes.
   D. Management of all pieces and maintenance of costumes during the run of a show.

IV. LIGHTING AND PROJECTION DESIGN: Under the guidance of a professional lighting designer students will learn:

   A. Lighting design in relationship to set, costumes and blocking.
   B. Lighting Plots with instrument schedules, hook-up sheets, and color choices.
   C. Process of hanging and focusing instruments.
   D. Writing lighting cues.
E. Integration of lights into the performance through technical rehearsals.
F. Maintaining the plot and running a show.

V. SOUND DESIGN AND ENGINEERING: Under the guidance of a professional sound design engineer students will learn:

A. Creation of soundscape to reinforce the dramatic structure, style and story.
B. Design of equipment layout and hookup.
C. Care, maintenance and use of wireless microphones.
D. Setting vocal and instrumental balances for a sound system.
E. Charting a show notating flow of microphone use.
F. Practical experience running a sound board keeping an appropriate balance between vocal and instrumental accompaniment.

VI. FRONT OF HOUSE MANAGEMENT: Under the guidance of a professional theatre arts manager students will learn:

A. Front of house management including ticket sales, ushering and lobby displays.
B. Public relations including the development and distribution of ads, e-mail blasts, signage, posters, postcards, and programs.
C. Development of funding through the selling of program ads and soliciting of sponsors.
D. Company management including ability to co-ordinate company travel arrangements, the organization of galas and catering when required for tech weekends and/or performances.

VII. PRODUCTION MANAGEMENT: Under the guidance of a professional director and/or technical director students will learn development of a clear chain of command for the details of each production in the following area of management:

A. Assistant Production Manager
   1. To assist the coordination of all technical areas.
   2. To assist the Production Manager in maintaining calls for all crews and cast members to facilitate the efficient preparation for each performance.

B. Stage Manager and Assistant Stage Managers
   1. To oversee the details of rehearsal and coordination of the flow of information for the developments from the rehearsal process to the technical staff, utilizing Blackboard.

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2. Organization of backstage crews and charting of scenic, costume, makeup and prop changes that must be made during the run of a show.
3. Providing proper security and safety standards through the rehearsal and performance process.
4. Coordinate and maintain the production through every performance through the call of cues and maintaining order backstage.

VIII. DRAMATRUGY AND ASSISTANT DIRECTING: Under the guidance of a professional director and/or playwright students will learn:

A. Research of period and style for support of the cast and design staff.
B. Research for the social and political context for the play or performance piece to support the exploration of the “theme”, “arc”, and/or spine of the piece with the creative team.
C. Background for clarification of elements of the text.
D. Tracking for continuity and structure when developing an original piece.
E. Preparing educational materials for school audiences.
F. Preparing lobby displays for supporting materials to enhance the audiences understanding of the significance or relevance of a piece.
G. Observe and work with the director to develop and maintain their vision.

CREW HEAD POSITIONS:

Each semester students have the opportunity to apply for special appointments as crew heads for any particular production. These students must be in good academic standing in addition to maintain strong leadership skills and have an advanced knowledge of their field of choice. Crew Head positions are offered in the following areas:

I. SET DESIGN AND CONSTRUCTION:

A. Assistant Scenic Designer: This individual works under the mentorship and guidance of the Scenic Designer. From the beginning of the design process up until opening night. This individual serves as a connection between Management, Props, Scene Shop and the Designer. This Individual works on notes given to the Designer by the Production team and takes notes for the Designer in their absence. They attend all production meetings and assist in maintaining a clear understanding regarding the overall scenic design.
B. **Master Carpenter (MC):** This individual works closely with the Technical Director (TD) and the Scenic Designer in the construction of the set. With the assistance of the AMC and the set crew this individual is responsible for constructing the set in a timely manner and keeping the Production team updated on their progress during production meetings. In addition this individual will work closely with the TD in the preparation of the set strike.

C. **Assistant Master Carpenter (AMC):** Assists the MC in the management of the set crew as well as the construction and striking of the set.

D. **Scenic Charge:** This individual works closely with the Scenic Designer regarding the scenic painting. This individual is responsible for the timely painting of the set and the management of the paint crew. This individual is also required to keep the production team updated on the progress of the set during production meetings.

E. **Props Master:** This individual is responsible for the research and collection/construction of ALL show props. They work closely with the Director and the Scenic Designer regarding looks. This individual also will work closely with the Stage Managers regarding the maintaining and running of props during the course of the show and strike. This individual is responsible for managing the props crew with the help of their Assistant.

F. **Assistant Props Master:** This individual assist the Props Master in the research and collection/construction of ALL show props. They are also responsible for assisting with the management of props during the run of the show and strike.

II. **COSTUME DESIGN AND CONSTRUCTION:**

A. **Assistant Costume Designer:** This individual is the liaison between the Costume Designer and the Costume Shop Staff. In this position, Assistant Costume Designers will assist the Designer in many ways such as fittings, keeping track of rental costumes, purchasing, attending production meetings, and compiling the Costume Bible, attending crew calls, attending strike and much more.

B. **Wardrobe Head:** Works in close collaboration with the design team and shop manager. They organize the costumes and supervise running crew members during each performance and assists actors including quick changes as
necessary. Wardrobe Heads, along with the Costume Designer, work to create the Piece List (costume piece list specific to each character/actor that lists what and when a costume is worn) and the care and feeding of the costumes (washed and how often by what method; machine, hand, cold water, hot water, dry cleaned etc.).

C. **Running Crew:** Is the group of people that work backstage and in the dressing rooms together with the Wardrobe Head. Basic duties include: assisting the actors with their costumes at the top of the show, any costume changes that may occur backstage, in the dressing room at the end of the show. Running Crew members make needed repairs, ready the costumes (ironing, steaming, and laundry) keep areas clean and neat throughout the course of tech week, run of the show and strike. The number of people needed and duties of the crew varies from show to show.

D. **Hair & Make Up Team:** The Costume Designer is responsible for the look of the show’s hair & make up. The Hair & Make Up Team will work with the designer to execute the look needed for the characters and will work with the actors during the course of the show to maintain the design. The number of people needed & duties of the crew varies from show to show. Basic duties include assisting the actors, helping with any changes during the show, keeping the area neat and clean throughout the course of tech week, run of the show and strike.

### III. LIGHTING AND PROJECTION DESIGN:

A. **Assistant Lighting Designer (ALD):** This individual works closely under the guidance and mentorship of the Lighting Designer in the development of the Lighting Design. This individual monitors the ME and keeps the production team updated during production meetings. This individual develops cue sheets and monitors the calling of cues. They are also responsible for maintaining the show after tech in the absence of the designer.

B. **Master Electrician (ME):** This individual is responsible for the hang/focus and maintenance of ALL lighting fixtures on a particular show. This individual maps out the circuitry for the space and hangs the light according to the Designers plot. This individual is responsible for getting all the light up and working in a timely fashion while keeping the production team updated on their progress during production meetings. This person manages the lighting crew and makes sure all fixture are maintained and working throughout the run of the
show and strike. This person is also responsible for programming all of the cues for the show.

C. **Light Board Operator:** This individual runs the board during the course of the show. They run cues based on the Stage Manager “go”. Most of the time this job is held by the ME.

D. **Spot Light Operator:** This individual runs the spotlight during the course of the show. They run the spot cues based on the Stage Managers “go”. This position and the number of spot ops varies from show to show.

E. **Projection Designer:** This individual works closely with the Director, LD and Scenic Designer to develop projection designs for a particular show. This individual is not only responsible for developing the designs but also sets up the equipment and runs the projection cues during the course of the show.

**IV. SOUND DESIGN AND ENGINEERING:**

A. **Sound Designer:** This individual works closely with the Director and TD to develop a sound design for a particular show. This individual is responsible for speaker placement and the overall sound clarity of the show. This person is also responsible for mic placement if the show calls for it and the development of sound effects using QLab.

B. **Sound Board Operator (A1):** This individual is responsible for the live mixing of a show (if the show calls for it) and the running of QLab (sound effects). This individual manages the A2s and monitors any mics that are on stage. The majority of the time this position is held by the Sound Designer.

C. **A2:** This individual is responsible for the placement and upkeep of body mics during the run of a show. This position and the number of people needed varies from show to show.

**V. FRONT OF HOUSE MANAGEMENT:**

A. **Marketing Crew Head:** This individual manages creating the Facebook event for all shows, Manages the distribution of yard signs and posters. In addition to coordinating press releases, arranging a press photoshoot two weeks before show and a photo session during a dress rehearsal.
B. **Administrative Crew Head:** This individual manages the collection of headshots and bios for the program in addition to creating the program with the Publication and Design Team (proofing the program, sharing the doc with the Director and production team, making the necessary edits etc.). This person also, is responsible for managing the box office sign in book and tallying the hours to later be submitted in the FOH crew report.

C. **Front of House Manager (FOH):** This individual schedules box office crew members to work FOH for shows and assigns them their roles for each show. They manage the sales (run the floor for all of the shows they’re able to work) and responds to voicemails and emails addressed to the box office. This individual is also responsible for attending all production meetings and updating the production team on signage, tickets sales etc.

D. **Group Sales Manager:** Assists in managing all group show events for the Theatre Department including High School Night productions and School Group Matinees. This individual coordinates distribution of School Group Matinee show letters and booking for school group visits. This person also manages group sale documents including ticket sales and house count for each group show.

E. **Gala Manager:** This individual works directly with Paula Darlington to plan and coordinate any upcoming large-scale Theatre Galas. This individual is responsible for managing invitations and booking of talent, working with obtaining donated items for the silent auction. This person is also responsible for assisting in coordinating all Cast and Crew parties for the semester.

VI. **PRODUCTION MANAGEMENT:**

A. **Production Manager (PM):** This individual serves as the liaison between the faculty and the students in the WCSU Theatre Department. This individual coordinates all Departmental meetings and makes sure the calendar is always up to date both online and on ALL callboards. This individual schedules and runs all Auditions and Callbacks for the semester’s season. This individual maintains the rehearsal space reservation book and coordinates with the Stage Managers regarding bookings. This individual oversees the coordination of all technical areas of a production and monitors THR 300 hours. While also maintaining calls for all crews and cast members to facilitate the efficient preparation for each performance.
B. **Stage Manager (SM/PSM):** This individual serves as the liaison between the designers, director, crew and cast of a particular production. They are responsible for the recording of all blocking in the show in addition to all charting the movement of props, costumes etc. They oversee the details of rehearsal and coordination of the flow of information for the developments from the rehearsal process to the technical staff through rehearsal report. They organize backstage crews and the charting of scenic, costume, makeup and prop changes that must be made during the run of a show. Providing proper security and safety standards through the rehearsal and performance process. In addition to coordinating and maintaining the production through every performance through the call of cues, utilization of the ASMs and reporting on progress.

C. **Assistant Stage Manager (ASM):** This individual work directly under the Stage Manager. They assist in the running of backstage acting as the SMs eyes and ears. This individual is directly responsible for being “on book” during the rehearsal process and distributing line notes. This person also is required to assist in the spiking of the stage and movement of scenery as needed during the rehearsal process and the run of the show. In the event the SM is not able to call a show the ASM must be prepared to step in. ASM is responsible for creating the master run sheet for the show (master sheet of all technical cues—props, costumes, lights/sound cues) to then be posted backstage. The number of assistant varies from show to show but normally there would be two ASMs.

D. **Production Assistant (PA):** This individual works with the management team and assists with the paperwork, running of errands and providing coffee for the team during rehearsal. This individual is charged with assisting the ASMs with their day-to-day duties. This position and the number of people needed in addition to the specific duties varies from show to show.

**VII. DRAMATURGY AND ASSISTANT DIRECTING:**

A. **Dramaturg:** This individual works closely with the Director, AD and cast in an effort to make sure the direction of the action stays authentic to the director’s vision and the times. This individual is responsible for research the show and all the small nuances that are vital to the show’s integrity (i.e. body movement, language, prop usage, social status etc.). This position normally is adapted by the AD but depending on the demand is a standalone position.

B. **Assistant Director (AD):** This individual works under the guidance and mentorship of the Director in an effort to help them bring their vision to life.
This individual is often asked to do research on the script and make a formal presentation for the cast and crew. This person is responsible for documenting all directorial notes for distribution to the cast and management team in addition to running understudy rehearsals.

TO APPLY email Frank Herbert herbertf@wcsu.edu with a resume and cover letter expressing interest of position and how it would benefit personal education.

GRADING:

Student grades in THR 300 are tied 100% to classroom participation/attendance.

Classroom attendance is expected and required. This is true of all university courses, however for a class that only meets once a week, attendance in THR 300 is particularly important and expected. Students will receive one (1) “free” absence to be used at their discretion. Beyond the one (1) “free” absence, every subsequent absence will result in a lowering of the student’s Final Grade by a full letter.

NOTE: Missing mandatory work calls, front of house/box office assignments and required departmental meetings will be counted as classroom absences.

Students can expect grades to be earned accordingly:

A. No Absences = A
B. 1 Absence (Free) = A
C. 2 Absences (Lower by a letter grade) = B
D. 3 Absences (Lower by a letter grade) = C
E. 4 Absences (Lower by a letter grade) = D (Non-Passing Grade)

A reminder that all THR courses must be passed with a ‘C’ or better. At 4 absences, a student would need to repeat THR 300 for an additional semester.

Regardless of the number of hours earned outside of class time, the recorded grade is determined solely by attending the student’s registered classroom time/mandatory work calls as indicated above.

HOUR BREAKDOWN: Each semester you are required to complete 30 hrs. of additional laboratory work
Due to this course’s out-of-class laboratory hour requirement, students can earn up to 3 credits (SH) each semester for performing in and/or working on departmental productions. Credit is awarded accordingly:

A. 1SH = 30-hrs of laboratory work (logged via MobileServe) + Class Attendance
B. 2SH = 90-hrs of laboratory work (logged via MobileServe) + Class Attendance
C. 3SH = 150-hrs of laboratory work (logged via MobileServe) + Class Attendance
VII. Design Tech Application Form

WCSU THEATRE DEPARTMENT
DESIGN/TECH FORM FOR FALL 2020

Name: ____________________________
Major: ____________________________
Grade Level: _______________________

CONTACT INFORMATION:
Cell Number: _____-______-_______
WCSU Email: _____________________________________________
Home Address: ____________________________________________

CREW APPLYING FOR (ALL CONCENTRATIONS):
(PLEASE NUMBER 1-3 ACCORDING TO PERSONAL CHOICE)
__Box Office Crew __ Costume Crew
__ Paint/Props Crew __ Sound Crew
__ Set Crew __ Lighting Crew

** Email Frank Herbert with a resume and cover letter if you would like to apply for a production assignment! **

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VIII. WCSU Bio Template

In order to conserve space in our program we ask that each of you fill out one of these templates (Performer, Design/Tech, Management). Each fill-in-the-blank forms will then be typed by our FOH crew and published in the program. Inquiries about bio updates will be made before each show. If you have any questions please contact the Stage Manager for the show you are assigned.

Template for Performers

__________ is a __________ in __________ from ______________

(NAME)  (SPECIFY YEAR)  (CONCENTRATION)  (HOMETOWN)

WCSU credits include: (list no more than 3)

Name of Show  Role in Show

Design/tech WCSU credits include: (list no more than 3)

Name of Show  Role in Show

Other credits include: (list no more than 2)

Name of Show  Role in Show

Samples for Performers

John Student is a freshman in performance from Danbury, CT. Other credits include Sweeney Todd (Sweeney Todd).

Jane Student is a senior transfer in performance from Southern Connecticut State University. WCSU credits include Lysistrata (Lampito), Major Barbara (Lady Britomart), and a role in the one act play The Second Beam (Meg). Design/tech WCSU credits include Schoolhouse Rock Live! (Assistant Stage Manager) and Spring Awakening (Hair/Make-up Design). Other credits in
Template for Design/Tech/Management/Theatre Studies

(NAME) is a (SPECIFY YEAR) in (CONCENTRATION) from (HOMETOWN).

WCSU credits include: (list no more than 3)

<table>
<thead>
<tr>
<th>Name of Show</th>
<th>Job in Show</th>
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</thead>
</table>

Design/tech WCSU credits include: (list no more than 3)

<table>
<thead>
<tr>
<th>Name of Show</th>
<th>Job in Show</th>
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</thead>
</table>

Other credits include: (list no more than 2)

<table>
<thead>
<tr>
<th>Name of Show</th>
<th>Job in Show</th>
</tr>
</thead>
</table>

Samples for Design/Tech/Management/Drama Studies

Bob Student is a junior in design/tech from Naugatuck, CT. WCSU credits include Lysistrata (Master Electrician), Major Barbara (Sound Design), and Spring Awakening (Lighting Design). Other credits include Dog Sees God (Sound Design).

Betty Student is a sophomore transfer in management from Naugatuck Valley Community College. WCSU credits include Major Barbara (Box Office Manager), Spring Awakening (Assistant Stage Manager), and Alice in Wonderland (Stage Manager).
IX. Audition Form

WCSU THEATRE DEPARTMENT

AUDITION FORM FOR FALL 2020

# _____

Name: _______________________________ Grade Level (Circle one): Freshman

<p>| | | | |</p>
<table>
<thead>
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</table>

Sophomore

Junior

Senior

CONTACT INFORMATION:

Cell Number: _____-_____-_____

WCSU Email: _____________________ Secondary Email: _________________________

Home Address: _____________________________________________________________
_________________________________________________________________________
_________________________________________________________________________

BASIC SIZES: (please be accurate)

Height: _____ft. _____in.

Waist: _____in.

Bust (female): _____ in.

Chest (male) _______in

Pant size: ______

Shirt size: ______

Shoe size:______

Please list ANY special skills (Tumbling, Martial Arts and ANY musical instruments):

Please list ANY special skills (Tumbling, Martial Arts and ANY musical instruments):

If you have a resume please attach it to this form. If not please list below (or on the back) any prior performance experience.

*PLEASE MAKE 4 COPIES OF THIS FORM*
X. Four Year Plans-of-Study

**BFA Musical Theatre Program Sheet**

<table>
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<tr>
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<th>Course Code</th>
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<td>840000</td>
<td>TH 301 Fundamentals of Dance</td>
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<td>840000</td>
<td>TH 382 Tech for Costume Technl</td>
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<td>TH 371 Musical Theatre Workshop</td>
<td>3</td>
<td>840000</td>
<td>TH 383 Applied Voice</td>
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<tr>
<td>840000</td>
<td>TH 381 Acting (CP)</td>
<td>3</td>
<td>840000</td>
<td>TH 207 MT Dance Jazz</td>
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<td>TH 383 Applied Voice</td>
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<td>TH 296 Musicianship for MT II</td>
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<td>840000</td>
<td>TH 300 Theatre Activity</td>
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<td></td>
<td>Gen Ed.</td>
<td>3</td>
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<td>Gen Ed.</td>
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**Sophomore Year**

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<td>TH 365 Stage Makeup</td>
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<td>840000</td>
<td>TH 290 MT Dance Movement</td>
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<td>840000</td>
<td>TH 383 Applied Voice</td>
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<td>840000</td>
<td>TH 260 Voice &amp; Diction</td>
<td>3</td>
<td>840000</td>
<td>TH 208 MT Dance Tap</td>
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<td>840000</td>
<td>TH 281 Acting</td>
<td>3</td>
<td>840000</td>
<td>TH 284 Costume Tech or Tech I</td>
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**Junior Year**

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<td>TH 183 Applied Voice</td>
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<td>TH 388 Acting III</td>
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<td>TH 403</td>
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**Senior Year**

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<td>TH 183 Applied Voice</td>
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<td>840000</td>
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<td>BF/1 Online Lecture (FW)</td>
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**Theatre Electives**

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<tr>
<td>840000</td>
<td>TH 298 Performing Shakespeare</td>
<td>3SH</td>
<td><strong>HOURS WITHIN MAJOR</strong>: 80</td>
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<tr>
<td>840000</td>
<td>TH 386 Directing I (C1)</td>
<td>3SH</td>
<td><strong>HOURS OUTSIDE OF MAJOR</strong>: 40</td>
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<td>840000</td>
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<td>840000</td>
<td>TH 403 Honors Seminar</td>
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<td>TH 252 Acting for the Camera</td>
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<tr>
<td>840000</td>
<td>TH 2444 Playwriting</td>
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</table>
# BA Theatre Arts with Theatre Arts Management Option

**Courses in Blue: 37 SH. within the Theatre Arts Core**

**Courses in Orange: 15 SH. within the Theatre Arts Mgmt. Option**

**Courses in Green: 40 SH. outside the Major**

**Courses in Purple: 28 SH of Free Electives**

**Markers in Red: Competencies* Built-in to the Plan of Study**

### *Competencies to be fulfilled for Graduation (must complete 3 times)

Creative Process (CP); Critical Thinking (CT); Oral Communication (OC); Scientific Inquiry (SI); Inter-cultural Competence (IC); Health & Wellness (HW); Information Literacy (IL); First Year Exp. (FY); Quantitative Reasoning (QR); CULminating experience (CE)

### *Students must also meet Foreign Language and Writing Requirements

Writing (Placement); Writing Intensive (W); Writing Intensive (II) (W)

---

### Freshman Year

<table>
<thead>
<tr>
<th>Fall Courses</th>
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<th>Spring Courses</th>
<th>SH</th>
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<tbody>
<tr>
<td>THR 100 Intro THR Prod Lab I (Y)</td>
<td>3</td>
<td>THR 284 Cost. Tech or THR 182 Tech Theatre I</td>
<td>3</td>
</tr>
<tr>
<td>THR 183 Acting I, Character Study (CP)</td>
<td>3</td>
<td>THR 300 Theatre Production Lab</td>
<td>1</td>
</tr>
<tr>
<td>THR 182 Tech Theatre II THR 284 Cost. Tech</td>
<td>3</td>
<td>THR 310 TH Arts Mgmt or THR 210 Stage Mgmt</td>
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<tr>
<td>Gen Ed. (Writing if needed)</td>
<td>3</td>
<td>Free Elective</td>
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<tr>
<td>Gen Ed.</td>
<td>3</td>
<td>Gen Ed. (MKT 100 if needed)</td>
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<td>Gen Ed.</td>
<td>3</td>
<td>gen Ed.</td>
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### Sophomore Year

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<th>Spring Courses</th>
<th>SH</th>
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<tr>
<td>THR 202 Tech II or THR 306 Cost. Tech III</td>
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<td>THR 203 Sci. Des. or THR 303 Mth of Sci. Arts</td>
<td>3</td>
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<td>THR 219 or THR 289 History of Theatre or II</td>
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<td>THR 300 Theatre Production Lab</td>
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<tr>
<td>THR 300 Theatre Production Lab</td>
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<td>THR 210 Stage Mgmt or THR 310 TH Arts Mgmt</td>
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<td>MGT 250 Organizational Behaviour</td>
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<td>ENG 101W Intro to Drama (C), (W2)</td>
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### Junior Year

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<th>Spring Courses</th>
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<tr>
<td>THR 293 Playwriting Child. (C) or THR 289 Child. Pract</td>
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<td>THR 300 Theatre Production Lab</td>
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<td>THR 300 Theatre Production Lab</td>
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<td>THR 390 Play Production</td>
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<td>Arts Management Option Elective</td>
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<td>Free Elective</td>
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<td>Free Elective</td>
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### Senior Year

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<tr>
<td>THR 300 TheatreProduction Lab</td>
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<td>Free Elective</td>
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<td>THR 490 Senior Portfolio (C), (W3)</td>
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<td>Free Elective</td>
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<td>Free Elective</td>
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<tr>
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<td>Gen Ed.</td>
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### Note: Free Electives can be used for courses outside the major or additional Performance Option Electives or THR courses

### Theatre Arts Management Option Electives

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<thead>
<tr>
<th>Theatre Arts Management Option Electives</th>
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<tbody>
<tr>
<td>THR 297 Comparative Education</td>
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<td>THR 493 Special Topics in Theatre</td>
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<tr>
<td>ACC 210 Financial Accounting</td>
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<td>MGT 251 Human Resources Management</td>
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</tr>
<tr>
<td>MGT 310 Consumer Behavior</td>
<td>3SH</td>
</tr>
<tr>
<td>MGT 200 Principles of Marketing</td>
<td>3SH</td>
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<tr>
<td>MGT 315 Advertising and Integrated Mktg</td>
<td>3SH</td>
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<tr>
<td>COM 367 Organizational Communication</td>
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<tr>
<td>THR 243W Technical Writing</td>
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**HOURS WITHIN THR CORE:** 37  
**HOURS WITHIN THR ARTS MGMT OPTION:** 15  
**HOURS OUTSIDE OF THR:** 40  
**HOURS OF FREE ELECTIVES:** 18  
**TOTAL HOURS TOWARD DEGREE:** 120

---

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# BA Theatre Arts with Design/Tech Option

| Courses in Blue: 37 S.H. within the Theatre Arts Core |
| Courses in Orange: 15 S.H. within the Design/Tech Option |
| Courses in Green: 10 S.H. outside the Major |
| Courses in Purple: 26 S.H. of Free Electives |
| Matters in Red: Competencies Built-In to the Plan of Study |

## Freshman Year
### Fall Courses
- THR 100 Intro to Theatre/Performance Lab (Y) 1
- THR 182 Tech theatre I for THR 284, Cost. Tech 3
- THR 181 Acting 1: Character Study (CP) 3
- THR 125 Theatre Design Fundamentals (CP) 3
- Gen Ed. (Writing 1 if needed) 3
  
**TOTAL** 16

### Spring Courses
- THR 284 Cost. Tech or THR 182 Tech theatre I 3
- THR 380 Theatre Production Lab 1
- THR 183 (283 same) Methods of scenic Arts and Crafts 3
- Art 100 or 101 Art History 3
- Gen Ed. (Writing 1 if needed) 3
  
**TOTAL** 16

## Sophomore Year
### Fall Courses
- THR 292/9 or THR 306 Cost. Tech II 3
- THR 291/9 or THR 285 History of Theatre or II 3
- THR 300 Theatre Production Lab 3
- THR 304 Computer Drafting 3
- HMG 1510 Intro to Drama I (C, W2) 3
- Gen Ed. 3
  
**TOTAL** 16

### Spring Courses
- THR 201 Playwriting w/Children (CP) or THR 285 Child. Pract. 3
- THR 300 Theatre Production Lab 1
- THR 283 Scenic Design 3
- Free Elective 3
- Gen Ed. 3
- Gen Ed. 3
  
**TOTAL** 16

## Junior Year
### Fall Courses
- THR 300 Theatre Production Lab 3
- THR 318/8 Devised Theatre Workshop 3
- THR 364 Fundamentals of Stage Lighting 3
- Free Elective 3
- Gen Ed. (Lab Science) 4
- Gen Ed. 3
  
**TOTAL** 17

### Spring Courses
- THR 300 Theatre Production Lab 1
- THR 390 Play Production 3
- Free Elective 3
- Free Elective 3
- Gen Ed. 3
  
**TOTAL** 14

## Senior Year
### Fall Courses
- THR 300 Theatre Production Lab 3
- THR 490 Senior Portfolio (C, W3) 3
- Free Elective 3
- Free Elective 3
- Gen Ed. 3
  
**TOTAL** 14

### Spring Courses
- Free Elective 3
- Free Elective 3
- Free Elective 3
- Free Elective 3
- Gen Ed. 3
  
**TOTAL** 14

---

### Design/Tech Option Electives
- COM 146 Basic Video Production (CP, H) 3
- ART 141 Drawing 1 (CP) 3
- THR 297 Cooperative Education 3
- THR 102 Costume Design 3
- THR 130/130A/130B Drafting in 3D for Stage 3
- THR 402 Special Topics (Design/Tech) 3

### Hours Within THR Core: 37
### Hours Within Design/Tech Option: 15
### Hours Outside of THR: 40
### Hours of Free Electives: 28

**Total Hours Toward Degree:** 120

---

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Back to Table of Contents
### BA Theatre Arts with Performance Option

**Courses in Blue: 33.5 S.H. within the Theatre Arts Core**  
**Courses in Orange: 11 S.H. within the Performance Option**  
**Courses in Green: 40 S.H. outside the Major**  
**Courses in Purple: 28 S.H. of Free Electives**  
**Markers in Red: Competencies* Built-In to the Plan of Study**

### Freshman Year

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<thead>
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<th>Fall Courses</th>
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<th>Spring Courses</th>
<th>SH</th>
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<tbody>
<tr>
<td>HRI 100 Intro HRIPred Lab (Y)</td>
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<td>HRI 284 Cond. Section: HRI 182 Tech Theatre</td>
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</tr>
<tr>
<td>HRI 182 Acting I: Character Study (Y)</td>
<td>3</td>
<td>HRI 300 Theatre Production Lab</td>
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<tr>
<td>HRI 182 Tech Theatre I: THR 284 Costume Tech</td>
<td>4</td>
<td>HRI 260 Voice and Action</td>
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<td>HRI 180 Performance Techniques</td>
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<td>Gen Ed. (Writing if needed)</td>
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### Sophomore Year

<table>
<thead>
<tr>
<th>Fall Courses</th>
<th>SH</th>
<th>Spring Courses</th>
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<tbody>
<tr>
<td>HRI 282 Tech II or HRI 301 Cost. Tech II</td>
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<td>HRI 283 Scene Design or HRI 309 MTH. of Sc &amp; Crafts</td>
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<td>HRI 279 or THR 281 History of Theatre or II</td>
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<td>HRI 303 Theatre Production Lab</td>
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<td>HRI 300 Theatre Production Lab</td>
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<td>HRI 261 Playmaking w/Children (Y) or HRI 284 Acting II (Y)</td>
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<tr>
<td>HRI 281 Acting III (Y) or HRI 281 Playmaking</td>
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<td>Theatre Scene</td>
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<td>ENG 159W Intro to Drama (Y, W1)</td>
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<td>Gen Ed. (sugg: MTH 150 Dance Workshop)</td>
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### Junior Year

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<tr>
<td>HRI 300 Theatre Production Lab</td>
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<td>HRI 303 Theatre Production Lab</td>
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<tr>
<td>HRI 307 Directed Theatre Workshop</td>
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<td>HRI 381 Acting III: Period Styles or HRI 307 Directed (Y)</td>
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<td>Theatre Scene</td>
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<td>Gen Ed. (Lab Science)</td>
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### Senior Year

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<th>Fall Courses</th>
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<tbody>
<tr>
<td>HRI 490 Senior Portfolio (Y, W1)</td>
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<td>Theatre Scene</td>
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<tr>
<td>Performance Option Elective</td>
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<td>Theatre Scene</td>
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<td>Performance Option Elective</td>
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<td><strong>16</strong></td>
<td><strong>TOTAL</strong></td>
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</table>

**Note:** Free Electives can be used for courses outside the major or additional Performance Option Electives or HRI courses.

**Competencies to be fulfilled for graduation (must complete 3 times):**  
- Creative Process (CP)  
- Critical Thinking (CT)  
- Oral Communication (OC)  
- Scientific Inquiry (SI)  
- Interpersonal Competence (IC)  
- Health & Wellness (HW)  
- Information Literacy (IL)  
- First Year Exp. (FY)  
- Quantitative Reasoning (QR)  
- Culuminating Experience (CE)

*Students must also meet Foreign Language and Writing Requirement:
- Writing 1 (University), Writing Intensive (W2), Writing Intensive (W3)

**HOURS WITHIN THE CORE:** 37  
**HOURS WITHIN THE PERFORMANCE OPTION:** 15  
**HOURS OUTSIDE OF THEI R:** 40  
**HOURS OF FREE ELECTIVES:** 28  
**TOTAL HOURS TOWARD DEGREE:** 120

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### BA Theatre Arts with Theatre Studies Option

#### Course in Blue: 37 SH. within the Theatre Arts Core
#### Course in Orange: 15 SH. within the Theatre Studies Option
#### Course in Green: 40 SH. outside the Major
#### Course in Purple: 78 SH. of Free Electives

#### Markers in Red: Competencies* Built-in to the Plan of Study

#### Requirements must be completed independently and Writing Requirement

#### Writing Placement: Writing Intensive II (W2); Writing Intensive III (W3)

### Freshman Year

<table>
<thead>
<tr>
<th>Fall Courses</th>
<th>SH</th>
<th>Spring Courses</th>
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</thead>
<tbody>
<tr>
<td>THR 186 Intro. THR Prod Lab (IV)</td>
<td>3</td>
<td>THR 283 Scene Design or 383 Methods of Scene Arts &amp; Crafts</td>
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<tr>
<td>THR 383 Acting &amp; Character Study (CP)</td>
<td>3</td>
<td>THR 284 Cost. Tech. or THR 383 Tech Theatre</td>
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<td>THR 382 Tech Theatre for THR 284 Cost. Tech.</td>
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<td>THR 300 Theatre Production Lab</td>
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<td>Gen Ed. (Writing II needed)</td>
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<td>Theatre Studies Option Elective</td>
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<td>Gen Ed.</td>
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### Sophomore Year

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<tr>
<td>THR 287 Tech II or THR 300 Cost. Tech II</td>
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<td>THR 201 Playmaking w/ Children (CP) or THR 289 Child. Pract.</td>
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<td>THR 279 or THR 285 History of Theatre II</td>
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<td>THR 380 Theatre Production Lab</td>
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<td>Theatre Studies Option Elective (100 level or 3</td>
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<td>Gen Ed. or ENG 101 Shakespeare</td>
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<td>ENG 104 Intro to Drama (W1, W2)</td>
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### Junior Year

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<td>THR 300 Theatre Production Lab</td>
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<td>THR 383 Directing (CP)</td>
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### Senior Year

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<tr>
<td>THR 300 Theatre Production Lab</td>
<td>1</td>
<td>Free Elective</td>
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<td>THR 453 Senior Portfolio (CP, W1, W3)</td>
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### Note: Free Electives can be used for courses outside the major or additional THR courses

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<thead>
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<th>Theatre Studies Option Electives</th>
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<td>3SH</td>
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<tr>
<td>Any THR course, can be at 200 level</td>
<td>3SH</td>
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<tr>
<td>Any THR course, must be 200 level or above</td>
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<tr>
<td>HOURS WITHIN THR CORE:</td>
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<td>HOURS WITHIN THEATRE STUDIES OPTION:</td>
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<td>HOURS OUTSIDE OF THR:</td>
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<td>HOURS OF FREE ELECTIVES:</td>
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<tr>
<td><strong>TOTAL HOURS TOWARD DEGREE</strong></td>
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</tr>
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