

## **THE THEATRE DEPARTMENT STUDENT HANDBOOK**

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

### **MISSION STATEMENT**

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

### **DEGREES**

Wagner College offers a Bachelor of Arts degree in Theatre with concentrations in Theatre Studies, Performance, and Design/Technology/Management as well as a dual major in Theatre and Education. Students may obtain minors in Theatre and Dance. Consult the Wagner Bulletin for more specific information regarding the requirements of each.

### **DECLARATION OF MAJOR OR MINOR**

All students must declare a major. Even if you have been admitted to as a Theatre Major through an audition (Performance) or interview (Tech/Design), you must still declare your major by filling out the appropriate forms.

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

One item on the form asks you chose to a preferred academic advisor, who you select from the full-time Theatre faculty. Please list three members of the full-time faculty and the chair will assign one of those three. All students should regularly meet with their academic advisor during their college career.

## **ADVISEMENT**

All members of the full-time Theatre faculty serve as academic advisers, but all faculty are involved with formal and informal advisement. As a freshman, the first advisor assigned to you is most likely not a Theatre faculty member. Regardless, that person can be highly valuable in advising you about the curriculum and the college. Additionally, feel free to consult with members of the Theatre faculty regarding theatre courses and production assignments, as well as other issues regarding academic goals, personal aspirations, and professional ambitions.

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

### **Double Majors**

While students may elect to complete two majors and will not be penalized for this, no requirements or pre-requisites will be waived in order for you to complete a second major. We encourage you to make decisions with regard to your professional aspirations as you make choices about your classes and your life after graduation.

## **PRINCIPLES OF STUDYING THE PERFORMING ARTS**

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

While in college, you will have the opportunity to study these skills in class and in practical assignments. You may find that you are not gifted in certain arenas, or you may discover a passion for an area of the art that surprises you.

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

## **SPECIAL DEPARTMENTAL EVENTS**

### **Guest Artists/Workshops/Clinics**

Each year special events are scheduled to compliment other departmental activities. In recent years the department has hosted guest artists like Ann Reinking, Randy Graff, Ben Brantley, and Charles Busch, among many others, who have offered workshops and given lectures.

### **Expanding Your Horizons**

During the Academic Year 2010, the Theatre Department will offer three EYH courses, along with others taught in separate disciplines. Courses are designed for non-majors, although some have language pre-requisites. Please check the Wagner website or the EYH brochure for current offerings. Previous department trips were to Arezzo, Italy and a tour throughout Greece.

## **Senior Showcase**

The Department produces an annual Senior Showcase during which qualified seniors perform before an invited audience of agents and producers. The Senior Showcase takes place as needed at the end of the Fall and/or Spring semesters. This is the capstone experience for performance majors but all students are invited to attend.

## **ACTF/ACDF**

Most years Wagner participates in the Kennedy Center's American College Theatre Festival (ACTF) and American College Dance Festival (ACDF). Destinations have included Scottsdale, Arizona, Miami, Florida, and Buffalo, NY.

## **THEATRE ADVISORY BOARD**

The Theatre Advisory Board (TAB) is a student-based organization which acts as a liaison between theatre arts administration students and the theatre faculty. This organization is open to the entire student body and is funded by Student Government as a chartered student club. The club is led by two elected members from each academic class. TAB leadership meets throughout the school year with the Department Head or Theatre faculty members to assist in running the department and help resolve departmental issues. Each year the TAB student leadership board schedules workshops as well as cabarets, social activities, and fundraisers.

## **HONORS AND AWARDS**

### **College Honors**

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

### **The Honors Program**

Qualified students may also participate in the College Honors Program. Students who are interested in finding out more about this program should contact Dr. Erica Johnson, Director of the Honors Program at [erica.johnson@wagner.edu](mailto:erica.johnson@wagner.edu).

### **Department Honors**

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

### **Certificates of Merit**

Select seniors who have exceeded in departmental leadership may be awarded certificates of merit to recognize their commitment and service to the department.

### **Department Awards**

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

for these awards.

## ACADEMIC POLICIES

The first goal for a Wagner undergraduate needs to be the successful and timely completion of degree requirements. Theatre Majors **must** receive a grade of C or better in all Theatre/Dance classes in order to be eligible to participate in departmental productions. Similarly, other students participating in the productions, who are not majoring in theatre, must have at least a C or better, in any Theatre/Dance course. This includes zero unit classes that are graded on pass-fail, including but not limited to Dance Labs, Theatre Labs and Production Credits. Moreover, no one who is on academic probation is eligible to participate on a show. It is possible you could be termed ineligible in the middle of a term, **if the faculty concludes you are in serious academic jeopardy.**

**Any student who has been deemed ineligible to participate in the production season may appeal the decision in writing to the Chair of the Department.** On receipt of a written appeal, a committee composed of the student's academic advisor, a student leader from TAB and faculty representatives from performance and/or dance along with the Department Chair will be convened and a vote will be taken. The review committee's decision is final. This appeal regards productions only. There is a separate process for appealing the grade. Please see the College Bulletin regarding the process for appealing a grade.

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

### Policy for Assisting on Productions

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

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

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

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

## PRODUCTION SEASON

### Main Stage Season

Four Main Stage productions are presented annually. The Main Stage Season is geared toward musicals.

### Stage One Season

Four shows are mounted in Stage One annually. These shows tend to focus on acting values.

## PRODUCTION PRACTICES

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

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

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

## AUDITIONING

- Be professional. Be prepared. Be competitive. Complete your audition with authority and skill.
- Try to remember, you don't know anything about who is being cast until the cast list goes up. Don't bother to pre-cast a production over your Chartwells dinner.
- If your name is not on the callback list, it does not mean you are not cast. It simply means that the Director does not need to see anything else from you at this time.
- Don't set your sights on solely one role.
- Dress appropriately.
- Recognize the needs of all who are auditioning--not just your own.

- Finish strong, regardless of how you think the audition went. Avoid undercutting the effectiveness of your audition by revealing your own attitude about how you think it went.
- Control your body language.
- At the outset, stand up straight, take a deep breath and announce your name and your material in a clear, strong stage voice.
- Conduct yourself in a friendly, courteous, businesslike fashion.

### **The Vocal Auditions for Musicals**

- To audition for a Main Stage musical you will generally be asked to prepare a selection, usually 18 bars.
- Your song should demonstrate the technical and musical range of your voice as well as be appropriate for what you are auditioning for.
- It is always a good idea to be prepared with another selection in case the auditioners ask to hear something else. For example if you chose to audition with a ballad it is a good idea to have an up-tempo piece on hand and vice versa.
- Before singing, you can chat briefly with the pianist to set tempos and review any cuts you might have made. What you say to the pianist should be thought through in advance.
- Expect the pianist to play only what he or she is given. Do not ask the pianist to improvise or stylize, but to play only what is on the page.
- Wait to begin until you see that you have the auditioner's attention.
- If problems arise, i.e. if you drop a lyric or sing a wrong note: relax, concentrate, avoid being apologetic. If you and the pianist are on different wave-lengths, quickly go back and begin again with as little fuss as possible.

### **Choosing Your Songs**

- Your song should show off your voice to its best advantage.
- Your song should be thoroughly learned so you can enjoy performing.
- Choose from Broadway Musical Theatre literature unless otherwise specified by casting notice.
- Each selection should be no longer than 18 bars or one minute.
- Choose a cut that makes sense musically and is demanding technically.

### **Preparation of Your Music**

- Copies should be clean, neat and easy to read.
- Music should be in the key you wish to sing. Do not expect the pianist to transpose from one key to another.
- Cuts should be well marked or papered over for the pianist to follow; do not expect the pianist to jump back and forth in the music.
- Test your scores on the piano rack to assure that they will remain upright and open during your audition; the spines of large, thick scores should especially be tested.

### **The Dance Audition for Musicals**

- Dress in comfortable clothes that allow full view of the body and do not inhibit the ability

to execute movement and bring all your dance shoes.

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

### **Auditioning for the Dance Concert**

- All auditioners are expected to take part in technique based warm-up sessions and workshops.
- Auditioners may be taught specialized combinations for specific casting dependant upon the requirements of the productions.
- At the actual audition you should be aware that your technique and ability are assessed from the moment you enter the room.
- Be dressed in proper dance attire and bring all types of dance shoes possible.
- Not everyone will be asked to stay for the entire audition; however, that does not mean that you will not be cast. It simply means the choreographers have seen all that they need to for the moment.

### **Auditioning for Straight Plays**

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

### **Headshots and Resumes**

- All students are required to submit a headshot and resume at auditions.
- Please give your most recent headshot to the department secretary.
- No cheap-looking headshot will be posted in lobby displays.

### **Audition Sign Up**

- The audition sign-up is now on-line at  
[http://www.wagner.edu/departments/theatre/show\\_auditions](http://www.wagner.edu/departments/theatre/show_auditions)

## **CASTING**

- Read a cast list professionally; react to it privately.
- Do not say disparaging things about others who have been cast.
- A lot feels at stake for those who have just auditioned; be sensitive to those who have not

been cast (either in a particular role or not at all).

- Watch and learn from auditioning and casting as you do from rehearsing and performing.
- When you audition to be cast in a production, your name is also put on a list for a possible backstage assignment so if you are not cast in a show, you may have the opportunity to work on it in another capacity.
- Be gracious and happy for others who have been cast, as you hope they will be if and when you are.
- Subsequent to auditioning, you may speak with the faculty in order to get feedback and constructive criticism about your audition, but it is polite to wait until after the final cast list has been posted.

## **REHEARSAL PROCESS**

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

### **Rehearsal Process Overview**

- Be properly attired for each rehearsal. It is your responsibility to know (or ask the director or stage manager if you are unsure) what you should be wearing to rehearsal. Typical protocol is that you wear something similar to what you will be wearing in performances, especially a similar type of shoe. Women, especially, should wear heels and a long dress during rehearsal if this will be required of you in performance.
- The Stage Manager is in charge of organizing and managing rehearsals. Actors and technicians should contact the SM with any conflicts or issues.
- We are all in service to one another; yet, none of us should be treated like servants.
- From time to time you may be asked to pitch in to solve a production difficulty. Be flexible and adaptable, while attempting to maintain the production as close as possible to the way it has been planned.
- All rehearsal props and costumes pieces must be treated as you would the actual show props. Return them, in good condition, to the prop table or ASM at the close of each rehearsal.
- Know that your dedication and positive attitude are important to the success of a production no matter to what degree you are involved. Be calm and courteous.
- Be attentive of your personal hygiene.
- Respect the space you are working in. Please dispose of trash in the appropriate containers.
- Do not distract from rehearsal activity with noise, excessive moving around, eating, or drinking.
- Ask permission of the Director or Stage Manager before you leave a rehearsal or a performance.

- Treat costumes with respect. Hang them up when you take them off. Make sure that you have collected all your accessories. Costumes, accessories, props, or scenic pieces are not to be taken as mementos.
- Always bring your script, paper and pencils to rehearsals. Mark scripts or scores in pencil.
- Strive to be off book ASAP.
- Keep yourself physically and mentally fit during the rehearsal period. That means organizing your life to get things done that need to be done and keeping your priorities in order.
- As an actor, technician, or designer, you may be called upon to problem solve, but this does not mean that you have the responsibility for directing the show. If you have a constructive suggestion, give it to the director after rehearsal. If you, as a member of a particular company, are distressed, insecure, or in serious disagreement with the way things are going in a show—talk privately and maturely with the director, or alternatively the chair of the department, a faculty member, or the stage manager.

### **Vocal Warm-Up**

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

- Always warm-up prior to auditions, rehearsals, and performances.
- Always hydrate with plenty of cool to room temperature water before, during, and after vocal use.
- Maintain good overall fitness (strength, flexibility, endurance). Vocal health depends largely on overall physical health. Take care of your body with sound diet, hydration, rest, and careful management of the poisons you put into your body. If vocal distress occurs, the best remedy is to REST YOUR VOICE. Use it only when absolutely necessary. Drink plenty of water, take vitamin C, gargle with warm water and salt or steam your throat with a mentholated product. Consult a voice teacher immediately!
- Avoid milk, milk products and chocolate for at least 5 hours before extended vocal use, and try to avoid artificial and processed foods as they make the digestive system work harder and weaken the immune system.
- Smoking, drinking alcohol, and all other drug use can limit your physical health; manage your poisons with intelligence and maturity.
- Avoid abusing your voice. If you feel you are straining or shouting in rehearsal, let stage management know and work on effective vocal support. This will reduce strain on your vocal folds and improve your vocal technique.

Policy for Assisting on Theatre Productions?

## TECHNICAL AND RUNNING CREW ASSIGNMENTS

It takes about 50 production assignments to support each Main Stage show and 10 for each Stage One show. That means there are about 240 production assignments each year and about 960 assignments in your 4 years. With approximately 200 majors doing the 4 required assignments, we have 800 assignments covered out of the 960 needed. We will applaud and appreciate your efforts if you choose to do more than the required 4 assignments. Yes, more than 4 assignments may be recorded on your transcript. To volunteer for a production assignment, please see Phill Hickox or Charles Lawlor for a request form. Complete the form and return it to Phill or Charles. We would like to cover all assignments on a volunteer basis, but when this is not the case, we have a draft policy.

### Production Assignment:

- **TH 014 Production Practicum in Technical Theatre.** *0 units.* This is an experiential component of the theatre curriculum focusing on running a show or preparing a show for performance. Areas include light and sound board operators, props and wardrobe running crew, follow-spot operators, and other crew assignments.
- **TH 015 Production Practicum in Design.** *0 units.* This is an experiential component of the theatre curriculum focusing on Theatrical Design, including assisting or designing a show.
- **TH 016 Production Practicum in Management.** *0 units.* This is an experiential component of the theatre curriculum focusing on stage management, production management, or technical direction.
- **TH 017 Production Practicum in Audience Services.** *0 units.* This is an experiential component of the theatre curriculum focusing on service to the audience as house manager, usher, concessions, and ticketing services. Only one TH 017 will count toward graduation.

### Draft Policy

When you audition to be cast, you are placed in the applicant pool for the running crew of that show. In making crew assignments, the Technical Staff will take into account the needs of the show, students' educational needs, past production experience (performance/crew), and information expressed on your audition card. Lack of information on the card will be considered a willingness to participate in any and all production areas. Within a couple of days of casting, production assignments will be posted. You will be asked to initial the posted assignment sheet and fill out a **Production Contract** to indicate that you have accepted the position. If you do not or cannot accept the position, it is your responsibility to speak to Phill Hickox within 72 hours of the posting.

The signed Production Contract will register you for the production credit; if you do not do complete and return your contract you will not receive credit on your transcript for the assignment. **Once you have accepted your assignment, you must be present at all required rehearsals and performances and you must complete your assigned tasks.** Substitutes are only permitted in an emergency situation. The production credit will be evaluated by the SM and one of the professional staff and is graded on a Pass/Fail basis.

**Failure to address production assignments may remove you from the casting pool** until such

time that the assignment is made up. Only Phill Hickox at extension 3326 or Charles Lawlor at extension 3157 may excuse you from a production assignment or permit a substitute. Please talk to one of them to discuss your situation. The stage manager will be consulted as well, but they do not have the authorization to excuse you or allow a substitute.

We take production assignments as seriously as any on-stage performance. You would not ask to be excused from a performance to go to a concert, family event or work outside, so please don't ask unless it is an emergency. Under rare circumstances (extreme health issues, a family death) credit may be given for a substantially completed assignment. Do not discount your importance to the successful run of a show, even if you feel your contribution is small. Live performance is precarious and requires extensive planning as well as extraordinary trust. Your work matters and we need everyone to fulfill their individual responsibilities to a production.

**All productions require proper attire.** At Wagner, running clothes (aka "Blacks") are required for all crewmembers. Proper attire consists of long, black pants, a long-sleeved back shirt, dark socks, and dark close-toed shoes (sneakers, rubber-soled boots, or similar). Front-of-House Staff (ushers, concessions, and house management) should wear nice casual dress clothes. Sound Board Operators may follow house staff attire.

## PERFORMANCE

**Keep a production alive** and growing for the entire run by continuing to work and refine, but at the same time don't experiment unpredictably or randomly. Any new ideas or radical changes are to be made in rehearsal under the supervision of the director/choreographer with actors/dancers and technicians involved.

**Don't undermine a performance** with immature behavior. Actors or technicians who engage in backstage or onstage antics during performance may be called before faculty and their peers to determine sanctions. If you find yourself tempted to engage in backstage chicanery, take a lesson from Chita Rivera, who says as she concludes *Chita: A Dancer's Life*:

"Sometimes, on a rainy matinee, the house is only half-full. You couldn't get a cab. Everything hurts. Still, you do the work. You do it for that one person who will be forever changed by what you do. That's all it takes: one person, eyes wide, mouth open, heart dreaming."

Before you engage in silly behavior, think about that one person in the audience.

**Be cautious about seeking outside criticism** or approval before the run of the show is over. Be just as cautious about giving such criticism. After the run of the show is over would be the best time to seek honest, constructive feedback from those whom you trust and respect. Be careful not to be fooled by the evaluation of those who love you or those who may apply non-artistic criteria in their response.

**Remember, Wagner is a small world;** while this can create extraordinarily supportive bonds, it can also lead, more problematically, to small cohorts of friends who sometimes generate negative energy. Do your best to avoid the more toxic behaviors that could undermine your creative energy and output.

**Live performance is risky business.** The possibility of failure goes hand in hand with the

possibility of success. Do everything in your power to bring your best efforts to a performance.

## **STRIKE**

All cast and crew members are **required** to participate in strike following the last performance of the show. Strikes generally do not last more than 2.5 hours so please plan accordingly. Strike is just like working in the shops and the following guidelines apply:

- No open toe shoes/sandals are permitted.
- No loose fitting clothing and jewelry
- Tie back long hair or wear a cap.
- Wear safety glasses while using tools.
- Avail yourself of hearing protection, when appropriate.
- Be aware of your surroundings and pay attention to instructions.
- Finally, report any injuries to a staff member at the time of the accident.

## **DANCE TECHNIQUE CLASSES**

With a focus primarily on Musical Theatre Dance, the program incorporates an eclectic mix of Ballet, Jazz, Tap and Modern technique and is designed for performance majors and non-majors alike. Among the practice-based courses, the dance program offers Beginner, Intermediate I, Intermediate II and Advanced level classes in Tap, Jazz and Ballet as well as three levels of Modern. Dance history and theory classes also offered rotationally.

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

- Tight fitting clothes should be worn, only; no baggy T-shirts and sweats that inhibit movement in any way are permitted.
- Students may bring sweat pants and sweaters to class for times when it may be cold in the classroom but should be underdressed with the appropriate dance attire. Leg warmers are also recommended to facilitate proper heating of the lower leg and foot.

### **Ballet Classes**

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

### **Jazz Classes**

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

### **Tap Classes**

Jazz pants, approved sweats, tights and bike shorts are permitted with T-shirts or leotards. Of course tap shoes are necessary for every class. You may wear flat tap shoes for class but it

is recommended that students on the musical theatre performance track have heeled character taps as well. It is suggested that with your taps you purchase an inexpensive tap screwdriver to tighten loose screws.

### **Modern Classes**

Jazz pants, approved sweats, tights and bike shorts are permitted with T-shirts or leotards. You will work barefoot or in socks and you may wear dance paws.

## PLAY READING LIST

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

- \_\_\_\_\_ 1. Aeschylus, *The Oresteia* (*Agamemnon*, *The Libation Bearers*, *The Eumenides*)
- \_\_\_\_\_ 2. Aeschylus, *The Persians*
- \_\_\_\_\_ 3. Sophocles, *Antigone*
- \_\_\_\_\_ 4. Sophocles, *Oedipus Rex*
- \_\_\_\_\_ 5. Euripides, *Trojan Women*
- \_\_\_\_\_ 6. Euripides, *The Bacchae*
- \_\_\_\_\_ 7. Aristophanes, *The Birds*
- \_\_\_\_\_ 8. Aristophanes, *Lysistrata*
- \_\_\_\_\_ 9. Plautus, *The Twin Menaechmi*
- \_\_\_\_\_ 10. Anonymous, *Quem Quaeritis Trope(s)*
- \_\_\_\_\_ 11. Anonymous, *Everyman*
- \_\_\_\_\_ 12. Anonymous, *Second Shepherd's Pageant*
- \_\_\_\_\_ 13. Kyd, *The Spanish Tragedy*
- \_\_\_\_\_ 14. Marlowe, *Doctor Faustus*
- \_\_\_\_\_ 15. Shakespeare, *Twelfth Night*
- \_\_\_\_\_ 16. Shakespeare, *Othello*
- \_\_\_\_\_ 17. Shakespeare, *Henry V*
- \_\_\_\_\_ 18. Shakespeare, *King Lear*
- \_\_\_\_\_ 19. Shakespeare, *Macbeth*
- \_\_\_\_\_ 20. Shakespeare, *The Tempest*
- \_\_\_\_\_ 21. Jonson, *Volpone*
- \_\_\_\_\_ 22. Webster, *The Duchess of Malfi*
- \_\_\_\_\_ 23. Ford's *'Tis Pity She's a Whore*
- \_\_\_\_\_ 24. Calderon, *Life is a Dream*
- \_\_\_\_\_ 25. Racine, *Phaedra*
- \_\_\_\_\_ 26. Moliere, *Tartuffe*
- \_\_\_\_\_ 27. Moliere, *The Misanthrope*
- \_\_\_\_\_ 28. Congreve, *The Way of the World*
- \_\_\_\_\_ 29. Behn, *The Rover*
- \_\_\_\_\_ 30. Gay, *The Beggar's Opera*
- \_\_\_\_\_ 31. Sheridan, *The School for Scandal*
- \_\_\_\_\_ 32. Beaumarchais, *The Barber of Seville*
- \_\_\_\_\_ 33. Goldoni, *The Servant of Two Masters*
- \_\_\_\_\_ 34. Lessing, *Minna von Barnhelm*
- \_\_\_\_\_ 35. Goethe, *Faust Part One*
- \_\_\_\_\_ 36. Kleist, *The Prince of Homburg*
- \_\_\_\_\_ 37. Buchner, *Woyzeck*
- \_\_\_\_\_ 38. Gogol, *The Inspector General*

- \_\_\_\_\_ 39. Dumas, fils, *Camille*  
 \_\_\_\_\_ 40. Rostand, *Cyrano de Bergerac*  
 \_\_\_\_\_ 41. Stowe/Aiken, *Uncle Tom's Cabin*  
 \_\_\_\_\_ 42. Boucicault, *The Octoroon*  
 \_\_\_\_\_ 43. Ibsen, *A Doll House*  
 \_\_\_\_\_ 44. Ibsen, *Ghosts*  
 \_\_\_\_\_ 45. Ibsen, *Hedda Gabler*  
 \_\_\_\_\_ 46. Wilde, *The Importance of Being Earnest*  
 \_\_\_\_\_ 47. Shaw, *Major Barbara*  
 \_\_\_\_\_ 48. Shaw, *Arms and the Man*  
 \_\_\_\_\_ 49. Synge, *Rydgers to the Sea*  
 \_\_\_\_\_ 50. Maeterlinck, *The Intruder*  
 \_\_\_\_\_ 51. Jarry, *King Ubu*  
 \_\_\_\_\_ 52. Lorca, *The House of Bernarda Alba*  
 \_\_\_\_\_ 53. Strindberg, *A Dream Play*  
 \_\_\_\_\_ 54. Chekhov, *The Seagull*  
 \_\_\_\_\_ 55. Chekhov, *The Cherry Orchard*  
 \_\_\_\_\_ 56. Gorki, *The Lower Depths*  
 \_\_\_\_\_ 57. Mayakovsky, *The Bedbug*  
 \_\_\_\_\_ 58. Hauptmann, *The Weavers*  
 \_\_\_\_\_ 58. Wedekind, *Spring's Awakening*  
 \_\_\_\_\_ 60. Brecht, *Caucasian Chalk Circle*  
 \_\_\_\_\_ 61. Brecht, *Mother Courage and Her Children*  
 \_\_\_\_\_ 62. Durrenmatt, *The Visit*  
 \_\_\_\_\_ 63. Pinter, *The Homecoming*  
 \_\_\_\_\_ 64. Stoppard, *Rosencrantz and Guildenstern Are Dead*  
 \_\_\_\_\_ 65. Churchill, *Cloud Nine*  
 \_\_\_\_\_ 66. Weiss, *Marat/Sade*  
 \_\_\_\_\_ 67. Handke, *Kaspar*  
 \_\_\_\_\_ 68. Muller, *Hamletmachine*  
 \_\_\_\_\_ 69. Beckett, *Waiting for Godot*  
 \_\_\_\_\_ 70. Beckett, *Not I*  
 \_\_\_\_\_ 71. Pirandello, *Six Characters in Search of an Author*  
 \_\_\_\_\_ 72. Ionesco, *The Chairs*  
 \_\_\_\_\_ 73. Osborne, *The Entertainer*  
 \_\_\_\_\_ 74. Genet, *The Blacks*  
 \_\_\_\_\_ 75. Genet, *The Maids*  
 \_\_\_\_\_ 76. Fo, *Accidental Death of an Anarchist*  
 \_\_\_\_\_ 77. Schaffer, *Equus*
- \_\_\_\_\_ 78. Valle-Inclan, *The Sleep of Reason*  
 \_\_\_\_\_ 79. Witkiewicz, *The Madman and the Nun*  
 \_\_\_\_\_ 80. O'Neill, *Strange Interlude*  
 \_\_\_\_\_ 81. O'Neill, *Long Day's Journey Into Night*

- \_\_\_\_\_ 82. Glaspell, *Trifles*
- \_\_\_\_\_ 83. Treadwell, *Machinal*
- \_\_\_\_\_ 84. Miller, *Death of a Salesman*
- \_\_\_\_\_ 85. Miller, *The Crucible*
- \_\_\_\_\_ 86. Odetts, *Golden Boy*
- \_\_\_\_\_ 87. Williams, *The Glass Menagerie*
- \_\_\_\_\_ 88. Williams, *A Streetcar Named Desire*
- \_\_\_\_\_ 89. Hansberry, *A Raisin in the Sun*
- \_\_\_\_\_ 90. Albee, *Who's Afraid of Virginia Woolf?*
- \_\_\_\_\_ 91. Baraka, *Dutchman*
- \_\_\_\_\_ 92. Kane, *Crave*
- \_\_\_\_\_ 93. Wright, *Quills*
- \_\_\_\_\_ 94. Rabe, *Streamers*
- \_\_\_\_\_ 95. Ravenhill, *Shopping and Fucking*
- \_\_\_\_\_ 96. Mamet, *Glengarry Glen Ross*
- \_\_\_\_\_ 97. Hwang, *M Butterfly*
- \_\_\_\_\_ 98. Wilson, *The Piano Lesson*
- \_\_\_\_\_ 99. Guare, *Six Degrees of Separation*
- \_\_\_\_\_ 100. Kushner, *Homebody/Kabul*

### MUSICAL LIST

- \_\_\_\_\_ 1. 1878 *H.M.S. Pinafore* Gilbert & Sullivan
- \_\_\_\_\_ 2. 1879 *Pirates of Penzance* Gilbert & Sullivan
- \_\_\_\_\_ 3. 1885 *The Mikado* Gilbert & Sullivan
- \_\_\_\_\_ 4. 1903 *Babes in Toyland* Victor Herbert
- \_\_\_\_\_ 5. 1907 *Merry Widow* Franz Lehár
- \_\_\_\_\_ 6. 1915 *Very Good Eddie* Jerome Kern
- \_\_\_\_\_ 7. 1924 *The Student Prince* Sigmund Romberg
- \_\_\_\_\_ 8. 1925 *No, No, Nanette*
- \_\_\_\_\_ 9. 1927 *Showboat*, Hammerstein
- \_\_\_\_\_ 10. 1930 *Strike Up the Band* George Gershwin
- \_\_\_\_\_ 11. 1931 *Of Thee I Sing* George Gershwin
- \_\_\_\_\_ 12. 1933 *As Thousands Cheer* Irving Berlin
- \_\_\_\_\_ 13. 1934 *Anything Goes* Cole Porter
- \_\_\_\_\_ 14. 1935 *Porgy and Bess* George Gershwin
- \_\_\_\_\_ 15. 1936 *On Your Toes* Rodgers and Hart
- \_\_\_\_\_ 16. 1937 *Babes in Arms* Rodgers and Hart
- \_\_\_\_\_ 17. 1938 *The Cradle Will Rock* Marc Blitzstein
- \_\_\_\_\_ 18. 1938 *Knickerbocker Holiday* Kurt Weill
- \_\_\_\_\_ 19. 1940 *Pal Joey* Rodgers and Hart
- \_\_\_\_\_ 20. 1941 *Lady in the Dark* Kurt Weill
- \_\_\_\_\_ 21. 1943 *Oklahoma* Rodgers and Hammerstein
- \_\_\_\_\_ 22. 1944 *On the Town* Leonard Bernstein
- \_\_\_\_\_ 23. 1945 *Carousel* Rodgers and Hammerstein
- \_\_\_\_\_ 24. 1946 *Annie Get Your Gun* Irving Berlin

- \_\_\_\_\_ 25. 1947 *Street Scene* Kurt Weill
- \_\_\_\_\_ 26. 1948 *Kiss Me Kate* Cole Porter
- \_\_\_\_\_ 27. 1949 *South Pacific* Rodgers and Hammerstein
- \_\_\_\_\_ 28. 1950 *Call Me Madam* Irving Berlin
- \_\_\_\_\_ 29. 1950 *Guys and Dolls*
- \_\_\_\_\_ 30. 1951 *The King and I* Rodgers and Hammerstein
- \_\_\_\_\_ 31. 1955 *Damn Yankees* Richard Adler
- \_\_\_\_\_ 32. 1956 *My Fair Lady* Lerner and Lowe
- \_\_\_\_\_ 33. 1957 *West Side Story* Leonard Bernstein
- \_\_\_\_\_ 34. 1957 *Music Man* Meredith Wilson
- \_\_\_\_\_ 35. 1959 *Gypsy* Jule Styne
- \_\_\_\_\_ 36. 1960 *The Fantasticks* Schmidt and Jones
- \_\_\_\_\_ 37. 1960 *Camelot* Lerner and Lowe
- \_\_\_\_\_ 38. 1964 *Hello, Dolly!* Jerry Herman
- \_\_\_\_\_ 39. 1964 *Funny Girl* Jule Styne
- \_\_\_\_\_ 40. 1964 *Fiddler on the Roof* Jerry Bock
- \_\_\_\_\_ 41. 1965 *Man of la Mancha* Mitch Leigh
- \_\_\_\_\_ 42. 1966 *Sweet Charity* Cy Coleman
- \_\_\_\_\_ 43. 1968 *Hair* Galt McDermott
- \_\_\_\_\_ 44. 1970 *Company* Stephen Sondheim
- \_\_\_\_\_ 45. 1971 *Jesus Christ Superstar*
- \_\_\_\_\_ 46. 1975 *Chorus Line* Marvin Hamlisch
- \_\_\_\_\_ 47. 1980 *42nd St.* Harry Warren
- \_\_\_\_\_ 48. 1984 *Sunday in the Park with George* Stephen Sondheim

## Performance Concentration Checklist

### Minimum Year 1 Requirements

\_\_\_\_\_ **Th117 Acting I (Fall Semester)**

\_\_\_\_\_ Pass Music Literacy exam; or successfully complete Rudiments of Music; or Musicianship for Performers;

\_\_\_\_\_ **Th217 Acting II: Scene Study (Spring Semester)**

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

\_\_\_\_\_ At least 1 production assignment.

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

\_\_\_\_\_ **Th307 Musical Theatre Performance 1**

\_\_\_\_\_ DA295 Musical Theatre Dance

\_\_\_\_\_ Th103 Script Analysis;

\_\_\_\_\_ Th210 Movement;

\_\_\_\_\_ SPC102 Voice and Diction;

\_\_\_\_\_ At least 2nd production assignments.

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

\_\_\_\_\_ **Th317 Acting III (Fall Semester)**

\_\_\_\_\_ Th233 Theatre History;

\_\_\_\_\_ Th235 Music Theatre History;

\_\_\_\_\_ Th111 Intro to Design;

\_\_\_\_\_ Th011 2 Theatre Labs;

\_\_\_\_\_ At least 3 rd production assignments.

### To be taken in and completed in Year 4:

\_\_\_\_\_ **Th461 Acting V (Fall Semester);**

\_\_\_\_\_ **Th462 Showcase (Spring Semester);**

\_\_\_\_\_ 2 Dance Technique classes in Ballet, Jazz, or Modern (at the appropriate level);

\_\_\_\_\_ At least 4<sup>th</sup> production assignment.

## **BA in Theatre Studies**

### **Foundation Courses:** **5 Units**

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- TH103 Script Analysis
- TH106 Introduction to Acting
- TH111 Introduction to Design
- EN212 Introduction to Literary Analysis and Theory (W)
- TH233 Theatre History
- TH014-018 Production Practicum; 4 zero unit experiences (TH018 Dramaturgy)

### **Electives** **6 Units**

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#### **Choose one of the following:**

- DA 191 History of Dance
- TH235 Music Theatre History

#### **Choose two of the following:**

- EN211 British Literature Survey (W)
- EN326 Drama Survey (W)
- EN327 Advanced Drama: Renaissance and Modern (W)
- EN330 Shakespeare Survey (W)

#### **Choose one of the following:**

- DA395 Dance Criticism or
- TH450 Theatre Criticism

#### **Choose one of the following:**

- TH011 2 sections of Theatre Labs or
- TH107 Stagecraft
- TH108 Stage Lighting and Electronics
- TH109 Costume
- TH110 Scene Painting

#### **Choose one of the following:**

- TH290 Playwriting or
- TH310 Stage Directing I or
- DA401 Choreography

### **Senior Learning Community:** **2 Units**

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- TH595 Advanced Theatre Practicum 1 unit
- TH402 Senior Seminar 1 unit

Cognate – 2 semesters of consecutive study in a foreign language

Total of 13 (plus two cognates) to total 15 units required for the major.

## DESIGN, TECHNOLOGY AND MANAGEMENT

A minimum of 13 units with the following distribution:

### Required Courses:

<u>Course#</u>	<u>Title</u>	<u>Units</u>	<u>Date Completed</u>
TH 011	TH Lab (4 - 1/2 units)	2	_____
Production Assignments – at least one from two categories.			
TH 014	Technical (4 - 0 units)	0	_____
TH015	Design (4 - 0 units)	0	_____
TH016	Management (4 - 0 units)	0	_____
TH017	Audience Services (max of 1 - 0 units)	0	_____
TH 103	Script Analysis	1	_____
TH 106	Introduction to Acting (sub Th205)	1	_____
TH 111	Introduction to Design - S&F	1	_____
TH 209	Drafting for the Stage	1/2	_____
TH 219	Computer Visualization	1/2	_____
TH 233	History of Theatre	1	_____
TH 403 SLC	Senior Seminar	1	_____
TH 595	SLC Advance Theatre Practicum	1	_____

### Select Four (4) units from the following: (two must be upper level classes)

TH 109	Stage Costuming - as required	1	_____
TH 110	Scenic Painting - - as required	1	_____
TH 112	Stage Craft - - as required	1	_____
TH 240	Stage Makeup 1/2 Unit - as required	1/2	_____
TH 324	Period Styles Design - as required	1	_____
TH 350	Stage Management - S	1	_____
TH 321	Scene Design - alt S	1	_____
TH 323	Lighting Design - alt F	1	_____
TH 424	Design Studio - as required	1	_____
TH 291or 591	Special Topics	1	_____