

Department of Theatre and Dance Student Handbook 2025-2026

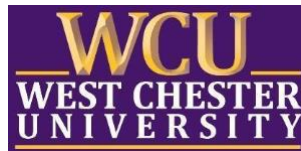


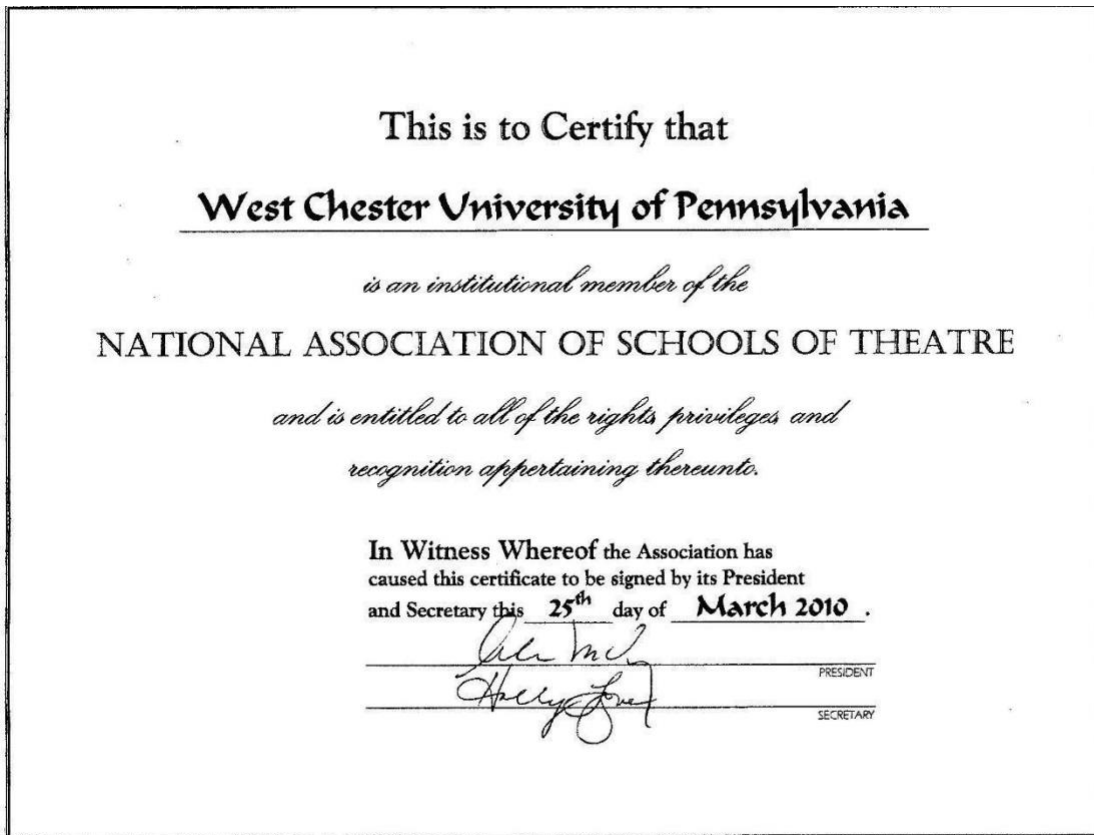
Photo credit: Be More Chill, Kristin Curley 2024



Red Bike, Kristin Curley 2025

Department of Theatre and Dance
College of Arts and Humanities
West Chester University
West Chester, PA 19383
<http://www.wcupa.edu/theatreDance>





National Association of Schools of Theatre

NAST, founded in 1965, is an organization of schools, conservatories, colleges and universities. It has approximately 168 accredited institutional members. It establishes national standards for undergraduate and graduate degrees and other credentials. Institutional membership, such as that achieved by the West Chester University Department of Theatre and Dance, is gained only through the peer review process of accreditation.



Photo Credit: Rent, Kristin Curley 2025

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INTRODUCTION

This Handbook was prepared to provide you with a guide to your degree program. It is intended to supplement the University catalog and other official University publications. You are encouraged to keep your handbook throughout your association with the department. You will find that it will be helpful in planning your program and in maintaining a record of your progress toward completing the requirements for your degree.

MISSION STATEMENT

The Department of Theatre and Dance at West Chester University prepares students for the worlds of Theatre and Dance, while raising student awareness of civility, diversity, creativity, and social responsibility. Students gain skills in communication, problem solving, management, technology, and research through performance and design opportunities in the classroom and through productions. We deliver a program that combines a challenging academic environment with a production schedule of artistic freedom that supports and strengthens the cultural, moral, and social fabric of our University and the society it serves.

ACCESS AND COMPLIANCE STATEMENT

The Department of Theatre and Dance no way condones any statements, language, or positions that tolerate or condone any form of discrimination. We call upon all our constituents—students, faculty, and staff—to create and maintain an environment that is welcoming to everyone and free from language and behavior that discriminates in any way.

NATIONAL ASSOCIATION OF SCHOOLS OF THEATRE (NAST) INSTITUTIONAL ACCREDITATION AND MEMBERSHIP

On March 25, 2010, the Department of Theatre and Dance of West Chester University was welcomed as an institutional member of the National Association of Schools of Theatre

Institutional Accreditation is a status accorded an institution of postsecondary education that embraces the whole institution as it defines itself and therefore includes all areas and activities except discipline-specific curricular content. Normally, institutional accreditation testifies to 1) the appropriateness of the objectives of the institution; 2) the advocacy of its organization, program, and resources, both material and human, when viewed against its objectives and generally accepted accrediting standards; and 3) evidence of the accomplishment of institutional objectives in reasonable measure. Moreover, the criteria of eligibility provide that degree programs, however specialized, must rest upon a base of liberal or general studies required of all or most students.

Institutional Membership in NAST represents a strategic choice. It signifies a comprehensive understanding of the relationship between the work of individual institutions and the work of the entire community of institutions that prepare theatre professionals at the collegiate level. It signifies a willingness to connect with others, both in order to give and to receive. It signifies those individuals with high levels of capability, expertise, and experience in the theatre must take leadership responsibility in accreditation and related areas lest a vacuum be created for non-theatre professionals to fill. It signifies a pledge to continue what NAST has always done: seek optimum learning conditions for theatre students and develop the strength and quality of theatre in higher education by assisting institutional members and their faculties to do their best work.



Photos: Be More Chill, Kristin Curley 2024

2025- 2026 Department of Theatre & Dance Season

Sideways Stories from Wayside School

A Play Adapted from Louis Sachar's *Wayside School* Novels

Adapted for the stage by John Olive

October 16, 2025 at 7:30 p.m.

October 17, 2025 at 7:30 p.m.

October 18, 2025 at 7:30 p.m.

October 19, 2025 at 2:00 p.m.

Madeleine Wing Adler Theatre

Welcome to the 30th Floor classroom of Wayside School – a place that was accidentally built sideways, where the 19th story may or may not exist, and the mean Mrs. Gorf can turn children into apples. Louis Sachar's beloved collection of short stories about very relatable elementary school kids in very unbelievable situations comes to life onstage. Get ready for fun surprises, laughs, coming of age lessons, mashed potatoes, and maybe even a ghost. This production is fun for the whole family!

Fall Dance Concert

November 7, 2025 at 7:30 p.m.

November 8, 2025 at 2:00 p.m. and 7:30 p.m.

Madeleine Wing Adler Theatre

University Dance Company's annual Fall Dance Concert focuses on work by current WCU dance faculty and professional guest artists with selected student work.

Little Women, The Broadway Musical

Book by Allan Knee, Music by Jason Howland, Lyrics by Mindi Dickstein

Based on the novel by Louisa May Alcott

Presented through special arrangement with Music Theatre International (MTI)

November 20, 2025 at 7:30 p.m.

November 21, 2025 at 7:30 p.m.

November 22, 2025 at 7:30 p.m.

November 23, 2025 at 2:00 p.m.

MainStage Theatre, E.O. Bull Center for the Arts

Based on the life of Louisa May Alcott, *Little Women, The Broadway Musical* tells the heartfelt story of the March sisters—Jo, Meg, Beth, and Amy—as they grow up together during the time of the Civil War. With dreams of becoming a writer, Jo struggles to get her stories published. Encouraged by her friend, Professor Bhaer, to write from the heart, Jo crafts a touching tale inspired by the lives, laughter, and challenges she shares with her sisters. A timeless coming-of-age story filled with warmth, courage, and family bonds—perfect for audiences of all ages.

Good

By C.P. Taylor

February 26, 2026 at 7:30 p.m.

February 27, 2026 at 7:30 p.m.

February 28, 2026 at 2:00 p.m. and 7:30 p.m.

March 1, 2026 at 2:00 p.m.

J.P. Adler Studio Theatre, E.O. Bull Center for the Arts

In this modern adaptation of *Faust*, the story follows Dr. Halder—a seemingly moral man living in 1930s Germany—as he becomes entangled in the rising influence of the Third Reich. As the line between good intentions and dangerous choices begins to blur, this psychological drama, infused with dark irony, examines how even the noblest traits can be manipulated in the pursuit of power. Recommended for high school audiences and older due to mature themes.

Student Written One Acts

By the Students of THA313

March 20, 2026 at 7:30 p.m.

March 21, 2026 at 2:00 p.m. and 7:30 p.m.

March 22, 2026 at 2:00 p.m.

J. P. Adler Studio Theatre, E.O. Bull Center for the Arts

Step into a night of theatre crafted entirely from the Theatre 313 Playwriting Class. Experience original short plays exploring issues and themes that resonate with West Chester University students. What makes it even better? Students are leading every part of the process as writers, directors, designers, technicians, stage managers, and actors. Come support the next wave of theatre-makers as they share their stories on stage.

Henry V

By William Shakespeare

April 9, 2026 at 7:30 p.m.

April 10, 2026 at 7:30 p.m.

April 11, 2026 at 7:30 p.m.

April 12, 2026 at 2:00 p.m.

MainStage Theatre, E.O. Bull Center for the Arts

Henry V is a powerful coming of age story that has fortified the courage of many audiences since Shakespeare wrote it nearly 400 years ago. This famous story, filled with intrigue, betrayal, and adventure features a young king, who must navigate a politically volatile England while managing the ongoing Hundred Years War with France. At the famous Battle of Agincourt, the 28-year-old Henry rallies and inspires his rag-tag troops against a superior force and impossible odds.

Spring Dance Concert

April 23, 2026 at 7:30 p.m.

April 24, 2026 at 7:30 p.m.

April 25, 2026 at 2:00 p.m. and 7:30 p.m.

Madeleine Wing Adler Theatre

University Dance Company's annual Spring Dance Concert celebrates the creative choreography of WCU students in a variety of dance styles.

Tickets

\$20.00	General Admission
\$15.00	Veterans, Senior Citizens (60+)
\$10.00	Students (ID required), WCU Faculty/Staff

\$5.00

Student Written One Acts tickets only; Students, Faculty/Staff, Campus Visitors

Tickets can be purchased at www.wcupa.edu/TheatreDanceTickets

FACULTY AND STAFF

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WHAT CAN YOU DO WITH A DEGREE IN THEATRE AND DANCE?

A BA Theatre program is designed to equip students with skills, tools, methods, and practices that make them marketable in a wide variety of career opportunities. Some of these include:

- Positions in the professional theatre and dance, locally, regionally, nationally, and internationally.
- Graduate programs that will prepare the student for educational and professional careers and improve their earnings capabilities.
- Opportunities in arts organizations, e.g., dance companies, museums, arts centers, and music
- Careers outside of the theatre, which require in-demand skills such as excellent communication skills, interpersonal skills, creativity, and collaboration, combined with a strong liberal arts foundation

West Chester students and graduates of the theatre and dance program have been employed by numerous regional and national companies, including:

Alabama Shakespeare Company
Arden Theater Company
Arena Stage
Asolo Stage (FL)
Bill T. Jones/Arnie Zane Dance Company
Center Stage (Baltimore)
Cincinnati Playhouse in the Park
Cleveland Play House
Dock Street Theatre (SC)
Guthrie Theatre
Harrisburg Shakespeare
Headlong Dance Company
Indianapolis Civic Center
Jane Street Playhouse (NYC)
McCarter Theatre
Millbrook Playhouse
New York City Opera
Paper Mill Playhouse
Peoples Light and Theatre Company
Philadelphia Shakespeare Company
Philadelphia Theatre Company
Pig Iron
Powerhouse Theatre Company
QVC Productions

Radio City Music Hall
Rue Britannia Sketch Comedy (NYC)
Totem Pole Playhouse
Vagabond Acting Troupe
Virginia Stage Company
Waitstaff Sketch Comedy (PHL)
Walnut Street Theatre
Warehouse Theatre
Westside Theatre (NYC)
Woolly Mammoth Theatre Company

Broadway/Off Broadway/National
Tours:
A Chorus Line
Hair
Hairspray
Jersey Boys
Dance of the Vampires
La Cage aux Folles
A Christmas Story

UNIVERSITY DANCE COMPANY

The focus of the University Dance Company (UDC) is to promote dance as an art form at West Chester University and to provide students with interests in choreography, performance, lighting and costume design, stage management, and arts administration the opportunity to create and shape their voice within this art form. UDC has two concerts every season; the fall concert focuses on faculty and guest artist work, while the spring concert mainly presents student choreography and design. UDC members are exposed to the professional atmosphere of a dance company through aspects of audition, vigorous rehearsals, and several performance and/or production responsibilities. Students work with both faculty and guest artists in the creation of new choreography and design.

WCU Dance actively participates in the American College Dance Association, a nationally recognized organization that promotes the art of dance at the higher education level. Each year, UDC students represent the WCU dance program through performance, take master classes, and watch dance from colleges all over the country. WCU Dance and UDC have also provided international travel opportunities for additional dance study, most recently in Poland, England and Costa Rica.



Photo: University Dance Company, Fall 2022 (Photography: Hally Design)

The [American College Dance Association](#)'s primary focus is to support and promote the wealth of talent and creativity that is prominent throughout college and university dance departments. ACDA's sponsorship of regional conferences and the national dance festival provides the venue for students and faculty to engage in three days of performances, workshops, panels, and master classes taught by instructors from around the region and country. The conferences also provide the unique opportunity for students and faculty to have their dance works adjudicated by a panel of nationally recognized dance professionals in an open and constructive forum. Culminating with the presentation of pieces selected

for their exemplary artistic quality, the conferences are the primary means for college and university dance programs to perform outside their own academic setting and be exposed to the diversity of the national college dance world.

UNIVERSITY THEATRE (UT)



Membership Expectations:

- All students of West Chester University are eligible for membership in UT.
- UT Theatre operates according to a written constitution which all members must read and understand.
- RamConnect / Constitution: <https://docs.google.com/document/d/1wl1fzn9ScwW7jwX3HvTr-gLqalBaTjhL-iH2D3P52Ps/edit>

Active Membership:

- ALL UT members, including theatre majors, minors, and anyone involved in a MainStage production, are expected to be active members of University Theatre (UT).
- Active membership is recognized by attending at least 50% of announced UT meetings per semester.
- All members are responsible for keeping up to date with the UT and faculty call boards.
- ALL UT Members are expected to be active in the maintenance of the theatre spaces, and restoring spaces back to their “non-active set-up” following each production or activity. Theatre spaces are officially reserved through communication with the Production Manager.

Benefits of Active UT Membership:

- Have an active voice in decisions concerning the theater season.
- Have the opportunity to be considered as student directors, stage managers, designers in UT sanctioned events, including MainStage productions.
- Have the opportunity to attend production meetings and rehearsals, to gain complete insight into the production process.
- Have the right to be elected and to vote/nominate members for the UT Executive Council.
- Have the right to participate in decisions concerning the policies within the organization.

University Theatre is an organization that will not discriminate based upon gender, race, disabilities, sexual orientation, or religion.

KCACTF REGION 2



[The Kennedy Center American College Theater Festival](#) (KCACTF) is a year-round program in eight geographic regions in the United States. Regional activities are coordinated through eight KCACTF regional chairs, eight KCACTF playwriting awards chairs, and eight design award chairs. With funding and administrative support from the Kennedy Center, the regional chair coordinates all aspects of the assessment and selection of productions on the local and regional level and supervises regional-level KCACTF award programs. The playwriting chair works with schools that have entered new and student-written plays by providing expertise in the development of new scripts - assessment specifically designed for a developing play and by providing information on the numerous playwriting awards offered through the KCACTF program. The design chair coordinate entries in the regional and national design award programs.

ALPHA PSI OMEGA (THEATRE HONOR SOCIETY)



This [honorary fraternity](#) recognizes excellence in and dedication to the theatre arts. It is sponsored by the Department of Theatre and Dance and membership is open to all students regardless of major.

SCHOLARSHIPS AND AWARDS

THEATRE ALUMNI DIVERSITY SCHOLARSHIP FOR EMERGING BIPOC ARTISTS

The Theatre Alumni Diversity Scholarship for Emerging BIPOC Artists provides financial assistance to help bridge the gap between opportunity and talent for BIPOC theatre makers. This scholarship will contribute to establishing a sustainable legacy of equality, diversity, and inclusion in the Department of Theatre and Dance. We envision a thriving theatre arts program rooted in empowering BIPOC theatre artists, and representative of the community it creates for and the world its artists will enter. The scholarship will be awarded to a current, incoming, or transfer student who identifies as Black, Indigenous, Person of Color (BIPOC), Latinx or Asian. The applicant must be a theatre major who exhibits an exceptional desire to pursue a career in theatre arts. Preference will be given to applicants who demonstrate financial need. Contact THEATREBIPOC@wcupa.edu for more information.

J. PETER ADLER PRIZE FOR EXCELLENCE IN THEATRE

The J. Peter Adler Prize for Excellence in Theatre is an annual award endowed by the family and friends of J. Peter Adler and West Chester University. The J. Peter Adler Prize will be awarded each spring to a current West Chester University Senior, regardless of undergraduate major, who has participated in the theatre arts while at West Chester University and will use the scholarship associated with the prize to attend graduate school or work in professional theatre. The winner of the J. Peter Adler Prize may take up to three years from graduation to initially use the scholarship funds associated with this award.

J. PETER ADLER SCHOLARSHIP

The J. Peter Adler Scholarship is a \$1000 renewable scholarship awarded to a first year student who demonstrates high academic and creative potential. The award is based on a review of grades, community, extra and/or co-curricular, or volunteer activities, performance audition/portfolio, and an interview. Applications can be obtained by calling the theatre office. This scholarship is renewable for four years based on the recipient maintaining an overall 2.5 GPA and a 3.0 GPA in theatre courses. Contact Thomas Haughey for more information.

THE BARBARA J. LAPPANO DANCE SCHOLARSHIP FUND

The Barbara J. Lappano '67, M '73 Dance Scholarship honors Barbara Lappano who taught dance at WCU from 1970-2004. This scholarship is awarded to a full-time student who has declared a dance minor and completed at least 60 credits. Selection is based upon academic record and active involvement in the university dance program. Other factors include involvement in the field of dance outside the university and a personal statement. Applications are due in April, contact Gretchen Studlien-Webb for more information.

DANCE ALUMNI AWARDS FOR CHOREOGRAPHY

The Dance Alumni Chapter, started by Barbara Lappano, WCU dance faculty from 1970 -2004 and founder of Dance Production Workshop, honors current University Dance Company students for their excellence in choreography. Recipients receive an award stipend. The fall awardee is invited to perform their work in the Winter Alumni Dance Festival. Contact Gretchen Studlien-Webb for more information.

EMERGING DANCE MINOR SCHOLARSHIP

This scholarship is awarded to eligible full-time dance minor who has successfully completed 15 credits and a maximum of 55 credits at West Chester University (transfer students must have completed 15 credits at WCU). Selection is based upon an academic record of minimum 3.0 GPA and involvement in the field of dance, primarily within the WCU dance program. Applications are due in January, contact Gretchen Studlien-Webb for more information.

DEPARTMENTAL PRODUCTION POLICIES

Department of Theatre and Dance Policies

1. The Department of Theatre and Dance follows all West Chester University rules and guidelines.
2. The Department of Theatre and Dance defines 'Departmental Productions' as performances that are chosen by the Season Selection Committee, ticketed (free or paid) and under direct faculty oversight.
3. Only those students in the musical theatre concentration are eligible to register for private voice lessons: THA280 (please see following Private Voice Procedure and Policy appendix)
4. The Department of Theatre and Dance does NOT rent items to outside parties (non WCU).
5. Student Priorities: It is expected that students prioritize their academic time and efforts with their major (then minor) taking the highest priority.
 - a. (Highest) Class and class related activities, including THA200
 - b. Season production related activities (usually these are class related)
 - c. University Theatre and University Dance Company related activities (outside of departmental productions)
 - d. Other West Chester University Club and Organization activities.
 - e. (Lowest) Other
6. Concerning space and equipment use and priorities. The below is a guideline of priorities for the use of the Department of Theatre and Dance spaces, equipment and resources. These are subject to the approval of the faculty. Please see the production manager for any requests or questions.
 - a. (Highest) College of Arts and Humanities / Presidential use of space
 - b. Class and class related activities
 - c. Season production related activities (usually these are class related)
 - d. Prearranged rental of the spaces (mostly for space use)
 - e. Department of Theatre and Dance Faculty and Staff use
 - f. University Theatre and University Dance company related activities (outside of departmental productions)
 - g. Department of Theatre and Dance student use
 - h. West Chester University Faculty and Staff use
 - i. West Chester University student use
 - j. (Lowest) Other

Theatre Major Production Requirements

1. Please go to page 18 for more information on the theatre major
2. Performance and musical theatre concentration students are **required** to audition for **all** productions. If they are already cast in a department show by the time the auditions for the second show occur, they are highly encouraged to audition for the experience and visibility. In order to remain eligible in your performance or music theatre concentration, student must audition for all theatre productions.
3. Musical theatre concentration students are strongly encouraged to audition for the Dance concerts as part of their movement education.

4. Theatre majors are encouraged to work on a minimum of one production per semester. NOTE: Active participation can satisfy some lab requirements for production classes. If, during a specific semester, a major has no theatre and dance course which requires a lab, the student must fulfill the active participation requirement by working on at least one production
5. For THA200: The student decides if they want their performance work to be counted as practicum, with approval of the faculty director and production manager. They are allowed a maximum of two performance credits towards the total of six required.
- 5a: The THA200 credit received during the pandemic (Post Spring break, 2020, Fall 2020 and Spring 2021 – the remote pandemic semesters) for ‘performance’ does not count towards the limit of two performance credits, as performers often acted as performer plus multiple areas of production support.. These credits do count toward the major. Productions included in this exemption: *Spring Awakening* (2019), *Unmute Yourself*, *She Kills Monsters*, *House Arrest* and *Cabaret a la Carte*.
6. For THA200: Full attendance of at least one strike is required as part of the class.
7. Theatre majors are expected to be active members of University Theatre (UT), attending at least 50% of announced UT meetings.

Dance and Theatre Minor Requirements

1. Please go to pages 19, 23 and 24 for more information on the dance minor.
2. Dance minors are automatically members of UDC.

Non-Theatre Major Participation

1. All full-time or part-time undergraduate or graduate students are eligible to become members of University Theatre.

Production Policies

1. All performance and leadership production positions are conditionally dependent upon the student maintaining good academic standing with the University and having an overall GPA of 2.5 or better, inclusive. Exceptions may be made at the discretion of the production manager, if a student experienced extenuating circumstances in a previous semester, which have been well documented. In this case the student must meet with their advisor and the production manager to discuss an academic plan. Directors will be notified if students have ‘non-passing’ grades in individual classes and the student will have to meet with their academic advisor and the director.
2. ALL students involved in WCU Department of Theatre and Dance productions are eligible for THA 200 credit but please note the following:
 - a. Students may register for as many THA 200 credits as they would like during their theatre career
 - b. Theatre majors must take a MINIMUM of 6 THA 200 credits to complete a major
 - c. Theatre majors must take a MINIMUM of 4 THA 200 credits in the areas of production support to complete a major. Traditionally nonperformance based 200s fall within the categories of Management, Design/Design Development and Publicity)... The typical language is that at least 4 of the 6 THA 200s must be production support assignments.

- d. There is no limit to the number of Performance THA 200s that students can take but only 2 performance credits may count towards the 6 total BA requirements. (A minimum of 4 must be production credits).
 - e. THA 200 is open to ALL West Chester University students, and anyone actively engaged in a production process is encouraged to enroll.
3. Attendance at weekly *In the Wings* meetings are mandatory for all students registered for THA100, THA200, and THA300. These meetings are on Wednesdays at noon. If students cannot make these meetings because of their class schedule they must email the Production Manager during the add/drop period so they can be excused. Failure to do this will negatively impact your grades in these respective classes. If you cannot attend for a valid reason, you must email the Production Manager to be excused and to get a copy of the minutes. Only those with excused absences will be sent the minutes.
 4. Theatre class registration is NOT required for production participation.
 5. Design, Management and Technical Positions are assigned by the Design & Production faculty of the Department. Roles are assigned by the Director.
 6. Weekly production meetings are typically scheduled during 12 Noon and 1pm Monday, Wednesday or Friday, which is THA200 class time. Students are strongly encouraged not to enroll in other classes besides THA200 at the noon to 12:50 M/W/F slot.
 7. Students are strongly encouraged to only be involved in one production concurrently. Students may participate in the UDC concerts and departmental theatrical productions simultaneously, however, students should know that theatre rehearsals generally begin at 6pm, so a student should not schedule UDC rehearsal after 6pm M-F. It is the student's responsibility to communicate with both directors that they are in both productions and all schedule conflicts should be communicated during the first week of rehearsals.
 8. Alcohol and illegal substances are forbidden, and anyone found to be using or under the influence while executing any production position will be removed from the production immediately.
 9. In consistency with University policy on legal substances, smoking tobacco products and vaping is not allowed in any academic building. Medical Marijuana is not allowed on campus. CBD products, while legal and over the counter are strongly discouraged by the University because they are unregulated and often carry amounts of THC. To avoid a situation where students could get into trouble, CBD products are prohibited in rehearsals and breaks.
 10. Prescription drugs are permitted within the realm of their prescribed use. Students are responsible to educate themselves on the risks and side effects of these drugs, including possible impairment, and do what they can, within reason, to mitigate risks associated with prescription drugs during the production process.
 11. Student directors and members of the design/artistic team of each production are expected to attend opening night and to make the most effort to attend the KCACTF respondent performance.
 12. Casting: Casting is not limited by tradition, stereotypes or social expectations. We embrace a policy of inclusive and conscious casting which maintains that 1) all roles are open to all performers regardless of identity and 2) we value the ways that a performer's identity informs their storytelling.

13. Casting: A student will only be cast in one departmental theatre production per semester, unless there is approval from the student's advisor and both directors, submitted to the production manager. Students can be cast in the dance concert as well as a theatrical production each semester.
14. Casting: Students cast in a production must agree to and sign the company rules (either attached to the audition form or during the first day of rehearsals). Failure to comply with the company rules may lead to removal from the cast.
15. Production: Students assigned to production roles must agree to and sign the company rules. Failure to comply with the company rules may lead to removal from the cast.
16. Rehearsals: During the rehearsal period of a departmental production (from after the cast list is posted to the first day of technical rehearsals), the show can rehearse a maximum of 28 hours per week, with at least one day dark. Rehearsals can go no later than 10:00pm.
17. Tech and Dress: During the technical and dress period of the show (from the first technical rehearsal up to opening night, including preview(s)), the cast and crew can be called no longer than six hours per day. These time periods are inclusive of set-up, pre show duties, cleaning, warm-ups, fight calls, post-show duties and notes. A minimum of one dark day is required during the technical / dress period of time. Technical rehearsals must end no later than 9:30 so that production meetings can begin promptly and production students can leave at a reasonable time. No production meeting during tech or dress can go past 11:00.
18. "Ten out of twelve" rehearsals, defined as rehearsals where the cast and crew can be called for ten hours of work, with two hours for breaks, determined by the stage manager and director, are not allowed unless there are circumstances during the rehearsal period where two full rehearsals had to be canceled/lost due to circumstances outside the control of the production team. These circumstances include but are not limited to snow days or campus lockdowns. A production team or cast being unprepared for tech/dress is not a valid reason to schedule a "ten out of twelve."
19. Production Calls: There will be a minimum of eight (8) hours between calls for any individual involved in any departmental production.
20. Strikes: Students who are involved in any aspect of a production are required to fully attend and actively participate in the strike for that production. Strikes are usually after the last performance or the following day.
21. Dressing Rooms: NOBODY is allowed in the dressing room aside from cast, designers, crew, management and the director. There are to be no photographs or videos taken in the dressing room(s). Those entering the dressing rooms must knock before entering.
22. Costumes: Performers are not allowed to eat, smoke or drink while in costume (including time in the dressing room, makeup room and backstage), except water in a closed container and medically necessary lozenges. If medical exemptions are needed to this policy, please speak to the Director and Costume Designer to determine the proper protocol.
23. Properties: Only the actor(s) using the properties, the design team and the production staff are allowed to handle the props. No one will play with or abuse the props.
24. Students are expected to follow the CODE OF CONDUCT (see below).
25. Students who are cast in a Department of Theatre and Dance and University Theatre/SSI supported production are encouraged to become members of University Theatre. (Note: All

programs identify: WCU Department of Theatre and Dance, and University Theatre, an SSI organization).

26. Failure to follow any of these policies may result in a reprimand, the students THA200 grade being affected and / or removal from the production.

Ticket Policies

1. Tickets are first come, first serve based, on availability.
2. All requests to the administrative assistant for complimentary tickets need to be made at least three business days before the performance.
3. Faculty and Staff for all Productions: The Faculty and Staff request complimentary tickets from the departmental administrative assistant. Please allow at least twenty-four hours' notice. Tickets are only available if seats are available.
4. Students part of the Design / Artistic Team of a Production: Students part of the Design / Artistic Team can request two complimentary tickets for opening night. Students part of the Design / Artistic Team will also receive one comp ticket to the KCACTF respondent performance for their personal use.
5. Theatre Majors, Dance Minors and Theatre Minors: Each major or minor in the Department of Theatre and Dance is eligible to attend any performance on a 'Will Call' basis at no charge. If tickets and seats are available, students can be put on a 'Wait List' at half hour before curtain. If seats are available starting at five minutes before show time, the front of house manager has the option to seat those on the 'Wait List' on a first come first served basis. Seating is at the discretion of the front of house manager. Late comers can be refused admittance.



Photo: University Dance Company, 2022-2023 Season (Photography: Doug West)

CODE OF CONDUCT

Rehearsal and Production Expectations

As a member of the Department of Theatre and Dance, you are in the center of a community which values Respect, Intellectual Curiosity, Integrity, Commitment, Empathy, Appreciation and Openness. It is our goal to create safe environments in which ideas and experimentation can flourish.

Expectations of Cast and Production Members in brief: Read what you sign: Know what is expected of you before you agree to a casting or production position.

1. Be punctual: Attend all meetings and rehearsals on time. If there is a conflict, clearly communicate that in advance, (to the Director, SM, area head... make sure you know who to contact first!!)
2. Commitment: Always give your best effort
3. Respect: Always treat others courteously, with compassion and sensitivity. (We are all human)
4. Act responsibly: Alcohol and illegal substances are forbidden, and anyone found to be using or under the influence while executing a production position (including cast) will be removed from the production immediately. Smoking is not permitted inside any of the University buildings and may not occur while in costume. Consider attention to your hygiene, as you will be working closely with people for extended periods of time.

Rehearsal Attendance

1. Theatre production rehearsals are usually scheduled 5 evenings a week, with additional weekend rehearsals based on needs of production.
2. Dance concert rehearsals are usually held 1-2 times per week, ranging from an hour and a half to two hours each rehearsal. Some rehearsals may be held on weekends.
3. A general rehearsal schedule for all productions will be available during the audition process. A general load in/out & tech schedule for each production will be available before production responsibilities are assigned.
4. **If a student is professional in their responsibilities, there should be no issue of conflicts once they have accepted a production job.** If any student knows of a conflict that s/he may have at any time during the entire rehearsal/build/production period, it is his/her responsibility to inform the director and stage manager of this conflict on the audition information sheet and/or prior to agreeing to a production responsibility. Serious issues such as major health or family issues/emergencies can be allowed if communication between student, director and stage manager is held before rehearsal.

Rehearsal demeanor and practices

1. Rehearsal demeanor and practices are outlined specifically under the job description for each production assignment. Students are expected to review the descriptions and job expectations with their faculty mentor as soon as the production positions are assigned. Directors will advise the rehearsal company what is expected of them at the beginning of the rehearsal period.
2. As is true in the professional theatre and dance, if the director believes that a cast or crew member's participation in the production is unsatisfactory, it is his/her prerogative to replace that person. A professional attitude and commitment to productions are expected at all times. A student will be given the grace of receiving a written warning before being removed from the production. Casting and/or production reassignments may take place at this time. This warning will be discussed between the director, the student and the department chair before being placed into the student's permanent file in the main office. Should misconduct continue, the student will be removed from the production.
3. Students involved in productions are expected to maintain **good academic standing**. If you are on academic probation, please speak to your advisor prior to applying or auditioning to get permission to participate.

4. All **rehearsal areas** must be cleaned up and readied for their next use following each rehearsal. All rehearsal company members are responsible for maintenance of the space used.
5. Students will be given sufficient notice for crew and rehearsal calls. Calls or changes in calls should be made at least 24 hours in advance, if at all possible. It is the responsibility of all students involved in a production to check their university e-mail and the production callboards located outside the costume shop (E.O. Bull 012), in addition to their email, for any schedule updates.
6. The performers are required to provide their own **rehearsal clothes** (shoes, tights, undergarments, hosiery, dance shoes, etc.) unless otherwise specified by the costume designer or director. If rehearsal clothes are issued, they are also responsible for returning any loaned rehearsal clothing at the appropriate time.
7. Unless otherwise indicated, all performers are required to provide their own **makeup**. (This usually does not extend to any special effects makeup, such as hair or prosthetics.) It is a good idea to consult the costume designer well before the first dress rehearsal so that all necessary items can be acquired prior to the first dress rehearsal. Professional Ben Nye makeup kits or an approved equivalent are recommended.

ACADEMIC GRIEVANCES and DEPARTMENT COMMUNICATION FACILITATION POLICIES:

The policy regarding academic grievances (regarding a course, a grade, a course of study, an academic requirement or any other issue), are published in the Undergraduate Catalog and the Ram's Eye View Student Handbook.

Academic Concerns: https://www.wcupa.edu/_services/STU/ramsEyeView/academicConcerns.aspx

WCU student complaint process: <https://www.wcupa.edu/HEA/complaint.aspx>

Department Concerns are addressed in several manners. Students may choose the path which they feel best addresses the need:

- 1) Department *In the Wings* meetings held weekly provide opportunities for faculty and students to share information and raise questions and/or concerns. Students are encouraged to use this time to raise these questions and concerns if they have them. Students are also encouraged to request agenda topics with the production manager if they have specific concerns that they would like addressed in this open forum.
- 2) UT Meetings and Town Halls provide the opportunity to address concerns in a student only environment. UT council members meet regularly with faculty members to communicate questions or concerns which come out of these meetings. (For specific UT grievance policies, students are encouraged to review the University Theatre Constitution)

- 3) For students who prefer to communicate concerns anonymously to UT Council: there is a link to an Anonymous UT Feedback 'Virtual' Box attached to all UT published minutes.
Link:
<https://docs.google.com/forms/d/e/1FAIpQLSdPcMPWHN6syxAZtgGsb8gED5kV800JFSC5wA373MwRoPVdFw/viewform>
- 4) For all production related concerns, every production will have a Cast Representative and a Crew Representative. The procedures for reporting are contained in the cast and crew agreements.
- 5) For students who prefer to communicate their concerns anonymously to faculty:

FACILITATION COMMUNICATION GUIDELINES:

- The facilitation communication box is available to facilitate communication about the Department and to help the faculty become aware of potential issues that may arise.
- The facilitation communication box is located in the UT office.
- As with any communication, the first step is to directly contact the person who can change things.
 - If you have a conflict, try to have a face-to-face meeting first. To make this more tenable, ask the department chair to accompany you to the meeting.
- If anonymity is preferred, you may utilize the facilitation communication box.
- The box is checked weekly on Thursdays by Constance.
- Alternatively, you may send your information to the faculty via student representative.
- If you have an urgent issue, please seek out the chair or have someone ask Constance to check the box asap.
- If we cannot come to an acceptable resolution, we will ask you to reach out first to the chair and then to the Dean if needed.

Social Media Department Expectations: These guidelines are designed to ensure that the department maintains a professional online social media presence, reflecting our standards in both production and all areas of our educational efforts.

Please observe the following guidelines about posting content to social media related to your education and during production:

- 1) Students are expected to conduct themselves professionally and uphold the WCU Commitment to Civility and Student Code of Conduct across all social media platforms.
- 2) No recordings of any kind are allowed during in-person or online classes without explicit permission of the instructor. Exceptions may be made through student accommodations provided by the university.
- 3) During the rehearsal/design/build phases of productions, photographs and video recordings should not be seen by individuals not associated with the production. Images from the production should not be shared on any form of social media (Instagram, Snapchat, X, Facebook, etc.) or any website unless they are part of a coordinated promotional effort under the supervision of a faculty member.
- 4) Prior to opening, do not share photos, videos, or other recordings that feature performance, tech, or design elements as they may misrepresent the work as finished products, when there is still work to be done and changes to be made.
- 5) Dressing rooms are private spaces, and backstage use of personal technology is distracting and detrimental to the safety of others. Backstage includes but is not limited to wings, dressing rooms, green room, tech booth. Be considerate of your colleagues and do not take (and post) photographs in dressing rooms, or backstage during rehearsals and performances, when artists are to be focused on their work.
- 6) If posts occur that are not in line with these guidelines, please communicate your concerns to the Production Manager.

ACADEMIC POLICIES

University Degree Requirements

Please see the West Chester University Course Catalog for complete requirements at <http://catalog.wcupa.edu/undergraduate/>

Diverse Communities

Effective for all students entering fall 2002 and after, one diverse communities course will be required of all WCU students.... The requirement for a diverse communities course may be fulfilled by any approved course with a "J" designation in the course schedule. Approved diverse community courses are noted in the catalog course description with a boxed "J" symbol. *A diverse communities course may simultaneously fulfill another degree requirement or distributive requirement in general education if it has the same prefix as those in the science, behavioral and social sciences, humanities, or arts categories within the distributed requirements. (For example, PSC 301 could count as a course within the behavioral and social sciences category.) If a "J" course is used to fulfill one of the distributive area requirements, general education student electives increase from nine to 12 credits as needed to reach 48 general education credits and 120 credits for graduation. At no time can any course substitute within the academic foundations area. No single course may fulfill the "I" and "J" requirements.*

NOTE: A diverse communities course may only transfer to WCU if the course from a student's prior institution has been submitted to and approved by the Diverse Communities Committee of the Curriculum and Policies Committee (CAPC). Students must file a petition to transfer this type of course with the Office of the Special Assistant for Academic Policy.

Interdisciplinary Requirement

One interdisciplinary course will be required of all WCU students. Interdisciplinary courses may be fulfilled by any approved course with an "I" designation in the course schedule. Approved interdisciplinary courses are indicated by the boxed "I" symbol in the catalog course descriptions. Because interdisciplinary courses are, by design, treatment of a subject from different disciplines, interdisciplinary courses may **not** be used to fulfill a general education requirement in the distributive areas (science, behavioral and social sciences, humanities, the arts). In addition, a course may not simultaneously satisfy the interdisciplinary and diverse communities requirements.

Language and Culture Requirements for Bachelor of Arts

The Dept. of Theatre and Dance BA degree program offer students the following options

1. Demonstrating language proficiency through the intermediate level (202) or
2. Demonstrating language proficiency through the Elementary II (102) level of a language and further acquiring a cultural foundation through taking three culture cluster courses within the same language area. It is not necessary for students to complete the Elementary II (102) level before taking culture cluster courses.

Of the three required culture cluster courses, students who choose that option may take no more than two in the same department, except that only one may be taken in the department in which they major. Students are encouraged to begin taking their culture cluster courses as soon as possible after completing the 102 level of the language. The 201 level of language courses is acceptable for use as

one of the three culture cluster courses. Any exceptions to these conditions must be petitioned. A student may not use one course to simultaneously fulfill a general education distributive requirement and a culture cluster requirement.

The Bachelor of Arts Theatre Program

Bachelor of Arts: Theatre Arts w/ elective concentrations in

- 1) performance,
- 2) musical theatre,
- 3) design and production

Minor: Theatre

Minor: Dance

Student Learning Goals:

- GOAL 1: Content Knowledge. Students will demonstrate content knowledge in the disciplines of Theatre and Dance which serves as a strong foundation for academic and professional development.
- GOAL 2: Skill Acquisition. Students will demonstrate the appropriate skill sets required to translate theory into practical application, with a focus on safe practice, collaboration and creative expression.
- GOAL 3: Social Responsibility. To foster an awareness of civility, diversity and social responsibility. Students will discover, investigate and demonstrate the cultural and social dynamics of integrating methods that support equity, diversity, inclusion, and civility into the practice of theatre arts.
- GOAL 4: Information Literacy
- GOAL 5: Technology

Student learning goals are in line with the Department of Theatre and Dance's Mission Statement and WCU General Education Goals. THA100 introduces, reinforces and in some cases, provides advanced training within the following:

Goal 1, SLO 1. *Evolution of theatres, performance styles and technical practices:* Students will identify theatrical structures, performance styles and technical practices representative of different time periods and cultures.

Goal 1, SLO 2. *Literature and dramatic forms:* Students will identify literature and dramatic forms that are representative of the development of drama.

Goal 1, SLO 3. *Production development and implementation:* Students will demonstrate the ability to identify the collaborative process through which a production becomes realized. (From script to stage and production personnel.)

Goal 2, SLO 1. *Skill Development and Safe Practice:* Students will identify learned skills and the ability to apply them safely in the studio, shop and/or rehearsal environment.

Goal 2, SLO 2. *Collaboration*: Students will demonstrate the ability to contribute to the collaborative environment through various phases of the production process (from script to stage), demonstrating a willingness to engage positively in production development and/or presentation.

Goal 2, SLO 3. *Creative Problem Solving*: Students will demonstrate the ability to effectively express ideas and creative solutions through at least one of the elements of theatrical art (Performance, Directing, Choreography, Design, Playwriting, Dramaturgy, or Stage Management)

Goal 3, SLO 1. *Inclusive Literature*: Students will identify and recognize the value of literature which exists outside of the traditional theatrical canon.

Goal 3, SLO 2. *Inclusive Production Practice*: Students will demonstrate respect for the implications of equity, diversity, and inclusion in the performing art forms as dynamic social forces with historical, social, and cultural significance.

Goal 3, SLO 3. *Professional Behavior*: Students will recognize professional behavior which includes respect for timelines and deadlines, timely completion of tasks as well as appropriate use of language, respect for cultural differences and actively working for an atmosphere of equity and inclusion in the classroom, studio and performance environments.

Goal 4, SLO 1. *Concept Development*: Students will abstract central themes and concepts from a text to identify critical reasons to present a play to a contemporary audience.

Goal 4, SLO 2. *Research Methodology*: Students will identify research approaches and sources to develop production ideas. (includes proper citations of sources).

Goal 4, SLO 3. *Legal Application*: Students will recognize the legal application of research in the production process, by understanding lines of plagiarism, copyright infringement, public domain and free use.

Goal 5, SLO 1. *Identification of Technology*: Students will recognize and identify technology specific to the various areas of production and performance.

Goal 5, SLO 2. *Application of Technology*: Students will apply technology specific to the general practice of theatre or specific to an advanced discipline.

Goal 5, SLO 3. *Website/Digital Presence*: Students will demonstrate successful completion of an online website or digital presence which will serve students beyond college.

THEATRE AND DANCE PROGRAMS OF STUDY

Combined with a liberal arts education, the BA in Theatre provides students with training and experience in various aspects of theatre and the opportunity to elect further study in a specific area of interest. If interested three elective concentrations are available to all BA Theatre majors who desire to focus their studies on a more specific discipline within the theatre field. These elective concentrations include: design/technical production; musical theatre; and performance.

For the student interested in *design/technical production*, the elective concentration includes intermediate and advanced level course work in various production techniques and practices in the areas of stage management, costume, lighting, set and sound design.

For the student interested in *musical theatre*, the elective concentration includes intermediate and advanced course work in various techniques and practices for acting and dance in musical theatre, musical theatre literature and history, and private voice lessons.

For the student interested in *performance*, the elective concentration includes intermediate and advanced course work in various techniques in classical and contemporary acting, physical movement, voice/dialect work, and dramatic literature and theory.

Students do not have to select an elective concentration in order to complete the BA degree in Theatre but may wish to pursue another minor outside of the Department of Theatre and Dance or create their own focused-study concentration within the Department of Theatre and Dance in consultation with their advisor.

The specific courses needed to fulfill the requirements for the BA Theatre degree are detailed in the advising section. BA Theatre majors must also complete the general education requirements and the foreign language requirement.

Departmental Grade Index Requirements for Graduation

You must achieve a scholastic index of at least 2.00 in your major before you will be recommended for graduation. **Grades of “C-” or lower in major subjects must be raised to “C” or better.** Transfer credits from another institution are accepted for courses in which a student earned a grade of “D” or better EXCEPT when those courses are to be counted as part of the student’s major. A grade of “C” or better is then required.

For course descriptions: <http://catalog.wcupa.edu/undergraduate/arts-humanities/theatre-dance/>

Departmental Advisement

When you become a major in the department, you will be assigned an advisor. Your advisor will assist you in managing the possible confusing conditions that occur with course selections, class schedules, course requirements, career options, etc. ***Please be aware that having an advisor does not absolve you from responsibility for knowing and completing University requirements for graduation.***

Ultimately, the responsibility for fulfilling all requirements is yours and you will bear the cost of any errors that are made.

For full information regarding WCU policies and the advisor/student relationship, students are encouraged to review: https://www.wcupa.edu/_academics/advising/default.aspx

Additionally, recommended resource: Good Advising: A Shared Responsibility:
https://www.wcupa.edu/_academics/advising/documents/goodAdvising.pdf

THEATRE MINOR REQUIREMENTS

The Department of Theatre and Dance offers a minor in theatre. Students must complete 19 credit hours (min 6 credits advance study). Specific course requirements for Theatre minors can be discussed with the minor advisors of Theatre. A minimum of 6 credits must be at an advanced level (2XX level course with 2 pre-res or 3XX level course or above).

For course descriptions please refer to: <http://catalog.wcupa.edu/undergraduate/arts-humanities/theatre-dance/>

DANCE MINOR REQUIREMENTS

The Department of Theatre and Dance offers a minor in dance. Students must complete 19 credit hours (min 6 credits advanced study). Specific course requirements for Dance minors can be discussed with the minor advisors of Dance. A minimum of 6 credits must be at an advanced level (2XX level course with 2 pre-res or 3XX level course or above).

For course descriptions please refer to: <http://catalog.wcupa.edu/undergraduate/arts-humanities/theatre-dance/>

APPRENTICESHIPS

Apprenticeship opportunities are available for Theatre and Dance students who have earned at least 12 semester credits in the department. An overall cumulative GPA of 2.5 and a department GPA of 2.8 must have been earned to qualify. For additional information regarding apprenticeships, see your advisor.

ADDITIONAL ACADEMIC AND PRODUCTION EXPERIENCE CONSIDERATIONS

It must be recognized that students in pursuit of a BA degree in Theatre in a liberal arts setting have academic responsibilities in addition to strenuous production demands made on student time.

Production skill development requires a concentration of focus that prevents actively seeking opportunities in theatre and dance outside of the department except under special circumstances that are defined and recognized by the faculty.

A student who declares themselves as a major in the Department of Theatre and Dance has made a commitment to support the Department of Theatre and Dance in all areas of scholarship, training, and production.

As we are a liberal arts BA degree:

- It is understood that every student is encouraged, if not required by their curriculum, to participate in all areas and aspects of production throughout their tenure as majors or minors in this department.
- It is understood that students are expected to pursue general education opportunities and electives which add to their well-rounded, worldly experience.

OVERALL REQUIREMENTS ADVISING SHEET FOR THE DEPARTMENT OF THEATRE AND DANCE
Effective: September 2022

NAME _____ **ID#** _____ **ELECTIVE CONC.** _____
 Advisor: _____

GENERAL ED. REQUIREMENTS

(60-61 cr.)

Academic Foundations – 22-23 cr.

_____ FIRST YEAR EXPERIENCE FYE100*

_____ WRT 120 Writing, (3 crs) or WRT 123 (4 crs.)*

_____ WRT 200 level (Writing)*

_____ MAT _____ (Mathematics)

_____ J (Diverse Communities) (J)

_____ E (Ethics)

_____ I (Interdisciplinary) (I)

*(No Interdisciplinary (I) course may be used to
 fulfill any of the disciplinary requirements below.)*

* Should be completed within 1st 60 credit hrs

Science Requirement - 6 cr. (ID prefix & class)

(must be outside major)

2 different prefixes

Behavioral/Social Sciences - 6 cr.

(must be outside major)

2 different prefixes

Humanities - 6 cr. (ID prefix & class)

(must be outside major)

2 different Prefixes

MAJOR REQUIREMENTS*

(40 cr.)

Core - 40 cr.

_____ DAN 130 Movement for the Performer

_____ THA 103 Acting I (SP ARTS)

_____ THA 104 Stagecraft I (ARTS)

_____ THA 113 Script Analysis (E)

_____ THA 116 Costume Construction

_____ THA 118 Voice for the Performer

_____ THA 216 Fundamentals of Design (SP)

_____ THA 301 Directing I (E)

_____ THA 306 History of Theatre and Drama I (WRT)

_____ THA 307 History of Theatre and Drama II (WRT)

_____ THA _____ Advanced Skill Choice 300 level or above

_____ THA 100 (1 cr.) Theatre Survey

_____ THA 300 (2 cr.) Career Preparation (not counted in 40 credit core)

_____ THA 200 (1 cr.) Costumes

_____ THA 200 (1 cr.) Lighting

_____ THA 200 (1 cr.) Scenery

_____ THA 200 (1 cr.) Leadership I

_____ THA 200 (1 cr.) Leadership II

_____ THA 200 (1 cr.) Leadership III

Additional Baccalaureate Requirements

WRITING EMPHASIS (W) 9CR, 3cr at 300 level

1. _____

Transfer students < 40 cr. Take 3 classes (9cr)

2. _____

≥ 40 cr. Take 2 (1 at 300 level)

> 70 cr. Take 1 (at 300 level)

3. _____

SPEAKING EMPHASIS (SE) 9 CR, 3cr at 300/400 level

1. _____

Transfer students < 40 cr. Take 3 classes (9cr)

2. _____

≥ 40 cr. Take 2 (1 at 300/400 level)

≥ 70 cr. Take 1 (at 300/400 level)

3. _____

_____ **Arts- 3 cr. (Must be outside major)**

GRADUATION REQUIREMENT: 120 credits
Completion of Capstone Class: THA 300, Career
Preparation (2 cr)

Cumulative Credits:
Languages and Cultures, 12cr or
Culture Clusters, 15cr

Grad Date _____
Transfer Credits _____

(Those taking culture clusters at least two different prefixes are required. No more than one course from home department may be used)

_____ FOR 101	or	_____ FOR 101
_____ FOR 102		_____ FOR 102
_____ FOR 201		_____ CC
_____ FOR 202		_____ CC
		_____ CC

Department of Theatre and Dance Elective Concentrations			
A191	A194	A195	A888
Performance*	Musical Theatre*	Design and Production	General / Other
Required: 21 cr.	Required: 20 cr.	Required: 21 cr.	Required:15-18 cr.
_____ THA 203 Acting II (SP)	_____ DAN _____ Dance	_____ THA 206 Graphics for the Stage	1.
_____ THA 303 Acting Shakespeare	_____ DAN _____ Dance	_____ THA 218 Virtual Production Tech	2.
_____ THA 318 Dialects for the Performer	_____ DAN _____ Dance	_____ THA 320 Staging Arch/Deco Arts	3.
_____ THA 323 Physical Traditions	_____ THA 221 Music Theatre Fund	_____ THA _____ Design Choice OR	4.
_____ THA 350 Audition Techniques	_____ THA 319 Music Theatre Repertoire I	_____ THA 414 Stage Management	5.
_____ THA 406 Advanced Scene Study	_____ THA 325 Scene into Song		6.
_____ THA 250 Race and Gender (J)	_____ THA 342 History of Musical Theatre	Area of Focus:	
	_____ THA 181 Voice Class	_____ THA _____ Design Choice	
	_____ THA _____ Private Voice	_____ THA _____ Special Topics	
	_____ THA _____ Private Voice	_____ THA _____ Special Topics	
	_____ THA _____ Private Voice		

* You must achieve a scholastic index of at least 2.00 in your major before you will be recommended for graduation. Grades of “-C” or lower in major subjects must be raised to “C” or better. Transfer credits from another institution are accepted for courses in which you received a grade of “D” or better EXCEPT when those courses are to count as part of your major. A grade of “C” or better is then required.



Twelfth Night, Spring '23

THEATRE MINOR (Q069) COURSE REQUIREMENT CHECKLIST
(PASSHE mandate)

F 22/Sp 23

Student's Name: _____ I.D.# _____

Advisor's Name: _____

Date Entered Minor: _____ Graduation Date: _____

Minor Requirements: 19 credits inclusive of foundation, mid-level and upper level advised electives.

FOUNDATION: Select THA 104 or 116 as well as one additional course at the formative level (100)

Write in class: (ie: THA 101, Sp 22)

THA 104 or THA 116	3 Credits
	3 Credits

(options include: THA 101, THA 103, THA 104, THA 113, THA 116, THA 181(1 cr), THA 182(1cr) and DAN 130)

MID LEVEL: 7 credits at the deeper explorative level (100/200)

	3 Credits
	3 Credits
THA 200	1 credit, Mandatory Production Experience (Repeatable course up to 6 times)

(options include: THA 118, THA 201, THA 203, THA 206, THA 208, THA 210, THA 216, THA 218, and THA 250, or an additional foundation course as advised)

UPPER LEVEL: 6 credits Advance Standing (200 level w/2 pre-recs or 300 level and above)

	3 Credits
	3 Credits

(options include: THA 204, THA 214*, THA 300, THA 301*, THA 303*, THA 304*, THA 305*, THA 306*, THA 307*, THA 312, THA 313, THA 315, THA 316*, THA 318*, THA 319*, THA 320*, THA 323*, THA 325*, THA 342, THA 350*, THA 401*, THA 404*, THA 414*)*

**indicates attention to pre-recs required.*

NOTE: STUDENTS ARE EXPECTED TO WORK WITH THEIR ADVISOR AS MANY UPPER-LEVEL CLASSES HAVE PRE-RECS WHICH SHOULD BE CONSIDERED WHEN TRACKING THEIR IDEAL

DANCE MINOR ADVISING SHEET - 19 CREDITS

Student: _____ Expected date of graduation _____

CORE COURSES – 9 credits required

		semester		grade
DAN 344	History of Dance (W)	3	_____	_____

Choose 6 credits of the following

DAN 210	The Dancers Body	3	_____	_____
DAN 315	Dance Pedagogy	3	_____	_____
DAN 441	Dance Composition	3	_____	_____
DAN 442	Musical Theater Dance	3	_____	_____

And Choreography

TECHNIQUE & PERFORMANCE – choose a minimum of 10 credits

- *Maximum of 4 credits from the Performance category*
- *Maximum of 3 technique credits from the 100 level*

Technique*

DAN 132	Modern Dance I	3	_____	_____
DAN 133	Jazz I	3	_____	_____
DAN 134	Beginners Ballet	3	_____	_____
DAN 135	Tap Dance I	3	_____	_____
DAN 137	African Dance	3	_____	_____
DAN 138	Hip Hop Dance	3	_____	_____
DAN 205	Improvisation	2	_____	_____
DAN 232	Modern Dance II	2	_____	_____
DAN 332	Modern Dance III	2	_____	_____
DAN 233	Jazz II	2	_____	_____
DAN 333	Jazz III	2	_____	_____
DAN 234	Ballet II	2	_____	_____
DAN 334	Ballet III	2	_____	_____
DAN 235	Tap II	2	_____	_____
DAN 335	Tap III	2	_____	_____
DAN 399	Directed Studies in Dance	1-3	_____	_____

Performance credits

THA 104	Stage Craft	3	_____	_____
DAN 346	Repertory Development	2	_____	_____
DAN 446	Repertory Performance	2	_____	_____

(DAN 346 & 446 are repeatable for credit)

EXTRA CURRICULAR REQUIREMENTS

Teaching Assistant OR Choreographic Assistant

Semester and course/show _____ Professor _____

Portfolio and exit interview _____

*Students must complete a minimum of six credits of advanced standing coursework in their minor. Advanced Standing Coursework is defined as any 300-level course or above and specific 200-level courses identified by the Department.



Photos: *University Dance Company, 2022 & 2023*

DANCE MINOR REQUIREMENTS

All dance minor students must complete the following requirements, in order to receive documentation on their transcript.

1. **Course Requirements -19 credits of course study in the dance area**
See dance minor advisement sheet
2. **Extra Curricular Assignments:**
 - A. **Teaching Assistant** – assisting a dance faculty member in a Level I course.
or
Choreographic Assistant – assisting a faculty choreographer in the Musical Theatre Production.
 - B. **Recorded/digital Portfolio** - a record of course materials covered in each dance course taken by the student. This portfolio will be presented to the dance coordinator at the exit interview upon completion of the minor.
3. Participation in the University Dance Company (UDC) is highly recommended

APPENDIX: VOCAL POLICY

Private Voice Procedure

Students entering the Department of Theatre and Dance with a desire to elect the musical theatre concentration will need to successfully complete the following courses in their first year:

THA 103 – Acting I

DAN 130 – Movement for the Performer

THA181 and/or 182 – Class Voice (dependent on semester entering & advising)

(Please speak with the department chair about transferring credits if applicable)

Each student must perform two selections in the final voice recital of THA 182 and be evaluated by the musical theatre faculty to gain approval to register for private voice lessons for the following semester. Musical theatre faculty reserve the right to counsel students into another concentration if they feel the musical theatre concentration is not the best fit for the student based on their performance within any of these courses.

Private Voice Policy

Students within the musical theatre concentration are eligible for private voice within the department. Each semester of private voice is 1 credit. If a student enters private voice in the fall semester of their sophomore year, they will be eligible for 6 semesters of private voice before graduation based on adherence to the guidelines below.

In order to remain eligible to register for private voice each semester, the student must adhere to the following guidelines:

- *Attend no less than 10 private voice lessons each semester (based on a weekly half-hour lesson)*
- *Attend and perform in no less than 2 Musical Theatre Forums scheduled each semester*
 - *Attendance to all scheduled Musical Theatre Forums is required for no penalty to your private voice final grade. You are to be learning new repertoire from listening to one another.*
 - *Preparation and successful performance of 2 complete songs is required for no penalty to your private voice final grade (each private voice instructor will inform their students of what is required for ‘preparation’ and ‘successful performance’ for grading purposes)*
 - *These are the minimum standards. Each private voice instructor may require more completed songs per semester.*
- *Schedule their private voice lesson with their instructor in a timely manner (each private voice instructor will inform their students of how to do this, based on their schedules)*

If a student fails to complete 10 private voice lessons in a semester, they will not be eligible to register for private voice lessons the following semester. Students will not be allowed to perform in the Musical Theatre Forums unless registered in private voice.

Keep in mind these points for final grading in private voice:

- 1) Each private voice studio syllabus will publish an attendance policy you must adhere to for final grading purposes.*
- 2) 10 lessons are the minimum to attend in order to remain eligible for private voice the following semester. Missed lessons will count against your final private voice grade based on the posted attendance policy for that voice studio.*
- 3) Failure to attend all Musical Theatre Forums will drop your final private voice grade.*
- 4) Failure to properly prepare and perform 2 songs during the semester in Musical Theatre Forum will drop your final private voice grade.*

Private voice lessons are to be treated as any academic course – attendance is expected! If a student is cast within a department or a non-department production, it is the student's responsibility to convey to the director of that production when a private voice lesson is scheduled (including it on the audition sheet). When the private voice lesson and the production rehearsal conflict, it is the student's responsibility to communicate the conflict in a timely manner to both the private voice instructor and the production director so a compromise (if possible) can be found.

In the event of a documented prolonged student absence of three days or longer duration, student should notify the Director of Judicial Affairs and the Dean of Students with reason, who will then notify the student's professors of the student absence.

Questions about this procedure or policy can be directed to the musical theatre concentration advisor.

1/1/24

APPENDIX: WEBSITES AND SOCIAL MEDIA

Departmental Website: <http://www.wcupa.edu/theatreDance>

Tickets for Departmental Productions <http://wcupatix.com/theatre-and-dance/>

Department of Theatre and Dance social media:

Facebook – <https://www.facebook.com/WCUTheatreDance>

Twitter – <https://twitter.com/WCUTheatreDance>

Instagram – <http://instagram.com/wcutheatredance>

YouTube - [WCU Theatre and Dance YouTube](#)

College of Arts and Humanities social media:

Facebook - <https://www.facebook.com/ArtsAtWCUPA>

Twitter - <https://twitter.com/ArtsAtWCU?s=20>

Instagram - <https://www.instagram.com/artsatwcu/>

APPENDIX: SAMPLE ACADEMIC PLANS

BA Theatre with Design + Production Concentration (May/05/21)

YEAR ONE

SEMESTER ONE		Credits
THA 100	Theatre Survey	1
THA 103	Acting I	3
THA 104 OR 116	Stagecraft or Costume Construction	3
WRT 120	Effective Writing (or WRT123 for 4 credits)	3
FYE	First Year Experience	4
Credits		14

SEMESTER TWO

THA 113	Script Analysis	3
THA 104 or 116	Stagecraft or Costume Construction	3
DAN 130	Movement for the Performer	3
WRT 2**	200 level Writing Course	3
<u>MAT 103</u>	<u>Introduction to Mathematics (or higher)</u>	<u>3</u>
Credits		15

YEAR TWO

SEMESTER ONE

THA 118	Voice for the Performer	3
THA 200	Theatre Practicum	1

THA 216	Fundamentals of Design	3
THA XXX	Advanced Design or Production Class*	3
Language 101		3
Gen Ed Distributive Course I		3
	Credits	16
SEMESTER TWO		
THA 200	Theatre Practicum	1
THA XXX	Advanced Design or Production Class*	3
Language 102		3
Gen Ed Distributive Course II		3
Gen Ed Distributive Course III		3
Gen Ed Distributive Course IV		3
	Credits	16
<u>YEAR THREE</u>		
SEMESTER ONE		
THA 200	Theatre Practicum	1
THA 301	Directing I	3
THA 306	History of Theatre I (Writing Emphasis)	3
THA XXX	Advanced Design or Production Class*	3
Language 201 or Culture Cluster I		3
Gen Ed Distributive Course V		3
	Credits	16
SEMESTER TWO		
THA 200	Theatre Practicum	1
THA 307	History of Theatre II (Writing Emphasis)	3
THA XXX	Advanced Design or Production Class*	3
THA XXX	Advanced Design or Production Class*	3
Language 202 or Culture Cluster II		3
Gen Ed Distributive (J/I/Arts)		3
	Credits	16
<u>YEAR FOUR</u>		
SEMESTER ONE		
THA 200	Theatre Practicum	1
THA XXX	Advanced Design or Production Class*	3
THA 300	Career Preparation	2
Culture Cluster III or Free Elective		3
Gen Ed Distributive Course (J/I/Arts)		3
Gen Ed Distributive Course VI		3
	Credits	15
SEMESTER TWO		
THA 200	Theatre Practicum	1
THA XXX	Advanced Design or Production Class*	3
Gen Ed Distributive Course (J/I/Arts)		3

Free Elective	3
Free Elective	3
Credits	13

*The Design and Production Advanced classes are...

THA204 Scenic Painting
 THA206 Graphics for the Stage (required of the concentration)
 THA208 Scene Construction & Rigging
 THA210 Stage Makeup
 THA214 Stage Properties
 THA218 Virtual Production Techniques (required of the concentration)
 THA304 Scene Design
 THA305 Lighting Design
 THA310 Stage Makeup II
 THA315 Sound Design
 THA316 Costume Design
 THA320 Periods and Style for Theatre (required of the concentration)
 THA404 CAD for the Stage
 THA414 Stage Management

Classes are typically offered on a four-semester rotation

Design and Production Concentration requires seven 3 credit courses from the list above, including at least one design course.

BA Theatre with Musical Theatre Concentration 5.6.21

YEAR ONE

SEMESTER ONE	Credits
THA 100 Theatre Survey	1
THA 103 Acting I (Speaking Emphasis)	3
THA 104 OR 116 Stagecraft or Costume Construction	3
THA 181 Class Voice I	1
WRT 120 OR 123 Effective Writing	3 or 4
First Year Experience	4
Credits	15 or 16

SEMESTER TWO

THA 113 Script Analysis (Ethics)	3
THA 104 OR 116 Stagecraft or Costume Construction	3
THA 182 Class Voice II	1
DAN 130 Movement for the Performer	3
MAT 1** Introduction to Mathematics	3
WRT 2** 200 level Writing Course	3
Credits	16

YEAR TWO

SEMESTER ONE

THA 118	Voice for the Performer	3
THA 200	Theatre Practicum	1
THA 203	Acting II (Speaking Emphasis)	3
THA 216	Fundamentals of Design (Speaking Emphasis)	3
THA 221	Musical Theatre Fundamentals	1
THA 280	Musical Theatre Private Voice	1
Language 101		3
<u>General Ed Distributive Course I</u>		<u>3</u>
Credits		18

SEMESTER TWO

DAN 1**	Dance Technique (as advised)	3
THA 200	Theatre Practicum	1
THA 280	Musical Theatre Private Voice	1
THA 342	History of Musical Theatre	3
Language 102		3
Gen Ed Distributive Course II		3
<u>Gen Ed Distributive Course III</u>		<u>3</u>
Credits		17

YEAR THREE

SEMESTER ONE

THA 200	Theatre Practicum	1
THA 280	Musical Theatre Private Voice	1
THA 301	Directing I (Ethics)	3
THA 306	History of Theatre I (Writing Emphasis)	3
THA 319	Musical Theatre Repertoire I	3
Language 201 or Culture Cluster I		3
<u>Gen Ed Distributive Course IV</u>		<u>3</u>
Credits		17

SEMESTER TWO

THA 200	Theatre Practicum	1
THA 280	Musical Theatre Private Voice	1
THA 307	History of Theatre II (Writing Emphasis)	3
THA 325	Scene into Song	3
Language 202 or Culture Cluster II		3
Gen Ed Distributive Course V		3
<u>Gen Ed Distributive (J/I/Arts)</u>		<u>3</u>
Credits		17

YEAR FOUR

SEMESTER ONE

DAN 1**	Dance Technique (as advised)	3
THA 200	Theatre Practicum	1
THA 280	Musical Theatre Private Voice	1
THA 300	Career Preparation	2
Culture Cluster III or Free Elective (DAN recommended)		3
<u>Gen Ed Distributive Course (J/I/Arts)</u>		<u>3</u>
Credits		14

SEMESTER TWO

THA 200	Theatre Practicum	1
THA 280	Musical Theatre Private Voice	1
THA 419	Musical Theatre Repertoire II	3
Gen Ed Distributive Course (J/I/Arts)		3
Gen Ed Distributive Course VI		3
<u>Free Elective (DAN recommended)</u>		<u>3</u>
Credits		14

BA Theatre with Performance Concentration 5.10.21**YEAR ONE**

SEMESTER ONE		Credits
THA 100	Theatre Survey	1
THA 103	Acting I (Speaking Emphasis)	3
THA 104 or 116	Stagecraft or Costume Construction	3
WRT 120 or 123	Effective Writing	3 or 4
Language 101		3
First Year Experience		4
Credits		17 or 18

SEMESTER TWO

THA 104 or 116	Stagecraft or Costume Construction	3
THA 113	Script Analysis (Ethics)	3
THA 200	Theatre Practicum	1
DAN 130	Movement for the Performer	3
WRT 2**	200 level Writing Course	3
Language 102		3
Credits		16

YEAR TWO

SEMESTER ONE

THA 118	Voice for the Performer	3
THA 200	Theatre Practicum	1
THA 306	History of Theatre I (Writing Emphasis)	3
MAT 1**	Introduction to Mathematics	3
Language 201 or Culture Cluster I		3
<u>Gen Ed Distributive Course I</u>		<u>3</u>
Credits		16

SEMESTER TWO

THA 200	Theatre Practicum	1
THA 203	Acting II (Speaking Emphasis)	3
THA 216	Fundamentals of Design (Speaking Emphasis)	3
THA 307	History of Theatre II (Writing Emphasis)	3
Language 202 or Culture Cluster II		3
<u>Gen Ed Distributive Course II</u>		<u>3</u>
Credits		16

YEAR THREE

SEMESTER ONE

THA 200	Theatre Practicum	1
THA 301	Directing I (Ethics)	3
THA 3**	Advanced Skills Class	3
Gen Ed Distributive (I/J/Arts) or Culture Cluster III		3
Gen Ed Distributive Course III		3
<u>Gen Ed Distributive Class IV</u>		<u>3</u>
Credits		16

SEMESTER TWO

THA 200	Theatre Practicum	1
THA 318	Dialects for the Performer	3
THA 323	Physical Traditions	3
Gen Ed Arts Distributive (I/J/Arts) or Culture Cluster III		3
Gen Ed Distributive V		3
<u>Free Elective</u>		<u>3</u>
Credits		16

YEAR FOUR

SEMESTER ONE

THA 300	Career Preparation	2
THA 303	Acting Shakespeare (Concentration Elec)	3

THA 350	Audition Techniques	3
Drama Lit	(THA 250 recommended) Race and Gender in Cont. Theatre	3
<u>Gen Ed Distributive Course (I/J/Arts)</u>		<u>3</u>
Credits		14
SEMESTER TWO		
THA 200	Theatre Practicum	1
THA 406	Advanced Scene Study	3
Gen Ed Distributive Course VI		3
Gen Ed Distributive VII		3
Free Elective		3
Credits		13



Eurydice, Fall 2022 (Photo: Juliet Wunsch)

Updated / Edited by: Liz Staruch/ Departmental Faculty on 8/19/25