

## **THEATER DEPARTMENT FACULTY**

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## THE THEATER DEPARTMENT

The Theater Department considers the critical and creative study of each theatrical area to be an essential component of a liberal arts education. Offerings include courses in acting; service learning in civic engagement and community outreach; criticism, history, and literature; costume, lighting, scenic, and media-based design; directing; performance studies theories; performance art; playwriting; puppetry; and solo performance. The Theater Department equally supports scholarly and artistic investigation, as well as the exploration of both traditional and experimental forms. Its diverse faculty conducts research and creative endeavors in every continent.

The department embraces a broad definition of theater and believes in embodied learning: process, performance, and critical perspectives are equally stressed. Our majors focus on two or more aspects of theater, and learn to articulate their artistic vision both on stage and in writing. The department welcomes analysis, criticism, artistic innovation, and theater inquiry of all sorts. Theater courses and productions reflect the interdisciplinary and multiple interests of the faculty and majors.

Theater Department productions take place in the Center for the Arts Theater, the Patricelli '92 Theater, and other spaces on campus. The Center for the Arts is a state-of-the-art facility with 400 seats. The Patricelli '92 Theater is a historic brownstone building with a traditional proscenium. Both theaters are highly flexible and can be used as black boxes. Site-specific performances take place across campus: at the Davison Art Center, the Center for African American Studies, and the Russell House, to name a few. All theaters and alternative spaces are available to faculty and Honors productions.

The Theater, Art and Art History, Dance, Film, and Music Departments are part of the Center for the Arts (CFA), a complex of studios, classrooms, galleries, performance spaces, departments, and programs that provide a rich interdisciplinary environment for study and performance. Many theater courses are cross-listed with academic departments in all divisions, as well as Wesleyan's colleges. Theater faculty and majors are committed to collaboration within and across departments. The Theater Department strongly encourages students to attend performances and lectures sponsored by all performing and visual arts departments.

The Theater Department and the CFA sponsor Outside the Box, a presenting series that brings national and international groundbreaking artists to Wesleyan. Award-winning guests past include SITI Company, Pig Iron Theatre Company, Dan Hurlin, The Wooster Group, Marco Baliani, Odin Teatret, Bruce Meyers, Rhodessa Jones, and Ang Gey Pin. The lecture series with American playwrights recently brought Sarah Ruhl, David Henry Hwang, Moises Kaufman, Tony Kushner, Charles L. Mee and Paula Vogel to the Wesleyan campus.

Ultimately, Wesleyan's Theater Department aims at preparing the next generation of artists and scholars. Our alumni are notably active in the professional métier: they appear on international and national stages, on and off Broadway, and many are the recipients of prestigious awards. Several joined renowned American companies, while others are the founding members of cutting-edge collaborative ensembles, acclaimed solo performers and community activists. Theater alumni hold graduate degrees in acting, arts management, design, directing, performance studies, and theater research from the nation's most reputable programs.

## THE THEATER MAJOR

The Theater major is an integrated program of study, one that provides a solid knowledge of the different areas of expertise that are involved in stage production and criticism. Gateway courses provide an introduction to theater techniques, principles, literatures, and discourses. Advanced courses prepare students to articulate their visions of theater both on stage and in writing. Honors theses, essays, and creative endeavors present majors with the opportunity to engage in in-depth scholarly and/or artistic research.

Students with strong interest in both theater and other fields of study may wish to pursue a double major. The option offers attractive possibilities for maximizing the benefits of Wesleyan's broad curriculum. Such an option is not uncommon but requires careful and early planning.

Application to become a Theater major is usually made in the second semester of the sophomore year, when students are assigned an academic advisor from among the department faculty. Potential majors are encouraged to engage in Theater Department productions and enroll in introductory theater courses in their first year at Wesleyan.

### GATEWAY COURSES AND REQUIREMENTS

#### **Gateway courses (must be completed by the spring semester of sophomore year):**

- THEA105: Production Lab. One .50 credit in the technical aspects of Scenic, Costume, and Lighting design
- THEA203: Special Topics in Theater History
- THEA245: Acting I

#### **Requirements:**

- One course in Scenic, Costume, or Lighting design
- THEA302: Contemporary Theater: Theories and Aesthetics. Please note that certain courses in other departments may fulfill one of two theater history prerequisites (the gateway THEA203 or THEA302) only if approved by the Theater faculty. Please consult the section "Courses cross-listed with other Wesleyan departments, colleges, and programs"
- Two courses in dramatic literature, visual literacy, theory, criticism, and/or service learning. One of them may be an FYI course. Specialty courses in other departments may fulfill one of two requirements only if approved by the Theater faculty. Please consult the section "Courses cross-listed with other Wesleyan departments, colleges, and programs"
- One credit of THEA329/331: Technical Practice (earned in .25- and .50-credit increments)
- One credit of THEA427/431/433/435/437, Performance Practice.

#### **ADDITIONAL RECOMMENDED COURSES IN THE THEATER DEPARTMENT**

- A second course in Design
- Directing I
- Major's Lab and Colloquium (particularly for those interested in pursuing Honors in Theater)
- A course in Service Learning (Civic Engagement or Community Outreach)

## RECOMMENDED COURSES OUTSIDE OF THE THEATER DEPARTMENT

Because theater is inherently an interdisciplinary field, the faculty recommends several courses outside of the department. This is particularly true in the case of majors interested in pursuing honors theses. For example, it may be fruitful to take courses in visual literacy or art history in the Art and Art History Department; or enroll in a creative writing course offered by the English Department or the Writing Certificate. Please consult with your academic advisor as to which courses may complement your studies.

## RECOMMENDED COURSE SEQUENCE

Please note that the course sequence suggested below is but a recommendation. Please feel free to contact the Theater Department chair and faculty if you are considering the major or need academic advice—we will examine each individual case to make specific recommendations.

**First Year Students** should enroll in two or more major gateways and/or FYI Theater courses. Students interested in the major and/or enrolling in advanced Theater courses should take:

-THEA105: Production Lab. This .50 credit course focuses on the technical aspects of stage and costume craft: scenery and prop building, lighting execution, and costume building. It offers a hands-on experience where students participate in the backstage work of the Theater Department's productions. Students will choose from three sections: set construction, costume construction, and light hanging/focusing. While it is required of Theater Majors, it is also recommended for students wishing to explore an aspect of theatrical production and is a prerequisite for theater design courses.

-One or two Theater FYI courses. The Theater Department offers several FYI courses in almost every area of expertise: from visual literacy (THEA185: Text and the Visual Imagination) to playwriting (THEA199: Introduction to Playwriting), from criticism (THEA175: August Wilson; THEA150: Plays & Performances) to courses in civic engagement and outreach (THEA115: Applied Theater: Working in Prisons; THEA140: Middletown Arts: Social Justice and Community Development). FYI courses are often the best introduction to the various areas of the performing arts and to the Theater Department.

For those planning to major in Theater, double major, or simply consider taking advanced courses in the Theater department, the faculty strongly recommends:

-Enrollment in a second gateway course besides THEA105: Production Lab: THEA203: Special Topics in Theater History; THEA245: Acting I (a prerequisite for THEA281: Directing I and advanced acting courses), or both.

In their **Sophomore Year**, prospective majors and students interested in taking advanced theater courses should complete all three major gateway courses (THEA105, THEA203 and THEA245).

In addition, if you plan on declaring the Theater major the department strongly recommends the completion of THEA302: Contemporary Theater; and/or a course in Theater design (THEA 305; THEA 359; THEA360; THEA 383) by the spring semester of the sophomore year. Those interested in playwriting or directing should complete introductory courses in these areas by the time they declare the major.

In short, it is best to complete requirements earlier on, so that you can dedicate your final year at Wesleyan to independent projects, tutorials, or to pursue honors.

Sophomores planning to major in Theater are encouraged to complete:

- \*THEA302: Contemporary Theater
- \*One course in Theater Design
- \*Begin the completion of a full credit in Technical Practice
- \*One additional course in: playwriting; service-learning in civic engagement and/or community outreach; theater criticism; acting. Please consult the section "Courses cross-listed with other Wesleyan departments, colleges, and programs."

Additional recommended courses:

- \*Students interested in pursuing Honors in acting or directing may wish to complete one advanced course in these areas
- \*Those planning Honors in design may wish to complete a second course in the area and enroll in one of the design area recommended courses

### **Junior Year:**

- \*Completion or near completion of Theater major requirements, including Technical Practice and Performance Practice
- \*Major's Lab. This course is particularly recommended for students interested in pursuing senior theses

For students interested in pursuing Honors in Theater, the following courses should be completed by the end of the junior year:

#### **Acting:**

- \*a second or third course in acting;
- \*One credit of Performance Practice acting in a Theater Department faculty production.

#### **Civic Engagement and Community Outreach:**

- \*At least one 200 level Civic Engagement course in the department;
- \*One course in service learning outside of the Theater Department.

#### **Design:**

- \*A second course in Theater design;
- \*One credit in Performance Practice in design in a Theater Department faculty production or completion of a design project.

**Directing:**

- \*One course in Theater design;
- \*One full credit of Performance Practice as assistant director or stage manager in a Theater Department faculty production.

**Theater Research:**

- \*Completion of Theater History requirements, as well as dramatic literature, criticism, theory required courses.
- \*One or more courses in or outside of the Theater Department that complements specific research interests.

**Playwriting:**

- \*THEA 399 and a second course in playwriting;
- \*Near completion of Theater History requirements, as well as dramatic literature, criticism, theory required courses.

**Senior Year:**

- \*Completion of all major requirements in the fall semester, at the latest;
- \*Electives from list of advanced courses;
- \*Additional credit in Performance Practice;
- \*Honors thesis or production/essay.

### **THEATER COURSES CROSS-LISTED WITH OTHER WESLEYAN DEPARTMENTS, COLLEGES, AND PROGRAMS**

The following are examples of courses that are cross-listed and fulfill Theater requirements. Prior to enrollment, please consult with your Theater Department academic advisor to discuss the specific requirement a course may fulfill. Your advisor will then direct you to submit a written request to the Theater faculty with expertise in the area examined in the course. Following their recommendation, the Theater Department faculty will grant final approval to your request. If you wish to request that a course not listed here count towards the major, please contact your Theater Department academic advisor prior to enrollment.

|          |   |
|----------|---|
| THEA 202 | Greek Drama (Classical Civilization)  |
| THEA 231 | Sex Violence & (Poetic) Justice: Spanish and New World Classical Theater (Spanish Language and Lit)             |
| THEA 224 | Medieval Drama (English/Medieval Studies Program)   |
| THEA 234 | Scripts and Shows (English)   |
| THEA 253 | Families on Stage: Individual, Society, and the Nation in Spanish Theater 1600-present (Spanish Language & Lit) |
| THEA 254 | The World of Garcia Lorca (Iberian Studies & College of Letters)  |
| THEA 258 | Russia's Storyteller Playwrights (Russian)  |
| THEA 310 | Public Life in the Age of Theater: Madrid & London, 1580-1680 (College of Letters/Iberian Studies)              |
| THEA 347 | Latina/o Literary Cultures and Counter-Cultures (English/FGSS)  |
| THEA 348 | Music and Theater of Indonesia (Music)  |
| THEA 362 | The Body as Text in Latino/a Theatre and Performance (English)  |
| THEA 380 | The Deepwater Horizon Tragedy (College of Environment Studies)  |

# ELIGIBILITY AND REQUIREMENTS FOR SUBMITTING A PROPOSAL FOR HONORS IN THEATER

## Eligibility

Students are eligible to pursue Honors in Theater if they have completed their General Education Requirements and attained an average of A- or better in the major. Please note that eligibility does not guarantee approval.

## Requirements

### Acting

- At least two advanced Acting courses with an A- average
- Performing in a Theater Department production
- Completion of THEA203: Special Topics in Theater History and THEA302: Contemporary Theater; and near completion of literature, theory, criticism, or service learning requirements for the major.
- For self-directed projects, THEA281: Directing I or THEA286: Solo Performance

### Design (Scenic, Costume, Lighting, Media)

- Two courses in design with an A- average
- One course in Visual Literacy
- Assistant designing/tutorial with a faculty member
- Completion of THEA203: Special Topics in Theater History and THEA302: Contemporary Theater; and near completion of literature, theory, criticism, or service learning requirements for the major

### Directing

- An A- average in THEA281: Directing I and THEA381: Directing II
- At least one course in design with an A- or better grade
- Stage-managing or assistant directing with a faculty member
- Completion of THEA203: Special Topics in Theater History and THEA302: Contemporary Theater; and near completion of literature, theory, criticism, or service learning requirements for the major.

### Theater Research (Criticism, History, Literature)

- Completion of THEA203: Special Topics in Theater History and THEA302: Contemporary Theater, as well as literature, theory, criticism, or service learning requirements for the major with an A- average
- Two courses in Acting, Design, or Directing with an A- average

### Playwrights

- THEA399 and a second course in Playwriting with an A- average
- One course in creative writing outside of the Theater Department
- Completion of Theater History and literature, theory, criticism, or service learning requirements for the major.

## EVALUATION OF HONORS PROPOSALS

Proposals should be submitted to the entire faculty by the first Wednesday after Spring Break. Please consult with various faculty members as you draft your proposal. The Theater Department may request the submission of a revised proposal addressing the faculty's questions, suggestions, and/or concerns.

Each proposal will be evaluated based on the candidate's preparation; quality of preliminary research; clarity of the objectives of the process; and, when applicable, the rationale for staging a given production. Please refer to the "Submitting a Proposal for Honors in Theater" in this handbook's appendix.

If the proposal is approved, the Theater Department will assign an appropriate tutor to the candidate. Readers will be finalized by the deadline stipulated by the Honors College. If the proposal includes a creative component, please consult with the Theater Department's Head of Production in regards to the date for the first production meeting.

## THEATER DEPARTMENT HONORS AND HIGH HONORS GUIDELINES

### Honors

The Theater Department will award honors on the basis of the student's committee evaluations and recommendation. The committee's recommendation will take into consideration both process and the quality of written and creative components (when applicable). The Honors Tutor is responsible for assigning grades for the senior thesis tutorial courses THEA 409 and THEA 410. Senior thesis tutorial grades are separate and do not need to reflect the committee's recommendation to award or deny Departmental Honors.

### High Honors

High Honors in Theater is by invitation only and requires an oral exam conducted by the Honors Committee.

The Honors Committee will invite qualified students according to the following criteria: compliance with the General Education expectations; consideration of the readers' evaluations; originality of research and thesis topic; the student's academic performance; and the extent to which the student's educational experience reflects the philosophy, goals, and diversity of the department.

### Oral Exam for High Honors

In the oral exam, candidates should successfully address questions related to the Honors research in the context of the major's curriculum.

### Honors committee

The Theater Department will assign an appropriate tutor and readers. The Honors tutor must be a Theater Department faculty member. When the student is a double major or the field of research is explicitly outside of the Theater Department's areas of expertise, the Theater Department may invite one outside faculty to serve as a reader.

### **About the written component**

Written theses should have a minimum of 60 pages and a maximum of 80 pages, excluding appendices and list of works cited.

Essays accompanying a creative component should have a minimum of 30 pages and a maximum of 45 pages, excluding appendices and list of works cited.

Double majors should request written permission to submit a Theater thesis or essay to another department. In their proposals, double majors are expected to provide a clear justification as to why their topic demands interdisciplinary research.

Writing Manual Styles: Chicago Manual Style or Modern Language Association (MLA)

### **Guidelines for evaluating creative components:**

#### **Acting**

In evaluating the performance component of your thesis, the readers will apply the following criteria:

1. Text work: understanding of and ability to work with the structural and rhythmic demands of the given text, ability to analyze the playwright's language, depth of research and contextual analysis of the play.
2. Command of the instrument: stamina to sustain agile physical and vocal engagement throughout the performance; creativity and variety in physical and vocal characterization; ability to create repeatable and expressive physical and vocal scores for the chosen character; awareness of self in space; building the spatial relationship to stage partners, design elements, and the audience; volume, diction, and vocal clarity; awareness and command of rhythmic and dynamic variations of the playwright's language.
3. Character work: creating an internal logic of the character consistent with the world of the play; demonstrating specificity, commitment, and risk-taking in acting choices; ability to convey moment-to-moment and overall arc of a character; shaping a character through manipulation and gestural relationships with set, costumes, lights, props, sound, make-up, etc; sensitivity to genre and style offered by the playwright, director, and designers.
4. Creativity and ensemble work: excellent work ethics; active contribution to the collaborative rehearsal process; punctuality, seriousness, commitment, attitude, providing a model of creativity and team work to other members of the ensemble.

#### **Design**

In evaluating your production/ installation or showing, readers will take into account the originality of the project, execution; preparedness; craft; pertinence and aesthetic understanding as well as process (meeting of dead lines, collaboration, and so forth).

##### **Scenic Design**

1. Design preparation: research, rendering, drafting, model-making.
2. Concept and Design: appropriateness of thematic choices; articulation of content; control of design elements and principles.
3. Project: execution, craft and collaborative process in relation to director and craft people.

## **Costume Design**

1. Design preparation: research, rendering, patterning and draping.
2. Concept and Design: appropriateness of thematic choices; articulation of content; appropriateness of individual character choices; control of design elements and principles.
3. Project: Execution: craft; and collaborative process in relation to director, actors and craftspeople.

## **Lighting Design**

1. Design preparation: research, collaboration with director and other designers, drafting and accompanying paperwork;
2. Concept and Design: appropriateness of lighting choices in creating a design that works with all the other production elements to effectively communicate the intent of the director.
4. Project: the efficient and productive execution of the design during the technical rehearsal process.

## **Directing**

In evaluating the performance component of your thesis, the readers will apply the following criteria:

1. Concept: understanding of and ability to work with the structural and rhythmic demands of the given text; reading the given text in its depth and thematic complexity; ability to analyze the playwright's language, imagery, and symbolism, depth of research and contextual analysis of the play; the originality of the vision, sensitivity to genre and style offered by the playwright; ability to articulate the relevance of the story to the contemporary audience.
2. Working with actors: creativity and variety in physical and vocal characterizations; ability to create repeatable and expressive physical and vocal scores for the characters; awareness and command of rhythmic and dynamic variations of the playwright's language; creating an internal logic of the characters consistent with the world of the play; encouraging specificity, commitment, and risk-taking in acting choices; ability to convey moment-to-moment and overall arc of a play.
3. Realization of the directorial vision through design elements: ability to communicate the directorial concept in collaboration with designers and craftsmen; clarity of storytelling through manipulation and gestural relationships with set, costumes, lights, props, sound, make-up, etc; consistency of design with the world of the play and acting style; awareness of space architecture in developing the production; building the spatial relationship between actors, design elements, and the audience; ability to sustain visual and aural unity of a production.
4. Rehearsal process: excellent work ethics; active leadership in the collaborative rehearsal process; punctuality, seriousness, commitment, and attitude, providing a model of creativity and team work to other members of the ensemble; ability to create a healthy rehearsal atmosphere.

## **Playwriting**

(Forthcoming)

### **Guidelines for evaluating a thesis in Theater Research or the essay component accompanying the creative component in Acting, Design, Directing, or Playwriting**

The written document should demonstrate the Honors candidate's ability to think creatively, organize thoughts, and communicate effectively. The written document will be evaluated on content, organization, clarity, and the mechanics of style (grammar, syntax, word choices, spelling, etc.) and documentation (examples, notes, quality of sources, and bibliography). It is the expectation of the Theater Department that the writing will demonstrate a command of the conceptual issues addressed in the student's program of study. An Honors written document should present:

- Originality of research and topic
- In-depth research and knowledge of the topic
- Clear statement of thesis argument or position early in the paper
- Clear development of the topic, with logical structure and progress
- Appropriate and original evidence/examples from primary and/or secondary sources such as performances, case studies, text, and so forth
- Good transition between sections/sub-topics
- Well-focused and persuasive argument
- Perfect mechanics: nicely presented, spelling and punctuation according to accepted usage, no run-on sentences, no sentence fragments, and no wordiness

## **WESLEYAN UNIVERSITY HONORS**

\*University Honors candidates will be selected by a unanimous vote of the faculty based upon the following criteria:

1. A thesis that is notably good even when compared with other theses that receive High Honors.
2. An academic record that shows excellence in general scholarship as well as in the theater major.
3. General knowledge of substantial scope and more than superficial depth.
4. An ability to form connections and to reason from inconclusive evidence.

Department selection of candidates for University Honors should be made with great care. High Honors are a necessary but not a sufficient qualification.

\*From the Honors College, April 1993

## APPENDIX

### GUIDELINES FOR EARNING CREDIT IN TECHNICAL AND PERFORMANCE PRACTICE

Late enrollments: under an agreement between the Department and the Deans and Registrar's Offices, late enrollments in Technical and Performance Practice may be permitted for productions produced in the second half of a semester, but no later than the last day to withdraw from courses as listed in the appropriate Academic Calendar.

Expectations: The Theater Department expects students who accept assignments in productions, whether they are assignments for cast, staff, or crew, to be seriously committed to the production from the first day of rehearsals. "Add/Drop" procedures are unsuitable to the equitable, responsible, and successful operations of this complex production system. It is not acceptable for a student to drop an assignment in one production in order to accept an assignment in another.

If one must discontinue their production assignment for reasons beyond the student's control, he or she should convey the decision in person to the appropriate production director at the earliest possible time.

#### THEA329/331: TECHNICAL PRACTICE

Technical Practice is offered as a .25 (THEA329) or a .50 (THEA331) credit course. THEA 105: Production Laboratory is the prerequisite for THEA329 or THEA331. Prior to joining a production team, please contact the Head of Production (Professor Carr), the appropriate design faculty, and tutor to determine eligibility, credit/hours, and secure permission for enrollment in the course.

.50 credit: Major production work for faculty directed performances in either the Center for the Arts or the Patricelli '92 theaters.

These positions include, but are not limited to: assistant stage manager, scene painters, properties assistants, electricians, carpenters, costume pattern makers, drapers, stitchers, and so forth. Stage managers for faculty productions may earn a full credit in Technical Practice. Crew heads for Honors productions in the CFA or Patricelli '92 Theaters may earn .50 credit in Technical Practice, pending approval from Head of Production, tutor, and/or the appropriate design faculty.

.25 credit: Crew heads or other specific production work contracted by the faculty for low tech or alternate space Honors productions or student directed performances sponsored by the Theater Department.

Multiple assistant stage managers (two or more) for faculty or thesis productions; light and sound board operators for all productions.

## **THEA427/431/433/435/437: PERFORMANCE PRACTICE**

Performance Practice is offered as a .25, .50, and 1 credit course, depending on student's role and the number of hours dedicated to a production (please consult EXPECTATIONS FOR THEA427/431/433/435/437: Performance Practice). Please consult with the faculty director, the appropriate design faculty or tutor to determine eligibility, credit, and secure permission for enrollment in the course.

Students may earn Performance Practice credit as: actors, dramaturges, assistant directors, designers, and assistant designers in Theater faculty or Honors productions. Upon faculty approval, students may earn credit as choreographers or musicians. In some cases, stage managers in a faculty production may earn Performance Practice instead of Technical Practice credit.

## **CONTACT HOURS EXPECTATIONS FOR THEA427/431/433/435/437: PERFORMANCE PRACTICE**

Theater majors are required to complete a full credit of Performance Practice. These courses—numbered THEA 427/431/433/435/437—take the form of engagement in Theater Department sponsored productions.

Wesleyan's contact hours expectations for a Theater production are:

### **-Faculty directed productions:**

Student actors, dramaturges, assistant directors, and so forth, are expected to engage in at least 120 hours of rehearsal time over the course of 8 to 10 weeks for a full credit.

Design and stage management students should engage in at least 120 hours of preparation/rehearsal time over the course of 8 to 10 weeks for a full credit.

### **-Honors productions:**

Student collaborators (actors, dramaturges, assistant directors, and so forth) are expected to engage in at least 80 hours of rehearsal time over the course of 8 to 10 weeks for a half credit of Performance Practice.

Design and stage management students should engage in at least 80 hours of preparation/rehearsal time over the course of 8 to 10 weeks for a half credit of Performance Practice.

## **SUBMITTING A PROPOSAL FOR HONORS IN THEATER**

Please follow these subheadings and submit nine copies to the Theater Department. The deadline for proposal submission will be announced each academic year.

### **1. Area of proposed study**

Indicate if you are proposing to submit an essay accompanied by a creative component in acting, design, directing, playwriting, or a thesis in theater research

### **2. Title and topic of your proposed project for honors**

Title and briefly describe your thesis project in 250-300 words.

### **3. Rationale**

Describe the goal of your proposal: what do you hope to accomplish and why do you want to pursue this investigation? In one paragraph, clearly state your thesis, methods of investigation, and the theories you will apply to your subject. If your project involves a production or creative component, explain what benefits (1) the participants and collaborators; (2) your audience; and (3) your reader may expect from your work. How is your approach to the topic original? In short, what is your contribution to the field and/or to the Wesleyan community? How will this research contribute to your educational experience at Wesleyan?

### **4. Candidate's justification and qualifications**

Honors written and creative component are regarded as culminations of a student's progress in a particular area of his/her theater career at Wesleyan. Demonstrate, citing all relevant experience, your qualifications and background research to undertake the project you propose. List academic courses in and outside the Theater Department, readings, workshops, productions, and detail their influence on your choice of a proposed topic.

### **5. Resources and bibliography**

Please provide a detailed working bibliography and list of additional resources such as interviews, art collections, workshops, performances, and so forth.

### **6. Course and requirements checklist**

To determine your eligibility, please list all courses towards the major—Gateway and requirements; additional courses when applicable—as well as the grade received for each one of them.

## **ASSEMBLING AN HONORS IN THEATER PRODUCTION TEAM**

### **Designers**

All design collaborators must be approved and credit will be determined by the Theater faculty. Design students will earn credit through the appropriate faculty in the Theater Department.

- Lighting designers should have completed or be currently enrolled in THEA305: Lighting Design;
- Scenic Designers should have completed or be enrolled in THEA359: Design and the Performative Space;
- Costume Designers should have completed or be enrolled in THEA383: Costume Design.

Designers will be approved through the appropriate design faculty based on the presentation of a portfolio that includes images of projects, conceptual ideas, renderings and/or technical drawings, if pertinent.

Design budgets will be determined based on the experience of each designer; preference will be given to honors thesis projects in design. In the event that no appropriate designer can be recruited for a particular design area, the department may eliminate or severely restrict the budget in that particular area.

### **Technical Staff**

All major technical positions, stage manager, and crew heads must have completed THEA105: Production Laboratory in the appropriate area and be approved by the Theater Department's Head of Production. The minimum qualification for technical positions is the completion of THEA 105: Production Lab.

Stage Managers must have completed THEA105 and have production experience as a crew head or Assistant Stage Manager in the theater in which the production is to take place.

All positions must be filled prior to the production's approval. Directors are responsible for assembling their staff, but the Department will help in finding designers and technicians when necessary and possible.

### **Other student collaborators**

Other production collaborators such as composers, musicians, music directors, choreographers, playwrights, and so forth, should also be approved by the department. Credit will be determined and awarded by the Theater faculty. Please consult the section on Performance Practice in the appendix.

## **THEATER DEPARTMENT EXPECTATIONS AND PROCEDURES FOR HONORS PRODUCTIONS**

The Theater Department allows students a wide range of authority and independence over their intellectual research and creative projects once they have been granted approval. This authority carries with it major responsibilities. These include:

1. Responsibility to adhere to the approved concepts and budget.
2. Responsibility to follow the guidelines and meet deadlines established by the department, as well as in the Advisor/Advisee relationship for the project.
3. Responsibility to respect and protect the involvement and learning experiences of other contributors to the production.

If the department determines that a candidate's research or creative component presents major difficulties in its development—including failure to meet stipulated deadlines, budgetary issues, problems with the creative team, and so forth—then the following procedures will be used:

1. The student(s) work out the problem with the advisor.
2. If that does not solve the problem(s), the Department will meet with the student(s) and tutor to assess whether to:
  - a. Require a modification of the written and/or creative components, or;
  - b. Terminate the written or creative components eligibility for Honors in Theater, and/or;
  - c. Cancel the creative component.

### **GUIDELINES FOR HONORS PRODUCTION MEETINGS**

When appropriate, students approved to pursue honors that include a creative component will receive a production budget from the Theater Department. Candidates engaged in a creative component must schedule a production meeting with the Theater Department's Head of Production, design faculty and students, and technical staff. This meeting should take place as soon as the honors production is approved by the Theater faculty and no later than the second week of the fall semester.

At the meeting, the production concept should be presented to the Department faculty and staff. Specific scenic and costume designs are expected, as well as a written budget breakdown showing the various areas of expenditure. Specific procedures will be discussed concerning the use of the Center for the Arts, Patricelli '92 Theater, or alternative spaces.

For CFA productions, each production team must meet with Theater faculty and CFA staff. For performances in the Patricelli '92 Theater, production meetings must also include that building's Manager. You must also inform your thesis tutor of the meeting and ask him/her to attend. It is the responsibility of each candidate (through your Stage

Manager) to arrange the meeting and to inform the above participants in writing (e-mail). All of the above participants must be present at the meeting, unless alternate arrangements are made through the Head of Production and/or your tutor. Prior to this meeting, each candidate must have met with his/her tutor to thoroughly discuss the overall design/production concept. When applicable, also each designer must have a preliminary planning/concept session with the appropriate design faculty prior to the meeting. Candidates and design students should work out any questions with the Head of Production, design faculty, and/or tutor before the meeting.

You and your production team will be expected to present a production proposal that fits in your budget guidelines. Failure to do so will result in a cancelled meeting.

We look forward to these meetings. We hope the result will be artistically successful and technically safe/efficient productions.

## HONORS PRODUCTION INFORMATION SHEET

Name of production \_\_\_\_\_

Account Number \_\_\_\_\_

### Guidelines for Reserving Rehearsal Space

You can reserve rehearsal space in either the East Room or the Jones Room by going to your portfolio and clicking on the Room Request (EMS) link in the Tools & Links section. Once your request is approved, you will be notified via email.

If you would like to reserve rehearsal space on the CFA main stage, you should contact the Theater Department's Head of Production, Professor Carr.

Reservations for the Usdan Theater Rehearsal Space are handled by Events and Scheduling and may be requested using the Room Request (EMS) link in your portfolio.

### Guidelines for Requesting Reimbursements

If you have used out-of-pocket monies **save your receipts!** You cannot be reimbursed without a receipt.

Receipts are due to the Theater Office the first business day after the last performance of your production. On the front of each out-of-pocket receipt, circle the amount of the reimbursement due and indicate the following:

1. The name of the person to be reimbursed
2. The person's Wes Box number
3. The name of the production
4. What was purchased (props, lighting supplies, set supplies, costumes, etc.)

Do not go over your budget. If you have any questions please come to the Theater Office for help.

## HONORS PRODUCTION BUDGET WORKSHEET

Name of Honors candidate: \_\_\_\_\_

Title of Play: \_\_\_\_\_

Budget Amount: \_\_\_\_\_

**Projected Costs:**

Rights and Royalties: \_\_\_\_\_

Scripts and Scores (rental): \_\_\_\_\_

Set Design/Scenery: \_\_\_\_\_

Props: \_\_\_\_\_

Costumes: \_\_\_\_\_

Lighting Supplies/Rental: \_\_\_\_\_

Sound Supplies/Rental: \_\_\_\_\_

Printing Costs:

    Scripts \_\_\_\_\_

    Posters \_\_\_\_\_

    Programs \_\_\_\_\_

Theater Laundry Expense: \_\_\_\_\_

Box Office Ticketing Costs: \_\_\_\_\_

IMS-Events (filming): \_\_\_\_\_

**TOTAL:** \_\_\_\_\_

These categories should be subdivided as appropriate. All student directors should submit expense summaries at the conclusion of the production, with explanations if necessary.

\_\_\_\_\_

**Director**

\_\_\_\_\_

**Faculty Advisor**

\_\_\_\_\_

**Department Head of Production**

\_\_\_\_\_

**Department Chair**

## FROM THE WRITING WORKSHOP: “TIPS FOR THESIS WRITERS FROM FORMER THESIS WRITERS”

### STARTING OUT

- Write a thesis only if you have a topic that you want to think about for nine months.
- Choose your advisor carefully. Be clear about your agreement with him or her, including the direction of your project, how often you intend to meet, and what expectations each of you have.
- Set deadlines for drafts and keep track of them on a calendar.
- *Your thesis needs to have a thesis.* This may need to be revised and rewritten throughout the process, but you should always be conscious of this evolving argument. A great tip, from Charles Lipson’s *How to Write a BA Thesis*, is to find models of well-stated arguments in the books and articles you are reading.
- Be sure that you have a clear sense of your argument *before* completing too much writing. Locate what you’re working on in relation to the work of others.
- There is a point when you have to stop reading—research becomes procrastination, and at some point, you *have* to begin writing. There will always be more to read, but you need to stifle that urge.
- Create an outline in which each chapter and sub-section explains part of your thesis statement.
- Keep track of your materials and research from the outset—everything you record should include its source. Develop a system to distinguish between your notes and your own thoughts and commentary and those paraphrasing your sources.
- Start formatting your work and citations *early on* in the process: use Endnote, Zotero, or a similar program beginning with your very first footnote. Figures and images are especially time-consuming to format.

### WRITING

- Define your terms and ID’s clearly and, if needed, more than once.
- Take introductions and opening sentences seriously—this is your first and best chance to pull the reader in.
- Subheadings are very useful signposts for your readers, and they can allow you to transition more clearly.
- Use quotations judiciously. Unless the quote is capturing something unique or distinct, you should paraphrase.
- Explain your quotations. Don’t saturate paragraphs with quotes, or use block quotes, without giving them context and purpose in your *own* words. Explanations are also an important way to let your own voice and perspective come through, and it’s not your work unless it contains *analysis* of the work of others.
- Use assertive, confident language! Again, this is your argument, and you must establish your perspective.
- Keep your reader in mind when you write—both your thesis readers and your general audience. Make your progression logical, make your transitions clear, and err on the side of over-explanation.
- Your section conclusions are a chance for you to emphasize major points and findings, not to summarize the entire chapter.

## EDITING

- Be open to sharing your work! Whether you discuss it with friends, send a chapter to your grandma, or work closely with a Thesis Mentor, be open to others' input and ideas.
- You can begin editing each section after it's finished—you don't need to wait until you have a full draft.
- Don't make your thesis *too long*. Longer is *not* always better. Whatever you've written can usually be trimmed down by a third, and it will make your work clear and more direct.
- Be ruthless about removing unnecessary or irrelevant information.
- Read out loud: you will recognize odd phrasing and convoluted sentences more easily when you hear them.
- Aim to finish writing ten days before the deadline. You *will* need this time to edit.
- Put everything in one Word document (including the title page, table of contents, acknowledgments, abstract, bibliography, and appendices) about a week before the deadline.

## EXTRA ADVICE

- If you don't own a style manual already, we recommend you get one to refer to for grammar, research tips, and guidelines for your citations and bibliography. We like *EasyWriter*, available online, at Broad Street Books, and on reserve at Olin Library.
- We also recommend the comprehensive resource *How to Write a BA Thesis: A Practical Guide from Your First Ideas to Your Finished Paper* by Charles Lipson.
- The Writing Programs' **Thesis Mentor Program** pairs thesis writers with trained peer tutors. They work together weekly from January to April. Mentors can help the writer plan or revise thesis chapters, offer editorial advice, and assist with time management. You will receive an e-mail about the program in the fall; contact the Ford Fellows in the Writing Programs [writingworks@wesleyan.edu](mailto:writingworks@wesleyan.edu) or 860.685.2440 for more information.
- Trained peer tutors from a variety of disciplines are available Sunday through Thursday in the **Writing Workshop**, and numerous thesis writers have made great use of their knowledge. Hours are posted here: [www.wesleyan.edu/writing/workshop](http://www.wesleyan.edu/writing/workshop).
- A collection of Wesleyan theses (searchable by discipline) is available at: <http://wescholar.wesleyan.edu/etds/>
- More information about the honors thesis process is available at: [www.wesleyan.edu/registrar/JB-contents.htm](http://www.wesleyan.edu/registrar/JB-contents.htm)

*For more information:* Anne Greene, Director of Writing Programs 860.685.3604 or [agreene@wesleyan.edu](mailto:agreene@wesleyan.edu) Ford Fellows in the Writing Programs 860.685.2440 or [writingworks@wesleyan.edu](mailto:writingworks@wesleyan.edu)