
**Wesleyan University
Theater Department Handbook**

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; solo performance; and technical theater. 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, Peter Schumann, Rhodessa Jones, and Ang Gey Pin. The lecture series with American playwrights recently brought Young Jean Lee, 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 present 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 rich 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.

Transfer students should discuss their individual cases with their Wesleyan academic advisor and submit transfer requests to the department as soon as they are prepared to declare the major. Transfer requests should include syllabi with course and assignment descriptions, as well as an official statement of the number of contact hours.

ADMISSION TO THE MAJOR

The theater department has created a wide array of options for students to begin their path through the study of theater in areas other than acting, such as playwriting, design, or performance practice. The following chart details the Gateway Course Categories that must be completed or underway by the fourth semester in order to be approved as a theater major:

Gateway Courses for the Theater Major	
Technical Theater (0.5 CR)	THEA105 (One 0.5 credit in the technical aspects of scenic/lighting or costumes)
Theater Arts (1.0 CR)	This includes courses in the areas of design, acting, playwriting, advanced technical theater, and performance practice
Theater Methods (1.0 CR)	This includes courses in the areas of dramatic literature, theater history, criticism, applied theater and service learning.
Course Category Designations:	https://drive.google.com/file/d/1uubYPJn42GR0oeuHeGFtWrIWH4LGLBt9/view?usp=sharing

MAJOR REQUIREMENTS

Theater Major Requirements (*These requirements are in addition to the Gateway courses*)

- Three (3) credits in Theater Arts courses, which must include one design course (THEA359 - set design, THEA383 - costume design, THEA360 - media design or THEA305 - lighting design). One credit (and only one credit) of Performance Practice (THEA427/THEA428/THEA431/THEA432/THEA433/THEA435/THEA437) is also required for this category. One instance of the .5CR course THEA183 (The Actor's Experience, formerly known as Directed Experiences in Acting) may be counted towards the Performance Practice requirement.
- Two (2) credits in Theater Methods courses. Only one course may be 100-level.
- One (1) credit of Technical Theater (THEA329/THEA331/THEA335) earned in .25, .5 and 1.0 credit increments through participation in department production related positions.
- One (1) credit Theater Elective, which includes THEA courses and courses cross-listed with the department in all areas, including Technical Theater, Theater Arts and Theater Methods. This will allow students to deepen their knowledge within an area of theater that they are interested in, or conversely to increase the diversity of courses that they take in the major during their time at Wesleyan.* For this category, majors will need to select a course to count as their elective and submit that choice in their major certification form to be approved by their major advisor.

*Students that have already fulfilled this credit under the Expanded Field category will still be able to count this course towards the major. Otherwise, students may use any THEA course that hasn't already been marked for other Theater Major requirements.

Total major program requirements: 2.5 credits (Gateways) + 7 credits = 9.5 credits

VISUAL MAP OF THE THEATER MAJOR

WESLEYAN THEATER MAJOR REQUIREMENTS

So you're interested in the theater major? Here is what you need to know:

STEP 1

GATEWAY COURSES

you must complete these courses to declare the theater major



Theater Methods Course

1 credit

you can take classes in dramatic literature, theater history, criticism, and applied theater



Theater Arts Course

1 credit

you can take a class in design, acting, playwriting, advanced technical theater, and performance practice



THEA105: PRODUCTION LAB

0.5 credit

this is an intro level theatre course in either costume construction or technical theater in scenery or lighting

STEP 2

MAJOR REQUIREMENTS

you must finish these specific amount of credits in each specific field to graduate with a theater major

Theater Arts

3 credits

at least 1 design course
THEA359 Space Design for Performance or THEA383 Intro to Costume Design &
1 credit of performance practice
Examples: acting, dramaturgy, stage managing, assistant directing, or designing for a department show &
one other theater arts course
Examples: THEA245 Acting 1 or THEA281 Directing 1

Theater Methods

2 credits

only one 100-level course
examples:
THEA150 Intro to Performance Studies or THEA 175 August Wilson

Technical Theater

1 credit

earned in .25 or .50 increments through participation in department production related positions (make sure to contact the Theater Department Technical Director and Production Manager about opportunities)

Theater Elective

1 credit

any theater course or course cross-listed with the department (THEA) in all areas stated above, including Technical Theater, Theater Arts, and Theater Methods. (a credit of your choosing)*



more info? scan me!



more info? scan me!

2.5 GATEWAY + 3 THEATER ARTS + 2 THEATER METHODS + 1 TECHNICAL THEATER + 1 THEATER ELECTIVE = 9.5 CREDITS

YAY! YOU HAVE COMPLETED THE THEATER MAJOR

REMEMBER: To be eligible for an honors project you need to finish Level 1 of General Education requirements.

OPTIONAL STEP 3

SENIOR CAPSTONE PROJECT*

ONE-SEMESTER PROJECT

1 credit

this is a senior project limited to the timeframe of one semester. This can take form in designing for the department show, but you are only limited by your imagination. This does not qualify for departmental honors.

TWO-SEMESTER HONORS

2 credits

THESIS

this is a two-semester research project that aims to answer a question. This typically results in a, but not limited to, theatrical production. An essay is a required thesis component.

***A SENIOR CAPSTONE PROJECT ADDS 1 OR 2 CREDITS**

SENIOR PROJECTS GUIDELINES, REQUIREMENTS AND PROPOSALS

Section I

Eligibility and Requirements for Submitting a Proposal for Honors in Theater

Eligibility

Students are eligible to pursue Honors in Theater if they attained an average of A- (3.7) or better in the major. Please note that eligibility does not guarantee approval. Eligibility will be computed using the grades for courses within the Major only (and which appear in the Major Certification Form). The table used in computing an A- average is found here: http://www.wesleyan.edu/registrar/general_information/GPA_calculation.html The column "4.0 GPA equivalent" will be used for the calculation. Students whose aggregate GPA does not meet the 3.7 minimum may petition for admission to the Honors program.

Requirements for all theater theses

- At least two advanced courses in the proposed thesis area of focus (if applicable) with an A- average
- Participation in a Theater Department faculty production in their area of focus (if applicable)
- Completion of all requirements or near completion of requirements for the major. If a student has not completed all the requirements, they will need to petition for special permission with a plan for completion. In order to complete an honors thesis, you must also be Gen Ed stage1 compliant, and Gen Ed stage 2 complaint for high honors.

Proposal Guidelines for an Honors in Theater Project

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

- **Area of focus in theater making**
Indicate if you are proposing to submit a creative project or a written thesis. Briefly describe your ideas regarding form and content. (150 word count).
- **Title and topic of your proposed project**
Provide your provisional thesis title and briefly describe the concept of your project and where it fits within the discipline of theater and performance. (250-300 word count).
- **Rationale**
Describe the goal of your proposal: what do you hope to accomplish and why do you want to pursue this investigation? What are you bringing to this project that is original? Clearly state your thesis, methodology, and theoretical framework. What is your contribution to the field and/or to the Wesleyan community? How will this research contribute to your educational experience at Wesleyan? Please explain how your project will engage your participants, collaborators, and audience. Additionally, please explain what your thesis reader will take away from your work. (300- 500 word count).
- **Candidate's justification and qualifications**
Honors written and creative projects are regarded as culminations of a student's progress in your theater career at Wesleyan. Demonstrate, citing all relevant experience, the qualifications and background research you've undertaken that have led to this project. List academic courses in and outside the Theater Department and impactful readings, workshops, and productions. Please detail their influence on your proposed topic.
- **Resources and Bibliography (MLA style)**
Please provide a comprehensive working list of titles and additional resources you will use in your research such as interviews, articles, art collections, panels, performances, and so forth. This list is meant to provide us with the potential scope of your research, and the early places your investigation is leading you.

- **Annotated Bibliography**
In addition to the above, please annotate 10 sources (at minimum). This annotated bibliography (roughly 150-250 words per source) will describe the material, demonstrating the research and reading you have already done that prepare you to undertake a rigorous senior project. Your annotated bibliography should be specific to your area of focus. ([See example of annotated bibliography here](#))
- **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.
- **Production team and confirmed rights**
When appropriate, please confirm you have retained rights to your script of interest, or report on your process of obtaining the rights (Department Administrative assistant, Dawn Alger can help you with this; please see her). Also list your production team or describe your plans for building one, including anyone who has already committed or expressed interest in joining the project. (This is important particularly because scene, space, costumes and media designers may need to enroll in THEA434 the semester before a project goes up to design, build, or create content.) Collaborative projects with multiple seniors applying are preferable and will be given priority (each approved honors thesis requires an individual written essay).

Evaluation of Honors Proposals

Proposals should be submitted to the entire faculty by the first Wednesday after Spring Break (see previous page for proposal format/outline). Please consult with various faculty members as you draft your proposal, particularly faculty members who teach in your particular area of focus. 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 as demonstrated in your annotated bibliography; clarity of the objectives of the process; and articulation of impact and contribution to the theater community at Wesleyan.

Following review by faculty in a department meeting, feedback and/or further questions will be given to the student for consideration in revising the proposal. Revised proposals that have addressed any outstanding questions from the faculty are expected to be submitted by the last Friday of April.

Honors thesis projects will be approved or rejected and advisors assigned before the end of the Spring semester. Readers will be finalized by the deadline stipulated by the Honors College.

A Suggested Timeline for Senior Honors Projects

Honors candidates are expected to begin work on their project over summer break and meet with advisers to set a calendar for feedback and work sessions. All honors projects will culminate in a brief presentation to faculty and peers at the end of the year.

In order to continue as a candidate for Honors in Theater, thesis students must submit a sample of their thesis work (typically about 15 pages) to the Theater Department Honors Coordinator by the last day of classes. Following review, the honors coordinator will consult with your thesis advisor to discuss your progress on your work, and to evaluate your status for continued honors eligibility.

Honors Program Guidelines for the Theater Department

Honors/High 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 work (when applicable). The Honors Project Advisor is responsible for assigning grades for the senior thesis tutorial courses THEA 409 and THEA 410. Students will receive the grade for both semesters at the end of the project. Senior thesis tutorial grades are separate and do not need to reflect the committee's recommendation to award or deny Departmental Honors.

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. Each thesis has two readers. Readers are chosen by the Theater Department.

About the written component

Fully written theses should have a minimum of 60 pages and a maximum of 90 pages, excluding appendices and list of works cited.

Creative theses will each have an accompanying research paper of 20-30 pages.

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: Modern Language Association (MLA)

Guidelines for written work in theater making:

1. Originality of research and topic, including contribution to the field(s)
2. Clear thesis argument
3. Clear development of your research question
4. Sustained engagement with your topic throughout the sections
5. Appropriate and original evidence/examples from primary and/or secondary sources such as performances, case studies, texts, and so forth

Guidelines for creative work in theater making:

Evaluation of an Honors Creative Project will be based on the form and intention of both the project and the student's role within it.

Your thesis project should be grounded in a thesis question that guides your project and point of view. The creative project will be accompanied by a significant research paper of 20-30 pages that addresses your thesis question on a scholarly level, bringing in the range of thinkers and theories that can contextualize your practice and your project within a larger field of thought and/or practice. Writing guidelines will be given to you by your advisor. Depending on the project, research could include:

1. Dramaturgical research, visual research, etc
2. Influences/Theoretical context
3. Production or project histories
4. History of related art or performance movements
5. Articulation of how the above integrates into your process and final project or performance/event

In evaluating your project, readers will take into account the execution of the work in conjunction with a prepared statement of intent (250-500 words). A reader will assess preparedness; craft and execution; clear point of view; and aesthetic understanding. When possible, they may also address processes (meeting of

deadlines, collaboration, and so forth). More specifically, criteria may include:

1. Text work: If the project involves text, is there a shown understanding of and ability to work with the structural and rhythmic demands of text, ability to analyze language, contextualize and analyze your use of language within broader contexts?

2. Preparation: Your preparation may include research, rendering, drafting, model-making, script analysis, site visits, etc. Is your preparation full and complete? How does your preparation relate to your process and product? Are your thematic choices grounded in this preparation?

3. Command of the form: Your advisor will provide your readers with specific criteria relating to excellence in the form of your project. This criteria will be shared with and can be influenced by you. For example, an actor might be evaluated on their use of body, voice, and study to create character; a director on their ability to analyze a script, provide a clear point of view and lead a room; a designer or object maker on the execution, dramaturgy, technique and context of their creation, or control and pertinence of design elements and principles; a writer on depth and thematic complexity. Please consult with your thesis advisor to receive explicit criteria guidelines for your project.

4. Process and Community: As theater makers, creative projects are most often made in community with others. As a leader of a project, is your process clear, equitable, and ethical? Is your leadership consistent? Throughout your time as a Wesleyan theater major, there has been an emphasis on community and collaboration. How does your thesis project demonstrate this value?

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

SECTION II

Your 'Honors in Theater' Production Project and Collaborative 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 enrolled in THEA305: Lighting Design;
- Scenic Designers should have completed or be enrolled in THEA359: Space Design for Performance;
- Costume Designers should have completed or be enrolled in THEA383: Costume Design;
- Media Designers should have completed or be enrolled in THEA360: Media for Performance.

Designers will be approved through the appropriate design faculty, and on a case by case basis they will be required to submit a portfolio that includes images of projects, conceptual ideas, renderings and/or technical drawings, if pertinent.

Design budgets will be determined based on the number of thesis students involved in each project.

Technical and Artistic Teams

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 THEA315, and have been involved in a department production.

Ideally, all positions must be filled prior to the production's approval. The final deadline to fill production positions will be one week after the drop/add deadline, at the latest. Directors are responsible for assembling their staff, but the Department will help in finding designers and technicians when necessary and possible.

All positions must be enrolled in the assigned Theater Department course for credit. [Sample syllabi](#) for these courses are available on the department website.

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 see department [webpage for production practicum documentation](#), including grading syllabi)

Expectations and Procedures for Creative Projects

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 advisor to assess whether to:
 - a. Require a modification of the written and/or creative project, or;
 - b. Terminate the written or creative project eligibility for Honors in Theater, and/or;
 - c. Cancel the creative project.

Guidelines for Honors Production Meetings

Budget: When appropriate, students approved to pursue honors that include a creative component will receive a production budget from the Theater Department. This budget will be communicated to the student by the Department Production Manager.

Initial project meeting: Candidates engaged in a creative project must schedule an initial project meeting with the Theater Department's Production Manager, design faculty and student collaborators 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 initial project meeting, the timeline of the creative component will be discussed with the Department faculty and staff. Specific procedures will be discussed concerning the use of the Center for the Arts, Patricelli '92 Theater, or alternative spaces, already assigned.

Design meeting(s): A design meeting should be scheduled prior to the beginning of regularly scheduled production meetings (see below). The design meeting is where specific scenic and costume design concepts are presented (renderings, model and drafting), as well as a written budget breakdown showing the various areas of expenditure. You must also inform your thesis advisor of the meeting and ask them 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 Production Manager and/or your project advisor. Prior to this meeting, each candidate must have met with their advisor 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 Production Manager, design faculty, and/or project advisor before the meeting.

Students will be expected to continue to have design meetings with their team outside of scheduled production meetings, as necessary.

Production meetings: Production meetings will be regularly held on Tuesdays or Thursdays from 4:45-5:45 and are required. For performances in the Patricelli '92 Theater, production meetings must also include the building's Manager. 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 canceled meeting.

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

SECTION III

Guidelines for Senior Projects in Theater (one-semester)

General description for one-semester senior project:

- A one-semester senior project may take a variety of forms:
 - An research paper on a topic related to Theater taken as a tutorial for 1.0 credit (THEA 403 Fall, or 404 Spring)
 - A theatermaking project taken as a tutorial for 1.0 credit (THEA 403 Fall, or 404 Spring).
This does not need to be a traditional production; projects could be in playwriting, various manifestations of design for performance, site-based interventions, community engagement, etc.
 - Collaborative projects with multiple seniors are preferable and will be given priority.

Guidelines for a one-semester senior project production:

- Performances will take place in a festival setting. Please see the timeline (next page).
- The festival will take place in one location, and each production will receive two days of performances.
- The festival format will necessitate advanced coordination of performance times as needed due to production elements and other specific requirements.
- The space configuration will be the same for all senior performance projects in the same festival. Students and faculty advisors will collaborate to choose a festival orientation that will satisfy all planned projects.
- Senior projects in design may take as their subject one aspect of design for the entire festival.
- Additional personnel needs for these senior project productions will be determined by faculty, including necessary collaborations amongst students as appropriate.
- **Performances taking place outside of the festival will receive a limited level of departmental production support.**

Proposal Guidelines for a One-Semester Senior Project

All senior project proposals must include the following information:

1. Title and topic of your proposed project

Briefly describe the concept of your project and where it fits within the discipline of theater and performance. (150-250 word count).

2. Rationale

Describe the goal of your proposal: what do you hope to accomplish and why do you want to pursue this investigation? What are you bringing to this project that is original? How will this research contribute to your educational experience at Wesleyan? Please explain how your project will engage your participants, collaborators, and audience. (500 word maximum).

3. Candidate's justification and qualifications

Demonstrate, citing all relevant experience, the qualifications and background research you've undertaken that have led to this project. List academic courses in and outside the Theater Department and impactful readings, workshops, and productions. Please detail their influence on your proposed topic.

4. Students involved and their capacities (if needed)

Provide evidence of collaboration, and list any relevant qualifications.

Capstone Timelines

Thesis & Senior Project proposal submission deadline	Wednesday after Spring Break
Initial department response to proposals	2nd Friday of April
Revisions due back to department	2 weeks after department response
Final decision by department	Decided and communicated by last day of classes, spring semester by the department chair
<p>➤ To be communicated before the end of the spring semester by department:</p> <ul style="list-style-type: none"> • Decision on approval or rejection of proposal • Specifics on projects as per below list (approvals of teams, setting location/dates/times, approval of titles) • Setting project advisors • Preliminary budget amount 	
<p><u>The following must be finalized at the time of proposal revision deadline:</u> <i>(specific date to be announced each year):</i></p> <p>➤ For All Creative Projects</p> <ul style="list-style-type: none"> • Names for your creative team • Technical team • Ideal venue • Last deadline for confirmed rights 	
<p>(This allows the department to discuss your requests and provide feedback before the end of the Spring semester)</p>	

Students who fail to submit proposal revisions according to the timeline above, or who fail to address outstanding issues as requested in department responses in the revisions, may lose their eligibility to pursue the project.

<u>One-Semester Senior Project Dates:</u>	
<ul style="list-style-type: none"> •The Theater Department will host a weekend festival of senior project performances. This will be held during the last weekend of classes, typically the last weekend of April or the first weekend of May. •Alternative forms for these projects can be considered. 	
<u>Thesis Dates:</u>	
<ul style="list-style-type: none"> •There are two options for thesis production dates each year - the last weekend of classes in December or the last three days before Spring Break. •All thesis projects receive up to three days of performances. 	

Additional Expectations and Requirements for ALL Senior Projects:

- Production meetings are held on Tuesdays or Thursdays between 4:45pm and 5:45pm; you and your production team **must** be available
- All design collaborators on any project **must** be enrolled for credit, advised by design faculty and be able to meet with project advisors on a regularly scheduled basis.

APPENDIX

GUIDELINES FOR EARNING CREDIT IN TECHNICAL AND PERFORMANCE PRACTICE

Late enrollments: under an agreement between the Department, Academic Deans, and the Registrar's Office, 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 or work calls. It is not acceptable for a student to drop an assignment in one production in order to accept an assignment in another. "Add/Drop" procedures are unsuitable to the equitable, responsible, and successful operations of this complex production system.

If one must discontinue their production assignment for reasons beyond the student's control, they should convey the decision in writing to theater department production manager and the department chair, or to the production director as appropriate, as soon as possible. Project collaborators should be notified as well.

TECHNICAL PRACTICE

Technical Practice is offered as a .25 (THEA329), .50 (THEA331) or 1.0 (THEA335) credit course. THEA 105: Production Laboratory is the prerequisite for any of these courses.

Prior to joining a production team, please contact the Production Manager for Theater, the appropriate design faculty, and/or project advisor to determine eligibility, credit/hours, and secure permission for enrollment in the course.

.50 credit: Main stage work for faculty directed performances.

These positions include, but are not limited to: assistant stage manager, scenic painters, properties assistants, electricians, carpenters, costume pattern makers, drapers, stitchers, and so forth. Stage managers for theater department productions may earn a full credit in Technical Practice. Crew heads for senior project productions may earn .50 credit in Technical Practice, pending approval from the Production Manager, project advisor, and/or the appropriate design faculty.

.25 credit: Crew heads or other specific technical production work contracted by the faculty for low tech or alternate space senior project 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.

PERFORMANCE PRACTICE

Performance Practice is offered as a .25, .50, and 1.0 credit courses, depending on student's role and the number of hours dedicated to a production (according to [Wesleyan's credit hour requirements](#)). These are enrolled through the following courses:

Senior Projects – THEA 428 (.25CR), 430 (.5CR), 432 (1.0CR)
Mainstage Productions – THEA 427 (.25CR), 431 (.5CR), 433 (1.0CR)
Performance Practice in Design – THEA 434 (.5CR – Applied Scenography), THEA 435 (.5CR),
THEA 437 (1.0CR)

Please consult with the faculty director, the appropriate design faculty or project advisor 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 Department productions, upon faculty approval and class requirement fulfillment. Students may earn credit as choreographers or musicians upon faculty approval. In some cases, stage managers for departmental productions may earn Performance Practice instead of Technical Practice credit.

CONTACT HOURS EXPECTATIONS FOR PRODUCTION ENROLLMENTS

Theater majors are required to complete a full credit of Performance Practice and a full credit of Technical Practice. These courses take the form of engagement in Theater Department productions.

In accordance with Wesleyan's contact hour requirements, expectations for a Theater production enrollment are:

Full credit (1.0CR) positions: at least 120 hours of rehearsal or work time over the course of 8 to 10 weeks

Half Credit (.5CR) positions: at least 80 hours of rehearsal or work time over the course of 8 to 10 weeks

- Please review the appropriate course syllabus from the instructor for grading information (on WesTheater page – About the Major – production practicum)
- If a student accumulates more working hours on a project than what the credit hour enrollment specifies, they should reach out to the project advisor/course instructor.

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, 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 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. Check out the Writing Center's many resources on their webpage here:
<https://www.wesleyan.edu/writing/Resources%20for%20Students/index.html>
- ◆ A collection of Wesleyan theses (searchable by discipline) is available at <https://bit.ly/ThesisSearch>
- ◆ More information about the honors thesis process is available at:
<https://www.wesleyan.edu/registrar/honors/index.html>

For more information: Lauren Silber, Assistant Director of Academic Writing (lsilber@wesleyan.edu)