Villanova
Theatre Department Handbook

Academic Office:
St. Augustine Center for Liberal Arts and Sciences, Room 205
(610) 519-4760; FAX (610) 519-6800

Business Office:
Vasey Hall, Room 5
(610) 519-4763; FAX (610) 519-6803
PLEASE NOTE:

This handbook is a guide to your responsibilities as well as the department’s expectations. Refer to it regularly and use it as your first point of inquiry for questions that arise.

You are responsible for the following information.
VILLANOVA THEATRE DEPARTMENT

MISSION STATEMENT

To inform and inspire theatre artists, administrators, and scholars who will impact the future of this dynamic art form.

Our culture of creativity engages in rigorous study and the practical application of theatrical theories and techniques.

We believe art has the power to transform hearts and minds by challenging both individuals and communities.
Faculty and Staff

Chair
David Cregan, O.S.A., Ph.D.

Faculty

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
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<tbody>
<tr>
<td>David Cregan, Ph.D.</td>
<td>Teaches: Vision and Form, Th. For Social Change</td>
</tr>
<tr>
<td></td>
<td>Resident Director</td>
</tr>
<tr>
<td>Michael Hollinger, M.A.</td>
<td>Teaches: Playwriting, Solo Performance</td>
</tr>
<tr>
<td>James Ijames, M.F.A.</td>
<td>Teaches: Principles of Acting, Collaborative Theatre</td>
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<tr>
<td></td>
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<tr>
<td>Valerie Joyce, Ph.D.</td>
<td>Teaches: Script Analysis, Musical Theatre</td>
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<tr>
<td></td>
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</tr>
<tr>
<td>Chelsea Phillips, Ph.D.</td>
<td>Teaches: Dramaturgy I and II</td>
</tr>
<tr>
<td>Harriet Power, M.F.A.</td>
<td>Teaches: Directing, Directing and Acting Styles</td>
</tr>
<tr>
<td></td>
<td>Resident Director</td>
</tr>
<tr>
<td>Andrew Blasenak, Ph.D.</td>
<td>Visiting Professor</td>
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Full-Time Staff

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<thead>
<tr>
<th>Name</th>
<th>Position</th>
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<tbody>
<tr>
<td>Parris Bradley, MPA</td>
<td>Production Manager; Resident Set Designer</td>
</tr>
<tr>
<td>David Cregan, Ph.D.</td>
<td>Artistic Director</td>
</tr>
<tr>
<td>Elisa Loprete Hibbs, MA</td>
<td>Business Manager</td>
</tr>
<tr>
<td>Michael Hollinger, MA</td>
<td>Associate Artistic Director</td>
</tr>
<tr>
<td>Ashley Leamon, MA</td>
<td>Program Coordinator; Adjunct Professor</td>
</tr>
<tr>
<td>Kimberly Reilly, MA</td>
<td>Director of Marketing and PR</td>
</tr>
<tr>
<td>Janus Stefanowicz, MA, MFA</td>
<td>Costume Shop Manager; Resident Costume Designer; Adjunct Professor</td>
</tr>
<tr>
<td>Sharri Jerue, BS</td>
<td>Properties Master; Scenic Charge</td>
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<tr>
<td>Rajiv Shah, BA</td>
<td>Technical Director</td>
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Other Staff

<table>
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<tr>
<td>Eileen Ciccarone, BA</td>
<td>Audience Services Manager</td>
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<td>Jerry Forsyth, BA</td>
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<td>Michael Hamlet, BA</td>
<td>Master Electrician</td>
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<tr>
<td>Jenn Lanyon, BS</td>
<td>Cutter/Draper</td>
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<tr>
<td>John Stovicek, BA</td>
<td>Resident Sound Designer</td>
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Part 1: Academic
A-1 GENERAL INFORMATION

A. Departmental Communication
All Theatre Department graduate students are expected to access the [Theatre Department website](#) and their University email account on a regular basis. Department notices, production information, and other important updates will be circulated via the bi-weekly Theatre online newsletter and university email. Check the [Departmental Calendar](#) for updates regularly.

The Department will forward faculty syllabi and class calendars to staff so they will be aware of upcoming project deadlines and can take them into consideration in scheduling work schedules. The faculty will likewise consider the Villanova Theatre production calendar in scheduling major course projects.

B. Graduate Student Council
The Theatre Department can appoint a representative to the Graduate Student Council who attends meetings on behalf of the graduate theatre students, elicits input from them, and reports to them. This representative may be selected by the Theatre Department faculty during the fall semester.

C. Class Representatives
At the beginning of each academic year, the Department Chair will ask both the first year and second year students, respectively, to nominate classmates for Class Representative. An election will then take place, with one first year elected as First Year Class Representative and one second year elected as Second Year Class Representative. Both will serve for that entire academic year. Responsibilities include:

- querying the student body every fall for Season Selection play submissions.
- communicating student Season Selection submissions with the Season Selection committee.
- attending designated Season Selection meetings to represent the student body.
- communicating Season Selection information with students.
- communicating student issues with the Chair through scheduled meetings.
- participating in Departmental hiring committees for faculty and staff.
A. Advising and Registration
The Theatre Department advisor for M.A. students is the Department Chair (Fr. David Cregan). The administrative assistant will coordinate advising sessions with graduate students prior to registration. Students will choose their courses for the imminent semester and map out his/her academic path with the Chair in these advising sessions.

B. Class Sessions
Attendance is required of all theatre students at each session of graduate theatre classes. No student is permitted to excuse him/herself from any part or whole of a class due to involvement with a production. This does not apply to a performance call dismissal, which is coordinated by the Production Manager. The Production Manager will contact professors regarding specific performance call dismissals; however, you should verify that your professors are aware of your performance call dismissal.

C. Theatre Practicums
To fulfill their degree requirements, M.A./MPA Certificate students must complete three (3) practicums and Practical Certificate students must complete one (1) practicum. These practicum experiences are not for credit and are without tuition fee. For more information, please refer to Practicum Guidelines in Part 2 of this Handbook (page 32).

D. Comprehensive Exam
Pre-requisites: Dramaturgy (Classical and Modern), Script Analysis

The Theatre Comprehensive Exam is intended to assess the student’s mastery of theatre history, as well as their ability to independently synthesize dramaturgical and script analysis skills. The exam is to be taken upon completion of Script Analysis and the two-semester Dramaturgy sequence, and will include material covered in all three courses.

The exam consists of a timed theatre history portion, as well as a take-home component that will require students to apply the research, analytical, and scholarly writing skills developed and practiced during their Dramaturgy and Script Analysis coursework. The take-home portion will be graded by a three-member faculty panel.

The exam will be held the week after graduation. A student must successfully pass this Comprehensive Exam to be approved for continued coursework, as well as degree completion.
E. Graduation
Degree and certificate completion requirements are listed below.

M.A. students must:
- complete thirty-six (36) credit hours.
- complete three (3) practicums.
- pass the Thesis Project Defense.

M.A. with MPA Certificate in Non-Profit Management students must:
- complete thirty-nine (39) credit hours.
- complete three (3) practicums.
- pass the Thesis Project Defense.

Practical Certificate students must:
- complete fifteen (15) credit hours of production or performance related courses.
- complete one (1) practicum.

Notes:
- Certificate students do not participate in Commencement.
- Students who complete their thesis project after May 12th, 2017 will receive their diploma in September of 2017.
- Students have six (6) years from the first semester they enroll to complete their degree or certificate.

F. Decorum
Smoking, eating, drinking, and cell phone use are not permitted in the classrooms or the Theatre. The personal use of Costume Shop appliances, Set/Props theatre tools, props, and lighting equipment is not permitted without the permission of the shop managers.

G. The Code of Academic Integrity
You can view Villanova University’s Code of Academic Integrity here.

H. Tracking Sheet
Keep track of your courses using the following sheet.
GRADUATE THEATRE PROGRAM: Tracking Sheet

Student: ______________________ ID#: ______________________

Program or Certificate: ______________________________________

Required (for most):

<table>
<thead>
<tr>
<th>Course #</th>
<th>Course Name</th>
<th>Credits</th>
<th>Semester</th>
<th>Grade</th>
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<tr>
<td>THE 7100</td>
<td>Principles of Acting</td>
<td>3</td>
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<tr>
<td>THE 7110</td>
<td>Script Analysis</td>
<td>3</td>
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<td>THE 7120</td>
<td>Dramaturgy: Classic</td>
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<td>THE 7130</td>
<td>Dramaturgy: Modern</td>
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<tr>
<td>THE 7140</td>
<td>Dramatic V&amp;F: Classic</td>
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Electives:

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<tbody>
<tr>
<td>THE 8110</td>
<td>Voice and Movement</td>
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<td>THE 8120</td>
<td>Characterization</td>
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<td>THE 8150</td>
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<td>THE 8160</td>
<td>Scenography</td>
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<td>THE 8170</td>
<td>Directing</td>
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<td>THE 8180</td>
<td>Directing Styles</td>
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<td>THE 8190</td>
<td>Playwriting</td>
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<td>THE 8200</td>
<td>Theatre Topics</td>
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<td>THE 8300</td>
<td>Teaching of Theatre</td>
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<td>THE 8540</td>
<td>Collaborative Theatre Making</td>
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<td>THE 8320</td>
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MPA:

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<td>MPA 8299</td>
<td>TOP: Program Planning</td>
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<td>MPA 8600</td>
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Practicums:

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<td>THE 7210</td>
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<td>THE 7220</td>
<td>Production Practicum III</td>
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Comprehensive Exam:

Pass: ___________ Fail: ___________

Thesis: __________________________________________________________
Graduate students who wish to undertake independent tutorials for advanced study in the area of theatre scholarship, acting, directing, playwriting, scenography, production, or voice and movement may do so by applying for Special Studies in the area of interest. A Special Studies project earns three credits and normally should be completed only after completing first-year required courses (Script Analysis, Dramaturgy-Classic, and Dramaturgy-Modern); additional elective prerequisites for each area are listed on the application for Special Studies.

All students wishing to register for Special Studies must do so according to the following procedure. In order to receive consideration, the final application must be approved during the registration period for the semester that the Special Studies project will take place. (For example, if you are planning to do a Special Studies project for Fall 2018, then your application must be approved during the Spring 2018 registration period.)

Procedure:

1. The student makes an appointment with the Department Chair before advisement/registration to present orally his/her proposal for an Independent project.
2. If the project appears to be appropriate for Special Studies credit, the chair determines and consults the faculty member and staff most appropriate to supervise and grade the project and notifies the student of the faculty member’s agreement to serve as advisor.
3. The student meets with the assigned faculty advisor to outline a plan of study following the Project Statement for Special Studies.
4. The student independently prepares the Statement and submits it to the faculty advisor for approval. The advisor may consult with the Department Chair and/or require revisions and resubmission as necessary.
5. Upon signatory approval of the faculty advisor, the student submits the written proposal to the Chair for final approval before the end of registration.

NOTE: A student may not register for Special Studies until final approval from the Chair.

The Special Studies Application and Proposal Guidelines are located here.
The thesis is the capstone project for the MA in Theatre, and culminates in an oral defense before a committee of three faculty members, including the project mentor. It is designed to encourage students to integrate their coursework, both academic and practical, into a substantial project that demonstrates their mastery within one of the following areas.

Possible Areas/Subjects for Thesis Projects:
- Research/academic project
- Acting in a major production
- Design of major production
- Writing a play
- Directing a laboratory production
- Dramaturgy of a major production
- Creating a solo performance
- MPA project

Please Note:
- Thesis project proposals will only be accepted for work done at Villanova as this is the only context in which appropriate supervision and focus can be assured.
- If you have an idea for a project outside of the specified areas/subjects above, please contact Harriet Power to discuss.

Prerequisites for certain Thesis Projects:
- **DESIGN:**
  - Serve as Stage Manager for a season production
  - Complete the Scenography course or a comparable Special Studies project
- **ACADEMIC/RESEARCH:**
  - Script Analysis and Dramaturgy
  - Either one semester of Vision and Form OR another theory course
- **ACTING:**
  - Audition for and be cast in a season production
- **DIRECTING:**
  - Serve as Stage Manager for a season production
  - Complete the Directing course or a comparable Special Studies project
- **DRAMATURGY:**
  - Complete both sections of the Dramaturgy course
  - Apply for a production dramaturg position in the second semester of this course
- **ARTS MARKETING:**
  - Complete the first year of MPA courses with a B average, at minimum
- **SOLO PERFORMANCE:**
  - Complete Solo Performance course.
- **PLAYWRITING:**
  - Complete the Playwriting course
First Step: At the beginning of the second year, you will attend a Thesis Orientation. After this Orientation, you must contact the director of thesis projects, Prof. Power, to discuss your project ideas and the scope of your project.

Mentors: Students will be assigned a mentor by Prof. Power in the area of specialization:

- Acting: Prof. James Ijames
- Dramaturgy: Dr. Chelsea Phillips
- M.P.A.: Prof. Harriet Power
- Playwriting: Prof. Michael Hollinger
- Directing: Prof. Harriet Power
- Design: Janus Stefanowicz (Costume Design)
  Parris Bradley (Set Design)
  Jerold Forsyth (Lighting Design)
- Academic: Dr. Valerie Joyce

NOTE: Mentors in other areas will be assigned as appropriate.

Proposals: Each type of thesis project has its own proposal guidelines which are available online here. The proposal should be developed with the mentor and submitted in final form to the faculty to read at least a week before the appropriate faculty meeting (contact Ashley Leamon for specific dates). The meetings are generally held during the first week of each month.

Proposal Deadlines: Acting, design, and dramaturgy proposals are tied to the departmental production schedule.

- Acting proposals must be submitted immediately after casting. Since late proposals will not be accepted, check immediately with Prof. Power after you are cast for the proper deadline. A full written analysis of the process is due on the closing Friday of the production.
- A dramaturgy thesis requires a series of deadlines to accommodate production needs. These deadlines are production specific and will be administered upon the announcement of season dramaturgs.
- All other proposals should be submitted as soon as possible after the project is approved by Prof. Power.

Budget: All potential thesis students need to adhere to the budget proposal requirements laid out in the Thesis Budget Guidelines and Template document, located here. There are budget parameters for every project but a budget needs to be created and a proposal needs to be submitted along with the original thesis proposal. The budget proposal is then approved by the Department Chair and Business Manager.

The approved budget will be no more than the following:

- Directing: $300
- Solo: $200
- Playwriting: $100
- Dramaturgy: $50
- Academic: $50
**Project Committee:** Each student’s Thesis project has a three person committee, one of whom is the mentor. The student will propose the two other members of the committee, whom the Thesis Director will invite to serve. Students should not invite individual faculty members personally. The director of the production you are working on cannot serve on the Thesis committee.

**Qualifying For the Thesis Defense:** The committee will evaluate the quality of the work and decide on its artistic/academic acceptability. If the work is approved, there will be a Thesis Defense scheduled, which will consist of the student’s self-assessment and a discussion with the committee. The project is finished with the successful completion of the critique session. This defense should be held within a few weeks of completion on the work. Students who complete their thesis project after May 12th, 2017 will receive their diploma in September 2017 rather than May 2017.

**Outcome:**
The outcome of the thesis defense is based on the student’s ability to articulate their process rather than a qualified assessment of its success or failure. The student will receive a Pass, Pass with Distinction, or a Fail. (Distinction is granted based on superior integration of the student’s experience and their ability to articulate that during the Thesis Defense.)
A. Printing and Print Allowance

Department copy machines cannot be used by students without permission. The Graduate Studies Department provides a limited print allowance to enrolled students. Full time students receive a print allowance of $60; part time students receive an allowance of $20. The credit will be added to their Wildcard account on June 1st. All unused print credit will be cleared from all accounts on May 31st. Computers are available in Bartley Hall, Mendel, Tolentine, and the Falvey Library. For additional information, click here.

B. Career Guidance

Questions about theatre work and terminal degree options are welcome, and may be addressed to the department chairperson, theatre faculty and staff, and/or to the Career Counseling Center in Garey Hall. Some theatre faculty and staff are actively involved in professional theatre and can share their knowledge and experience.

Please contact the Office Manager for information regarding the job listings supplied by ArtSearch and the Association for Theatre in Higher Education (ATHE). A bulletin board displaying materials received in the office concerning positions, graduate programs and studies abroad is located outside of the production office.

C. Learning Support Services

Learning Support Services provides learning and study skills resources for all students who wish to enhance their academic experience in preparing to meet their educational goals. These services include study skill workshops, academic coaching, accommodation support for students with disabilities, and study skills consultation. Workshops and one-on-one sessions are available in university-relevant skills such as time management, study strategies, academic reading, learning styles, test-taking, and test anxiety. Students of all abilities, including successful students who want to enhance their academic skills and students who are struggling, are welcome to use these services. There is no extra charge for these services and they are open to all registered Villanova students. Click here to contact Learning Support Services.
D. Booking Rehearsal Spaces
For Vasey Studio or Garey 103:

- Contact the Office Manager (610-519-4760) to reserve timeslots.
- Both calendars exist as Google calendars—please request access to view these calendars from the Office Manager.
- Booking Guidelines will be issued to all students at the beginning of each new academic year and must be signed & returned to receive booking privileges. Please refer to Booking Guidelines here for further information.
- If neither Vasey Studio nor Garey 103 is available, you can ask the Office Manager to find space in a classroom through the greater University’s booking system.
- To report issues with space or equipment in Vasey Studio or Garey 103, please contact the Technical Director.

For Vasey Theatre:

- Contact the Technical Director to book the Vasey Theatre space.
- Our production season has preference in this space.

If you are using any of our spaces and working with non-Villanova students, those individuals must sign a waiver. You can find a copy of this waiver here, or receive a paper copy from the Business Manager or the Office Manager.

E. Emergency Procedure
In case of an emergency, Public Safety should be contacted immediately at 610-519-4444.
A. Awards

- **The Brian G. Morgan ‘67, ’70, Endowed Theatre Award**
  The Brian G. Morgan ‘67, ’70 Endowed Theatre Award is awarded annually to a second-year graduate student following the designated Brian Morgan Benefit Night performance. The recipient of this award should embody the following characteristics:
  - Professionalism on and off the stage
  - Unmatched creative talent
  - Generosity of spirit
  - Commitment to ensemble work
  Consideration for this award will be given to students who have completed one year of graduate study within the Theatre Department. Students may be nominated by a faculty member and voted on by Theatre Department faculty and staff. The recipient will receive a monetary award. Learn more [here](#).

- **The Belle Masque Scholarship**
  This scholarship was established in Memory of Rev. William J. Krupa, OSA, ’41 by Dorothy Ann and Bernard A. Coyne, Ph.D. ’55. The purpose of this fund is to provide financial support to academically talented theatre students. Recipients will be selected by the Chair of the Theatre Department in consultation with the Director of Financial Assistance. The scholarship will be awarded once per academic year in early spring. The recipient will receive a monetary award.

- **The Sally Curley Service Award**
  This award is given to a second-year graduate student in their final semester. The recipient of this award should embody the following characteristics:
  - Service to the Department
  - Volunteerism
  - Working towards the greater good
  - Generosity and a positive attitude
  Students are nominated and selected by Theatre Department faculty and staff. The recipient of this award will receive the Sally Curley Service Medallion, to be worn at graduation. Learn more about this award [here](#).

- **The Sue Winge Playwriting Competition**
  The Villanova Theatre Department holds a yearly playwriting competition, offered exclusively to Villanova students, alumni, faculty and staff. The goal of this competition is to foster creative endeavors within the Villanova arts community. The funding and support for this project will be provided by the Sue Winge Playwriting Grant. The winning play will receive a staged reading with actors and a director and a stipend will be awarded to the playwright. The Sue Winge Playwriting Grant and competition was established in memory of beloved Villanova University employee Sue Winge, who served the university for many years in the Theatre Department and the President’s Office. Learn more [here](#).
B. Events

- **Speaker’s Night**
  A brief lecture and Q&A session with an invited guest speaker is held on the second Thursday of the run, directly following the performance. The show’s director and dramaturg are also present to field questions. **Graduate assistants and tuition scholars are required by the Chair to attend this event.** All other students are strongly encouraged to attend the speaker portion of the evening for educational purposes.

- **Showcase**
  At the end of the spring semester, the department presents a showcase featuring selected student work from the spring semester’s graduate courses. The showcase is produced by a graduate faculty member. **All students are required to attend.**

- **Mandatory Events**
  Please refer to our [Departmental Calendar](#) located here for information.

C. Practical and Scholarly Opportunities

- **The Philadelphia Theatre Research Symposium**
  The goal of the Philadelphia Theatre Research Symposium is to provide a forum for theatre scholars and practitioners to share their research and enter into a dialogue about current trends in theatrical practice and scholarship. This conference is conceived and implemented by Villanova Theatre each spring. Some students may be chosen to present papers at the conference as well. Papers presented may be submitted to Villanova Theatre’s academic journal, Praxis. For more information, click here: PTRS Praxis

- **Abbey Theatre Internship**
  The Villanova University-Abbey Theatre Exchange Program will provide a grant to a Villanova student to intern at the Abbey Theatre in Dublin, Ireland during the summer season. Junior and senior undergraduates and graduate students in the College of Arts and Sciences at Villanova University are eligible. A grade point average of at least 3.0 is required.

  The paid internship will begin at the end of May and continue for eight weeks into July. The student will work alongside theatre professionals in the day-to-day operations of Ireland’s national theatre and help develop an innovative summer program for students interested in theater. For more information, click here: [Abbey Theatre Internship](#)
• **Kennedy Center American College Theatre Festival (KCACTF)**

 Actors, Designers, Dramaturgs, and Stage Managers involved in Villanova Theatre’s fall shows may be chosen to represent Villanova Theatre at ACTF to compete for artistic excellence.

 Started in 1969 by Roger L. Stevens, the Kennedy Center’s founding chairman, the Kennedy Center American College Theater Festival (KCACTF) is a national theater program involving 18,000 students from colleges and universities nationwide which has served as a catalyst in improving the quality of college theater in the United States. The KCACTF has grown into a network of more than 600 academic institutions throughout the country, where theater departments and student artists showcase their work and receive outside assessment by KCACTF respondents.

 In January of each year, regional festivals showcase the finest of each region’s entered productions and offer a variety of activities, including workshops, symposia, and regional-level award programs.

 For more information, click here: [ACTF](#)
A. Graduate Assistant (GA) Guidelines

- Full-time GA must complete 300 hours per semester.
- Full-time GA is not allowed to work outside the department during the academic year.
- Part-time GA must complete 200 hours per semester. (Part-time GA can work outside the department during the academic year with the Chair's approval.)
- GA must be at all Tech Weekends beginning at 4 pm on Friday evening. Tech weekend does not count for GA hours. (If released from Tech Weekend, the GA must attend the final dress rehearsal.)
- GA must attend set strike. Strike does not count towards GA hours.
- GA must review and sign GA contract.
- GA must maintain a standard of excellence in performance and scholarship as a representative of the VUTD.
- GA is expected to attend all mandatory events listed on the Departmental Calendar and other mandatory events announced during the academic year.
- GA may be asked to report to work prior to the beginning of the Fall and Spring semesters.
- GA may work through Fall and Spring break if scheduled by supervisor to do so.
- GA may be asked to drive the University truck and will be allowed to drive the truck only after insurance forms are filled out and approval is emailed.
- GA may be given department keys which should be used only by the GA. There will be a $25.00 fee for each lost key.
- All library fees will be waived for overdue books.
- GA will be asked to assist with auditions, if needed.
- GA will fill a show’s running crew slot if called on by the VUTD.
- This could mean operating lights or sound, and/or helping backstage.
- This may be required with little advance notice.
- During the first year, GA is required to send a letter to the Chair requesting a GA renewal. This is not a guarantee for renewal. An evaluation interview will be scheduled to determine a GA' status for the following year.
B. Acting Tuition Scholar (ATS) Guidelines

- ATS must complete a minimum of 100 Tuition Scholar (TS) hours per semester.
- ATS must review and sign ATS contract.
- ATS is required to audition for every show.
- ATS is required to accept any role. Each role may qualify for TS hours or a production practicum. Note: being cast is not guaranteed.
- ATS is required to participate in a minimum of 7 productions - functioning as either an actor or fulfilling a production practicum.
- ATS is required to complete 3 production practicums (acting can count for all production practicums for ATS). Three production practicums are required for all Villanova Department Theatre (VTD) MA students for graduation.
- If an ATS is not cast in a show, they must fulfill a practicum on that show. The exception to this is if an ATS has completed all 3 practicums.
- If not cast in a semester, an ATS is required to give 100 TS hours for that semester.
- If ATS is cast in all 8 shows, the 8th show is considered service to the department.
- ATS is not allowed to audition for outside work during the school year. (Winter break may be an exception and requires the approval of the VTD Chair).
- It is recommended that ATS does not work outside the department. Work-study positions are available upon application.
- If not cast, ATS is required to be at Tech Weekend beginning 4 pm Friday evening. Tech weekend does not count for TS hours.
- If an ATS is not cast or is released from Tech Weekend, the ATS must attend the final dress on Sunday night.
- ATS is required to attend set strike. This does not count towards TS hours.
- ATS is required to work through Fall and Spring break if scheduled by director.
- ATS may be asked to report to rehearsals prior to semesters beginning.
- ATS may be asked to drive the University truck and will be allowed to drive the truck only after insurance forms are filled out and approval is emailed.
- ATS may be given University keys to be used only by the ATS - there will be a $25.00 fee for each lost key.
- All library fees will be waived for overdue books.
- ATS will be asked to assist with auditions, if needed.
- ATS is considered a representative of the VTD and will be expected to act responsibly.
- VTD may call on an ATS, if the ATS is not in a show, to fill a show’s running crew slot. This could mean operating lights or sound, and/or helping backstage. This may happen at the last minute.
- ATS is expected to attend all mandatory events listed on the Departmental Calendar and other mandatory events announced during the academic year.
- During the first year, ATS is required to send a letter to the Chair requesting a tuition scholarship renewal. This is not a guarantee for renewal. An evaluation interview will be scheduled to determine an ATS’ status for the following year.
C. Tuition Scholar (TS) Guidelines

- TS must complete a minimum of 100 Tuition Scholar (TS) hours per semester.
- TS must review and sign TS contract.
- TS is required to complete 3 production practicums. Three production practicums are required for all Villanova Department Theatre (VTD) MA students for graduation.
- TS may work outside of Villanova, but the scholarship comes first. Work schedules must be approved by the VTD Chair. Work study options may be available; speak with your supervisor for more information.
- TS is not required to attend tech rehearsals or strike for shows with which you are not otherwise involved. Any hours accumulated at tech and strike do not count toward TS hours.
- TS may be asked to drive the University truck and will be allowed to drive the truck only after insurance forms are filled out and approval is emailed.
- TS may be asked to report to work prior to the beginning of the Fall and Spring semesters.
- TS is required to work through Fall and Spring break if scheduled by supervisor to do so.
- TS may be given University keys to be used only by the TS - there will be a $25.00 fee for each lost key.
- All library fees will be waived for overdue books.
- TS is considered a representative of the VTD and will be expected to act responsibly.
- VTD may call on TS, if the TS is not in a show, to fill a show’s running crew slot. This could mean operating lights or sound, and/or helping backstage. This may happen at the last minute.
- TS is expected to attend all mandatory events listed on the [Departmental Calendar](#) and other mandatory events announced during the academic year. It is especially important that all TS attend all colloquia provided by their departments and that all TS participate and assist in seminars and forums as directed by the VTD Chair.
- During the first year, TS is required to send a letter to the Chair requesting a tuition scholarship renewal. This is not a guarantee for renewal. An evaluation interview will be scheduled to determine a TS’s status for the following year.
Part 2: Production
A. Season Selection Procedure
Since Villanova Theatre’s main stage season is designed to be a laboratory for the ideas that circulate in our classrooms, selecting a season is one of the most important tasks we undertake. Ideally, each season will reflect and illuminate the curriculum, provide meaningful casting opportunities for graduate and undergraduate students, entertain and edify our audiences, and engage the intellects and artistic sensibilities of our department. Student representatives will release a call for play suggestions every fall and will then communicate these suggestions with the Season Selection Committee, who will consider student suggestions as well as their own suggestions to choose a well-rounded season.

B. Season Dramaturgs
Once the season is settled upon, dramaturgy students who have completed the full year are invited to apply to be a season dramaturg for the following season. Faculty then works with the directors to determine the needs of the respective shows, the best fits, etc. Chosen dramaturgs will be announced at the annual Departmental Showcase, which occurs in early May. Dramaturgs are mentored by the dramaturgy professor.
C. Casting

- **Philosophy**
  All students are encouraged to audition for every production, as each rehearsal/performance process represents one of the richest learning experiences our program offers. Current students receive first consideration in the casting process, but all auditions are also open to everyone in the university community. In order to maintain the artistic integrity of departmental productions, casting may often include both students and non-student actors. Some members of the cast may be drawn from former students and the larger community, particularly when required to fulfill special needs of a given production. On occasion the department may also invite Guest Equity Artists to perform mature roles within productions, a practice that also allows student actors to work with and learn from professional artists.

- **Nondiscrimination**
  The department will not discriminate against any actor for a part by reason of race, color, creed, sex, national origin, sexual preference, age, handicap, or belief. We are committed to expanding the participation of women and all minority and ethnic groups in the artistic process. To this end, we encourage a flexible, imaginative casting policy that provides stage opportunities for ethnic minorities or females in roles where race, ethnicity, or sex is not germane. Final casting decisions lie with the director, upon approval of the department Chair.

- **Participation**
  Participation in productions is dependent on good academic standing and is at the discretion of the chair of the department. Any student that is a member of AEA and is cast in a production performs for education purposes within the degree program. They are listed in the program as a member of Actors Equity, but are not paid a professional salary. AEA students need to obtain an educational waiver from Equity and submit to the Business Manager.

D. Stage Managers and Assistant Stage Managers

**Assistant Stage Managers:**
All first-year full-time students will assistant stage manage (ASM) in their first year. In the summer e-packet, all first-year students are asked to rank which of the four shows they want to ASM, from most interested to least interested. ASMing counts for one practicum. Part-time students may not ASM their first year in the program and may be called upon in a later semester.

**Stage Managers:**
Students who want to stage manage one of our four mainstage productions should contact the Business Manager to express their interest. In most cases, students must assistant stage manage before stage managing. Stage managers will be considered according to past experience and thesis project intentions. Stage Managers are chosen through collaboration between the Business Manager, the Production Manager, the Artistic Director, and production directors. Stage Managing counts for two practicums.
A. Actor Guidelines

- The actor agrees to be prompt to all calls including (but not limited to):
  - Rehearsals
  - Costume fittings
  - Photo calls
- The actor also agrees to the following:
  - To be on-time for all rehearsal and show calls.
  - To pay strict regard to make-up, dress and hairstyle as indicated by the director and costume designer
  - To perform his/her role as directed, and to conform to the language of the script to the best of his/her ability
  - To care properly for his/her costume and props
  - To respect the physical property of the production and theatre.
- Actors may be required to be available during the day for certain production related needs.
- Repeated lateness or other infractions of these guidelines will be considered grounds for dismissal from a production.
- The actor is responsible for preserving the integrity of the character as set by the director. Due to the educational nature of our theatrical productions, actors may receive notes from the director after opening. Any rented scripts or scores must be immediately turned in to the stage manager with all blocking and notes erased.
- Backstage Etiquette- Villanova Theatre productions maintain professional standards from season selection through the entire run of the play. Therefore we expect that backstage decorum is respected and reinforced by students. Out of respect for the process of acting and performance we require that all students/actors maintain professional and respectful behavior. The dressing room is a place for preparation and concentration; thus eating and use of cell phones or computers, playing of music, and unnecessary noise are not permitted. During performance, the Green Room and all backstage areas are places for actors to focus and ready themselves; we count on all students/actors to contribute to this atmosphere of concentration and respect. The Green Room should not be used as a social space during performances. This standard of etiquette is a code of honor for each individual student/actor.
B. Rehearsal Period/Days Off/Breaks

The rehearsal period for any production generally extends from four to six weeks. There will be one day off per rehearsal week.

All weekday rehearsals are limited to 4 hours and must end by 11:30 pm. All students must be given a 30 minute dinner break between class and rehearsal (this policy may differ for Stage Managers and Assistant Stage Managers). Directors will make every effort to organize the schedule to minimize the possibility of called actors not being used.

During dress and performance weeks, regular call will be 7:30 pm (with exceptions for special dress or warm-up calls). Stage management and crew calls vary from show to show and will be determined by the Production Manager. Actors and tech crew will need to be excused from classes one half-hour before their call. Earlier calls will be coordinated by the director, stage manager, and production manager with the approval of the Chair. Students should not leave class for calls without such prior arrangements.

On Saturdays and Sundays, actors may be called for a total of eight hours per day. For extended rehearsals, actors must be given an hour break after five hours of rehearsal, in addition to the regularly scheduled breaks.

On tech weekend, actors may be called for ten out of twelve hours on both Saturday and Sunday.

If an actor is in consecutive productions, they will rehearse the second show for no more than four hours on Saturdays and will not rehearse on other days until the first production has closed. They will have a two-hour break before their scheduled performance call.

Except during run-throughs and dress rehearsals, there shall be a break of five minutes after no more than fifty-five minutes of rehearsal or ten minutes after no more than eighty minutes of rehearsal for each member of the company. There should be no less than a twelve-hour rest period between the end of the rehearsal on one day and the beginning of rehearsal on the next. It is not always possible to give a twelve-hour rest period for crew (especially during tech), but the hours will count towards the practicum.

You may be required to work through Fall and Spring break and may be called back early from Christmas break if scheduled by your director. There will be no rehearsal or performance on Thanksgiving Day, on December 24 or 25, and on Easter Sunday. These rules have been developed as general guidelines; external commitments on the part of the acting company can make scheduling extremely difficult and therefore exceptions to these guidelines may have to be made by the director in consultation with the department’s production personnel.
C. Rehearsal Methods
Directors often use improvisation, theatre games, and physical exercises in preparing a production. To fully ensure the physical and emotional well-being of the actor who participates in these exercises, the department has developed the following guidelines:

1. The actor must inform the director and the stage manager of any personal physical conditions that should be taken into consideration prior to the beginning of rehearsal, particularly with regard to any vigorous or unusual physical activity; this concern will also be addressed by a specific question on the callback form.
2. Actors should come to rehearsals appropriately dressed for that day’s work as indicated by the director; in particular, the actor must remove any items of jewelry before beginning any physical exercises.
3. On a daily basis, the stage manager will assume responsibility for the general safety of the rehearsal/performance space.

D. Cast Representative
During the first week of rehearsals, the production manager will see that members of the cast elect a cast representative to whom the cast members can voice problems or concerns. The cast representative’s job is to relay problems clearly and immediately to the production manager, who will work with all parties involved in order to effectively solve the problem. If circumstances dictate, the cast representative may also choose to communicate directly with the chair of the department. The production manager will meet with the elected cast representative on an as-needed basis.

E. Open Rehearsals
All theatre students are encouraged to observe rehearsals whenever possible as a fundamental way of learning about theatre. However, visits should be cleared in advance with the director and stage manager.
A. Tech Guidelines

- Tech Weekend is the weekend before the production opens. The schedule is determined by the director and production staff in a production meeting. There will be a run through the Wednesday before Tech Weekend which all crew are required to attend. There will be a brief crew orientation after this run.
- The stage manager, assistant stage manager(s), properties runner, sound board operator, light board operator, and all other members of the production team must attend all techs and dress rehearsals.
- The crew must elect a spokesperson similar to the actors’ spokesperson as stated in the Production Guidelines. During tech orientation on Thursday evening, this will be discussed and the voting will be organized by the Stage Manager Consultant.
- The technical crew will work twelve out of fourteen hours on Saturday and Sunday of tech weekend with an hour lunch and dinner break.
- During tech weekend, the Technical Director is the immediate supervisor of the tech crew. He/she will oversee the stage manager and enforce the technical guidelines.
- Stage management and crew calls vary from show to show and will be determined by the Production Manager.
- Once the performances begin, the tech crew will be under supervision of the stage manager.

B. Costume and Make-up

- The theatre shall provide all costumes and clothing except modern undergarments.
- The stage manager will furnish kneepads when necessary.
- The theatre will supply make-up and hair styling instruction for those who need it. However, actors will do their own make-up and hair for performance. The actor will supply ordinary and conventional stage make-up; the department will provide body make-up or character make-up requiring special supplies.
- The actor will not be required to cut or to change the color of his/her hair unless s/he agrees in writing prior to the beginning of rehearsal. If s/he agrees, the department will pay the expense to cut or color the hair and for its upkeep during the run of the show, as well as for the restoration to the original color at the close of the run.

C. Backstage Facilities

The department has operated under severe space limitations for years. For this reason, we ask cast and crew member to do their best to respect the actors' needs in preparing for a performance. Within these restrictions, we supply the following facilities/resources:

1. Dressing rooms for actors within the theatre building
2. A warm-up space for actors’ use prior to performance
3. Reasonably pliant surfaces for dance rehearsals and performances
4. Water coolers wherever the actor is required to rehearse or perform
5. Sinks with hot and cold running water reasonably convenient to the dressing area
D. Photo Calls and Image Release Policy

All photo calls will be scheduled at the discretion of the Marketing/PR Director. All students will elect whether or not to sign an image release waiver at the beginning of the first semester of his or her first year. If a student elects to sign the image release waiver, his/her likeness may be used and distributed at the discretion of the Marketing/PR Director. Possible outlets include print, digital, and social media.

Some lead actors may be scheduled for a short pre-production shoot prior to opening. Photos and video will be taken during the final dress rehearsal of tech weekend. The Marketing/PR Director also schedules an archival photo shoot for the department. This shoot is held for archival purposes following the first Sunday performance after opening. Be prepared to spend at least two hours on archival photos.

Time for photo calls is not deducted from rehearsal hours. Actors will not, however, be asked to do photo calls and rehearse for ten hours in a ten out of twelve hour day prior to opening.

E. Strike

It is the responsibility of those completing a practicum, crew members, acting scholars, and graduate assistants to participate in the strike following the final performance, unless explicitly excused in advance by the technical director. Tuition scholars are not required to participate in strike unless they are completing a practicum for that show.
F. Practicum Guidelines
Practicums are a required component of the curriculum and are professional theatre training. Please note the following regarding theatre practicum policy:

- Graduate students must complete three production practicums to graduate. Your practicums will be determined through advising with the Chair, the Business Manager, and the Production Manager.
- The Business Manager arranges the theatre practicums and maintains the students’ practicum records.
- All first year graduate students must apply to serve as assistant stage manager (ASM) for one production in their first year. (If you are a part time student, you may be asked to ASM for a later season.)
- You should register for practicums as follows (unless advised otherwise):
  - Register for Practicum I in spring semester, first year
  - Register for Practicum II in fall semester, second year
  - Register for Practicum III in spring semester, second year
- Practicums may be done in the areas of Stage Management; ASM; Run Crew; Light Board Operator; Sound Board Operator; Dramaturgy/Research; Construction for Set, Costumes, or Props; Dresser; and Acting.
- We encourage students to invest themselves in the broad spectrum of possibilities offered as production practicums, taking advantage of the educational opportunities.
- Timesheets are either distributed by the Stage Manager or sent electronically once the student is given an assignment for a particular production. If the student is doing a practicum in one of the shops, the shop supervisor will distribute the time sheet.
- All practicum students must attend the strike for the production on which they work. Time sheets should be digitally submitted to the Business Manager immediately after strike. A pass grade for the practicum cannot be issued without a time sheet indicating participation at strike.
- NOTE: You cannot use your thesis project as a practicum as well. (i.e., serving as a production dramaturg can be your thesis project OR a practicum, but it cannot count as both.)
G. Theatre Tickets & Comp Policy

Theatre minors and graduate students in theatre are welcome to see department shows as many times as they wish, as long as seats are available. Students are encouraged to attend the opening night (with reception after) and the Speaker’s Night, usually on the second Thursday of the run.

- Actors 4 comp tickets to the production in which they appear
- Stage Crew 4 comp tickets to the production they work on
- Designers 4 comp tickets to the production they design
- Grad Theatre Students 4 comp tickets to each production during the season
- Theatre Dept. Workstudy 4 comp tickets to each production during the season
- Theatre Minors 2 comp tickets to each production during the season
- Other Villanova Students 2 comp tickets to all Tues. shows; $8 all other shows

**There is a limit of 4 comp tickets per person per production**
(i.e. if you are a graduate student and act in the show, you DO NOT receive 8 comp tickets)

Comp tickets that are reserved but not picked up will be deducted from your available comp ticket total. If you need to release your comp tickets, please call the box office directly at least one hour prior to show time. All paid and comp tickets must be reserved through the **Box Office in the Lobby of Vasey Hall**:

- Hours: Monday-Saturday, 12pm-5pm
- Phone #: 610-519-7474
- Web: [http://villanovatheatre.org/](http://villanovatheatre.org/)

Anyone can see the show for FREE at any time by volunteering to usher. We need ushers for all performances. Ushers may sign up at the box office in person or by calling 610-519-7474.
A. General Health and Safety

In the case of injury or illness during the rehearsal and performance period, the Student Health Center is available to all students of Villanova University. The Student Health Center is located on the third floor of the Health Services Building and can be contacted at 610-519-4070. The Student Health Center is open 24 hours a day, 7 days a week during the academic school year. Exceptions include holidays and scheduled breaks. Summer hours are generally 8 a.m.-4 p.m., Mondays through Fridays.

Graduate students, unlike undergraduate students, are not required to pay the Health and Wellness fee each semester. Therefore, they will be charged $25 for an office visit with a doctor or nurse practitioner. The follow up appointment is free of charge, as is any brief consultation with a nurse.

The health service provided by the university does not include special treatments, service of a private physician, physical examination not connected with illness or accident, dental work, x-rays, hospitalization, transport or any service not included in the general policy of the University Health Services. Students are financially responsible for the costs of any laboratory tests, some over-the-counter medications, and all prescription medications.

If injury or an accident occurs during the rehearsal or performance, the stage manager should fill out an accident report and notify the business manager. All graduate assistants, scholars, and work-study students are covered by the University under workman’s comprehensive insurance. All other students must be covered through their own insurance companies.

All personal belongings must be safe guarded during all day activities, rehearsals, and performances. Lockers are available in the Vasey Hall basement hallway (students provide their own locks). If something of value is damaged or stolen, it is the responsibility of the student to file a claim with their personal homeowner’s or renter’s insurance. Only University owned equipment is covered by the University insurance.
B. Firearms Policy

In compliance with Radnor Township’s ordinance on weapons the Villanova Theatre Department prohibits the use of all blank firing weapons in rehearsals, performances, directing scenes, thesis projects, classroom work, etc. Radnor Township prohibits the possession of air guns, air pistols, spring guns, blank guns, paint-ball guns, dart guns or any implement not a firearm which impels with force, or has been modified to impel with force, a pellet or projectile of any kind. See Radnor Township’s Hunting and Weapons Ordinance:  [http://ecode360.com/10972735](http://ecode360.com/10972735)

Approved Firearms:

Weapons without firing capabilities are acceptable, such as cap guns, toy guns, cast or fabricated guns, and deactivated firearms with manufacturer blocked barrels.

Procedure:

1. All firearms must be presented to the Props Master for approval before use in rehearsals, performances, directing scenes, thesis projects, classroom work, etc.
2. When transporting prop firearms into or out of the building and anywhere outside of the designated performance space, the firearm must be secured in a closed box or bag, with a bright orange cap or plug on the end of the barrel.
3. When not in use, any prop firearm must be locked in a cabinet or lockbox.
C. Villanova University Theatre Department Snow Policy
   The Villanova Theatre Department intends to maintain its scheduled rehearsals and performances, avoiding cancellations due to inclement weather whenever possible. However, The Theatre Department will cancel all rehearsals and performances when the University has closed the school due to weather. **All performances are cancelled when the University has closed.** It is possible that Villanova’s day classes get cancelled, but Villanova evening classes are not. In this case, rehearsals and performances will proceed as scheduled.
   See Villanova’s Snow Policy and Procedures: [Snow Policy and Procedures](#).

Rehearsal Exception:
   If a cancelled school day occurs during the week beginning the Saturday before Tech Weekend, leading up to and including Tech Weekend, the cancellation of the rehearsal will be at the discretion of the Theatre Department Chair in consultation with the Production Manager and the play’s director. **Please be aware that the Tuesday preview performance is considered a rehearsal.**

Because students come from various locations and distances, some of which may be more seriously affected by adverse weather than others, students and cast members must, as always, exercise their judgment on whether or not it is safe to drive to the University.

Procedure:
   The Theatre Department will notify via email all cast, crew, and production team members if a rehearsal or performance is cancelled.

Rehearsal notification:
   Notification of a rehearsal cancellation will occur no later than two (2) hours prior to rehearsal call.

Performance notification:
   Notification of a performance cancellation will occur no later than 2pm for evening performances (Monday-Saturday) and by 10am for matinee performances (Sunday).

D. Stage Fighting
   Stage fights will be choreographed by a fight director, a choreographer, or other suitably trained professional. Every effort will be made to achieve the optimum degree of safety. Actors who participate in a choreographed fight will run through the routine during the fifteen minutes prior to the call for any dress rehearsals, previews or performances. A fight captain will be designated and he/she will oversee and document fight calls.
E. Safety in Our Spaces

All onstage stairways, ramps, entrances, and exits that may be affected by blackouts shall be indicated using luminous tape. All offstage stairways, ramps, entrances, and exits that may be affected by blackouts shall be illuminated by low wattage running lights and shall also have a railing if higher than twelve inches.

Portable first aid kits, stocked with adequate supplies and first aid information, will be accessible in rehearsal spaces and the theatre.

The department, under the direction of the technical director, will work to identify and eliminate hazardous, toxic, or unsafe materials and procedures from the working environment. The technical director will also oversee all fire safety procedures and maintain the fire extinguishers.

Eating and drinking in the theatre is permitted in designated areas only, as indicated by the technical director. Eating and drinking other than water is prohibited when in costume.

In accordance with university policy, smoking is prohibited in the theatre and rehearsal spaces.

Any special effects and the equipment used to create them will be safety checked by the technical director and/or props master.

F. Safety Trainings

Student safety training (e.g. CPR, fire extinguisher) may be scheduled by the department or can be requested by a student.
Theatre faculty and staff share responsibility for enacting these guidelines. Day to day procedures that relate to rehearsal and performance are implemented by the director and stage manager. Whenever they lack the power or resources to do so, they should immediately refer the issue to the department’s production manager as well as the associate artistic director, who will consult the chair of the department if necessary. Naturally, the department chairperson should be informed of any issues that will affect the successful outcome of any department activity. The final decision on any matter is the responsibility of the Chair.