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 provided as a guide to your responsibilities, resources and opportunities as a graduate student of Theatre, as well as the department’s expectations.

Please 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

Villanova Theatre Department strives 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

Dr. Valerie Joyce, PhD

## Faculty

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<thead>
<tr>
<th>Name</th>
<th>Degree</th>
<th>Teaches</th>
</tr>
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<tr>
<td>Michael Hollinger</td>
<td>MA</td>
<td>Playwriting, Solo Performance, Artistic Director, Director of Graduate Theses</td>
</tr>
<tr>
<td>James Ijames</td>
<td>MFA</td>
<td>Principles of Acting, Collaborative Theatre, Characterization, Resident Director</td>
</tr>
<tr>
<td>Valerie Joyce</td>
<td>PhD</td>
<td>Script Analysis, Musical Theatre, Teaching of Theatre, Resident Director</td>
</tr>
<tr>
<td>Chelsea Phillips</td>
<td>PhD</td>
<td>Dramaturgy I and II, Resident Dramaturg</td>
</tr>
<tr>
<td>Edward Sobel</td>
<td>MFA</td>
<td>Dramaturgy I, Directing, Directing and Acting Styles, Resident Director</td>
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<tr>
<td>Bess Rowen</td>
<td>PhD</td>
<td>Dramatic Vision &amp; Form I and II, Visiting Assistant Professor</td>
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## Full-Time Staff

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<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Parris Bradley</td>
<td>MPA</td>
<td>Production Manager; Resident Set Designer</td>
</tr>
<tr>
<td>Kevin Esmond</td>
<td>MA</td>
<td>Program Coordinator</td>
</tr>
<tr>
<td>Elisa Loprete Hibbs</td>
<td>MA</td>
<td>Business Manager</td>
</tr>
<tr>
<td>Sharri Jerue</td>
<td>BS</td>
<td>Properties Master; Scenic Charge</td>
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<tr>
<td>Kimberly Reilly</td>
<td>MA</td>
<td>Director of Marketing and PR</td>
</tr>
<tr>
<td>Jacob Rothermel</td>
<td>MFA</td>
<td>Technical Director</td>
</tr>
<tr>
<td>Janus Stefanowicz</td>
<td>MA, MFA</td>
<td>Costume Shop Manager; Resident Costume Designer; Adjunct Professor</td>
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## Other Staff

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<tr>
<td>Eileen Ciccarone</td>
<td>BA</td>
<td>Audience Services Manager</td>
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<tr>
<td>Jerry Forsyth</td>
<td>MFA</td>
<td>Resident Lighting Designer; Adjunct Professor</td>
</tr>
<tr>
<td>Rosemarie McKelvey</td>
<td>BA</td>
<td>Cutter/Draper</td>
</tr>
<tr>
<td>John Stovicek</td>
<td>BA</td>
<td>Resident Sound Designer</td>
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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. Please refer to the faculty and staff listing at the beginning of this handbook to determine the appropriate point-of-contact for academic, production, business and miscellaneous concerns.

The Department will try to take class calendars and upcoming project deadlines 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. Please alert the Program Coordinator if you wish to be considered for GSC.

C. Class Representatives
At the beginning of each academic year, the Department Chair will ask both the first year and second year students to nominate classmates for their Class Representatives. 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 to 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, Artistic Director or Production Manager through scheduled meetings.
- participating in Departmental hiring committees for faculty and staff.
A. Advising and Registration
   The Theatre Department Chair (Dr. Valerie Joyce) acts as the advisor for MA students. The Program Coordinator will coordinate advising sessions with graduate students prior to registration. Students will choose their courses for the upcoming semester and map out their academic path with the Chair in these advising sessions, after which they will receive a PIN to enable their registration through Villanova’s online system.

B. Class Sessions
   Attendance is required of all theatre students at each session of graduate theatre classes. Students may not excuse themselves from any part or whole of a class due to involvement with a production, whether at Villanova or outside. (This does not apply to a Villanova Theatre performance call dismissal, which is coordinated by the Production Manager.) The Production Manager will contact professors regarding specific performance call dismissals; however, students should confirm early dismissals with their professor.

C. Theatre Practicums
   To fulfill their degree requirements, 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 will take place after the completion of Script Analysis and the two-semester sequence of Dramaturgy, and will cover material included in all three courses.

   The Comprehensive 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 in late May, in the Spring semester. 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.

MA students must:
- complete thirty-six (36) credit hours.
- complete three (3) practicums.
- pass the Script Analysis/Dramaturgy Comprehensive Exam.
- pass the Thesis Project Defense.

MA with Certificate in Non-Profit Management students must:
- complete thirty-nine (39) credit hours.
- complete three (3) practicums.
- pass the Script Analysis/Dramaturgy Comprehensive Exam.
- 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 Defense after May 27th, 2019 will receive their diploma in September of 2019.
- Students have six (6) years from the first semester in which they enroll to complete their degree or certificate.

F. Decorum

Eating, drinking and cell phone use in the classrooms and rehearsal spaces should be at a minimum and should be respectful to everyone in the space. All food and drink must be disposed of properly and promptly. The personal use of Costume Shop appliances, Set/Props theatre tools, props, lighting equipment, and business office computers/printers is not permitted without the permission of the shop/office managers. If you would like to borrow materials, please follow protocols set by shop managers (i.e. rental forms).

G. The Code of Academic Integrity

Villanova University’s Code of Academic Integrity applies to all students on all projects, research, and performances. You can view the Code here. Please be clear on what constitutes plagiarism in all forms.
GRADUATE THEATRE PROGRAM: Tracking Sheet

Program or Certificate: ________________________________________________________

Required (for most):

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<td>THE 7110</td>
<td>Script Analysis</td>
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<td>THE 7130</td>
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Comprehensive Exam:

Date of Exam: ________________________

Circle One: Pass  Pass with Distinction  Fail

Thesis Project:

Title of Project: ____________________  Date of Defense: ____________

Circle One: Pass  Pass with Distinction  Fail
Philosophy: Students may apply to undertake a Special Study to further and deepen their exploration of an area of the curriculum not supported by the current course offerings.

Graduate students who wish to undertake independent tutorials for advanced study in the area of theatre scholarship, acting, directing, playwriting, solo performance, scenography, production, or theatre administration may do so by applying for a Special Study with a faculty member who specializes in that area. A Special Studies project earns three credits and should be completed in a single term. Special Studies may be undertaken only after completing first-year required courses 7110 (Script Analysis), 7120 (Dramaturgy Classic), 7130 (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:

1. The student makes an appointment with the Department Chair well in advance of pre-registration to present orally their proposal for a Special Study.

2. If the project appears to be appropriate for Special Studies credit, the Chair determines and consults the faculty member most appropriate to supervise and grade the project and notifies the student of that 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 Proposal for Special Studies.

4. The student independently prepares the Proposal according to the template 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 Proposal to the Chair for final approval by the Faculty, who will weigh the particular merits of the course of study, the clarity of articulated goals and components, and the student’s ability to pursue self-generated inquiry under the mentorship of an advisor.

NOTES: The final application must be approved by the end of registration for the term in which the Special Studies project is to be undertaken. 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 graduate Thesis is the capstone project for the MA in Theatre, culminating in an oral defense before a committee of three faculty members, one of whom is the project advisor. 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 an approved role in a mainstage production
- Design of a mainstage production
- Writing a play
- Directing a laboratory production
- Dramaturgy of a mainstage production
- Creating a solo performance
- Theatre Administration/Arts Marketing

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 Professor Michael Hollinger 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:**
  - Complete Script Analysis and Dramaturgy (Classic and Modern)
  - Either one semester of Vision and Form OR another theory course
- **ACTING:**
  - Audition for and be cast in an approved role in a season production
- **DIRECTING:**
  - Serve as Stage Manager for a season production
  - Complete the Directing and Directing Styles courses
- **DRAMATURGY:**
  - Complete both sections of the Dramaturgy course
  - Apply for a production dramaturg position in the second semester of this course
- **THEATRE ADMINISTRATION OR 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 which you must contact the Director of Graduate Theses, Professor Michael Hollinger, to discuss your project ideas and the scope of your project.
**Mentors:** Students will be assigned an advisor by Professor Hollinger in the area of Specialization, typically:

- **Acting:** Prof. James Ijames
- **Dramaturgy:** Dr. Chelsea Phillips
- **Playwriting:** Prof. Michael Hollinger
- **Solo Performance:** Prof. Michael Hollinger
- **Directing:** Prof. Edward Sobel
- **Marketing:** Kimberly Reilly
- **Design:** Janus Stefanowicz (Costume Design)  
  Parris Bradley (Set Design)  
  Jerold Forsyth (Lighting Design)
- **Academic:** Dr. Valerie Joyce or Dr. Chelsea Phillips

*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 advisor and submitted in final form to the faculty to read at least a week before the faculty meeting at which it will be discussed (contact Kevin Esmond for specific dates). These meetings are generally held during the last week of each month.

- **Proposal Deadlines:** Acting, design, and dramaturgy proposals are tied to the departmental production schedule.
  - Acting theses must be in a pre-approved role (roles announced before auditions), with proposals submitted immediately after casting. Since late proposals will not be accepted, check immediately with Prof. Hollinger after you are cast for the proper deadline. A full written analysis of the process is due on the Monday following the closing 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. Hollinger.

**Budget:** Students pursuing graduate theses must adhere to the discipline-specific budget proposal requirements laid out in the Thesis Budget Guidelines and Template document, located [here](#). Individual budget proposals should be submitted no later than one month prior to Thesis completion so they may be approved by the Department Chair and Business Manager. Following completion of the project, receipts for approved expenses must be submitted to the Business Manager for reimbursement.

Project budgets are capped at the following amounts:

- **Directing:** $300
- **Solo:** $200
- **Playwriting:** $100
- **Academic:** $50
- **Design:** $50
- **Dramaturgy:** $50

**Project Committee:** Each thesis project will be assigned a three-person committee, including the thesis advisor, who chairs the committee. In most cases, the student will
propose the two other members of the committee to the Thesis Director, after which the Director of Graduate Theses, who will invite those individuals to serve. **Students should not invite individual faculty members personally.** Final decisions regarding the composition of thesis committees rests with the faculty. The director of the production you are working on cannot serve on the Thesis committee.

**Qualifying for the Oral Defense:** The committee will evaluate the quality of the work and decide on its artistic/academic acceptability. If the committee approves the work, the advisor will schedule the Thesis Defense, 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 Thesis Defense, which should be held no later than two weeks following completion of the project. Thesis projects and defenses must be completed by May 22nd (faculty’s last contractual day for the academic year) in order to qualify for Spring graduation. **Students who complete their thesis project defense after May 27, 2019 will receive their diploma in September 2019 rather than May 2019.**

**Personnel:**
Any student using personnel (actors, dramaturg, etc.) other than Villanova Theatre graduate students for their thesis should contact the Business Manager to arrange for waivers.

**Outcome:**
The outcome of the Oral 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 Oral 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. 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

In addition to career-related Department events throughout the school year, faculty and staff welcome questions related to seeking theatre work, teaching opportunities, and terminal degree options. Career-related questions, including help with creating resumes, cover letters, etc., may also be addressed to the Career Counseling Center in Garey Hall. Please contact the Program Coordinator 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 business office in Vasey Hall.

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. Graduate Study Lounge
Graduate students in the College of Liberal Arts and Sciences have access to a quite study lounge in Old Falvey Library, Room 306. This space can be accessed 24/7 using your Wildcard.

E. Booking Rehearsal Spaces
For Vasey Studio or Garey 103:

• Contact the Program Coordinator (610-519-4760) to reserve timeslots.
• Both calendars exist as Google calendars—please request access to view these calendars from the Program Coordinator.
• 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 Program Coordinator 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 request the Vasey Theatre space.
• Our production season takes precedence in the scheduling of this space.

PLEASE NOTE: 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.

F. 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. 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 by Theatre Department faculty, staff and students. 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 an annual 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 every 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 Theatre faculty member. **All graduate 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. **All Assistants and Scholars are required to attend.** 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)**
  A second year student may be selected by the faculty to represent Villanova in the O’Neill Critics’ Institute. Actors, Designers, Dramaturgs, and Stage Managers involved in Villanova Theatre’s fall shows may also 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: [KCACTF](#)

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**A-VII GUIDELINES FOR ASSISTANTS AND SCHOLARS**

As part of the graduate scholarship responsibilities, all students receiving tuition remission must maintain the work and needs of the Theatre Department as a top priority. Therefore, participation in work outside of the department, whether on or off-campus, must be approved by the Department Chair. The student must seek approval for any work outside by consulting with both their supervisor and the Chair in writing ahead of agreeing to any outside work.

This approval is particularly important in regard to artistic work, including professional work, non-compensated work, and extra-curricular on-campus work. While the Department is eager to see students flourish in their experience of the profession, students must meet their primary responsibilities first and foremost. In seeking approval, students must be clear about the obligations related to the outside opportunity and be transparent about their intentions. This will enable the faculty to ensure the best possible balance between facilitating these opportunities and ensuring that the needs of the department, both curricular and production, are still met.

**PLEASE NOTE:** Tuition remission for Assistants and Scholars covers a maximum of 36 credit hours. (Students pursuing the Certificate in Non-Profit Management will be required to pay tuition for the additional 3 credit hours that certification requires.)
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 on Friday. Tech weekend does not count for GA hours. (If released from Tech Weekend, the GA must attend the final dress rehearsal that Sunday.)
- 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 University vehicles and will be allowed to drive only after insurance forms are filled out and approval is emailed.
- GA may take a summer course and have the tuition waived. The waiver of tuition for one summer course requires 35 hours of service over the course of the summer at the discretion of the student’s advisor. The GA will then take one less class during the fall or spring semester. Requests for summer tuition waivers are due April 15.
- 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’s 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 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.
- 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 the start of a semester.
- ATS may be asked to drive University vehicles and will be allowed to drive 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.
- ATS may take a summer course and have the tuition waived. The waiver of tuition for one summer course requires 35 hours of service over the course of the summer at the discretion of the student's advisor. ATS will then take one fewer class during the fall or spring semester. Requests for summer tuition waivers are due April 15.
- 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 University vehicles and will be allowed to drive 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 may take a summer course and have the tuition waived. The waiver of tuition for one summer course requires 35 hours of service over the course of the summer at the discretion of the student’s advisor. TS will then take one less class during the fall or spring semester. Requests for summer tuition waivers are due April 15.
- 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 mainstage 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 to the faculty, who will incorporate those of interest when proposing their own ideas. The full Season Selection Committee (comprised of student reps, staff and faculty) will meet to discuss play and musical proposals, with an eye toward ratifying our next mainstage season before the end of the fall semester.

B. Season Dramaturgs
Once the season is settled upon, students who have completed the full-year Dramaturgy sequence are invited to apply to be a season dramaturg for the following season. The Dramaturgy professor will then work 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 opportunities 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 or the larger community, particularly when a production poses special casting challenges. 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 auditioning actor by reason of race, color, creed, sex, national origin, sexual preference, age, physical ability, or belief. We are committed to expanding the participation of women and all minority and ethnic groups in the artistic process. We encourage and actively pursue flexible and imaginative casting that provides stage opportunities for all ethnic backgrounds and gender identities. Final casting decisions lie with the director, pending approval of the department Chair and Artistic Director.

- **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. These are listed in the program as members of Actors Equity, but are not paid a professional salary. AEA students need to obtain an educational waiver from AEA 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.

**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. Potential stage managers will be considered through a variety of factors, including past experience and thesis project intentions. Stage managers are chosen through consultation between the Business Manager, the Production Manager, the Artistic Director, and production directors. Stage managing counts for two practicums.
A. Actor Guidelines

- All actors agree to be prompt to all calls including (but not limited to):
  - Rehearsals
  - Costume fittings
  - Photo calls
  - Show calls
- All actors also agree to the following:
  - To pay strict regard to make-up, dress, and hairstyle as indicated by the director and costume designer
  - To perform their roles as directed and to conform to the language of the script to the best of their ability
  - To care properly for their costumes 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 their performance as set by the director. Due to the educational nature of our theatrical productions, actors may receive notes from the director after opening.
- Actors should refrain from eating, drinking or smoking at all times while in costume, including breaks and photo calls.
- At the end of a run, 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 aspire to 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, use of cell phones or computers, playing of music, and unnecessary noise are not permitted. During performances, 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

- The rehearsal period for any production generally extends from four to six weeks.
- All weeknight rehearsals are limited to 4 hours and must end by 11:30 pm.
- 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.
Directors will make every effort to organize the schedule to minimize the possibility of called actors not being used.

C. Breaks
- 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).
- 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.

D. Days Off
- There will be one scheduled day off per rehearsal week (though additional days off may be granted at the director’s discretion).
- Actors may be required to work through Fall and Spring break and may be called back early from Christmas break if scheduled by the director. There will be no rehearsal or performance on Thanksgiving Day, on December 24 or 25, New Year’s Day, or on Easter Sunday.
- These rules have been developed as general guidelines; external commitments on the part of the cast 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.

E. Tech Rehearsals and Performances
- On tech weekend, per professional standards, actors may be called for ten out of twelve hours on both Saturday and Sunday.
- 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.
- Class Dismissal: 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.
- If an actor begins rehearsals for one Villanova Theatre production while in performance for another, they may rehearse 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.
F. 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. In consideration for castmates and collaborators, given the close quarters and physical nature of performance, actors should be conscientious of personal hygiene at all times.
4. On a daily basis, the stage manager will assume responsibility for the general safety of the rehearsal/performance space.

G. 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 to effectively solve the problem. If circumstances dictate, the cast representative may also choose to communicate directly with the Chair of the department or the Artistic Director. The Production Manager will meet with the elected cast representative on an as-needed basis.

H. 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 takes place 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 a few days before Tech Weekend which all crew are required to attend, including 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 tech 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 one-hour lunch and dinner breaks.
- 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.
- No actor will be required to cut or to change the color of their hair unless they agree in writing prior to the beginning of rehearsal. If they agree, 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 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, pictures 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 also be taken during scheduled rehearsals of tech weekend. The Marketing/PR Director also runs the 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.

Students may be granted access to photography for portfolio purposes but should coordinate with the Marketing/PR Director to request permission to use images featuring the likeness of their peers.

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. In addition to supporting Villanova Theatre productions, they are intended to expand students’ understanding of the wide range of disciplines required to put up a show, as well as to encourage the cohesion of each year’s cohort through shared endeavor. 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 serve as ASM in a later season.)
- Practicums may be fulfilled in the areas of Stage Management; ASM; Run Crew; Light Board Operator; Sound Board Operator; Dramaturgy/Research; Construction for Set, Costumes, or Props; Dresser; Business and Acting.
- We encourage students to invest themselves in the broad spectrum of possibilities offered as production practicums, taking advantage of the opportunity to learn about areas with which they may not be familiar.
- Timesheets are either distributed by the Business 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 fulfill 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 for free 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, 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 on which they work
- Production Personnel: 4 comp tickets to the production on which they work
- 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 also act in the show, you DO NOT receive 8 comp tickets)

An additional pair of comp tickets may be made available to you via the Marketing/PR Director for Opening Night and/or low attendance performances. These tickets must be booked directly with the Marketing/PR team.

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 safeguarded 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

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 may cancel day classes and hold evening classes. 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 (Tuesday - 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 who 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 production guidelines. Day to day procedures that relate to rehearsal and performance are implemented by the director and stage manager. If these guidelines do not address a specific production challenge, please refer the issue to the department’s Production Manager as well as the Artistic Director, who will consult the Department Chairperson 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.