## Section 1 – Introduction to the Department

**Introduction** ................................................................................................................. 4
**The Drama Department and the Liberal Arts Mission** ......................................................... 4
**Faculty and Staff Contact Information** ............................................................................... 6
**Life in the Department** .................................................................................................... 9
  - Class Representatives ....................................................................................................... 9
  - Departmental Mail Boxes .................................................................................................. 9
  - Lockers ............................................................................................................................. 9
  - Copy Machine .................................................................................................................. 9
**Introduction**

Welcome to the Department of Drama at the Catholic University of America. This Handbook will serve as a guide to familiarize students with the procedures and policies of the department. It contains information that will be useful to majors, prospective majors, and non-majors who wish to participate in the various curricula and activities of the department. The following pages include an outline of the requirements of the Drama major, a description of opportunities available to all CUA students who plan a course of study in the department, and an explanation of the responsibilities that accompany these requirements and opportunities.

Students majoring in Drama assume responsibility for knowing and understanding all department and university requirements for graduation, and for following all procedures and regulations of the Drama Department as outlined in this handbook.

**The Drama Department and the Liberal Arts Mission**

The field of Drama combines academic study of the history, theory, and literature of theatrical performance with practical work in the techniques for creating theatre. As do other branches of liberal education, the department opens to its students a particular avenue of access to cultural traditions, and acquaints them with some of humankind’s most notable attempts to order its experience and understand itself within a larger scheme. By nature a collaborative and multidisciplinary enterprise, the dramatic arts benefit greatly from association with the liberal arts and sciences.

An appropriate curriculum in Dramatic Arts is a liberal arts education in microcosm. Studies within the department are interdisciplinary in nature, and its faculty encourages students to combine these studies with a full spectrum of coursework in various departments of the College of Arts and Sciences. In addition to the required courses for the Drama major, further study in the areas of literature, history, design, music, the visual arts, languages, psychology, anthropology, physiology, sociology, and physics, for example, is suggested. Such study provides students a greater understanding of the contributions of these disciplines to the field of dramatic arts, and prepares them for fruitful careers, graduate study, or the professional theatre.

The department includes a core of regularly offered courses that encompasses the diverse areas of scholarship and artistry in theatre studies. An array of Topics courses in theatre, dramatic literature, as well as occasional Guest Artist residencies supplement this core. By providing students with a foundation in both theoretical and practical dimensions of theatre, the department nourishes scholars and artists whose work benefits from the reciprocal enrichments of these curricula. A synthesis of the scholarly with the artistic enhances both facets of theatre: a background in literature and historical research enriches the practicing theatre artist, and pragmatic insights stimulate the appreciation of the theoretical. Coursework in the department will enable students to synthesize idea and image, mind and body, the individual and the group; it will encourage them to connect the intellectual with the intuitive, the verbal with the physical, the scholarly with the artistic, the historical with the immediate, the aural with the visual.
The goals of the major in Drama are as follows:

1. To balance and synthesize the scholarly (history, literature, theory, criticism) and practical (acting, directing, movement, design, technical theatre) components of the curriculum.

2. To encompass and build on an array of disciplines that reflects the liberal arts ethos of the University.

3. To inculcate students in the pluralistic cultural and performance traditions of world theatre.

4. To provide students with the knowledge, skills, and attitudes for future achievement in the profession or related fields.

5. To nurture students as individuals and to prepare them to reach their highest potential.

6. To promote reciprocity between department productions and classroom studies.

7. To involve students in theatrical productions that represent a range of historical periods, theatrical styles, cultural traditions, and subject matters.

Of particular interest to this department is a continuing effort to promote cultural diversity in its courses, in its productions, and in the community. In keeping with this mission, its faculty practices affirmative action in all its policies and operations, and invites suggestions for promoting cultural, racial, and gender inclusiveness in its various curricula and activities.
Faculty and Staff Contact Information

Faculty
Chair/Head of MA Program
Patrick Tuite, Ph.D.
tuite@cua.edu

Associate Chair/Head of MA Program
Gail S. Beach
beach@cua.edu

Producer/Head of MFA Directing Program
Eleanor Holdridge
holdridge@cua.edu

Head of MA Theatre Education Program
Rosalind Flynn
rmcflynn@aol.com

Head of MFA Acting Program
Marietta Hedges
hedges@cua.edu

Head of MFA Playwriting Program
Jon Klein
kleinj@cua.edu

Professor of Acting
Gary Sloan
gksloan@att.net

Professor
Thomas F. Donahue, Ph.D.
donahuet@cua.edu
Staff
Megan Reichelt
Administrative Assistant
reichelt@cua.edu
(202) 319-5358

Julie Cray
cray@cua.edu
Costume Shop Manager
(202) 319-5365

Deborah Hanselman
Business Manager
hanselman@cua.edu
(202)319-5367

Dean Leong
Assistant Technical Director
leong@cua.edu
(202) 319- 5366

Lisa Hershey Zurer
Assistant to the Chair
zurer@cua.edu
(202) 319-5351

Mark Wujcik
Technical Director
wujcik@cua.edu
(202) 319-5366
Lecturers

Mary Naden
ml.naden@verizon.net

Melissa Flaim
melissa.flaim@gmail.com

Casey Kaleba
caseykaleba@gmail.com

Drew Lichtenburg
dlichtenburg@shakespearetheatre.org

Brandon McCoy
Mccoyactor@gmail.com

Thomas Morra
tmorra@nvcc.edu

Stephen Spotswood
spotswood@gmail.com

Brent Stansell
brentstansell@yahoo.com

Jon Reynolds
jon@dogandponydc.com

Wykham Avery
wyckham@dogandponydc.com

Rachel Grossman
rachel@dogandponydc.com
Life in the Department

Class Representatives
Every class in the department (Fr, So, Jr, Sr, 1st Year, 2nd Year, & 3rd Year Grads) must have a class representative. As a class you will choose an individual who will be responsible for acting as the official liaison between faculty and students of their class. The Class Rep will attend all official faculty meetings and report back to their class with any relevant information either via e-mail or in a common class. In turn, if your class has a questions or issue they would like to discuss with the faculty, they can talk with their Class Rep who will bring up the questions at faculty meetings.

Departmental Mail Boxes
Every declared drama major has a personal departmental mailbox. The mailboxes are located in the Fish Bowl (the Academic Wing Lobby). Students are listed in alphabetical order by class. Mailboxes are used to deliver departmental announcements, flyers for local shows, teachers may return homework to your box, friends leave notes, etc. It is important that you check your mailbox at least once a week.

The faculty, lecturers and staff also have departmental mailboxes. Their mailboxes are located inside the drama front office, in alphabetical order. Occasionally professors will ask students to drop an assignment off in their box, so you should familiarize yourself with where they are.

Lockers
Along the hallway outside of the Greenroom and dressing rooms there is a row of lockers. Theses lockers are available to our students. They are not assigned to any specific individuals, but if you are interested in having one then get a lock and pick a locker. Many students use the lockers for extra storage – work clothes, rehearsal clothes, books, scripts, etc. It is just an extra space to have so that you do not need to carry all your items around with you all day or so that you do not have to go back to your dorm/apt. before rehearsal.

Copy Machine
We have one departmental copy machine which is located in the front office.

Faculty / Lecturers / Staff – each member of the F/ L/ S have a personal code that allows them to make copies. They are NOT permitted to share their code with ANYONE.

Students – students are not allowed to use the copier without permission. If a professor asks or sends a student to make a copy, before making the copy they must check with the front office administrative assistant. The AA will either assist the student making the copies or inform them of why their copies may not be made. If the AA is out of the office they must wait for his or her return or go back to class and have the professor make the copies.
**Student Employees** – Front Office Assistants, Production Assistants, Box Office Managers, and TAs are the only students who have clearance to use the machine on their own without approval from the Admin. Assistant.

**Stage Managers**

All stage managers of departmental productions are permitted to make copies. A special code will be given for that specific show’s needs. Once the performance is over the code will be deleted from the system.

Items that can be copied –

- Monologues for Acting Classes
- Scenes for Acting Classes
- Articles for class (length does matter)
- All miscellaneous items MUST be approved by the Admin. Assistant
Undergraduate Academics

Mission Statement

The B.A Program in Theatre

The goal of the Drama Department is to offer opportunities for intellectual growth and cultural enrichment and for the development of imaginative, disciplined expression in theatre. It seeks to provide undergraduates with a sound knowledge of the history of the theatre and practical skills in acting, directing, design, and technical production. The faculty is committed to providing both productions and academic programs of high quality, believing that each enriches the other.

The undergraduate program leads to the Bachelor of Arts degree. The Drama Department offers study and training within the full curriculum of a liberal arts education.
Undergraduate Requirements for the School of Arts & Sciences

- Complete at least 40 credit hours.
- Satisfy the distribution requirements of the school, including the requirement in English Composition.
- Satisfy all the requirements of a major program, with at least half of major courses taken in residence.
- Pass a comprehensive assessment administered in the senior year by the major department.
- Complete 10 of the last 12 courses in the program at this university, with total transferred courses after matriculation limited to a total of two times the number of academic years in residence at CUA.
- Finish with a cumulative grade point average of 2.0 for courses taken in this university, and academic good standing at the time of graduation.
- Every course required for a major program must be passed with a grade of C- or better. A required course below C- must be repeated.

Senior Comprehensive Assessment
At the completion of the major program, every student in Arts & Sciences must successfully pass a comprehensive assessment in that major program. The format of the comprehensive is determined by the department offering the program. It is generally completed either during the first semester if the senior year, or early in the second semester. Registration for “Comprehensive Exam” is required through the Cardinal Station system. Register for DR 489 for the semester you are taking comps. (See Senior Comprehensive Exams)

Undergraduate Class Definition:
The number of credits earned defines the undergraduate class standing. It does not include credits in progress:

- Freshman: 0-29
- Sophomore: 30-59
- Juniors: 60-89
- Seniors: 90+
Undergrad Drama Major – Recommended Course Order

Please check with your advisor before differing from the order.

Required Courses:

Fall Semester – Freshman Year
   DR 101 – Theatre I

Spring Semester – Freshman Year
   DR 104 – Theatre II
   DR 206 – Acting I

Fall Semester – Sophomore Year
   DR 201/202 – Theatre Topics
   DR 207 – Intro to Design

Spring Semester – Sophomore Year
   DR 206 – Acting I
   DR 201/202 – Theatre Topics

Fall Semester – Junior Year
   DR 201/202 – Theatre Topics
   DR 306 – Theatre Production
   DR 312 – Directing

Spring Semester – Junior Year
   DR 305 – Theater Topics III (after you have taken 201 & 202)
   DR 312 – Directing

Fall Semester – Senior Year
   DR 451 – Senior Seminar (coordinating seminar)
   DR 498 – Comprehensive Exams

Electives:
   Electives with numbers 100 and up may be taken at any time. Those with numbers over 300 should be reserved for the Junior and Senior years. Exceptions may be made, when appropriate. There is no guaranteed scheduling of these classes, so they should be taken when available.
**Drama Major Tracking Sheet**

<table>
<thead>
<tr>
<th>Name:</th>
<th>Major: DRAMA</th>
</tr>
</thead>
</table>

**DRAMA**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>DR-101</td>
<td></td>
</tr>
<tr>
<td>DR-104</td>
<td></td>
</tr>
<tr>
<td>DR-201/DR-202</td>
<td></td>
</tr>
<tr>
<td>DR-202/DR-201</td>
<td></td>
</tr>
<tr>
<td>DR-305</td>
<td></td>
</tr>
<tr>
<td>DR-306</td>
<td></td>
</tr>
<tr>
<td>DR-206</td>
<td></td>
</tr>
<tr>
<td>DR-207</td>
<td></td>
</tr>
<tr>
<td>DR-312</td>
<td></td>
</tr>
<tr>
<td>DR-451/DR-452</td>
<td></td>
</tr>
</tbody>
</table>

The last 4 courses must be selected from a list provided by the dept.

**Philosophy**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>Click to view</td>
</tr>
<tr>
<td>16</td>
<td>Click to view</td>
</tr>
<tr>
<td>17</td>
<td>Click to view</td>
</tr>
<tr>
<td>18</td>
<td>Click to view</td>
</tr>
</tbody>
</table>

Area I (1)

Area II (1)

**Theology & Religious Studies**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>Click to view</td>
</tr>
<tr>
<td>20</td>
<td>Click to view</td>
</tr>
<tr>
<td>21</td>
<td>Click to view</td>
</tr>
<tr>
<td>22</td>
<td>Click to view</td>
</tr>
</tbody>
</table>

Should be a different sub-discipline than slot above

**Composition Requirement**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>Click to view</td>
</tr>
</tbody>
</table>

**Language**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>Click to view</td>
</tr>
<tr>
<td>25</td>
<td></td>
</tr>
</tbody>
</table>

**Grade of C or better needed**

(Intermediate Level)

**Excess Courses**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**LITERTURE**

Either ENG-461 or ENG-462 must be included

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* 1-credit course ** 2-credit course o 0-credit course @@ courses this term >> courses next term ==: substitution
CU : Taken at CUA TR: Transfer AP : Advanced Placement

http://webapp.cua.edu/das/trackingstub.asp?mode=1&emplid=2061485&ne

8/18/2009
Guidelines for Senior Written and Oral Comprehensive Exams

NOTE: You must register in Cardinal Station for your comps: DR 498 for both comps with classes and comps without classes.

You are qualified to take the Drama Department Senior Comprehensive Examination only if you are a senior and if you have completed, or in the process of completing, 1) all fourteen of the Drama Department courses required in the major, and 2) your crew credits. If you have questions about your status please check your student file (front office), see your advisor, and in the case of crew credits, see your advisor or Megan Reichelt. Most seniors take their comprehensives in the semester in which they are graduating.

The examination will consist of two parts, a take-home essay section and an oral section. You will be given several questions in each of three categories of questions, and you are to answer one in each category. The categories are: Theater in Society, The Theatrical Event, and The Shape of the Play. The take-home section of the examination will be available for you to pick up in the front office on [date]. Pick it up personally; no one can do this for you. Your essay answers to two of the three questions are due to later than [date]. Please submit three copies of your essay answers and keep a copy for yourself. (This allows your three readers to grade your exam more quickly than if they had to circulate one copy of your exam among them. The Front Office will not provide copy service for this.) There will be two exam committees with three professors on each committee.

Your essay answers should be about five to six pages in length (about 1200-1500 words). They should be typed and double-spaced, using the Chicago Manual of Style (CMS) for all citations. The Mullen has the latest edition of the CMS, but you can also refer to Kate Turabian’s Manual for Writes of Term Papers, Theses, and Dissertations to learn more about its rules. During this comprehensive exam period, you are expected to keep up with your regular course work and meet any production obligations. If the day and time of your oral presentations conflicts with a class, the oral section of the comprehensive takes precedence. Notify your instructor and make any necessary arrangements. Again, remember to submit three copies of your answers and keep one for yourself.

Your oral presentation is to be done extemporaneously, which is to say, well-prepared but using notes, not reading from a paper. (You may, of course, quote selected passages from a play or a critical work to support a point.) Plan your presentation for a small group. It should be eight to ten minutes long. You will be stopped at ten minutes. We urge you to rehearse and time your presentation. Give attention to such matters as good projection, general energy, and eye contact with your listeners. Your presentation will be followed by about five minutes of discussion among you and the three faculty members evaluating your examination. The faculty may have questions for you on either the oral or the written section of your examination, which they will have read by this time.

In the grading process, the committee will weigh your answers to the three questions equally to arrive at an average. Your answers should demonstrate your ability to handle substantial ideas and insights, and to develop your ideas with examples and analysis. In all three sections of the examination, you will be graded on the quality, organization, and development of your ideas, on the accuracy of your information, and the lucidity of your.
expression. The questions are often designed in such a way that you can draw on plays, or productions encountered in your courses- any period of drama or theatre history -- or in your experiences in productions at CUA. (When organizing your essays, develop topically, or thematically.) Avoid two common problems: 1) Biographical information about an author, director, designer, or a performer is, in and of itself, of little value. 2) Plot summaries too, are of little value in and of themselves, and you should only include a description of the play’s characters and actions if that information is essential to the development of your argument.

The results of the examinations will be available for you to pick up in your mailboxes within two weeks of your oral presentation. The results are provided in a sealed envelope to ensure confidentiality. Should you fail the examination, you will be given an opportunity to retake it at a future date and an opportunity for counseling on the reasons for the failure and on ways to improve.
Guidelines for Senior Performance Comprehensive Exams

The Undergraduate drama major is a combination of literature-based and performance-based classes, which culminates in either written or performance-based comprehensives. The performance comprehensive is available to those students who have clearly demonstrated commitment to their area of interest. A senior can apply to fulfill the comprehensive requirement as a director, actor, designer, playwright, or dramaturg. Please note: While cast in a main stage show, students cannot participate in independent projects, cabarets, performance comps, or Center Stage productions.

Proposals for stage management, producing, or independent acting will not be accepted. The faculty evaluates the student’s preparation for the project, and on that basis will accept or deny any submitted proposal. The student must have fulfilled the following requirements before the proposal will be considered:

Preparation
Prior to being considered for a senior Performance Comprehensive, the student must have fulfilled the following requirements:

For all Students:
The completion of all core drama courses
(DR 101, 201, 202, 206, 207, 305, 312, & 451)
GPA of 3.0 or better (cumulative)
The completion of all production/crew credits before the end of the prior semester

In addition:
Directors:
a. DR 312- Directing 1
b. AD with faculty or professional director on a departmental production
c. Direction of one independent production/cabaret, a minimum of 20 minutes in length, with at least 2 actors.

Designers:
a. The design class in their field of interest [sound will need an alternative requirement]
b. Design assistant to a faculty designer on a departmental production
c. Approved design for an Experiments/Master Class project or other small scale production

Actors:
a. Acting I, II, III or an acting elective
b. Performance of one substantial role in a departmental production
c. Performance of one substantial role in a cabaret or independent project or a supporting role in a senior comprehensive project.

Dramaturgs:
a. Course of independent study in dramaturgy
b. Assistant dramaturg on a departmental production
c. Dramaturg for an independent project or cabaret

Playwright:
a. Playwriting course
b. Performance of a substantial role in or direction of a cabaret or independent project
c. Submission of a sample scene or 1-Act play

Proposal:
All proposals must be submitted to the full faculty by October 1st or February 15th the semester prior to the project (dates subject to change so talk with Chair). Late or
incomplete proposals will not be considered. In some instances a proposal may be submitted before all of the prerequisites have been completed. In such cases, final acceptance is contingent upon their successful completion.

Upon completion of these requirements, the student is eligible to submit a proposal for a senior performance comprehensive. The student will enlist the help of a full-time faculty member to prepare and present the proposal to the full faculty, and, if accepted, mentor the project throughout the process. Any full-time faculty member can serve on a project, and can serve more than one student simultaneously.

The proposal should state clearly why the student wishes to be considered for a performance comprehensive, a brief description of the project, their insights into its value, goals they wish to achieve, and details of the project’s needs. The student must define the components of the project will that comprise their senior comprehensive as listed below:

1. **Directing:** A small-scale work less than 50 minutes in length that is actor & director driven. A summary of the plot should be included, and notes on the conceptual approach.

2. **Acting:** A substantial role in a senior directing thesis project. The background of the character to be portrayed and what makes it an appropriate choice.

3. **Design:** A fully realized design for a departmental production including all relevant research materials and communication tools. A list of all prep work and the title, venue, and dates, if available, of the proposed production.

4. **Dramaturgy:** The dramaturgy for a scheduled departmental production, including all program notes, research materials, a rehearsal log and journal, and the running of the talk back discussion.

5. **Playwriting:** A new 1-Act play or one act of a larger play ready for reading with a student cast. It should be no more than 50 minutes in length, and if part of a larger work, should be accompanied by an outline of the entirety of the play.

The directing projects will be supported by a departmental fund of up to $100.00. Students should not put any personal funds into the budget. They can pull from costume and prop stock, all items to be returned cleaned and in good order after the show is struck. The theatre space will be assigned by the department space scheduler. It must also be returned to classroom use after each rehearsal. The actual performance dates will be assigned once projects have been accepted, in accordance with the departmental space needs.

**Written component and oral examination:**

There are written and oral components to all Drama Department comprehensives. Each comprehensive is evaluated by a committee of three faculty members; the faculty mentor and 2 others assigned by the department. 3 copies for the written component should be submitted to the committee within 7 days of the completion of the project. The oral portion will be scheduled within two weeks of the receipt of the written material.

**Specific guidelines for individual projects:**

As a part of the final submission, each discipline requires a written component specific to that discipline.
Directing

The director will submit a Post-Production casebook. It should be 7-10 pages, double-spaced, in a 12 pt. font. It should contain the following:

1. Directorial analysis: an analysis of their artistic approach to their show, including a discussion of the ventral themes explored in the production.
2. The director’s process: a discussion of their process working with actors and designers (if any). The rehearsal process should be reviewed and evaluated as well as pre-production research conducted to inform the director’s approach.
3. Self-evaluation: A self-evaluation and reflection should be performed by the director. Were the goals met? Was the theme described in the analysis successfully portrayed onstage? Were there any obstacles that prevented the goals and objectives from being achieved? What affected the process?
4. Supporting appendices:
   - Journal entries kept in the rehearsal process
   - Copies of dramaturgical research conducted in preparation
   - Other materials the director feels would be appropriate for review

Acting

1. A journal, submitted every Tuesday during the rehearsal process, that covers the following: description of the audition, each rehearsal in terms of warm-up, exercises, discoveries, obstacles, and research.
2. A casebook which includes the following: script with blocking notes, research (biographical, images, previous productions, articles/reviews, and library sources [not just internet]).
3. 7-10 page paper, (double-spaced) assessing the process and the performances (what worked, or didn’t and why).

Design

1. A discussion of the production aesthetics & research, and the process used in developing this project.
2. A journal of the practical and aesthetic levels of the collaborative process, along with production photos that clearly illustrate the specific design element.
3. A budget breakdown and a production schedule.

Costume designers need their preliminary designs and renderings, along with a costume plot.
Set designers need their floor plan & section, preliminary sketches, a rendering or a model, and painter’s elevations if necessary.
Lighting designers need a computer light plot and all ancillary paperwork.
Sound designers need a CD of the show sound and all ancillary paperwork.

Playwriting

1. The script itself, which should involve characters and a story developed in a dramatic mode designed for a general audience. (The play’s intent should be dramatic rather than the promotion of an ideology.)
2. A journal based on rehearsals and readings, along with revisions.
3. A critical evaluation of his/her script following the reading.

GSB 7/10/02 KMC 11/1/06
Graduate Academics

Mission Statement

The Graduate Theatre Programs at The Catholic University of America offer the training and experiences necessary for students to develop an imaginative creative process and disciplined personal expression in the theatre. Their work is informed by a thorough knowledge of theatre history and theory along with a critical understanding of the canon of world drama. Students work in a collaborative atmosphere to develop their individual voice in preparation for their professional lives in theatre. The faculty and staff are committed to helping our students become thinking artists prepared to successfully enter the profession.

Graduate Programs

NOTE: The M.F.A. programs in Acting and Directing enroll classes once every three years. The next class will be enrolled for Fall 2015. The M.F.A. program in Playwriting and the M.A. programs each enroll a class every year.

The M.F.A. Program in Acting: The world of the actor is an unrelenting mountain that demands an uncompromising search for self-awareness, characterization and an understanding of the human condition. The performance studies program enables the student to bring a high artistic and ethical purpose to a career in the theatre. We are dedicated to preparing our students for the theatre profession as well as developing a personal vision for his or her life's work. We are committed to providing opportunities for the students to connect with the local, national and international professional community.

The M.F.A. Program in Directing emphasizes a collaborative approach to theatre within an interdisciplinary context. We strive to give directing students the ability to work across a wide variety of genres, with a distinct voice and passion, as thinking, caring, professional theatre artists.

The M.F.A. Program in Playwriting accepts a select number of students every year. They will be introduced to a completely professional approach to playwriting, to prepare them for the current market for new plays and playwrights. There is no bias toward any specific "kind" of play or performance; the point of the program is to create scripts of professional quality, whether for commercial, non-profit or "fringe" venues. Graduate students in Playwriting are eligible to compete for awards through the American College Theatre Festival.

The M.A. Program in Theatre History and Criticism prepares students to enter the field of theatre studies, with a particular consideration of the play within its social context and the production as a significant cultural expression. M.A. students will be incorporated into the ensemble work as dramaturgs to gain firsthand experience of the collaborative process. Though the program is designed to prepare M.A. students to enter a Ph.D. program in theatre history or performance studies, it also provides opportunities for its students to dramaturg CUA productions and gain firsthand experience by assisting other dramaturgs at professional theatres in the Washington, D.C. area.

The M.A. Program in Theatre Education prepares students, teachers, and teaching artists to use the creative and instructional skills of the theater in the classroom, in productions at elementary and secondary schools, and in community programs.
Requirements for Graduate Students

Requirements for M.F.A. Actors

The three-year M.F.A. Acting program enrolls one class every three years.

The actor will join a company of actors, directors and playwrights in a program that emphasizes a personalized approach to developing their talent, increasing their performance experience, deepening their technique, increasing their academic knowledge of theatre history and new dramatists, beginning their utilization of a personal creative process and honoring their spiritual essence.

First year courses focus on the actor’s self-awareness – on the actor’s instrument and tools: the body and voice, the senses and feelings, strengthening their confidence of impulse, sense of play and exploring personal resources through various acting approaches. Special attention is given to improvisation and contemporary material.

In the second year actors concentrate on “character”-- the process of transformation and performing, with progressive emphasis on creating a world from modern and classical texts. Particular focus is put on the discovery of the play’s action, character development, language demands and analysis of more complex literary material from classic and experimental origins.

Third year actors focus on scenes from living playwrights, dialect work, commedia, a monograph performance, audition techniques and studying theatre as a business. In the third year, actors will be eligible to audition for professional opportunities in the DC theatre community depending on university casting and/or assistantships. Actors prepare scenes and monologues for their final graduating acting project: a Washington, D.C. First Look showcase that helps them transition into their professional careers.

Actors are required to audition for and play as cast in all department productions and are required to serve on one production crew as well as an artistic practicum that supports the directors and playwrights.

Requirements for M.F.A. Directors

In the graduate directing program we emphasize a collaborative approach to theater within an interdisciplinary context. We strive to give directing students the ability to work across a wide variety of genres, with a distinct voice and passion, as thinking, caring, professional theater artists.

Over the course of their three years of study at CUA directing students will be challenged to evolve their dramatic imaginations. They will explore the role of the director as interpreter and auteur.

They will learn about style, develop the ability to work with classical texts, engage in new play development, have exposure to non-western theatrical styles, participate in varying modes of play creation, explore the interaction between music and theater, confront issues of language and translation, engage in intercultural theater projects, explore scenography and develop their choreographic sense. They will be exposed to various modes of performance oriented theater including site-specific theater, performance poetry, collage, meta-theater, and forms of deconstruction. The Directing program will work to situate directing students in internships on the local, national and international level during their course of study in order to aid the transition into the profession upon their graduation.

Requirements for M.F.A. Playwrights

In this three year program, playwrights collaborate with actors and directors to shape and reshape their works in classrooms, readings and workshops. They will come in contact with a variety of dramaturgical techniques for the development of dramatic action, character, language and structure.
The focus is on a professional and practical approach to scriptwriting, culminating in the writing of three or more rehearsal-ready works for the stage. Opportunities for lab workshops of plays in process will be made available to the playwrights, beginning in the second semester.

The first year emphasizes basic playwriting techniques and approaches. In the second year, MFA playwrights are introduced to adaptation, screenwriting and the various professional venues for writers. They explore more fully the issues of rehearsal collaborations and experimentation while developing work on their own, including development of the third-year thesis production.

In the third year, MFA playwrights will participate in one semester-long internship at a professional theatre. In the other semester, they will rehearse and produce the graduating thesis play, a fully mounted production of a script written in the course of the M.F.A. program, and directed by a professional theatre artist from the DC theatre community.

Over the three years the student will have completed three or more texts of substantial dramatic writing, suitable for public presentation.

Requirements for the M.A. Program

Theatre History and Criticism

The M.A. Program in Theatre History and Criticism prepares students to enter the field of advanced theatre studies with a particular consideration of the play within its social and historical context. The program takes advantage of Catholic University’s location by providing its most qualified students with opportunities for internships at professional theatres in the Washington metropolitan area and helping students gain access to America’s most important research libraries. With these assets, a variety of students may use the M.A. Program to develop skills for a career in education, theatre management, dramaturgy, or prepare for a Ph.D. in theatre history.

The program director determines course choices and approves internships after consulting with students, keeping in mind each student’s background and objectives. Students are encouraged to serve as dramaturgs for department productions or for other performance projects produced by students in the M.F.A. programs. Second year M.A. students are also encouraged to secure an internship with one of the professional theatres affiliated with the program.

Theatre Education

The program’s curriculum concentrates on four related areas:
- developing practical skills for the creation and production of plays and teaching of theatre in K-12 schools and community programs,
- advancing the skills of the theatre artist as a writer, dramaturge, and collaborator working with diverse populations,
- using the techniques of dramatists (actors, directors, designers, playwrights) to enhance the learning process across the curriculum and in different educational settings,
- creating a more complex understanding of how the dramatic arts can impact the curriculum in K-12 schools and the community as a whole.

The M.A. in Theatre Education requires the satisfactory completion of 33 course credit hours and passing a comprehensive exam.

The Head of the Program and the student’s adviser determine course choices in consultation with each student, keeping in mind his or her background and objectives. Each student must have a total of 30 credit hours of approved course work and complete a 3 credit supervised project (DR 951).
Requirements for M.A. in Theater Education:

To earn an M.A. in Theatre Education, students must successfully complete eight courses in the Drama Department (DR507, DR509, DR526, DR542, DR549, DR603, DR610, DR651 or DR851, and 951) and successfully complete two of the following courses in the Department of Education (EDUC522, EDUC525, EDUC536, EDUC554, EDUC570, EDUC576, EDUC581, EDUC582, EDUC584, EDUC586). Students must also choose one elective at the 500 level or above in the Drama Department and one elective at the 500 or 600 level in the Education Department.

The M.A. Program in Theatre Education is structured to allow teachers and artists to complete the degree in five semesters and two summer sessions at CUA, followed by one semester of supervised work (DR 951). M.A. students who work or teach full-time can take one course each semester during the academic year. Each course will meet for one night a week. Students may also choose to take their courses only during the summer session.

Students may add courses each semester to complete a Graduate Teacher Certification Program through the Education Department. The Education Department will accept two courses towards the certification from the following education courses offered in the M.A. Program in Theatre Education (EDUC525, EDUC582, EDUC586). For more details concerning the courses required to earn a teacher’s certification contact the Education Department.
The Graduate Student Reading List

Catholic University of America Department of Drama
First Year Graduate Required Reading List:
These are plays with which you need to be familiar when you enter the Drama Department’s graduate programs at CUA. Please read any with which you are not already familiar, and make sure you are conversant with those you already know.

1. *The Oresteia*: Aeschylus
2. *Oedipus Rex*: Sophocles
3. *Medea*: Euripides
5. *Hamlet*: Shakespeare
6. *The Cherry Orchard*: Chekhov
7. *Tartuffe*: Moliere
8. *Inspector General*: Gogol
9. *A Doll’s House*: Ibsen
10. *Miss Julie*: Strindberg
11. *Major Barbara*: G.B. Shaw
13. *Six Characters In Search Of An Author*: Pirandello
14. *No Exit*: Sartre
15. *Death Of A Salesman*: Miller
16. *A Streetcar Named Desire*: Williams
17. *A Raisin In The Sun*: Hansberry
18. *The Caretaker*: Pinter
20. *A Zoo Story* & *American Dream*: Albee
21. *Dutchman*: Baraka (Leroy Jones)
22. *The Good Woman of Sezchuan*: Brecht
23. *The Chairs* & *The Lesson*: Ionesco
25. *Rosencrantz & Guildenstern Are Dead*: Stoppard
26. *True West*: Shepard
27. *Cloud 9*: Churchill
28. *Glengarry Glen Ross*: Mamet
29. *Angels in America: Millennium Approaches*: Kushner
30. *Little Foxes*: Hellman
31. *Piano Lesson*: Wilson
MFA Playwriting Tracking Sheet
For MFA Playwriting Students entering Fall 2013

MASTER OF FINE ARTS PROGRAM IN PLAYWRITING – Tracking Form

Name: ___________________________ 1st Term Enrolled: ____________

Program: 60 course credit hours and 12 practicum credit (no tuition) hours – total of 72:
• 30 hours in writing courses, including at least 9 hours in Playwriting Seminars (required)
• 18 hours in critical studies courses
• 12 hours in performance courses
• 12 hours of practicum (one crew, and three projects related to playwriting)
• Thesis Production in final year
• Comprehensive exam (paper); oral defense

The faculty reserves the right to make changes in this program at any time.

First Year, Fall Term
Writing courses:
   960 Seminar: Playwriting (1st years only)  (3) _____
Critical Studies courses:
   604 Dramatic Structures I  (3) _____
   606 Theatre Theory  (3) _____
Performance courses:
   831 Master Class I (Playwrights/Directors/Actors)  (3) _____ = 12 hrs

First Year, Spring Term
Writing courses:
   961 Seminar: Playwriting (All MFA Playwrights)  (3) _____
Critical Studies courses:
   644 Design Conversation  (3) _____
   983 Dramaturgy  (3) _____
Performance courses:
   831 Master Class I (Playwrights/Directors/Actors)  (3) _____ = 12 hrs

Second Year, Fall Term
Writing courses:
   661 Writing for the Profession  (3) _____
   762 Adaptation  (3) _____
Critical Studies courses:
   Choice of:
   984 Shakespeare in Theatre
   Or
   Critical Studies Electives  (3) _____
Writing Options: 694A Independent Study – Playwriting,
Writing Course in English Dept, etc. (3) _____ = 12 hrs

**Second Year, Spring Term**
Writing courses:
- 566 Screenwriting (3) _____
- 962 Seminar: Playwriting (All MFA Playwrights) (3) _____
Critical Studies courses:
- 610 Twentieth Century Theatres
  Or
- Critical Studies Electives (3) _____
Writing Options: 694A Independent Study – Playwriting, Writing Course in English Dept, etc. (3) _____ = 12 hrs

**Third Year, Fall Term**
Writing courses:
- Choice of:
  - 695B Playwriting Internship
  Or
  - 996 MFA Playwright Production (3) _____
  Plus
Performance Course:
- 638 Performance Studio I (Playwrights/Directors/Actors) (3) _____ = 6 hrs

**Third Year, Spring Term**
Writing courses:
- Choice of:
  - 695B Playwriting Internship
  Or
  - 996 MFA Playwright Production (3) _____
  Plus
Performance Course:
- 832 Master Class II (Playwrights/Directors/Actors) (3) _____ = 6 hrs

- Should the need arise for substitutions for Drama Department critical studies courses, the Departments of English, Art, Modern Languages, and Comparative Literature often offer graduate courses of interest. See your Program Director and the Associate Chair.

**Practicum Credits** (Practical crew work requires 60 total hours of commitment):

1. Practical Crew (1) _______
2. Artistic Practicum – TBD with Program Head (2) _______
3. Lab Project – Playwriting (3) _______
4. Additional Project – Play, Dramaturgy, etc., TBD with Program Head (4) _______

= Total of 12 course hrs (3 hours per practicum)
Comprehensives Passed _____________
Total _______ 72 hrs
# MFA Acting Tracking Sheet

## MFA in Acting Course Schedule & Tracking Sheet

<table>
<thead>
<tr>
<th>Sequence</th>
<th>Course #</th>
<th>Drama Credits</th>
<th>Title</th>
<th>Credits in Cardinal Station</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Required Courses in Drama Department</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fall 1&lt;sup&gt;st&lt;/sup&gt; Yr.</td>
<td>DR 804</td>
<td>3</td>
<td>Dramatic Structures I</td>
<td></td>
</tr>
<tr>
<td>Fall 1&lt;sup&gt;st&lt;/sup&gt; Yr.</td>
<td>DR 830</td>
<td>3</td>
<td>Graduate Acting I</td>
<td></td>
</tr>
<tr>
<td>Fall 1&lt;sup&gt;st&lt;/sup&gt; Yr.</td>
<td>DR 832</td>
<td>2</td>
<td>Alexander I</td>
<td></td>
</tr>
<tr>
<td>Fall 1&lt;sup&gt;st&lt;/sup&gt; Yr.</td>
<td>DR 834</td>
<td>2</td>
<td>Forms of Movement I</td>
<td></td>
</tr>
<tr>
<td>Fall 1&lt;sup&gt;st&lt;/sup&gt; Yr.</td>
<td>DR 638</td>
<td>3</td>
<td>Performance Studio I</td>
<td></td>
</tr>
<tr>
<td>Fall 1&lt;sup&gt;st&lt;/sup&gt; Yr.</td>
<td>DR 733</td>
<td>2</td>
<td>Voice I</td>
<td></td>
</tr>
<tr>
<td>Sp. 1&lt;sup&gt;st&lt;/sup&gt; Yr.</td>
<td>DR 829</td>
<td>3</td>
<td>Integrated Movement</td>
<td></td>
</tr>
<tr>
<td>Sp. 1&lt;sup&gt;st&lt;/sup&gt; Yr.</td>
<td>DR 831</td>
<td>3</td>
<td>Graduate Acting II</td>
<td></td>
</tr>
<tr>
<td>Sp. 1&lt;sup&gt;st&lt;/sup&gt; Yr.</td>
<td>DR 633</td>
<td>2</td>
<td>Alexander II</td>
<td></td>
</tr>
<tr>
<td>Sp. 1&lt;sup&gt;st&lt;/sup&gt; Yr.</td>
<td>DR 635</td>
<td>2</td>
<td>Movement II</td>
<td></td>
</tr>
<tr>
<td>Sp. 1&lt;sup&gt;st&lt;/sup&gt; Yr.</td>
<td>DR 639</td>
<td>3</td>
<td>Performance Studio II</td>
<td></td>
</tr>
<tr>
<td>Sp. 1&lt;sup&gt;st&lt;/sup&gt; Yr.</td>
<td>DR 734</td>
<td>2</td>
<td>Voice II</td>
<td></td>
</tr>
<tr>
<td><strong>Total Credits for First Year: 30</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fall 2&lt;sup&gt;nd&lt;/sup&gt; Yr.</td>
<td>DR 636</td>
<td>2</td>
<td>Forms of Movement III</td>
<td></td>
</tr>
<tr>
<td>Fall 2&lt;sup&gt;nd&lt;/sup&gt; Yr.</td>
<td>DR 730</td>
<td>3</td>
<td>Graduate Acting III</td>
<td></td>
</tr>
<tr>
<td>Fall 2&lt;sup&gt;nd&lt;/sup&gt; Yr.</td>
<td>DR 739</td>
<td>3</td>
<td>Performance Studio III</td>
<td></td>
</tr>
<tr>
<td>Fall 2&lt;sup&gt;nd&lt;/sup&gt; Yr.</td>
<td>DR 831</td>
<td>3</td>
<td>Master Class I</td>
<td></td>
</tr>
<tr>
<td>Fall 2&lt;sup&gt;nd&lt;/sup&gt; Yr.</td>
<td>DR 833</td>
<td>2</td>
<td>Voice III</td>
<td></td>
</tr>
<tr>
<td>Fall 2&lt;sup&gt;nd&lt;/sup&gt; Yr.</td>
<td>DR 984</td>
<td>3</td>
<td>Shakespeare in the Theater</td>
<td></td>
</tr>
<tr>
<td>Sp. 2&lt;sup&gt;nd&lt;/sup&gt; Yr.</td>
<td>DR 837</td>
<td>2</td>
<td>Movement IV</td>
<td></td>
</tr>
<tr>
<td>Sp. 2&lt;sup&gt;nd&lt;/sup&gt; Yr.</td>
<td>DR 731</td>
<td>3</td>
<td>Graduate Acting IV</td>
<td></td>
</tr>
<tr>
<td>Sp. 2&lt;sup&gt;nd&lt;/sup&gt; Yr.</td>
<td>DR 839</td>
<td>3</td>
<td>Performance Studio IV</td>
<td></td>
</tr>
<tr>
<td>Sp. 2&lt;sup&gt;nd&lt;/sup&gt; Yr.</td>
<td>DR 832</td>
<td>3</td>
<td>Master Class II</td>
<td></td>
</tr>
<tr>
<td>Sp. 2&lt;sup&gt;nd&lt;/sup&gt; Yr.</td>
<td>DR 834</td>
<td>2</td>
<td>Voice IV</td>
<td></td>
</tr>
<tr>
<td><strong>Total Credits for Second Year: 29</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fall 3&lt;sup&gt;rd&lt;/sup&gt; Yr.</td>
<td>DR 835</td>
<td>2</td>
<td>Movement V</td>
<td></td>
</tr>
<tr>
<td>Fall 3&lt;sup&gt;rd&lt;/sup&gt; Yr.</td>
<td>DR 837</td>
<td>1</td>
<td>Voice V</td>
<td></td>
</tr>
<tr>
<td>Fall 3&lt;sup&gt;rd&lt;/sup&gt; Yr.</td>
<td>DR 939</td>
<td>3</td>
<td>Performance Studio V</td>
<td></td>
</tr>
<tr>
<td>Fall 3&lt;sup&gt;rd&lt;/sup&gt; Yr.</td>
<td>DR 837</td>
<td>1</td>
<td>Audition Workshops</td>
<td></td>
</tr>
<tr>
<td>Sp. 3&lt;sup&gt;rd&lt;/sup&gt; Yr.</td>
<td>DR 836</td>
<td>2</td>
<td>Movement VI</td>
<td></td>
</tr>
<tr>
<td>Sp. 3&lt;sup&gt;rd&lt;/sup&gt; Yr.</td>
<td>DR 940</td>
<td>3</td>
<td>Performance Studio VI</td>
<td></td>
</tr>
<tr>
<td><strong>Total Credits for Third Year: 12</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

AN ANY TIME 1 Crew Credit and 1 Practicum Credit

**Total Credits for Three-Year MFA: 71 + 1 Crew Credit and 1 Practicum Credit**
# MFA Directing Tracking Sheet

**MFA in Directing Course Schedule & Tracking Sheet for:**

(Two years full-time, one year part-time)

**Date:**

<table>
<thead>
<tr>
<th>Sequence</th>
<th>Course #</th>
<th>Title</th>
<th>When Completed</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Required Courses in Drama Department</strong> (for further details see &quot;Requirements&quot; below) Highlighted areas also identify courses within the traditional MA Theatre History &amp; Criticism Track</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fall 1st Yr.</td>
<td>DR 545</td>
<td>Production Design and Management</td>
<td></td>
</tr>
<tr>
<td>Fall 1st Yr.</td>
<td>DR 604</td>
<td>Dramatic Structures I</td>
<td></td>
</tr>
<tr>
<td>Fall 1st Yr.</td>
<td>DR 630</td>
<td>Acting I</td>
<td></td>
</tr>
<tr>
<td>Fall 1st Yr.</td>
<td>DR 638</td>
<td>Performance Studio I</td>
<td></td>
</tr>
<tr>
<td>Fall 1st Yr.</td>
<td>DR 850</td>
<td>Director's Forum</td>
<td></td>
</tr>
<tr>
<td>Fall 1st Yr.</td>
<td>DR 651</td>
<td>Elements of Directing I</td>
<td></td>
</tr>
<tr>
<td>Fall 1st Yr.</td>
<td>DR 733</td>
<td>Voice I</td>
<td></td>
</tr>
<tr>
<td>Sp. 1st Yr.</td>
<td>DR 862</td>
<td>Directors Forum II</td>
<td></td>
</tr>
<tr>
<td>Sp. 1st Yr.</td>
<td>DR 639</td>
<td>Performance Studio II</td>
<td></td>
</tr>
<tr>
<td>Sp. 1st Yr.</td>
<td>DR 652</td>
<td>Elements of Directing II</td>
<td></td>
</tr>
<tr>
<td>Sp. 1st Yr.</td>
<td>DR 734</td>
<td>Voice II</td>
<td></td>
</tr>
<tr>
<td>Sp. 1st Yr.</td>
<td>DR 983</td>
<td>Dramaturgy I</td>
<td></td>
</tr>
<tr>
<td>Fall 2nd Yr.</td>
<td>DR 762</td>
<td>Adaptation</td>
<td></td>
</tr>
<tr>
<td>Fall 2nd Yr.</td>
<td>DR 606</td>
<td>Theatre Theory</td>
<td></td>
</tr>
<tr>
<td>Fall 2nd Yr.</td>
<td>DR 650</td>
<td>Elements of Directing III</td>
<td></td>
</tr>
<tr>
<td>Fall 2nd Yr.</td>
<td>DR 851</td>
<td>Master Class I</td>
<td></td>
</tr>
<tr>
<td>Fall 2nd Yr.</td>
<td>DR 984</td>
<td>Shakespeare in Theatre</td>
<td></td>
</tr>
<tr>
<td>Sp. 2nd Yr.</td>
<td>DR 610</td>
<td>Twentieth Century Theatres</td>
<td></td>
</tr>
<tr>
<td>Sp. 2nd Yr.</td>
<td>DR 750</td>
<td>Elements of Directing IV</td>
<td></td>
</tr>
<tr>
<td>Sp. 2nd Yr.</td>
<td>DR 755</td>
<td>Directing Thesis Workshop</td>
<td></td>
</tr>
<tr>
<td>Sp. 2nd Yr.</td>
<td>DR 932</td>
<td>Master Class II</td>
<td></td>
</tr>
<tr>
<td>Sp. 2nd Yr.</td>
<td>DR 644</td>
<td>Design Conversations</td>
<td></td>
</tr>
<tr>
<td>Fall 3rd Yr.</td>
<td>DR 950</td>
<td>Directing Seminar* OR</td>
<td></td>
</tr>
<tr>
<td></td>
<td>DR 955C</td>
<td>Internship* OR</td>
<td></td>
</tr>
<tr>
<td></td>
<td>DR 950</td>
<td>Directing Seminar*</td>
<td></td>
</tr>
<tr>
<td><strong>Required Electives Outside Drama Department</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fall 2nd Yr.</td>
<td>Elective*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sp. 2nd Yr.</td>
<td>Elective II*</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Requirements for Graduation:
Completion of all required coursework (71 credit hours)
Completion of all Directing Practicum: Significant Scene (Fall 1st Yr.),
    One Act Play (Sp. 1st Yr.), Farce (Fall 2nd Yr.), Elizabethan (Sp. 2nd Yr.),
    Thesis Production (3rd Yr.)
Written MFA Directing Thesis in Third Year
Two assistant directing assignments outside the CUA Drama Department decided in
consultation with Head of the MFA Directing Program executed in the summers
during a student's first two years in the program
Assist in preparation and teaching of an undergraduate directing class in second year
Departmental Practicum Credits (For more detail see the Student Handbook)

Crew Credits: Completed When and How?

<table>
<thead>
<tr>
<th>Practicum (Crew Credits)</th>
<th>1. Practical</th>
<th>2. Artistic</th>
</tr>
</thead>
</table>
MA Dramaturgy Tracking Sheet

MA Course Schedule & Tracking Sheet: (2013-2014)

<table>
<thead>
<tr>
<th>Student's Name:</th>
<th></th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Sequence</th>
<th>Course #</th>
<th>Title</th>
<th>When Completed</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Required Courses in Drama Department</strong> (For further details see “Requirements” below.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fall 1st Yr.</td>
<td>DR 601*</td>
<td>Introduction to Theatre Research</td>
<td></td>
</tr>
<tr>
<td>Fall 1st Yr.</td>
<td>DR 604*</td>
<td>Dramatic Structures I</td>
<td></td>
</tr>
<tr>
<td>Sp. 1st Yr.</td>
<td>DR 983*</td>
<td>Seminar in Dramaturgy</td>
<td></td>
</tr>
<tr>
<td>Fall 2nd Yr.</td>
<td>DR 606*</td>
<td>Theatre Theories</td>
<td></td>
</tr>
<tr>
<td>Sp. 2nd Yr.</td>
<td>DR 610*</td>
<td>Twentieth Century Theatres</td>
<td></td>
</tr>
<tr>
<td><strong>Electives in Drama Department</strong> (Consult the department’s website for descriptions of other graduate courses that you can select with the approval of the Head of the MA Program.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fall 2nd Yr.</td>
<td>DR 984</td>
<td>Shakespeare in the Theatre</td>
<td></td>
</tr>
<tr>
<td>Fall/Spring</td>
<td>DR 695E</td>
<td>Dramaturgy Internship</td>
<td></td>
</tr>
<tr>
<td>Fall/Spring</td>
<td>DR 695A</td>
<td>Research Internship</td>
<td></td>
</tr>
<tr>
<td>Fall</td>
<td>DR 762</td>
<td>Adaptation</td>
<td></td>
</tr>
<tr>
<td>Summer</td>
<td>DR 603</td>
<td>Western Theatre and Culture</td>
<td></td>
</tr>
<tr>
<td>Fall</td>
<td>DR 526</td>
<td>Teaching Theatre</td>
<td></td>
</tr>
<tr>
<td>Fall/Spring</td>
<td>500 or above</td>
<td>Course at CUA or Consortium in area of interest</td>
<td></td>
</tr>
<tr>
<td>Fall/Sp. Last Yr.</td>
<td>DR 995 2 Sections</td>
<td>Master’s Thesis Guidance (optional for MA students)</td>
<td></td>
</tr>
</tbody>
</table>

Students may take one elective in another department at CUA, if the course includes readings related to that student’s area of interest. If such a course is not available on campus, students are encouraged to take an elective (500 level or above) within the Consortium of Universities in the Washington Metropolitan Area (http://www.consortium.org/main.asp). The student must submit a proposal to the Head of the MA Program that explains that the course is not offered at CUA and will help the student conduct research in an area that he or she will continue to study in a Ph.D. program.

**Requirements:**
5 Critical Studies Courses in Drama Department (600 level or above)
2 Seminars in Drama Department (900 level not including Master’s Thesis Guidance)
2 Practicum Credits (For more detail see the Student Handbook)
Foreign Language (Reading Comprehension)

**Crew Credits and Foreign Language: Completed When and How?**

<table>
<thead>
<tr>
<th>Practicum (Crew Credits)</th>
<th>1. Practical</th>
<th>2. Artistic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foreign Language</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Signed by Student: ___________________________  Head of Program: ___________________________
Date: ___________________________  Date: ___________________________
MA Theatre Education Tracking Sheet
CUA’s Master of Arts in Theatre Education (MATE) Course Tracking Sheet
Theatre Educator Track

Name____________________________________________ 1st term enrolled________

Program: 33 course credit hours:
-- 30 classroom credit hours
-- 9 Drama (DR) courses
-- 3 credit hours for supervised project
-- 2 Education (EDUC) courses

The faculty reserves the right to make changes in this program at any time.

Critical Studies Courses – Required (See catalog for course descriptions)
The following 7 DRAMA Courses are required:
DR 507 Drama in Education, Part I
DR 526 Teaching Theatre
DR 542 Design Applications
DR 545 Production Design and Management
DR 603 Western Theatre and Culture I
DR 651 Directing
DR 951 Supervised Project

Students may choose 2 of the following DRAMA courses:

Please note: All optional courses are chosen with discussion and recommendation of the student’s MATE advisor (who will discuss the options with the other MATE faculty when they meet prior to or during the registration period).

DR 509 - Drama in Education, Part II
DR 524 – Acting/Directing Workshop
DR 540 – Scene Design
DR 541 - Scene Painting
DR 565 - Playwriting I
DR 601 - Introduction to Theatre Research
DR 606 - Theatre Theory
DR 604 - Dramatic Structures I
DR 762 - Adaptation
DR 610 - 20th Century Theatres
DR 931 Field Studies in Theatre Education (Independent Study)
DR 984 - Seminar: Shakespeare in Theatre

Please Note:
All required MATE courses are offered in the evenings—both during the academic year and in the summer—so that students may continue to teach or hold other jobs.

or another graduate (500+ level) DR course chosen with discussion/recommendation of the advisor and faculty.

Students may choose 2 of the following EDUCATION courses:
EDUC 522 Race, Class, Gender, Disability - Education
EDUC 525 Psychology of Learning - Diverse Populations
EDUC 531 Literacy and Language Instruction for Diverse Readers
EDUC 554 Instructional Design
EDUC 570 Curriculum & Instruction in Elementary School
EDUC 576 Children’s Literature in the Classroom
EDUC 581 Educating Diverse Learners
EDUC 582 Reading in the Content Areas *(recommended)
EDUC 584 Curriculum & Strategies in Early Child Education
EDUC 586 Curriculum & Method in Adolescent Education
EDUC 637 Curriculum and Program Evaluation
EDUC 702, Advanced Foundations of Education

or another graduate (500+ level) EDUC course chosen with discussion and recommendation of the advisor and faculty.
CUA’s Master of Arts in Theatre Education (MATE) Course Tracking Sheet

Creative Teaching through Drama Track

Name____________________________________________ 1st term enrolled________

Program: 33 course credit hours:
-- 30 classroom credit hours  -- 3 credit hours for supervised project
-- 9 Drama (DR) courses  -- 2 Education (EDUC) courses

The faculty reserves the right to make changes in this program at any time.

Critical Studies Courses – Required (See catalog for course descriptions)
The following 7 DRAMA Courses are required:
DR 507 - Drama in Education, Part I
DR 509 - Drama in Education, Part II
DR 524 – Acting/Directing Workshop
DR 526 - Teaching Theatre
DR 603 - Western Theatre and Culture I
DR 931 - Field Studies in Theatre Education
DR 951 - Supervised Project

Students may choose 2 of the following DRAMA courses:
Please note: All optional courses are chosen with discussion and recommendation of the student’s MATE advisor (who will discuss the options with the other MATE faculty when they meet prior to or during the registration period).
DR 540 – Scene Design
DR 541 - Scene Painting
DR 542 - Design Applications
DR 545 - Production Design and Management
DR 565 - Playwriting I
DR 601 - Introduction to Theatre Research
DR 606 - Theatre Theory
DR 610 - 20th Century Theatres
DR 604 - Dramatic Structures I
DR 651 - Directing
DR 762 - Adaptation
DR 610 - 20th Century Theatres
DR 984 - Seminar: Shakespeare in Theatre
or another graduate (500+ level) DR course chosen with discussion and recommendation of the advisor and faculty.

Please Note:
All required MATE courses are offered in the evenings—both during the academic year and in the summer—so that students may continue to teach or hold other jobs.

Students may choose 2 of the following EDUCATION courses:
EDUC 522 Race, Class, Gender, Disability - Education
EDUC 525 Psychology of Learning - Diverse Populations
EDUC 531 Literacy and Language Instruction for Diverse Readers
EDUC 536 Interpersonal Communication, Consultation & Change
EDUC 554 Instructional Design
EDUC 555 Classroom Management for Regular & Special Needs Children
EDUC 570 Curriculum & Instruction in Elementary School
EDUC 576 Children’s Literature in the Classroom
EDUC 581 Educating Diverse Learners
EDUC 582 Reading in the Content Areas *(recommended)
EDUC 584 Curriculum & Strategies in Early Child Education
EDUC 586 Curriculum & Method in Adolescent Education
EDUC 637 Curriculum and Program Evaluation
EDUC 702, Advanced Foundations of Education

or another graduate (500+ level) EDUC course chosen with discussion and recommendation of the advisor and faculty.
Graduate Evaluation Policies

Continuation/Dismissal Policy
The full faculty regularly assesses the progress of each student on a semester by semester basis and make determinations about continuation based on academic and professional criteria defined as follows:

Academic Standards:
The work in studio courses, practical and critical studies courses. The full faculty may recommend the withdrawal or dismissal of students who receive grades of below B- in three courses.

Professional Standards:
Attendance to and completion of work which raises the craft and trade of the theatre to the dignity of a learned profession.

Continuation in the program is never guaranteed at any time.

Grad Actor Review Policy

The following review policy or continuation policy has been agreed to by the Performance Faculty ’05, and voted to approve by the full faculty.

Each faculty member must do midterm one-on-one evaluations of all first year actors during the first semester. The performance faculty will meet to discuss these evaluations. They will then jury those students who are having difficulties, expressing concerns and providing recommendations for improvement. Contingent on what changes happen in the student’s work in the second eight weeks of the term, the student may or may not be put on probation.

The second semester of the first year for MFA actors must also include midterm one on one faculty evaluations. The performance faculty will again meet to discuss these evaluations. They will then jury those students who have been on probation as well as those students who are having second semester difficulties expressing concerns and providing recommendations for improvement.

Should satisfactory improvements be shown by a student on probation, that student may be taken off probation at mid-semester. No improvement in the student’s performance by the end of the semester could result in dismissal from the program.

Those students who are juried for second semester difficulties will be put on probation until the end of the semester. No improvement in the student’s performance by the end of the semester could result in dismissal from the program.

Student’s in the second year of the MFA acting program will be juried in their first semester as concerns present themselves, based on the first year evaluation process. [The procedure for continuation is consistent semester by semester during the entire sequence until the MFA candidate is recommended for their degree].
Informal Teaching Assistant Policy

Graduate Students

Any student who wishes to become an Informal Teaching Assistant must:

1. Demonstrate a fundamental knowledge in the area in which they would like to assist.

2. Have completed at least one semester.

3. Have no deficiency in their grades. The student must have all A’s however may have one B in a previous semester.

4. Submit a proposal to the faculty member they would like to assist.

5. Before the faculty member can agree, they must inform all faculty at the next faculty meeting.
Procedures for M.F.A Comprehensive Exams

**NOTE**: You must register in Cardinal Station for your comps: **DR 698A** if you are taking comps along with other classes, **DR 698B** if you are taking it without classes.

This memo explains the procedures for the M.F.A. comprehensives, as determined by the Department of Drama faculty in 1999.

A graduate comprehensive examination is intended to assess the student’s historical, theoretical, and practical knowledge of his/her field and the ability to put some of that knowledge into play independently. Normally the examination is given in the final semester of the degree program, in the spring semester around mid-March. To be eligible to take comprehensives, students must have completed or be in the process of completing all course requirements and practicum requirements.

The Associate Chair will provide students in the M.F.A. Acting, Directing, and Playwriting programs essay questions relating to production/performance projects of their choosing. The critical studies faculty and the appropriate M.A./M.F.A. program directors will devise the questions.

1. **a.** Students in the Acting and Directing Programs are expected to answer two essay questions that are integral to the casebook process. These questions tie the comprehensive exams to the process that the students undergo in preparation for their performances/productions.
2. **b.** Playwrights are expected to answer two questions designed to be integral to their own original plays (or play).

Each student is to propose the performance/production project(s) on which he/she wishes to write, initiating the process by informing the faculty of his/her choices.

Further details about the procedure follow below. The answers to the questions should demonstrate the student’s ability to write intelligent, well-organized, essays on substantive issues arising out of:

1. The independent research and critical analysis done in support of his/her work on particular performance/production/play
2. Assessments of both the process and the results of his/her work. (The actor assesses his/her performance in the selected role[s] and the relation of the performance[s] to the production as a whole. The director assesses those aspects of his/her directing that the questions address, which may range from translation choices to characterization choices to set, costumes, lighting, and sound design.)

The intention is that the M.F.A. comprehensive examination be the logical culmination for the student of the dialogue between the critical studies and the performance-production work throughout the program. Example questions will be found in the following pages.

The questions will be provided by the faculty of the department’s critical studies courses in conjunction with the student’s program director and, when feasible, with a production dramaturg. When students inform faculty of the choices of projects on which they would like to write, they
may suggest questions. The essay answers will be evaluated by two members of the critical studies faculty and the program director.

The design of the questions should conform to the general objectives above. One question might have several parts. In some way, the question should:

1. Engage the results of the student’s casebook research and reading on his/her project that has nourished the performance/production/playwriting process.
2. Require the student to retrospectively address the process and results of the performance/production/play. (These are also considered in each student’s casebook.)

The faculty may well wish to give a student questions on two different productions, depending on the student’s particular projects. Questions for actors and directors might be about the play and the culture from which it issues, about particular characterization choices, or about actor/director choices in matters ranging from translations to interpretations of key scenes. Questions might be about any of those choices in relation to the production history of a particular play. Questions should require students to engage issues relevant to the production/play as a whole. To further specify criteria for the design seems unwise in light of the wide variety of roles and plays in which students may be involved.

Department productions in recent years have ranged from All My Sons to Uncle Maroje to Twelfth Night.

Questions for playwrights might address the cultural resonance of the issues of the play or might ask for a discussion of the work(s) of a playwright with whom the writer has some kinship or style or theme. Questions might ask for a discussion of the author’s use of sources in which he/she has drawn and for a critical appraisal of the changes made in the rehearsal process rewrites.

Students must initiate the process. Actors and directors may request questions from the faculty on any productions/performances on which they have prepared or are preparing casebooks. With enough advance notice, the faculty might wish to give a student one component of a question as he/she is entering into rehearsals and a second component after the run of the production. Students will be able to pick up their questions in the main office no later than the time at which the University schedules graduate comprehensives each semester (see calendar in the course schedules).

Three copies of each essay answer should be submitted to the main offices within two weeks of picking them up. The students must clearly indicate the Program Director or chair of the comprehensives committee to whom the answer should go. Essays are to be computer produced, double-spaced, and are to use the current Chicago Manual Style (Turabian) documentation practice. Casebooks should also be handed in with the answers. Faculty will endeavor to announce the results to students (usually through letters in sealed envelopes) within about two to three weeks.

In keeping with University policy on comprehensive failures, students are permitted one “retake,” that is, one revision of a failed essay or essays.

Failure on one or both essays may result in a request for a revision of the failed essay(s), or a new essay to answer a new essay question. Whether or not the “retake” should be allowed within the same semester will be at the discretion of the department chair, who will take into
consideration the recommendation of the examination committee. For such a revision to occur within the same semester, the whole process of the comprehensives must begin no later than about mid-March in the spring term. Given this timing, productions which fall late in the student’s final semester probably should not be eligible for consideration.

This policy and these procedures are subject to revision by the faculty at any time; students will be kept informed of any changes.
Outline for MFA Directing Thesis Casebooks

The function of the MFA Directing thesis casebook is to provide an in-depth and comprehensive record of the directorial process followed by the thesis student in the preparation, creation, and assessment of their individual project. The purpose of the casebook is also to provide the student with an accurate record of the creative and production processes, provide valuable information necessary for the evaluation of that project and to provide, to the extent possible, a research document that may be used for future reference.

This outline is to be used as a guide only. Each director may find a specific method or approach to the material that is more applicable to his or her particular project. Whatever the final format of the casebook, this outline will list all of the material that should be included in the final product. The student should be discussing the casebook with his/her advisor and submitting it to the advisor for periodic review throughout the life of the project. This will ensure that the student does not vary too far from the suggested format, that the research remains on track and on going throughout the project, and that the student has completed the required work required for each step of the process. The student is also required to maintain and submit a journal of the entire experience. The journal is part of the casebook presentation and should accurately reflect the student’s thoughts and experiences throughout the entire process as well as their thoughts on the final product.

The casebook reflects the three main aspects of the directorial process: preparation, execution, and evaluation. The casebook should also contain appendices of relevant additional information.

Preparation
The casebook contains all information regarding the preparation of the project prior to auditions. This information should include the following:
- Journal entries that provide a clear description of the selection process from the initial works under consideration to the final approved choice.
- Records of all discussions with the thesis committee or mentor regarding directorial concepts, aesthetics, and practical concerns.
- All research (visual, aural, and literary) and dramaturgical notes completed in preparation for the production process.

Execution
Ongoing typed journal entries describing the directorial process from auditions to the final performance. Notes and reflections on the developing aesthetic of the production and how the diverse production elements are succeeding in supporting the thematic concept of the work.
Practical notes on the rehearsal and technical processes.

Evaluation
A formal evaluation and self analysis of the final product. Was the student successful in achieving their directorial goals? Why or why not? What did and did not work? Given the opportunity what would the director change? Keep the same? What lessons were learned that would be applied to future projects? What, if any, areas were found that could use further development of focus?

Appendices
- The petition of the three works submitted for final consideration
- The play analysis/production worksheet
- The complete production calendar
- The audition form
- Notes from all production meetings and all dailies and ancillary notes created throughout the process
- All research notes and visuals
- Copies of all technical information and design visuals
- The production book
- Any reviews or other formal responses to the production
- Comprehensive bibliography of all sources used in the research and execution of the project

A comprehensive calendar is to be included as a part of the appendices of the casebook. The calendar should contain all relevant information regarding the entire process including all meetings, rehearsals, and performance notations.
MFA Actor’s Post-Production Casebook

Following the successful completion of each production role and due at the same time as the academic comp questions, the actor/actress should submit to his/her faculty mentor a case book on his/her work.

SUPPORTING MATERIALS

I. Actor’s Analysis of the Character Paper
The actor should provide an analysis of his/her artistic approach to his/her character in context with the production (what is the vision), including a discussion of central themes and ideas explored in the production, the main actions, and their character’s specifics (character bios, objectives, lines of action, conflicts etc.).

II. Production Analysis and Evaluation
The actor should discuss his/her process working with the director and the other actors in the production, as well as the designers-- what happened and how did that happen in the process of the rehearsals. The rehearsal process should be reviewed and evaluated as well as off-rehearsal research conducted to inform the actor’s work on the character.

III. Self-Evaluation and Reflection
Finally, a self-evaluation and reflection should be performed by the actor/actress. Were goals met? Was the character as described in Part I successfully portrayed on stage? Were there any obstacles that prevented goals and objectives from being achieved? What affected the process?

Supporting materials I, II, & III should equal up to 12-15 pages double spaced.

IV. Supporting Appendices
In addition to the Actor’s Analysis, Production and Self-Evaluation paper, actors should also include the following supporting materials as appendices in their casebooks:

1. Journal entries as kept through the rehearsal process

2. Copies of any research collected in preparation
   I. Dramaturgical, literary, historical, psychological, etc.
   II. Internet entries should be sorted by date
   III. Bibliography should be in MLA format

3. Other materials the actor feels would be appropriate for review

The casebook is due to the mentor for grading at the same time as the comp questions are delivered, unless otherwise arranged with the Associate Chair and Head of MFA Acting.
Registration Guidelines

Registering for a course that requires Departmental permission

When/If you take a drama class that requires departmental permission you must talk to the administrative assistant in the front office. Do this only after you have met with your advisor and gone over your schedule for the next semester.

Drama course that usually require permission:
   DR 206, 407, 415, 498, 509, 524, 545, 566, 570, 594

Permission is given out in a first come first served manner until the course limit is full. Then a waiting list will be started.

Drama majors are often given first priority on performance and required courses, based on year and status, taking into account how early they request permission. Space will not be held for long so it is best to request permission early and get your spot in the class.

When requesting permission please include the following information:
   Name, class status (Fr, So, Jr, Sr, 1st, 2nd, 3rd year graduate), student ID #, course name, number and section that you would like to be in and your email address.
Dropping or Adding a Course/ Change of Section within a Course/ Withdrawing from a Course

PURPOSE: To change courses or sections after your original registration through Cardinal Station

WHEN: Add or Drop Courses or Change Sections: By the date specified in the Schedule of Classes, usually within the first ten days of the semester. Dropped courses do not appear on the grade report or transcript.

Withdraw from Courses: By the date specified by the University (approximately one month before the end of classes). These courses appear on the grade report and transcript with a “W.” Consult your academic adviser about how the added or dropped course will affect your progress toward fulfilling degree requirements.

PROCEDURE: Access the Cardinal Station registration system. To add or to drop a class, select “Add/Drop Classes” and follow instructions. For a section change, or to add and drop a single transaction, select “Swap a Class” and follow instructions. Using “Swap a Class” will prevent you from dropping a class or section if your desired alternative is not available.

WARNING: Failure to complete the drop or add process will result in your not receiving credit for a course you intended to add, or receiving a grade of F in a course you intended to drop.

FURTHER INFORMATION:
Enrollment Services Office: McMahon Room 10
Undergraduate Office: McMahon 107
Withdrawal from All Courses

PURPOSE: To withdraw complete from the university.

WHEN: Any time prior to the final date for withdrawal from classes, as listed in the Schedule of Classes.

NOTES: The student must be eligible to continue in the School of Arts and Sciences.

FORM: Undergraduate Withdrawal form available from the Office of the Dean of Students

PROCEDURE: The student should schedule an exit interview with the Dean of Students, at which time he/she will receive the Undergraduate Withdrawal Request form. The student must withdraw from any registered courses, using Cardinal Station.

FURTHER INFORMATION:
Dean of Students: 353 Pryzbala Center
202-319-5619
**Incomplete (I) Grade**

PURPOSE:  To provide extra time when a student is unable to complete required coursework due to circumstances beyond the student’s control.

WHEN:  A student may request an incomplete grade in a course when emergency or similar situation arises following the last day to withdraw, but before the end of the semester. When such a situation occurs prior to the published withdrawal date, then the appropriate action is to withdraw from the course.

CRITERIA:  Incomplete grades require approval and are given on when **ALL** of the following conditions are met:

1. The student must specifically request the Incomplete grade
2. The student must provide specific evidence to verify an emergency or other extenuating circumstance beyond the student’s control that prevents completion of coursework on time
3. The student must be passing the course at the time the emergency or similar situation arose
4. The amount of coursework remaining must be such that completing it after the conclusion of class sessions is reasonable and academically sound
5. The incomplete grade must be approved by the department chair
6. The instructor and the student must complete a written agreement specifying what coursework remains to be done and the deadlines for submitting it

NOTES:  Incomplete grades are not given simply because a student has not done required coursework on time, or has stopped attending class or has missed required exams. It is the student’s responsibility to provide the instructor adequate documentation to verify the emergency or other extenuating circumstance beyond the student’s control.
Pass/Fail or Audit

PURPOSE: To change a course from a regular grading to a pass/fail, or to change from credit to audit (no credit).

WHEN: By dates specified in the University calendar: midterm for auditing, approximately two weeks before the semester ends for pass/fail.

NOTES: Approval of the Undergraduate Office (107 McMahon Hall) is required to change a course to pass/fail, but not to change to audit. However, both audit and pass/fail require that the Change of Enrollment form be completed and submitted to the Registrar.

CAUTION: Only free electives may be taken pass/fail. This excludes any course required for the major, a minor, or a distribution requirement, as well as courses (such as elementary foreign language) requiring a minimum grade to move to the next level. No course may be changed from audit to credit after the end of the period for adding a course at the beginning of the semester. Students pay regular tuition for courses they audit, but they receive no credit.

FORMS: Change of Enrollment (formerly called “Add/Drop”) form is available in the Undergraduate office.

PROCEDURE: Complete the columns “Course Department” and “Course No.” in the section CHANGE OF COURSE STATUS. For audit, place a check in the column “audit;” for pass/fail, check the column “pass/fail.” Take the completed form (with dean’s approval for pass/fail) to the Registrar’s office, Room 4 McMahon Hall.

FURTHER INFORMATION:
Enrollment Services Office, McMahon Room 10
Undergraduate Office: Mc Mahon 107
University Academic Dishonesty Policy

I. Introduction
Academic honesty is one of the foundations of the educational mission and Catholic commitment of this university. Academic dishonesty, including such practices as cheating, plagiarism and fabrication, undermines the learning experience, and, as it involves fraud and deceit, is corrosive of the intellectual principles and is inconsistent with the ethical standards of this university. Academic dishonesty damages the sense of trust and community among students, faculty and administrators.

This policy sets forth the standards of honesty which student members of our academic community are expected to follow. The faculty is also bound to adhere to the strictest standards of academic honesty. All members of the academic community have an obligation to familiarize themselves with these standards and to conduct themselves in accordance with both their letter and their spirit. Individual schools in the university have committed themselves to implementing these standards and to educating faculty, staff and students on the importance of academic honesty and on the application of these standards in a variety of academic settings.

Accompanying this policy are procedures that set forth a system for enforcement of these standards, including the application of sanctions where violations have been found. Sanctions are necessary to demonstrate that the university treats violations of academic honesty seriously and will act aggressively, when necessary, to deter wrongdoing. The effectiveness of the enforcement scheme depends in large measure on the conscientious cooperation of members of faculty in the implementation of the standards. Faculty members are therefore charged with the responsibility of seeking to assure student compliance with the requirements and initiating enforcement proceedings where appropriate.

II. General Provisions
A. This policy applies to each school in the university and to all students enrolled in these schools. Individual schools (or departments) are initially responsible for handling individual cases of alleged academic dishonesty. A school (or department) may follow more elaborate procedures if it has its own established procedures for handling suspected cases of academic dishonesty or if required by its professional accrediting agency and particularly if required by the rules and practice of the particular professional discipline involved.

B. This policy supersedes all earlier and other statements on academic dishonesty published or appearing anywhere before its approval.

C. This policy applies to all academic conduct in the broadest sense, including submitted drafts and final coursework, research, comprehensive examinations and the preparation of theses or dissertations.

D. Sanctions for violations of this policy, which may include the revocation of a previously awarded degree, certificate or award, may be applied whenever a determination is made that a violation has taken place.

E. Confidentiality shall be observed in all proceedings under this policy, to the extent possible, except where otherwise specifically provided.
F. The faculty member is the individual who has initial responsibility for initiating the procedures provided in this policy. The term “faculty member” includes any individual or committee with responsibility for a class, project or activity, for example, a professor of a course, director of composition in the School of Arts and Sciences, a dissertation committee or the dean of a school. Other university employees, such as graduate assistants, are expected to bring any suspected cases of academic dishonesty to the attention of the responsible faculty member who will proceed in accordance with the procedures stated in this policy. The faculty member’s dean shall maintain the case file containing the relevant documents.

G. The Office of the Provost will maintain a register, which will include a listing of incidents of academic dishonesty that have been reported by the school deans’ designees in accordance with this policy and after all appeals and/or periods of appeal are over. The Register will be confidential and information contained therein will be made available only as authorized by this policy. Within five years of a student’s departure from the university, the entries in the Register shall be transferred to University Archives.

H. If information is received by a member of the university community alleging that a graduate of the university engaged in academic dishonesty at the time he or she was a registered student but the alleged dishonesty was discovered after graduation, the information shall be brought to the attention of the dean of the school where the graduate was matriculated, who shall determine the procedures to follow and the appropriate sanction.

III. Categories of Academic Dishonesty
The following are the major categories of academic dishonesty:

A. Plagiarism is the act of presenting the work or methodology of another as if it were one’s own. It includes quoting, paraphrasing, summarizing or utilizing the published work of others without proper acknowledgment, and, where appropriate, quotation marks. Most frequently, it involves the unacknowledged use of published books or articles in periodicals, magazines, newspapers and electronic media. However, any unacknowledged use of another’s words, ideas or electronic processes constitutes plagiarism, including the use of papers written by other students, oral presentations, interviews, radio or TV broadcasts, any published or unpublished materials (including Web-based materials, letters, pamphlets, leaflets, notes or other electronic or print documents), and any unauthorized or inadequately credited use of foreign language, scientific and/or mathematical calculation and/or modeling programs or online services.

B. Improper use of one’s own work is the unauthorized act of submitting work for a course that includes work done for previous courses and/or projects as though the work in question were newly done for the present course/project.

C. Fabrication is the act of artificially contriving or making up material, data or other information and submitting this as fact.

D. Cheating is the act of deceiving, which includes such acts as receiving or communicating or receiving information from another during an examination, looking at another’s examination (during the exam), using notes when prohibited during examinations, using electronic equipment to receive or communicate information during examinations, using any unauthorized electronic equipment during examinations, obtaining information about the questions or answers for an examination prior to the administering of the examination or whatever else is deemed contrary to the rules of fairness, including special rules designated by the professor in the course.
E. Attempts to engage in any of the conduct described above or the facilitation of any of this conduct by another individual will be treated as conduct constituting academic dishonesty for purposes of this policy.

F. The preceding forms of academic dishonesty are stated in general terms. The individual schools (or departments) may deem it appropriate to supplement the present statement of policy with specific interpretations that relate its terms and provisions to the individual programs of the schools (or departments). In addition, the individual schools (or departments) are responsible for implementing programs to educate faculty, staff and students in the requirements of this policy and to answer any questions that may arise regarding specific interpretations of this policy.

I. Enforcement Procedures
A. When a faculty member suspects that an incident of academic dishonesty has occurred, he or she should communicate in writing and promptly arrange a conference with the student to discuss the matter. The faculty member may consult with the dean of the school and/or the chair of the department (where applicable) on the issues involved but will not discuss prior infractions of the student. At the conference, the faculty member will inform the student of his or her concerns, and the student will be given the opportunity to present his or her version of the facts. No counsel (e.g., parents/guardians, lawyers) will be present at this conference.

B. Once an allegation of suspected academic dishonesty has been communicated to the student, the student may not withdraw from the course or academic project in question.

C. After their conference, or if the student does not respond in a timely fashion to the offer to confer with the faculty member, the faculty member may conduct further investigation regarding the matter as he or she deems appropriate. On the basis of the facts, he or she will decide whether an act of academic dishonesty has taken place.

D. If the faculty member decides that an act of academic dishonesty has taken place and imposes a sanction, he or she will make a written record of the disposition of the matter, including the facts on which he or she relied. He or she will retain a copy for his or her file, and communicate his or her decision to the student. He or she will also report this decision to the designee of the dean of the school where the academic dishonesty occurred and to the chair of the department (in departmentalized schools). The dean’s designee will report the decision to the dean of the school in which the student is matriculated (if different from that where the dishonesty took place) and to the provost’s office to be recorded in the Register after all appeals and/or periods of appeal are over.

E. Upon receiving the faculty member’s decision, the dean, in certain circumstances, may decide to increase the sanction. A decision to suspend or expel a student from the university may only be made by the dean of the school where the student is matriculated. This decision may be based on the existence of prior entries in the Register and/or other aggravating circumstances. The dean shall prepare a written decision, which states his or her conclusions and the facts upon which he or she relied. The student shall be informed in writing in a timely fashion of the decision. A copy of the dean’s written decision shall also be sent, as appropriate, to the faculty member, the chair of the department, and the dean of the school where the violation took place and to the Office of the Provost to be recorded in the Register after all appeals and/or periods of appeal are over.
F. The case file concerning academic dishonesty shall be maintained by the dean in the school where the alleged academic dishonesty occurred and shall consist of any of the following documents that pertain to the matter: any and all documents containing the alleged academic dishonesty, other relevant documents submitted, correspondence, formal notes and narratives of the professor, department chair, and/or dean. The case file shall be maintained until the student’s departure from the university, at which time the file shall be transferred to university Archives.

G. If information is received by a member of the university community alleging that a graduate of the university engaged in academic dishonesty at the time he or she was a registered student but the alleged dishonesty was discovered after graduation, the information shall be brought to the attention of the dean of the school where the graduate was matriculated, who shall determine the procedures to follow and the appropriate sanction.

II. Sanctions
The availability and the imposition of meaningful sanctions communicate a message to the community that the university treats the standards of honesty set forth in this policy with the greatest seriousness and that infractions of these requirements will be pursued and punished.

The presumed sanction for undergraduate students for academic dishonesty will be failure for the course. There may be circumstances, however, where, perhaps because of an undergraduate student’s past record, a more serious sanction, such as suspension or expulsion, would be appropriate.
In the context of graduate studies, the expectations for academic honesty are greater, and therefore the presumed sanction for dishonesty is likely to be more severe, e.g., expulsion.

When a graduate of the university is found to have engaged in academic dishonesty, revocation of a degree, certificate, or other recognition previously awarded may be considered as a possible sanction.
In the more unusual case, mitigating circumstances may exist that would warrant a lesser sanction than the presumed sanction.
Notice from Dr. Tuite: As the Associate Chair and Advising Coordinator, I strongly recommend that if you intend to participate in a CUAbroad program you should take the four steps that I have listed here before you travel overseas:

1. Check with the advisors at CUAbroad that the course you plan to take overseas will count towards your major and will fit within your tracking sheet or degree progress report.

2. Meet with your advisor in the Department of Drama to determine that your plan will work within a normal pattern of four years. Find out whether or not you will miss any required courses during the time that you are out of the country. Some of the department’s required courses are only offered once a year. Missing one of these courses can be a costly mistake that forces you to take classes during Summer Session or during an additional semester beyond the normal four-year pattern.

3. Make an appointment to confirm your plans with the Undergraduate Dean before you leave the country.

4. Keep all of your records regarding your plans before you go and after you return (emails, syllabi, tracking sheets, etc.). You may return to CUA after a wonderful experience abroad and learn that the classes you had taken overseas and had been approved for your track no longer count towards your degree. If you have documentation that the staff at CUAbroad, your advisor in the department, and the dean’s office had approved your plans the semester before you left CUA, you should be able to stay on track and graduate on time.

1. What is CUAbroad?
CUAbroad at the Catholic University of America is the education abroad unit of the Center for Global Education. This office administers and develops a wide array of education abroad opportunities for both CUA and non-CUA students. Programs offered include semester, academic year and summer programs as well as international internships. Services include individual and group advising, education abroad events such as fairs, presentations to campus groups and organizations, pre-departure and re-entry orientation, a resource library, assistance with visa applications, travel information. The office also issues the International Student Identity Card (ISIC) and provides emergency evacuation insurance.

2. When should I study abroad?
Most students study abroad during their junior year -- hence the expression "junior year abroad." However, nowadays more students, especially those who have employment constraints or family obligations, select summer or interim sessions (January or May-term). CUA students must have completed 45 credits (the equivalent of being a second-semester sophomore) during a semester abroad. No such requirement exists for short-term programs, so students may participate in a summer program after their first year in college or in a spring break program sponsored by CUA during the freshman year. Seniors may also study abroad but they must receive permission from their departmental advisor and Dean who will advise them regarding requirements before graduation.

3. Who is eligible to study abroad?
CUA students - and non-CUA students - must be enrolled full-time at the time of application, have completed 45 credits - be a second-semester sophomore - in order to be accepted into semester and academic year programs. It may be difficult to study abroad during the last semester before graduation if you are concerned about graduating on time. Short-term and summer programs are open to freshman, sophomore, junior, senior or graduate students. The general public may participate in short term programs as well. GPA requirements are as follows:
2.50 or above cumulative G.P.A. for most CUA spring break and summer programs
2.80 or above cumulative G.P.A. for direct exchanges, semesters & internship programs
3.50 for undergraduates - 3.80 for graduate students - or above cumulative G.P.A. for the CUA Oxford Honors program.
Students participating in semester- or academic year programs MUST be enrolled full time (12-15 credit hours) during the program. Exception to this requirement must be requested in writing and approved by the Center for Education Abroad and the Dean of the school in which the student is enrolled. Such request usually not granted due to student visa regulations in the host country. Any prior balances due to CUA MUST be paid in full in order to be officially admitted in an education abroad program (both affiliated or non-affiliated). Students will not be allowed to study abroad unless all past CUA balances are paid up.

4. Where can I study abroad?
The world is your classroom! CUAbroad offers a wide array of education abroad programs worldwide, both short-term and semester/year long. You must first attend a mandatory "Education Abroad 101" information session at the CUAbroad office to find out about your options. A list of program options is available at http://cuabroad.cua.edu/programs/

5. How long can I stay overseas?
You can go for as long as an academic year or for as short as one week, depending on your sense of adventure, budget and academic goals! Most CUA students participate in semester programs and many complement this experience with short-term programs. If you plan to participate on a semester or academic year program, you MUST be enrolled as a full-time student at the time of application as well as during your program abroad.

6. What do I need to do to study abroad?
Planning is the key to successful study abroad. How well you achieve your personal and academic objectives - and your long-range career goals - depends on your choice of the right country, institution, and program.
Planning study abroad:
· Research programs
· Talk with your advisors on campus
· Evaluate your language skills
· Choose a location
· Arrange academic credit
· Apply to the program(s)
· Arrange for transportation and housing
· Obtain passport and visas (if required). Unless otherwise specified, it is YOUR responsibility to get your visa for your stay overseas. Always check with the State Department on visa requirements for your host country and follow advice you receive from the program director and/or CUAbroad.
· Verify - or purchase - medical insurance
· Attend pre-departure orientations

7. When should I begin planning?
The earlier the better! You should definitely start your preparations two semesters before you plan to go, and you must have picked a program well before the specific application deadlines. In other words, if you plan to go for the fall semester, you should start researching programs the previous fall. If you are interested in our short-term options, pick up the flier and application form at least a month before the application deadline and submit your material BEFORE the application deadline to secure your spot.

8. How do I find education abroad or internship programs?
Regardless of whether you plan to attend a CUA or non-CUA program, you must first attend a CUAbroad Abroad 101 information session to get an overview of CUA and non-CUA study abroad options and application procedures. Sessions are offered at CUAbroad a couple times a week at various times. If you are considering non-CUA semester or academic year program, you can use the CUAbroad Resource Library and look through the informational binders and study abroad resource guides, in particular the IIE Passport: Academic Year Abroad book which is also available online at www.iiepassport.org. Another option is to visit StudyAbroad.com, which is the largest database of study abroad programs offered through US institutions. Before you apply, you should make an appointment with your faculty advisor as well as CUAbroad to discuss your plans and to get your questions answered.
9. After I have chosen a program, how do I apply?
If you are applying for a CUAwide program, you will need to make an appointment with the Global Program Manager to go over the application procedures and to obtain the necessary forms. If you are applying for a non-CUA program, you will need to make an appointment with the Global Program Manager first to discuss non-CUA education abroad paperwork and transfer of credits, and then apply to your overseas institution of choice directly. Keep in mind that there is an administrative fee payable to CUA whether you apply to a CUA or non-CUA program first.

CUAbroad - Education Abroad
Center for Global Education
The Catholic University of America
111 McMahon Hall
620 Michigan Ave NE
Washington DC 20064
Tel.: 202-319-6010
Fax: 202-319-6673
E-mail: cua-cuabroad@cua.edu
Skype Name: CUAbroad

http://cuabroad.cua.edu

Office Hours:
Monday-Friday, 9 a.m.-5 p.m.
Crew Policy

Undergraduate Drama Students

Practical student participation is required in at least four production crews. These crews are required for two reasons. First, because we believe every Drama student should have a working knowledge of some of the basic elements of technical theatre -- of stage machinery, backstage operations, set construction, costume construction, lighting, sound or properties. Crew work in any of these areas is an important learning opportunity for you, and a necessary part of your training; therefore we require crew credits just as we require certain courses. Second, crew provide the necessary technical support for this department’s productions, from which every drama student benefits, whether his or her interest is in acting, teaching, design, technical theatre, history, or criticism. Without crew there would be no production program.

All undergraduate Drama students must do 240 crew hours of production work in order to graduate. The faculty believe this number of hours insures a profitable learning experience and helps generally support the productions goals of our department. Per show you crew, you complete at least 60 hours of work by working on approved running crew, by working in the scene or costume shops, by assistant designing, or participating in major front of house operations. Stage Managing and Assistant Stage Managing crew constitutes approximately double the time of usual crew, and roughly equals 120 hours.

The department maintains careful records of each student’s earned crew hours along with his or her course credits, in each student’s department file. Check with the Drama Office for your production crew hours each time you register to make sure it is up to date. STUDENTS WHO DO NOT EARN THEIR CREW HOURS WILL NOT GRADUATE.

Undergraduates are required to complete one crew assignment (of at least 60 hours) for each year they are in this department (for a total of 240 hours). Transfer students must complete one crew assignment (of at least 60 hours) for each year they are enrolled at CUA. Similarly, undergraduates who switch from another major at CUA to the drama concentration must complete one crew assignment (of at least 60 hours) for each year (or partial year) as a drama major.
Two kinds of production credits are required for ALL Graduate Students, in each Graduate program. The following requirements apply to MFA students in the Acting, Directing and Playwriting Programs, as well as to the MA students in the Dramaturgy Program.

Student crew participation, of a practical nature, is required in at least one departmental production crew. A minimum of 60 hours of Production Crew work is required for two reasons. First, because we believe every graduate student should have a working knowledge of some of the basic elements of technical theatre – of stage machinery, backstage operations, set construction, costume construction, lighting, sound, or properties. Crew work in any of these areas is an important learning opportunity for you, and a necessary part of your training; therefore we require a minimum number of crew hours just as we require certain courses. Second, crew hours provide the necessary technical support for this department’s productions, from which every drama student benefits, whether his or her interest is in acting, teaching, design, technical theatre, history or criticism. Without crew participation, there would be no possibility of productions.

Again, all graduate students must work a minimum of 60 production crew hours during the length of their program. A student may accumulate required hours by working on an approved running crew, by working in the scene or costume shops, by assistant designing, or by participating in major front of house operations. Stage Managing and Assistant Stage Managing often constitute approximately double the hours of a usual crew, therefore one of these jobs will usually fulfill the entire requirement of crew hours.

In addition, all graduate students are required to fulfill at least one Artistic Practicum, of a creative nature. This may take the form of various artistic positions in lab productions and classroom projects, including any departmental performances or readings. Acting, Directing, Playwriting and Dramaturgical opportunities – outside of the mainstage shows – are encouraged and required by means of this practicum. The intent is that the Artistic Practicum consists of the same amount of work as the Production Practicum – approximately 60 hours. However, the number of hours assigned to each Artistic Practicum will be determined by the Program Head for each Graduate Student.

All Graduate Students in Drama must complete both 60 hours of Production Crew Work and one Artistic Practicum (combined to equal approximately 120 hours of production work) in order to graduate. The faculty believes this number of hours insures a profitable learning experience and helps to generally support the production goals of our department.

In addition, each Graduate Program Head may require additional practicum hours, depending on the nature of the program. Each Program Head will make any additional requirements of their individual programs clear at orientation.

The department maintains careful records of each student’s earned crew hours along with his or her course credits, in each department file. Check with the Drama Office for your production credits each time you register to make sure it is up to date. Most importantly, STUDENTS WHO DO NOT EARN THEIR CREW HOURS WILL NOT GRADUATE.
Crew FAQ

How do I get assigned to a crew?
You must sign up for each crew. It is your responsibility to sign up for your crews just as you sign up for classes. A sign-up sheet will be posted on the production board for each production, usually four or five weeks before opening night. The list of names will be compared with student files to determine which students have the most pressing needs for crews for graduation. Priority will be given, in this order, to:
1. Students in their final two semesters
2. Those students needing the crew to keep pace with one per year
3. In the order that people sign up for crew work
After you have been assigned to work a crew you will be contacted by the Stage Manager to verify your commitment on that production. Once you are verified, you are required to work on that production and to be available for ALL calls listed on the production calendar. If at a later date you cannot fulfill your obligation, you are personally responsible for finding your own replacement. Failure to do so will result in the assessment of an additional crew assignment. Instances of personal hardship will be judged on an individual basis by the faculty.

Do the positions of Assistant Director or Assistant to the Director fulfill the crew requirement?
Yes.

Are there ever opportunities for undergraduates to serve as Stage Manager or Assistant Stage Manager?
Yes, and we urge undergraduates to inquire about these opportunities. Remember that these jobs receive double the hours!

I have been cast in a department production. Can I also be on a running crew on that production?
There are occasional opportunities to crew while in a cast, but these are rare, and should not be considered as a strong possibility.

Can I earn crew credits by…:
A. Working on a crew for a summer stock company?
B. Working on a crew in a production at a local Washington Theatre?
C. Working on a crew in a production on campus not done by the Drama Department?
D. Working on a crew in a production at another University or College?
The answer to each of the above is NO. You must participate in the CUA Drama Department’s production crews. You participation in crew work here ensures that you have the opportunity to get expert, supervised instruction; the crew work here is designed to be a learning opportunity for you. Also, you (and all other drama students) benefit from the department production program; without crews there would be no productions.

STRIKE
ALL STUDENTS, undergraduate and graduate, associated with a production—whether acting, directing, playwriting, dramaturging, stage managing, assisting the Stage
Manager or Director, or an other assigned crew that supports the production- MUST PARTICIPATE IN STRIKE, at the end of the run.

If a cast or crew member gets permission from the Technical Director to be excused from strike, they must make up the hours they missed at strike in the scene shop within two weeks of the show closing. If a cast or crew member leaves without helping with strike and does not have permission to be excused, they will be responsible for making up double the hours it took to do strike originally. If this does not happen within two weeks, it will impact the student’s further opportunities in the department. Your role/involvement with the show does not end until strike is completed.

Extra Credit Hours for Strike
Note: Extra crew hours may be earned by students who participate in strike, if they are not already associated with the production. Again, the Technical Director will determine the number of hours awarded, but only if arrangement is made prior to Strike day.
Fulfilling Your Crew Requirements

Production Crew assignments are determined by the Producer, in consultation with the production staff. You can earn a crew credit by performing satisfactorily, as determined by your supervisor, in one of the following ways:

1. You can work on any running crew for any of the departmental productions.
2. You can work in the scene or costume shop for a total of 60 (sixty) hours. These hours can be arranged in any manner that coincides with shop hours and the needs of given productions. For example, with the approval of the shop supervisor, you can work 20 hours a week for 3 weeks, or 4 hours a week for a full semester of 15 weeks, or as little as 2 hours a week for the entire academic year of 30 weeks, if convenient to the shop. All hours must be completed within a single semester.
3. Graduate students can earn crew hours as Stage Managers and Assistant Stage Managers as well. These positions require a greater time commitment; therefore these jobs fulfill double the number of crew hours (120 hours of work).
4. You can assist the business manager with Marketing and PR.
5. You can assist direct or design on a departmental production, with the appropriate class background.

The department will track the number of hours for each person on each crew, and determine the amount of crew hours you accumulate. You may make up any difference either on another crew or in one of the shops.

At the end of the semester your crew hours will be entered into a central spreadsheet in the main Drama Office. Check with the Office each semester you register to be sure that you have received proper credit. You will not receive credit if you fail to show up for crew work or do not perform satisfactorily on a crew, or as evaluated by the shop or other supervisor. The timely completion of production credits is your responsibility. Crew credits acquired from another University or College will not be transferred.
Production Crew Agreement

The Catholic University of America, Department of Drama

As a member of a production one agrees to:

1. Crew calls for rehearsals and performances:
   a. Friday 6:30-11p
   b. Saturday 9:30am- 11pm (with meal breaks)
   c. Sunday 1-11pm (with meal breaks)
   d. Monday 7-11pm
   e. Tuesday-Friday 6-11pm
   f. Saturday 1-11pm (with meal breaks)
   g. Sunday 1-9pm (or when completed with strike)

2. Understand that all crew calls will fall within the above schedule, but may vary. Any variance outside the above schedule must be approved by a unanimous secret ballot vote by the crew and/or cast.

3. Understand that while as much advance notice will be given as possible, call times can change up to the day of the call. It is one’s responsibility to know when and where rehearsals and performances will take place by consulting the Call Board located in the main hallway of the Academic wing of the Hartke Building daily.

4. Attend all scheduled Technical and Dress Rehearsals, all scheduled performances, and strike.

5. Arrive at least 15 minutes early for all scheduled Tech and Dress Rehearsals, Performances, and strike. One will remain at the rehearsal/performance/strike until excused by the stage manager.

6. While at rehearsal/performance/strike, focus one’s attention on his/her job and not do homework, make telephone calls, or other such activities that may distract others or myself, except during down times, and at the discretion of the Technical Director or Stage Manager.

7. If one must miss a rehearsal or performance because of an emergency, personally contact the Stage Manager as soon as possible so that a replacement crew member may be assigned those duties.

8. If one must miss a rehearsal/performance and does not contact the Stage Manager, understand that the lack of consideration is enough for him/her to be dismissed from the ensemble and may be declined credit for hours already worked.

9. Participate in the complete strike of the show. One must understand that if he or she does not participate in any part of strike he/she is responsible for making up double the hours missed within two weeks of strike. Determination of hours missed/owed is up to the discretion of the Technical Director and Stage Manager.

10. Promote and foster a professional attitude: dedicated, productive, positive, sage, pleasant, creative, and collaborative. One will treat others with respect and courtesy.

11. Understand that it is a team effort, and foster and maintain a positive attitude.

12. Understand that all rehearsals and shows are a school function; thus, all school policies regarding the use of tobacco, drugs, and alcohol apply and will be strictly enforced.

13. Understand that one is still responsible for all of his/her academic responsibilities while participating in the production. Participation cannot be used as an excuse for not completing assignments or for missing classes.

14. Understand that as a part of the crew, one must complete at least 60 hours of labor. Any hours not complete at the end of the production must be made up within 1 month after the completion of the production.

15. Execute the duties which pertain to my position.
Guidelines for Writing Papers

What am I looking for in a well-written research paper?

By Dr. Tuite

1. Did you take a risk and challenge yourself? Your thesis should come from an engaging question (or set of questions) that leads to extensive research using multiple sources. Asking questions open you to risk and vulnerability. To fully engage in this process, you must admit that you really don’t know the answer. If you begin with an assumption and only find examples that reaffirm that conclusion then you have not challenged yourself or learned anything new.

2. Did you expand your range? Researching your topic should help you to open up your interest and expand your understanding of theatre and performance by analyzing how people from different historic periods and cultures have used language, action, and symbols to communicate their perceptions of the world through their bodies and other materials before an audience. This is can be a difficult process, but it should help you to build upon the core set of readings and experiences that shape who you are as a writer and an artist. If you do not push yourself and use experiences, topics, readings, and authors that you have encountered in the past you will only confirm what you believe you already know. This offers no growth, and you would be surprised to know how easily on can spot this problem in a “works cited list.” Do your sources indicate that you used a variety of authors, subjects, disciplines (think academic departments), and historical periods?

3. Did you listen? You must put aside your agenda and notions of everyday experience in order to better comprehend the world you have chosen to investigate. This will help you to listen to the people who inhabited that world and produced different works of art and literature to represent their experiences in that period and culture. You must immerse yourself in the world of these artists as best as you can, using every source you can find to do so. Read different materials, including diaries, letters, prompt books, newspapers, and sermons.

4. Do you have command of your language? Have you developed you voice? Have you created a narrative that has real power and clarity? Would a friend or family member enjoy reading this? Storytelling is a form of art. Just as strict rules separate ballet from other forms of dance, clear rules dictate what constitutes a well written research paper. Does this paper demonstrate your command of this art form?

Move beyond old patterns of thinking and behaving: ask questions, listen for answers, discover patterns, and write with passion, discipline, and clarity about what you have learned. An investigation that involves risk and rigor will help advance the skills of any artist. Writers are artists, and artists are writers—it is just a matter of which medium one uses to create the text.
Some Guidelines for Writing about Theater
(Updated February 6, 2007)
By Christopher Swanson

How to structure an essay

There isn’t one right way to write a critical essay. That said, an essay should include a carefully written introduction that poses an issue or question for further exploration, supporting paragraphs, each focused on particular facets of the larger issue, and a conclusion.

When writing papers for university courses, maintain an academic (that is, careful and unfrivolous) tone, and include proper citations.

When you are writing in the humanities (and you are) don’t start: “In this paper I am going to address the following three points.” For one thing, it just isn’t very sophisticated or elegant, and people in the humanities value not just what you have to say but how you say it. For another, you want to draw your reader in-- to create a bit of suspense about what the paper will reveal. If you want to give it all away in the first paragraph, there’s no mystery, no reason to read to the end.

Everything having to do with theater is interpretive, so keep in mind that you are constructing an argument. There may not be right and wrong answers, but there are convincing and unconvincing arguments. To be convincing, you will need to deal concretely and descriptively with small details. Think of the paper as an opportunity to bring the reader around to your way of seeing and thinking about the play. Be clear even if you are writing about something that is unclear.

Don’t write a plot summary. Do not give a play-by-play, no matter how carefully observed or beautifully phrased. This is a common trap. Restating what happens is not writing an argument. It also suggests that you are grazing the script for ideas to write about, and haven’t moved beyond a first draft.

An effective argument is comprised of claims and services. A common weakness in students’ essays is to provide lots of evidence (in the form of synopses and quotations) but no claims. Make sure the reader knows what you are arguing.

Audience

Think about your audience, and write accordingly. For instance, if a teacher instructs you to write on a particular production, you probably don’t need to dwell on the details such as who wrote the play and where it’s being performed. If, however, your reader is likely to be unfamiliar with your topic, those general details are more important.

Technical matters

You should be familiar with conventions of academic writing. Standards may vary slightly amongst disciplines, and if you are in any doubt regarding appropriate practices for a particular course, ask you instructor. That said a standard reference such as Kate L. Turabian’s A Manual for Writers of Term Papers, Theses, and Dissertations is a must for any student.
Technical errors detract from the impression you’re trying to make on your reader. It is essential that you follow the standard conventions, and that you use correct grammar and spelling.

A typical format is as follows:

Unless your professor says otherwise, you should always type written assignments. Use either Times New Roman or Courier 12-point font, and use one-inch margins.

For most papers, it is acceptable to put your name, the date, the teacher’s name, and the course number or name of the course at the upper left corner of the first page. (If you are writing a long academic paper, such as a master’s thesis, you will need to create a separate title page.) You should always give your paper a title, which should be about two inches from the top of the page, and which should be centered.

The first line of each new paragraph should be indented from the left margin. The body of your paper should be double-spaced. However, if you include a long indentation (that is, a quotation that is more than four lines long), than you should use what is called a block quotation. In the following example you will see that a block quotation is single-spaced, and indented from the left margin:

The first European-type dramatic performance north of the Rio Grande River took place somewhere near El Paso in 1598 when Juan de Oñate’s men improvised a play based on their adventures exploring New Mexico (Kanellos 7).

Note that quotation marks are not used at the beginning and end of block quotations. It is acceptable to use block formatting to include dialogue.

When quoting lines from a play in verse, or lyrics form a song, use a slash with a space before and after, to separate the lines.

Play titles should be either italicized or underlined.

Documentation

Two systems of documentation are most common in the humanities: Chicago style and MLA style. You may also hear Chicago style referred to as “Turabian” due to the fact that Kate L. Turabian wrote A Manual for Writers of Term Papers, Theses, and Dissertations, which is a widely used good-parts version of The Chicago Manual of Style. It is difficult to judge which system is more accepted. My sense is that MLA is the darling of graduate programs, whereas Chicago style is more universally accepted-- and is clearly the standard for professional publishing. Ultimately, either is acceptable to use as long as the person you are writing for doesn’t insist on one or the other.

For short academic papers it is acceptable (and even preferred) to use the parenthetical reference system rather than footnotes or end notes.

Generally, you should cite the author of the source and the page numbers within parentheses. For instance:

According to her essay, “the fundamental unit in all dramatic stories in the two-part unit that links the subject and object of his or her desire or wishes” (Ubersfeld 44).
If the source is already clear from the text, you don’t need to include the author’s name:

According to Ubersfeld, “the fundamental unit in all dramatic stories in the two-part unit that links the subject and object of his or her desire or wishes” (44).

Note that the parenthetic references falls before the period.

In this system, at the end of that paper there should be a list of “works cited.” As you can see in the following examples, there are only slight differences between Chicago and MLA style with regard to bibliographical format.

Chicago/Turabian:

MLA:

When quoting from plays in verse with line numbers (anything Shakespeare, for example), use simple parenthetic references indicating act, scene, and line(s) like this: (2.1.14-19). Due to the fact that line numbering can vary among editions (there are, for example, considerable differences among editions of King Lear) it is important to include a full citation in the list of works cited. You may need to include the translator, the editor of the particular volume, the series, and the general editor. Here is an example in Chicago style:


If you do not own either A Manual for Writers of Term Papers, Theses, and Dissertations by Kate L. Turabian, or the MLA Handbook for Writers of Research Papers by Joseph Gibaldi, go get one. Follow the guidelines of the particular system precisely.

Style

To write with style takes practice. Though ultimately a subjective matter, there is considerable consensus regarding the elements of good style: use the active voice, don’t use more words than necessary, and use a lively vocabulary. An excellent reference is The Elements of Style by William Strunk Jr. and E.B. White.

Here are some common problems to be aware of:

<table>
<thead>
<tr>
<th><strong>Wordiness</strong></th>
<th><strong>Before writing</strong></th>
<th><strong>After Writing</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Express yourself as simply as possible</td>
<td>I believe one of the main reason the distractions were utilized reflects on what I believe to be one of the main themes of the play which is school is not important.</td>
<td>The distractions reflect one of the main themes: school is not important.</td>
</tr>
</tbody>
</table>
Redundancy
Don’t express the same idea again and again

Repetitiousness
Use varied and lively language.

In addition to their interesting interpretation, their use of space was very interesting. Among other interesting stage tactics were the use of light and closeness.

This stark interpretation played out in a confining set, designed to suggest the characters had been shoved into a box.

Fragments
Use complete sentences

Which is then followed by a bar of some sort. Where the characters are still sitting next to one another. Even though they are completely drunk and have a lot of room.

In the following scene, though the characters have room, they are still sitting immediately next to one another at the bar.

Comma splices
Don’t join distinct thoughts with a comma; instead use a full stop, a semicolon, or a dash as appropriate.

The scenes themselves were very gloomy and depressing, there were no colors that stood out, most were just black, gray, and blue.

The scenes themselves were very gloomy and depressing, and there were no colors that stood out -- the palette was mostly black, gray, and blue.
Writing in first person

Some students hide behind phrases such as “I think” and “in my opinion.” You will project more confidence if you just state your opinion as facts (that is, without “I think”). Your reader understands that your paper reflects your opinion.

That doesn’t mean you should never write in the first person. For instance, you subjective experience of a live theater event is relevant—just don’t overdo it.

“Seems”

Students tend to rely too heavily on the “seems.” Avoid it unless you’re certain you actually mean it. Here is an example of “seems” used correctly: “The Sun seems to travel across the sky, but actually the effect is caused by the rotation of the Earth.”

“Of the play,” “in the play,”

Most of the time, phrases “of the play” and “in the play” are unnecessary filler. So for instance, instead of writing “at the end of the play,” simply write “at the end.” The reader will understand that you are referring to the play.

(There are occasionally good reasons to break this rule, however, so use common sense. For instance, if you were comparing a play to the novel on which it was based, you might note that something happens “at the end of the play” that doesn’t take place in the novel.)

Present tense

It is generally best to use the present tense when writing about a play, unless your purpose is to draw attention to something that happened earlier or will happen later in the play, in which case past or future tense is appropriate.

Before you hand in your paper

The essence of writing is rewriting, so before handing in your paper, give careful thought to what you have written.

As a diagnostic tool, write an outline of your “finished” paper-- not of what you thought you were writing, but of what you actually did write. If you can pick out your own thesis, supporting arguments, and conclusion, and how everything fits together, you’re probably on track. Then again if you have difficulty outlining what you wrote, you need to do some restructuring.
If the structure of your paper parallels the structure of the play you’ve written about, you’ve probably written an elaborate plot synopsis rather than an argumentative essay. Reassess what you’ve written and make sure it expresses what you have to say.

It’s often the case that a really big idea jumps out halfway through the paper. If something really pops out—if you realize something is the focal point of your paper -- you probably need to move it to the top.

Similarly, it’s often the case that the first paragraph or two are just “throat-clearing.” If you realize that your paper really kicks in at a certain point, you may want to cut the first paragraph and start your paper where the good stuff starts.

Make sure your paragraphs aren’t put together backwards. Here’s what I mean. When you’re thinking something through, you reach a conclusion last. But when you’re writing a paragraph, you generally want to state the big idea first, and then to support it with evidence. If you realize that your big idea comes at the bottom of a paragraph, just move things around. This is one of the easiest problems to fix.

Finally, trust the logic of what you’ve written. You would not believe how many (weak) writers change their minds in the last paragraph. If you’ve just listed five reasons why you think a play or production is bad, don’t conclude by saying how wonderful it is.

**Plagiarism**

Not only is plagiarism against university policy, it will get you nowhere. One student included this sentence in a paper. “Although Gombrowicz had Rabelais in his DNA, he became a wonderful writer.” The phrase underlined was lifted from a *New York Times* review of the same production. If the student had known that Rabelais was a major Renaissance writer, not a debilitating genetic mutation, he would have grasped that having “Rabelais in his DNA” was a good thing for Gombrowicz, rather than a literary impediment.

The consequences range from failing the assignment to possibly expulsion. Read and understand the university academic integrity policy, and if you are in any doubt, consult your instructor. Beware that computers have made it both easier to plagiarize, and easier to catch plagiarism. It is a cat-and-mouse game you don’t want to be caught up in.
Section 3 – Financial Aid and Part Time Employment

STUDENT EMPLOYMENT IN THE DRAMA DEPARTMENT

THE ED McMAHON SCHOLARSHIP ENDOWMENT
Student Employment in the Drama Department

The Drama Department has a number of non-work-study and work-study job opportunities for undergraduate and graduate students:

- Administrative Assistants in the Drama Department Front Office
- Producing Assistants in the Drama Department Business Office
- Box Office Assistants in the Hartke Box Office
- Shop Assistants for both the Scene Shop and Costume Shop

As per above there are two job categories for student workers available in the department – work-study and non-work study jobs.

- Federal Work-Study (FWS) is a federally funded program that provides subsidized part-time employment for students with financial need. FWS is awarded solely by CUA’s Office of Financial Aid, and students who are awarded FWS will receive an award letter in their Financial Aid packet.
- The Non-Work-Study positions are simply part-time jobs in the Drama Department which are open to all students who are citizens or permanent residents of the U.S.A.

How do I find a Work-Study Job?

- To begin this process a student must first be offered then and accept Federal Work-Study from CUA Financial Aid.
- The student may then pick up their Federal Work-Study Authorization Form at the Campus Employment Fair the Wednesday of the first week of classes. At the Student Employment Fair, students interested in working for the Drama Department can go to the Drama table and apply for and get information about any of the work-study positions available at that time in the Drama Department. After the Campus Employment Fair the Work-Study Authorization Forms will be available at the Career Services Office, 202 Pryzbyla Center. The authorization form identifies the student as a participant in the FWS program and the amount awarded. Actual earnings will depend on the number of hours worked and the hourly rate of pay.
- The FWS authorization form must be signed by the student and the employer and returned to the Career Services Office, 202 Pryzbyla Center.
- In addition to the FWS authorization form, students must have completed and signed I-9 and W-4 forms on file. Once this paperwork is completed and processed the student and the hiring supervisor will receive an email authorizing the student to begin working.

How do I find a Non-Work-Study Job?

- The Drama Department hires most of it’s non work-study positions during the Student Employment Fair the start of the Fall Semester; so those students seeking non work-study positions in the Drama Department should apply at the Drama table at the Student Employment Fair. However, non-work-study positions in the Drama Department are also available throughout the year on a rolling basis, depending on availability.

To find out more what non work-study positions are available, as well as general employment information, in the department throughout the year, contact the Business Office in Hartke 204 at 202-319-5367, or Hanselman@cua.edu.
**What do I need to do before I start working?**

Before you begin your Federal work-study job or part-time/ non work-study job, there are a few forms that must be completed and signed and documents presented. These documents can be done through CUA Payroll and Human Resources after you have been offered a position in the Drama Department, OR through the Drama Department Business Office

- Documents that establish identity and employment eligibility must be presented in original form.
- Work-study authorization form must be signed by student and employer.
- I-9 must be completed and signed; documents must be presented to verify eligibility to work within the U.S.
- W-4 and state tax forms must be completed and signed.
- Students are also strongly encouraged to use direct deposit for their paychecks.

**Time Sheets**

Each student employee is responsible for filling out their Time Sheet every time they work. Forms must be signed by your individual supervisor before it can be collected.

- Scene shop – Mark Wujcik
- Costume Shop – Julie Cray
- Production Assistants – Deb Hanselman
- Office Assistants – Megan Reichelt or Liza Zurer
- Box Office Assistants - Deb Hanselman or Megan Reichelt

Collection of Time Sheets –

Please note that there are **two different kinds of time sheets** one for work-study and the other for non-work-study. Only use the Time Sheet that applies to your position. Time sheets are collected twice a month. First pay period-- the first two weeks of a month 1 – 15. Second pay period the second half of the month 16 – 30/31.

In order for your time sheet to be submitted to payroll, your time sheet must be filled out correctly with all appropriate signatures. If this is done properly your time sheet will be submitted and you will be paid on schedule. If all is not correctly filled out by the end of the pay period then we cannot collect that time sheet and submit it to CUA. Your timesheet will then have to be corrected, signed and completed, and submitted for the next pay period.

Direct Deposit/ Paycard –

The department and the university recommend student workers signing up for Direct Deposit – this means your check will be automatically deposited into your bank account. If you sign up for DP then your pay check stub will appear in Employee Self-Service in Cardinal Station.

If you do not sign up for direct deposit, you will be enrolled in the Skylight ONE card program. On payday, rather than receiving a paper check in the department, your net pay will be deposited onto the ONE Card. After we post your first deposit, you will automatically receive a personalized ONE Card at the address on file with Human Resources. All student workers and staff are given two pay cycles to enroll in direct deposit with the banking institution(s) of their choice. If you have not setup a direct deposit account, you will be automatically enrolled in the ONE Card program. For more information, please visit the payroll website at treasurer.cua.edu/payroll.
The Ed McMahon Scholarship Endowment
THE ED McMAHON SCHOLARSHIP ENDOWMENT

The Ed McMahon Scholarship has been established at The Catholic University of America to provide tuition assistance to a student who manifests a “serious intention to seek a career in broadcasting” after graduation.

The applicants must be Sophomores who expect to be accepted as concentrators in the Drama Department and who have a cumulative grade point average of 3.0 or above for all three full semesters of college study. The deadline for submission is usually mid-April.

Applicants must include the following:

- A copy of the applicant’s permanent record of undergraduate study for three full semesters of college study.
- A personal statement of the applicant’s interest in pursuit of a career in broadcasting (including ‘on air”, writing, directing, producing, etc.)
- At least one letter of recommendation from a teacher of a course in Communications or Drama.
- A complete resume including any experience in radio and television through internships, volunteer service, and/or performance. Note: This practical experience, while desirable, is not a qualifying requirement for application.

A preliminary review committee appointed by the Chair of the Drama Department is responsible for the initial review of all applications. The Chair must coordinate with the Media Studies department in the event that a double major is nominated. The Award will be announced before the end of the Spring semester.

The Ed McMahon Scholarship provides tuition assistance in the amount of two thousand dollars ($2000) per semester. The scholarship continues through graduation if the awardee fulfills the following conditions:

- Continues as a concentrator in Drama at CUA
- Maintains a 3.0 or above GPA
- Is required to participate in at least one production per semester – on stage, backstage, or in front of house operations.
- Is recommended for continuance by the Chair of the Drama Department.

Applications should be addressed to: Ed McMahon Scholarship Committee, Drama Department and submitted as soon as possible.
# Section 4 – Production Policies

<table>
<thead>
<tr>
<th>Production Policy</th>
<th>71</th>
</tr>
</thead>
<tbody>
<tr>
<td>CUA Drama Audition Policy</td>
<td>73</td>
</tr>
<tr>
<td>Acting Resume Guidelines and Sample</td>
<td>74</td>
</tr>
<tr>
<td>Drama Department Guidelines for Professional Behavior</td>
<td>76</td>
</tr>
</tbody>
</table>
Production Policy

**Production Attendance Policy**
All declared drama majors (graduate & undergraduate) are required to attend all departmental shows (main stage productions) – shows that are advertised in the season brochure.

All are encouraged to attend departmental Independent Projects, Cabarets, Performance Comps, Directing Projects, and Readings. There is no official attendance policy for attending these productions. Keep in mind that you are part of a community and it never hurts to show your support for your fellow classmates and professors.

All drama faculty, staff, majors, minors, and students currently enrolled in a drama class receive one complementary ticket to all main stage productions.

**Receptions**
On opening night of each main stage production the department hosts a post-show reception in the upper lobby of the Hartke. Attendance is not required, but encouraged.

**Bulletin Boards**
The main hallway of the academic wing has six yellow bulletin boards.
Starting from the breezeway doors
1) Local Campus news
2) Call Board
3) From the Chair – Announcements/ reviews
4) Current Local DC Productions
5) Summer Programs / Graduate Schools / Auditions
6) Academic Information

**Call Board**
This is the main information board for the department.
- Audition information and sign up
- Cast postings
- Rehearsal schedules
- Crew sign up and position postings
- Information on student productions

**Rehearsal Procedures**
**Main Stage Productions**
Once the cast list has been posted, if cast, you must initial next to your name to let the director know that you have officially accepted the role.

Rehearsals are Monday – Friday from 7 – 11pm and up to six hours on Saturday. Rehearsals start at 7pm, so that means you must be at the theatre ready to rehearse by 7pm, not just walking in the door at 7pm. If you are running late, you are responsible for calling the Stage Manger and notifying them. It is not enough to have a friend pass along the message for you.

You are responsible for being at all of your scheduled rehearsals. If you have any conflicts these must be presented to the Stage Manager on the first day of rehearsals. You are also
responsible for supplying your own rehearsal clothing, unless otherwise informed by the SM or Costume Designer.

Examples of rehearsal clothing: shirts, pants or shorts that allow you to move and not be constricted. Appropriate character shoes – talk with your SM or Costume Designer. If corsets are required the costume shop will provide them.

When rehearsing in any of the department classrooms/theatres PLEASE clean up after yourselves. All trash, food, clothing, papers, etc. needs to be cleaned up and thrown away when your rehearsal is over. Also the classroom/theatre must be returned to its original clean state before you can leave the building.

**Cast Representative**

Each cast will have the opportunity during the first rehearsal to pick a Cast Representative. This person is the go between for the cast and the production team. If the cast has an issue or question they can talk with their cast rep who will in turn bring the matter to the attention of the Stage Manager/ Director to solve/answer all issues and questions.

**Complimentary Tickets**

Each member of the cast and production team receives four complimentary tickets for the entire run of the show. It is each person’s responsibility to talk with the box office staff to reserve the tickets.

**Strike**

After the last performance of a main stage production the entire cast & crew must stay and help clean up/tear down/ put away all design elements. If a cast or crew member gets permission from the TD to be excused from strike, they must make up the hours they missed at strike in the scene shop within two weeks of the show closing. If a cast member leaves without helping with strike and does not have permission to be excused, they will be responsible for making up double the hours it took to do strike originally. If this does not happen within two weeks, it will impact the student’s further opportunities in the department. Your role/involvement with the show does not end until strike is completed.
CUA Drama Audition Policy

Overall Criteria for Casting:
- The preferences of the directors are considered side by side with the educational needs of the students. Criteria for decision-making are based on a balance of pedagogical and artistic goals.

Who:
- All CUA students including graduate and undergraduates, from within the department and without. Faculty and staff members currently working within the institution may also audition.
- The students must be in good academic standing with crew credits up to date.

When:
- Auditions for main stage productions take place at the beginning of the semester in which the production will occur.
- However, the first production in the semester often begins during the first week of classes, necessitating that auditions occur at the end of the previous semester, which is announced.

How:
- A “General” audition for all of the productions and directors of the semester is usually the first night of auditions.
- The General audition usually consists of 2 in 2 -- two contrasting monologues, two minutes total time.
- There will be sign-up sheet on the call-board outside the office of the Chair to obtain a specific time for the audition and any specific instructions. It is your responsibility to be on time for your audition.
- Callbacks for each production will be held during the same week and posted on the call-board, generally the morning after the first audition.
- Copies of the play are available in the Luce Library or the front office and it is expected that the plays will have been read by each student auditioning. Students will not be allowed to take scripts out of the building.
- Provide a picture and a resume for each director present.
- Clothing attire for the general audition can be casual and comfortable and anything that presents yourself in a positive way, consistent with your monologues, with roles you would like to be considered for, and/or whatever presents a personal taste that highlights your personality.

Casting:
- You may sign up for the general audition and then decide whether or not you are interested in attending a particular callback for a particular role.
- By attending the callback, you are beginning a contract with the Director stating that you will accept your casting, unless otherwise stated in the section entitled “conflicts.”
- The Directors, Producer and the Heads of the Acting, Playwriting and Directing Programs are in attendance during the casting of shows to facilitate decisions based on Director’s preferences, acting student needs and educational aspects.

Conflicts:
- All conflicts and potential conflicts that will affect attendance during rehearsals and/or performances must be listed on the audition sheet.
- Although other conflicts may arise after casting occurs, there is not a guarantee for release from rehearsal/performance, although such unexpected conflicts can be negotiated with the Director.

Please note:
While cast in a main stage show, students cannot participate in independent projects, cabarets, performance comps, or Center Stage productions.
Acting Resume Guidelines and Sample

On the following page, you will find a sample acting resume of a beginning actor based in New York City.

General notes
Notice how the resume is aligned to the left to allow the actor to cut his resume down to the 8x10 format. It’s better to have a balanced resume then one that ends half-way through the page, so this beginning actor uses a larger font and spaces to fill the entire page from top to bottom.

Top of the page
This actor is starting out and doesn’t have an agent or manager yet, so he writes his own contact information centered below his name.

Experience
- This actor lives in New York, so he lists his theater credits first.
- Most of this beginning actor’s roles were in plays he performed at the theatre of the acting school he went to, the Orion Theatre. There is plenty of room on his resume to add the name of the guest director or acting teacher for each production.
- The imaginary actor on this first sample acting resume is primarily a musical theater actor, so he lists his two strongest musical credits first. His first credit shows that he has performed a lead role in a musical. In the second credit, he has a smaller part but at a professional off-Broadway theater. He includes straight acting credits, comedy roles and a Shakespeare play right afterwards to show he has range and keeps his smaller musical role and appearance in a one-act play for further down the list.
- So far, this actor fresh out of acting school has only appeared in short films and student films. Since none of the titles of the films are recognizable, he lists his roles as “lead” or “supporting” rather than by the character name. He also includes any film festivals the films were in to add extra credibility.

Training
As a beginning actor, you can allow more space for training. Here we see the name of the acting school the actor got an acting degree from, as well as some extra information on areas of studies, key acting teachers and extra workshops and classes the actor attended.

Special skills
The actor spreads his special skills over 3 lines, dividing them by types of skills, to reach the bottom of the page.

(From www.acting-school-stop.com )
THEATRE

RENT         Mark Cohen         Orion Theatre - Dir. James Smith
LES MISERABLES Rebel Student Minetta Lane Theatre
CAT ON A HOT TIN ROOF Brick Trilogy Theatre - Dir. A. Gold
BAREFOOT IN THE PARK Paul Bratter Orion Theatre - Dir. Anna Park
ROMEO AND JULIET Mercutio Orion Theatre - Dir. Anna Park
GREASE       Sonny             Orion Theatre - Dir. James Smith
ANSWERS       Suspect           Orion Theatre - Dir. Judy Caruso

FILM & TELEVISION

LAST STOP     Lead              Short Film - New Frontier Productions
STRANGERS     Supporting        Student Film - NYU Grad
Official selection of the "New York Student Film Festival".
HOOKED        Lead              Student Film - Columbia Grad.
A DAY IN THE CITY Supporting    Student Film - NYU
THE FAULT LINE Lead              Student Film - NYFA
THE MAN OF MODE Supporting       Student Film - Columbia Grad.

TRAINING

NAME OF SCHOOL (Bachelor's Degree)
Scene Study: James Smith, Sheri Ross
Voice: Debby Silver (Linklater technique)
Dance: Musical theater, jazz, tap.
Shakespeare: Jeffrey Sanford

NAME OF WORKSHOP: 6-week intensive improvisation workshop.
NAME OF CLASS: On-going on-camera technique class.

SPECIAL SKILLS

Languages: Spanish (fluent)
Dialects: British (standard and cockney), American Southern.
Ballroom dancing (tango, salsa, waltz), skiing, martial arts (black belt karate).
Drama Department Guidelines for Professional Behavior

Rights and Responsibilities

Introduction / Background

While the Drama Department encourages artistic development and the expansion of boundaries, each student must be cognizant of what is and is not appropriate as it relates to intimate and/or violent touching. Each student has the inherent right to question any exercise, rehearsal process and/or instruction and each journey a student takes is an individual one, to which s/he has the right.

In that the art of the theatre requires the exploration of the full range of emotions and actions which happen between and among people in the course of living, and in that the work of student theatre artists is to expand known ways of behaving in character within the world of a play, and in that an academic setting is one in which learning to explore these emotions and actions needs to be a safe and structured one, the following patterns regarding touching are recommended for use in classroom, out-of-class, as well as in production exercises, rehearsals and performances.

It is through parameters such as these that students can learn to discuss, question and create emotional and physical intimacy and/or violence in a professional manner which can serve them and their theatrical working relationship throughout their careers.

For these reasons, there are three sections to this document:

1. Patterns of behavior for exercises,
2. Patterns of behavior for rehearsals: in class, out-of-class, in productions, and costume fittings,
3. A structure for reporting non-professional behavior.

In order to assure that all students (undergraduate and graduate), staff, and faculty as well as guest lecturers, workshop and production directors know the parameters of these guidelines, they will be presented:

a) at a Theatre Lab to the Drama Department population (all students, faculty, guest lecturers, workshop directors, production directors for that semester) at the beginning of each semester by the Department Producer.
b) discussed by instructors in classes where these guidelines will be relevant, and,
c) presented and discussed at the first rehearsal/read-through for every Drama Department production by the Department Producer.

Patterns of Behavior for Exercises

The acquisition of vocal, physical, emotional and mental awareness on the part of a student require various kinds of exercises which involve the touching of one’s own or another person’s body. These exercises also may involve the touching of a student’s body by an instructor for the purpose of example, instruction and/or adjustment.

The instructor or director (student, faculty or guest) will discuss these kinds of touching for use in a classroom setting, in rehearsal work for classroom assignments and in rehearsal and performance work in all forms of productions. Should a production require specific kinds of intimate and/or violent behavior, that information must be made available to the students at the auditions. These discussions will include:

The rationale for the exercises,
A methodology including verbalized definitions of the kind of touching involved,
Verbalized ways to ask permission to touch,
Verbalized ways to give permission to touch,
Verbalized reactions to the way the instructor/student/actor is touching,
Verbalized reactions to the way the instructor/student/actor is being touched.

**Patterns of Behavior for Rehearsals: In-Class, Out-of-Class, in Productions, and Costume Fittings**

The rehearsing of scenes in the classroom, for classroom presentation or a production may require the need for costume fittings, hugging, kissing, and other forms of romantic intimacy or stage violence.

The instructor/director will discuss professional ways to approach such work in in-class as well as out-of-class rehearsals which will enable the students to talk with one another. This will encourage students to figure out how they want to create the intimacy, as the characters, before actually touching one another.

The skills which need to be learned for any kind of stage intimacy require a great deal of trust between/among the actors involved in the scene. The instructor/student, faculty, guest director will first discuss the justification for the use of the specific form of intimacy within the context of the class, rehearsal or production. Then the development of the “actions” of the intimacy can be stage “by the numbers” in slow motion and then rehearsed until the specific form of intimacy is at the tempo and with the physical and emotional life needed for the scene or production.

The above delineated pattern is also used to learn any kind of stage fighting, with the development of trust between/among actors being an important part of the work. Again, the instructor/fight choreographer/dance choreographer/director will first discuss the rationale for the use of this kind of fight within the context of the class, rehearsal or production. Most often, then the “fight” is staged “by the numbers” in slow motion and then, little by little, rehearsed until the “fight” is at the tempo and with the physical and emotional life needed for the scene or production.

The relationship between an actor and those creating his/her costume is a very personal one. Due to the nature of costume fittings, personal contact is necessary, which some actors might be unaccustomed to, and hence uncomfortable. At all times the feelings of the actor will be respected, and if intimate touching is necessary, appropriate conversation will precede the fitting on how to maintain the respect and comfort of the actor while accomplishing the necessary fitting of the garment(s). Normal practice is to always have a third person in a fitting. The actor is always asked to talk to those doing their fitting about anything that poses an issue for them personally, relating to both the fitting and the fit of the garment(s).

**Structures for Reporting Non-Professional Behavior**

To repeat, while the Drama Department encourages artistic development and the expansion of boundaries, each student must be aware of what is and is not appropriate to them as it relates to touching. Each student has the inherent right to question and each journey a student takes is an individual one.

Therefore, the suggested methods for reported alleged inappropriate behavior are offered for the student to use and are listed below. If at any time in this process, the student does not feel the situation has been handled appropriately, or been rectified, s/he may contact the Director of the CUA Equal Opportunity Office [Lisa Wood: ex. 6594, woodlm@cua.edu]. For the sake of good order in the workings of the Drama Department, the Chair needs to be apprised of the situation as soon as possible as well.
**Student-to-Student Discussion**

Students in classes/rehearsals/productions where touching is a necessary part of the work, first may want to discuss their exercise or scene with their scene partner directly, and the difficulty they are experiencing. The discussion may be verbal or in written form. This kind of discussion can be uncomfortable at first, but learning to discuss one’s need for personal space in a learning situation can assist the student artist in growing as a person and a theatre professional. However, the student is not required to directly confront his/her scene partner if it creates discomfort.

**Student-to-Instructor/Director Discussion**

The student(s) may also contact the instructor/director regarding the alleged inappropriate touching. This may be accomplished verbally or in writing. They will explain the work they are attempting to accomplish and the situation/incident which is getting in the way of that work. The instructor / director will attempt to resolve the situation between the exercise or scene partners. This may include acknowledgement of boundary issues, miscommunication, an apology, and specific ways of working, delineated by the student director and/or instructor. If the student does not believe the situation is resolved, then he or she may report it to the Department Chair or the DEO. If there is no resolution found, the instructor / director is required to report the incident to the Director of the CUA Equal Opportunity Office Office [Lisa Wood: ex. 6594, woodlm@cua.edu].

**Instructors and Director Discussions**

If and / or when there has not been resolution related to the touching issues, the instructor / director will develop guidelines for the students (actors and directors) and an observer will be present at all rehearsals from that time on. If the student does not believe the situation is resolved, then he or she may report it to the Department Chair or the DEO. If there is no resolution found, the instructor / director is required to report the incident to the Director of the CUA Equal Opportunity Office [Yasmin Mitchell: ex. 6594, mitchelly@cua.edu] For the sake of good order in the workings of the Drama Department, the Chair needs to be apprised of the situation as soon as possible as well.


*First written by BettyAnn Leeseberg-Lange; presented to the Drama Department faculty at End-of-Year Meetings, May, 2006.*

*Rewritten by BettyAnn Leeseberg-Lange and Janet Mudd, CUA Equal Opportunity Office Director, Sept. 2006, incorporating faculty suggestions and legal procedures and language.*

*Updated by BettyAnn Leeseberg-Lange, Oct. 2006, from suggestions made at a special faculty meeting attended by Marietta Hedges, Jon Klein, Jeffrey Sichel and Gary Sloan, and added comments from the MFA Directing students. Updated with costume fitting information from Gail Beach, Department Costume Designer, Nov. 2006.*
Section 5 – Student Productions

INDEPENDENT PROJECT GUIDELINES ........................................................................................................ 80
CABARET GUIDELINES ............................................................................................................................... 82
SPACE REQUEST GUIDELINES .................................................................................................................. 84
Independent Project Guidelines

To present full dramatic works with limited production support, you must adhere to the following steps:

- Submission of proposal should include the script, reason for wanting to do an Independent Project, the production dates, concept, performance space, and practical considerations -- set design including floor plan, detailed prop list, costume plot, sound needs, and lighting needs. The play can be no longer than 90 minutes. The cabaret manager (CM) will review the proposal, and upon the CM’s approval, the student will then distribute it to the faculty for review, and then a discussion and vote in a faculty meeting. You will need to notify the assistant to the chair for inclusion on the agenda for the next faculty meeting.

- Upon departmental approval, it is the responsibility of the group to obtain the rights of the script. The department will provide limited funding to support the project, including fully paid royalties and possibly a limited production budget to cover for example: publicity, dry cleaning, paint, props, set, and lights -- determined at approval of project. The funds are to be determined on a case-by-case basis by the department. **THE STUDENT SHOULD NOT EXPECT ANY MONEY OTHER THAN ROYALTIES**

- After copyright approval, you must see the Building/Space Coordinator to acquire a rehearsal and performance space. Performance times will not interfere with departmentally produced and/or sponsored events. Other department projects can rehearse in the same space during the same rehearsal periods but cannot overlap technical rehearsals and performances. **NO EXCEPTIONS.**

- Personal funds may be used to support the project, in addition to the department’s budget, however the department does not encourage using personal funds.

- The project will have limited access to pulled props, stock set pieces, and to costume stock. Shop support is not available for independent projects. Use of the shops is available during shop hours only and under staff supervision.

- Theatre spaces and classrooms must be maintained as such and ready for classroom and rehearsal use, regardless of the condition in which you found it.

- Scenery/set and larger prop use will be limited, and no permanent installations allowed. You need to see the Technical Director (TD) to schedule the implementation of the floor plan and to make an appointment to borrow set pieces and props. All theater spaces have a rep light plot. You can have up to three specials that you can focus; please see the TD for which lights you can focus. See the costume shop manager for costume shop access. Keep in mind the space must be returned to a neutral environment after each use.

- The project may be given production budget funds. Cash or receipts totaling the budget amount must be returned to the Business Manager with in one week of closing.

- The CM will attend a rehearsal prior to opening for department approval/consent of the content. At this time the show can move ahead, move ahead with some changes, be pushed back for a time until ready and sufficient changes are made, or dropped completely. The
time for this rehearsal is TBA by CM and the project team. Please request CM’s presence at rehearsal no later than a week in advance.

- No tickets can be sold for these events.

- Any damage caused by the project’s use of any facility is the financial responsibility of the project team. Please schedule a time with the TD for proper training of all theater equipment.

- You have access to the sound reinforcement equipment and sound effects CD that the department owns. You will need to make an appointment with the TD to record any sound in the Hartke booth; no equipment or effects CDs will leave the building.

- Exceeding the listed room capacity will not be tolerated; the fire codes are to protect the patrons and the actors. Any project violating these codes will lose all privileges --current and future. Smoking and any live flames are prohibited. See TD for fire codes.

- You will need to strike any pieces borrowed from the shop immediately following the last performance and on the next working day for the scene shop; everything must be put away. All costumes must be returned clean, and dry-clean only costumes must be dry cleaned and returned with in one week of closing.

- Keys will be given to the stage manager. It is the stage manager’s responsibility to pick up the keys from the TD. It is the responsibility of the stage manager to lock up after rehearsal (rehearsal space, dressing rooms, green room) and inform Campus Security that they are out of the building. Keys must be returned to the TD the next day the scene shop is open after the closing performance.

The person or people proposing an Independent project will be held responsible for all of these guidelines. Breaking any of these guidelines is an immediate removal from the space and cancellation of the project, and places future use of any Hartke Theatre spaces in jeopardy.

Please note:

While cast in a main stage show, students cannot participate in Independent Projects, Cabarets, performance comps, or Center Stage productions.
**Cabaret Guidelines**

Cabaret as defined by the faculty: A theme or idea that draws from several sources and is then performed and arranged by students. These sources may include: a scene, or a limited portion from copyrighted materials, public domain pieces, original works, song, and/or choreography. A fully realized script is not and will not be considered as a Cabaret. An exception to this guideline is the first staged working of a newly written work written by a student writer. See the Independent Projects guidelines.

- Submission of proposal should include the script, reason for wanting to do a Cabaret, the production dates, concept, performance space, and practical considerations – set design including floor plan, detailed prop list, costume plot, sound needs, and lighting needs. The cabaret manager (CM) will review the proposal, and upon the CM’s approval, the student will then distribute it to the faculty for review, and then a discussion and vote in a faculty meeting.

- After script approval, you must see the Building/Space Coordinator to acquire a rehearsal and performance space. Performance time will not interfere with departmentally produced and/or sponsored events. Other department projects can rehearse in the same space during the same rehearsal periods but cannot overlap technical rehearsals and performances. NO EXCEPTIONS.

- All department productions and University-sanctioned events have priority (see separate page). You may lose your space. This may include rehearsal and performance times. Every effort is made to not have this action made. However, certain events do have priority. Alternate spaces within the Drama Department maybe substituted to have work continue.

- The CM will attend a rehearsal prior to opening for department approval/consent of the content. At this time: the show can move ahead, move ahead with some changes, be pushed back for a time until ready and sufficient changes are made, or dropped completely. The time for this rehearsal is TBA by CM and the project team. Please request the CM’s presence at rehearsal no later than a week in advance.

- No tickets can be sold for these events.

- Theatre spaces and classrooms must be maintained as such and ready for classroom and rehearsal use, regardless of the condition in which you found it.

- Any damage caused by the Cabaret’s use during its use of any facility is the financial responsibility of the cast and crew of the cabaret.

- Members of the Cabaret are not encouraged to, but can use personal funds to support the Cabaret.

- Exceeding the listed room capacity will not be tolerated; the fire codes are to protect the patrons and the actors. Any project violating these codes will lose all privileges-current and future. Smoking and any live flames are prohibited. See TD for fire codes.

- Scenery/set and larger prop use will be limited, and no permanent installations are allowed. You need to see the TD to schedule the implementation of the floor plans and to make an
appointment to borrow set pieces and props. All theater spaces have a rep light plot. You can have up to three specials that you can focus; please see the TD for which lights you can focus. Keep in mind that the space must be returned to a neutral environment after each use.

- Departmental costume stock is not available for use.

- You have access to the sound reinforcement equipment and sound effects CD’s the department owns. You will need to make an appointment with the TD to record any sound in the Hartke booth, no equipment or effects CD’s will leave the building.

- You will need to strike any pieces borrowed from the shop immediately following the last performance and on the next working day for the scene shop.

- Keys will be given to the stage manager. It is the stage manager’s responsibility to pick up the keys from the TD. It is the responsibility of the stage manager to lock up after rehearsal (rehearsal space, dressing rooms, green room) and inform Campus Security that they are out of the building. Keys must be returned to the TD the next day the scene shop is open.

Breaking any of these guidelines is an immediate removal from the space and cancellation of the project. Future use of the theatre spaces for any of the students in the project will be strictly limited.

Please note:
While cast in a main stage show, students cannot participate in Independent Projects, Cabarets, performance comps, or Center Stage productions.
Space Request Guidelines

Requesting Space for Rehearsal or Class Work
All students and faculty must request to use space. You may do so by either filling out the Space Request Form, or e-mailing Megan Reichelt in the Drama Front Office at reichelt@cua.edu with specific details (activity, date, time, room preference). The Drama Department reserves the right to change or cancel your room reservation at any time if an activity with higher priority requires that space.

Priorities for space are as follows:

1. MAIN STAGE SHOWS
2. MFA THESIS PROJECTS
3. MFA DIRECTING PROJECTS
4. SENIOR COMPS
5. FRESHMAN SHOWCASE
6. CLASS PROJECTS
7. INDEPENDENT PROJECTS
8. CABARETS
9. OUTSIDE GROUPS

NOTICE: Once you request space, the space reservation will go into CUA's central scheduling software. This way, if there is an emergency, DPS will know you are in the building, and Facilities will know not to turn off the lights or air conditioning in that room to save power.

Keys
If you require keys to a room that you have reserved time in after 5pm, you must see the Front Office. Keys will be given out on a case-by-case basis. They must always be signed out, and must be returned immediately after you have finished with the room. If the Front Office is closed, please slip the key in an envelope under the door.

Rules for Space Usage

MANY PEOPLE SHARE THESE THEATER CLASSROOM STUDIO SPACES. PLEASE RESPECT IT AND LEAVE IT IN THE BEST CONDITION POSSIBLE.

1. Leave the space better than you found it—if you move the furniture, move it back. If it is chaotic when you arrive, neaten it for those who come next. (If the room is a rehearsal space, move all furniture to the sides of the room. If the room is a classroom, please return it to classroom configuration.
2. Leave no food, drinks, or other trash here. The space must be left clean.
3. Class equipment (black boxes, chalkboards, mats) should stay in the space.
4. Please erase the chalkboards if they are used.
5. Out of respect for other users, rehearsal objects always should be cleared. Stray items left will be discarded.
6. Faculty, stage managers, and those who scheduled the space are responsible to sweep or mop any student performance spills or debris used in scenes or shows.
7. Turn off all lights as you leave.
8. Make sure the room is locked before you exit.
9. Please report any damage or problems to the Front Office.
Remember that your use of this space is a privilege; misuse of this space in any way harms your fellow students and colleagues. Users not adhering to these policies will have their privileges revoked.
Space Request Form

Name: ____________________________________________

Contact Information: ____________________________________________

________________________________________________________________

Time Needed: _______________ until _______________

Space Requested:
1) ____________________________________________

2) ____________________________________________

3) ____________________________________________

Reason for Request:
________________________________________________________________

________________________________________________________________

________________________________________________________________

Additional Comments:
________________________________________________________________

________________________________________________________________

________________________________________________________________

Please return to Megan Reichelt, Administrative Assistant, or e-mail requests to reichelt@cua.edu.

Space is given on a first come first served basis, with priority given to certain requests (as outlined in the Space Request Guidelines section of the Drama Department Handbook).

Any Questions? Contact Megan Reichelt at reichelt@cua.edu.
Section 6 – Campus Resources

LIBRARIES AT CUA.................................................................................................................. 88
LIBRARIES THAT PARTICIPATE IN CONSORTIUM LOAN SERVICE............................................. 90
LOCAL LIBRARIES .................................................................................................................. 91
FALL AND SPRING SEMESTER HOURS AND LOCATIONS .......................................................... 93
LOCAL BOOK/ FILM STORES .................................................................................................. 94
ART SUPPLIES ...................................................................................................................... 94
WRITING CENTER AT THE CATHOLIC UNIVERSITY OF AMERICA.................................................. 95
Libraries at CUA

**Luce Library** – Hartke Academic Wing (room 102)
Monday – Friday 9 – 5pm, unless a class or meeting is going on in the room.
Code – 1, 5, 23
Please sign all books on the sign out sheet near the door.

**Music School Library** – Ben T. Rome School of Music - 101 Ward Hall
Mon 9am - 7pm
Tues - Thurs 9am – 9pm
Friday 9am – 5pm
Sat 11am - 5pm
Sun 1pm – 5pm

**Mullen Library** – South Campus
(202) 319 – 5070
http://libraries.cua.edu/welcome.html
Monday – Thursday 8am – 11:30pm
Friday 8am – 11:30pm
Saturday 9am – 8pm
Sunday 11:30am – 11:30pm
See website for special Holiday hours during the school year.

**Mullen Library Collections:**

- **Humanities Collections**
  314 Mullen; 202-319-5088

- **Rare Books and Special Collections**
  214 Mullen; 202-319-5091

- **Reference & Instructional Services**
  124 Mullen; 202-319-5070

- **Religious Studies, Philosophy and Canon Law**
  314/316 Mullen; 202-319-5088

- **Semitics/ICOR Library**
  035 Mullen; 202-319-5084

**Campus Library Collections:**

- **American Catholic History Research Center and University Archives**
  101 Aquinas Hall; 202-319-5065

- **Engineering / Architecture Library**
  200 Pangborn; 202-319-5167

- **Music Library**
  101 Ward; 202-319-5424
Nursing/Biology Library
212 Gowan; 202-319-5411

Physics Library
101 Hannan; 202-319-5320

University Museum Collection
101 Aquinas Hall; 202-319-5065
Libraries that participate in Consortium Loan Service

American University (AU)
Catholic University (CU)
Gallaudet University (GA)
George Mason University (GM)
Georgetown University (GT)
George Washington University (GW)
Howard University (HU)
Marymount University (MU)
Trinity College (TR)
University of the District of Columbia (DC)
WRLC Center (WR)
## Local Libraries

**Library of Congress**
101 Independence Ave, SE Washington, DC 20540

**General Information**
(202) 707-5000

**Directions to the Library**
(202) 707-4700

<table>
<thead>
<tr>
<th>Library Name</th>
<th>Address</th>
<th>Phone Number</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Anacostia Neighborhood Library</strong></td>
<td>1800 Good Hope Road, SE</td>
<td>(202) 707-5000</td>
<td>M, W, F, Sa 9:30 am-5:30 pm, T, Th 1:00pm-9:00pm, Sun Closed</td>
</tr>
<tr>
<td><strong>Palisades</strong></td>
<td>4901 V Street, NW (202) 282-3139</td>
<td></td>
<td>M, W, F, Sa 9:30 am - 5:30 pm, T, Th 1:00pm - 9:00 pm, Sun closed</td>
</tr>
<tr>
<td><strong>Benning Branch Library</strong></td>
<td>3935 Benning Road, NE, 202-724-4787</td>
<td>(202) 707-5000</td>
<td>M, W, F, Sa 9:30 am-5:30 pm, Tu, Th 1:00pm-9:00pm, Sun Closed</td>
</tr>
<tr>
<td><strong>Parklands-Turner</strong></td>
<td>1600 Alabama Avenue, SE (202) 698-1103</td>
<td></td>
<td>M, W 1:00pm-9:00pm, T, Th, F, Sa 9:30am-5:30pm, Sun closed</td>
</tr>
<tr>
<td><strong>Benning Hi-Tech Bookmobile</strong></td>
<td>3924 Minnesota Avenue, NE (202) 680-9316</td>
<td>(202) 707-5000</td>
<td>M, T, W, Th, Sa 10:00 am - 2:00 pm, 4103 Benning Road, NE M, T, W, Th, Sa 3:00 pm - 6:00 pm</td>
</tr>
<tr>
<td><strong>Petsworth</strong></td>
<td>4200 Kansas Avenue, NW (202) 541-6300</td>
<td></td>
<td>M, W 1:00pm - 9:00 pm, T, Th, F, Sa 9:30 am - 5:30 pm, Sun closed</td>
</tr>
<tr>
<td><strong>R. L. Christian</strong></td>
<td>1300 H Street, NE (202) 724-8599</td>
<td></td>
<td>M, T, W, Th, F 9:30 am - 5:30 pm, Sa, Sun Closed</td>
</tr>
<tr>
<td><strong>Capitol View Branch Library</strong></td>
<td>5001 Central Avenue, SE (202) 645-0755</td>
<td>(202) 707-5000</td>
<td>M, W 1:00 pm - 9:00 pm, T, Th, F, Sa 9:30 am - 5:30 pm, Sun closed</td>
</tr>
<tr>
<td><strong>Southeast</strong></td>
<td>403 7th Street, SE (202) 698-3377</td>
<td></td>
<td>M, W, F, Sa 9:30am-5:00pm, T, Th 1:00pm-9:00pm, Sun closed</td>
</tr>
<tr>
<td><strong>Southwest</strong></td>
<td>900 Wesley Place, SW (202) 724-4752</td>
<td></td>
<td>M, W 1:00pm - 9:00 pm, T, Th, F, Sa 9:30 am - 5:30 pm, Sun closed</td>
</tr>
<tr>
<td><strong>Chevy Chase</strong></td>
<td>5625 Connecticut Avenue, NW (202) 282-0021</td>
<td>(202) 707-5000</td>
<td>M, W 1:00 pm - 9:00 pm, T, Th, F, Sa 9:30 am - 5:30 pm, Sun closed</td>
</tr>
<tr>
<td><strong>Sursum Corda</strong></td>
<td>135 New York Avenue, NW (202) 724-4772</td>
<td></td>
<td>M, T, W, Th, F 9:30 am - 5:30pm, Sa, Sun Closed</td>
</tr>
<tr>
<td><strong>Cleveland Park</strong></td>
<td>3310 Connecticut Avenue, NW (202) 282-3080</td>
<td>(202) 707-5000</td>
<td>M, W, F, Sa 9:30 am - 5:30 pm</td>
</tr>
<tr>
<td><strong>Takoma Park</strong></td>
<td>416 Cedar Street, NW (202) 576-7252</td>
<td></td>
<td>M, W, F, Sa 9:30 am - 5:30pm</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Branch</th>
<th>Address</th>
<th>Phone</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deanwood</td>
<td>4215 Nannie Helen Burroughs Avenue, NE (202) 724-8526</td>
<td>(202) 724-8526</td>
<td>M, W, 1:00pm – 9:00 pm T, Th, F, Sa 9:30 am- 5:30 pm Sun Closed</td>
</tr>
<tr>
<td>Tenley-Friendship</td>
<td>4450 Wisconsin Avenue, NW (202) 727-1488</td>
<td>(202) 727-1488</td>
<td>M, W 1:00pm-9:00pm T, Th, F, Sa 9:30am- 5:30pm Sun closed</td>
</tr>
<tr>
<td>Francis A. Gregory</td>
<td>3660 Alabama Avenue, SE (202) 645-4297</td>
<td>(202) 645-4297</td>
<td>M, W 1:00pm - 9:00 pm T, Th, F, Sa 9:30 am - 5:30 pm Sun closed</td>
</tr>
<tr>
<td>Watha T. Daniel-Shaw</td>
<td>1701 8th Street, NW</td>
<td>(202) 724-8526</td>
<td>M, W 1:00pm-9:00pm T, Th, F, Sa 9:30am- 5:30pm Sun closed</td>
</tr>
<tr>
<td>Georgetown</td>
<td>3260 R Street, NW (202) 282-0220</td>
<td>(202) 282-0220</td>
<td>M, W 9:30 am - 9:00 pm T, Th, F, Sa 9:30 am - 5:30 pm Sun 1:00 pm - 5:00 pm</td>
</tr>
<tr>
<td>West End</td>
<td>1101 24th Street, NW (202) 724-8707</td>
<td>(202) 724-8707</td>
<td>M, W 1:00pm-9:00pm T, Th, F, Sa 9:30 am - 5:30 pm Sun closed</td>
</tr>
<tr>
<td>Juanita E. Thornton/Shepherd Park</td>
<td>7420 Georgia Avenue, NW (202) 541-6100</td>
<td>(202) 541-6100</td>
<td>M, W, 1:00pm - 9:00 pm T, Th, F, Sa 9:30 am - 5:30 pm Sun closed</td>
</tr>
<tr>
<td>Lamond-Riggs</td>
<td>5401 South Dakota Avenue, NE</td>
<td>(202) 541-6255</td>
<td>M, W, F, Sa 9:30 am - 5:30 pm (202) 541-6255 T, Th 1:00pm - 9:00 pm Sun closed</td>
</tr>
<tr>
<td>Langston</td>
<td>2600 Benning Road, NE (202) 724-8665</td>
<td>(202) 724-8665</td>
<td>M, T, W, Th, F 9:30 am - 5:30 pm Sa, Sun Closed</td>
</tr>
<tr>
<td>William O. Lockridge</td>
<td>115 Atlantic St, SW (202) 243-1184</td>
<td>(202) 243-1184</td>
<td>M, W, F, Sa 9:30am-5:00pm T, Th 1:00pm- 9:00pm</td>
</tr>
<tr>
<td>Mt. Pleasant</td>
<td>3160 16th Street, NW (202) 671_0200</td>
<td>(202) 671_0200</td>
<td>M, W 1:00pm-9:30pm T, Th, F, Sa 9:30 am-5:00pm Sun closed</td>
</tr>
<tr>
<td>Woodridge</td>
<td>1801 Hamlin Street, NE (202) 541-6226</td>
<td>(202) 541-6226</td>
<td>M, W 1:00pm - 9:00 pm T, Th, F, Sa 9:30 am - 5:30 pm Sun closed</td>
</tr>
<tr>
<td>Northeast</td>
<td>330 7th Street, NE (202) 698-3320</td>
<td>(202) 698-3320</td>
<td>M, W 1:00pm - 9:00 pm T, Th, F, Sa 9:30 am - 5:30 pm Sun closed</td>
</tr>
</tbody>
</table>
## Fall and Spring Semester Hours and Locations

### General Computing Labs for Students

<table>
<thead>
<tr>
<th>Location</th>
<th>Lab</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leahy</td>
<td>117</td>
<td>Mon - Sun 24 Hours, 7 Days a week</td>
</tr>
<tr>
<td>Shahan</td>
<td>302</td>
<td>Mon - Fri 8 am- 5 pm (during non-class hours)</td>
</tr>
</tbody>
</table>
| Hannan   | 134 | Mon - Fri 8 am- 5 pm (during non-class hours)  
| | | Mon - Fri 9 pm - 12 mid  
| | | Sat 12 noon- 6 pm  
| | | Sun 2 pm - 10 pm |
| Pangborn | G3  | Mon - Fri 9 am - 9 pm |
| Pangborn | G103| Mon - Fri (during non-class hours) |
| Pangborn | G301| Mon - Fri (during non-class hours) |
| McMahon | 7   | Mon - Fri 9 am - 5 pm |
| McMahon | 9   | Mon - Fri 9 am - 5 pm |
| McMahon | 301 | Mon - Fri 9 am - 5 pm |

### Residence Hall Computing Labs for Students

<table>
<thead>
<tr>
<th>Location</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conaty</td>
<td>open 24x7</td>
</tr>
<tr>
<td>Millennium South</td>
<td>open 24x7</td>
</tr>
<tr>
<td>Regan</td>
<td>open 24x7</td>
</tr>
</tbody>
</table>

### Hartke Academic Wing

- Room 211 – Computer room
- Open Monday – Friday from 9 – 5pm
Local Book/ Film Stores

Barnes & Noble - barnesandnoble.com

Books-A-Million - booksamillion.com

Kramer Books – kramerbooks.com – DuPont Circle

Idle Times Books – idletimesbooks.com – Adams Morgan

Second Story Books – secondstorybooks.com – Dupont Circle

Art Supplies

Hartke Academic Wing - Drafting Room
   Rm. 201 – Code 4, 12
     - Used predominately for DR 207 – Intro to Design
     - Art supplies, drafting tables, past model sets
What Services Does the Writing Center Offer?
The Writing Center is committed to supporting the writing needs of students at all points of the process. To this end, we offer:

- Advice from trained consultants who are graduate students in the English Department;
- Techniques for invention, arrangement, and style;
- Assistance for any student writer at any level; and
- Reference material such as dictionaries, thesauri, and citation formats for APA, MLA, and Chicago style.

The Writing Center does not offer discipline-specific tutoring services or help interpreting course material. If you are struggling in a class, please contact the Center for Academic Success for information about their small-group tutoring services. They provide support for CUA undergraduates with a special focus on freshmen and sophomores settling into major coursework and college life.

Who May Use the Writing Center?

Writing Center services are available to currently registered part- or full-time CUA students, both undergraduate and graduate, studying any discipline. Students are encouraged to visit the Writing Center as writing concerns arise. Students also may be referred by instructors.

How Do I Schedule an Appointment?

Appointments are required. You must have a referral, either from your instructor or a self-referral, before you can schedule an appointment. However, walk-ins, are always welcome when space is available.

Please note that a student may make two appointments in the same week, but not on the same day.

Location: 202e Pryzbyle Center
(202) 319 – 4286

How Long Are Appointments?

Appointments are 25 and 50 minutes long (your choice). We ask that you be on time for your appointment and expect to use the full time available. If you are late, we are still happy to see you, but your session will not be extended.

What Should I Take to My Appointment?

- Your instructor’s assignment sheet.
- Any writing you have already done for the assignment.
- Any specific questions or problems you have.

Please know that the Writing Center is not equipped to work with electronic drafts or to print out material needed for your appointment.

What Happens in a Writing Center Session?

The consultant will talk to you about what you need to do in order to improve a specific piece of writing, with the goal of improving your overall writing ability. In addition, the consultant will
look at your writing to identify your writing needs and show you how to address them. If your appointment time is not long enough to cover everything, the consultant will offer you advice for continuing to work on your own until you can make another appointment. When a student is referred to the Writing Center, a dated acknowledgement is sent to the referring instructor. The details of the meeting are confidential between writer and consultant.

Please note that consultants can:

• Help writers with "writer's block" by talking with them about particular writing assignments;
• Listen and give feedback as writers explore new ideas and develop their thoughts;
• Help writers understand assignments and teacher comments in a non-evaluative manner;
• Help writers identify areas for improvement in specific papers and in their overall writing style;
• Supervise writers as they revise their own work;
• Point out relevant sections of textbooks and other reference materials, enabling writers to revise drafts on their own;
• Help writers develop strategies for progressive writing growth; and
• Coach writers in proofreading and editing skills.

Also note that consultants cannot:

• Write any portion of a student paper;
• Proofread or edit a student paper;
• Make every correction for a student writer;
• Offer tutorial help in understanding course subject matter;
• Evaluate a professor's assignment; or
• Comment on what grade a paper should receive.
Section 7 – Professional Theatres, Outside Employment, and Continuing Education

OPPORTUNITIES FOR GRADUATES OF THE DRAMA DEPARTMENT ................................................................. 98
Grad Schools ...................................................................................................................................................... 98
Internships ...................................................................................................................................................... 99
Theatre ............................................................................................................................................................. 100
PROFESSIONAL OPPORTUNITIES POLICY FOR CURRENT STUDENTS .................................................. 101
LETTERS OF RECOMMENDATION ............................................................................................................. 102
CONCLUSION ................................................................................................................................................... 103
Opportunities for Graduates of the Drama Department

Grad Schools

Why Grad school?

Getting an M.F.A. in Acting is considered to be a PhD for the actor. It is what’s known as a terminal degree, which is generally required for anyone wanting to teach in higher education. Every Graduate school offers a different emphasis on training the actor – which can include a more academic concentration, or a more conservatory environment focusing on particular movement styles, vocal training and acting techniques. The choice of further actor training with any graduate program demands research of each institution and various considerations should include:

Faculty, location, professional connections, reputation, training emphasis.

Should I attend Grad School?

Do you feel that you need more actor training? Do you want to pursue a career in Theatre, either in acting, directing, playwriting or designing? Are you ready for even more school having just recently finished four years of study? Would you like to consider teaching someday? Graduate training should provide increased training that will give the student actor a solid foundation from which to pursue a career. It should also serve as a sort of bridge to the profession, via connections with the professional community, professional faculty members and hopefully a showcase in NY, LA, DC and/or Chicago to increase the student’s opportunities for an introduction to the industry.

When is the best time to apply?

Applications and auditions (if in acting) for Graduate study generally occur in Jan/Feb for fall admittance of that same year. (Unless an institution accepts an incoming class only once every two or three years.)

Many institutions prefer graduate applicants to have pursued their career for several years after undergraduate training to increase their maturity and resolve. But this shouldn’t discourage any Senior from looking into further training.

Do I need to audition for each school separately?

Each school has different procedures to audition/apply for their program which can be obtained by looking on their website. Many of the top schools are members of URTA, University/Resident Theatre Association (www.urma.com) which holds auditions in New York, Chicago and San Francisco at the beginning of every year and provides the students an opportunity to audition for many graduate institutions at the same time.
Which Grad school should I apply to?

You are looking for a “good fit” with a particular school in a particular location, taught by particular professors that you have met and been impressed to pursue. Keep in mind that some of the top schools receive upwards to 400 applications a year, and only accept an incoming class of 12. Widen a search that includes top schools but also grad programs that offer the kind of training you are interested in.

There used to be a “league of professional training programs” that included NYU, Yale, Julliard, Carnegie Melon, Columbia, SMU, UWA, Brandeis, UNC at Chapel Hill, Northwestern, Temple and ACT in San Francisco. These are still reputable programs. Others include the University of Delaware, Brown University, ART at Harvard, National Theatre Conservatory in Denver, UCSD, Chicago College of Performing Arts/Roosevelt University in Chicago, Indiana University, DePaul University, Boston University and of course, CUA!

Your research for Graduate training programs can include: www.gradschools.com and American Theatre Magazine

Internships

What about pursuing Internships with Professional Theatres?

Among the major theatres, located in DC, where CUA students have interned, include: Arena Stage, The Shakespeare Theatre Co, The Kennedy Center for the Performing Arts, Roundhouse Theatre, the Olney Theatre Center, Woolly Mammoth, Signature Theatre, Folger Theatre and Imagination Stage.

Visit the League of Washington Theatre website for information on each member theatre to inquire about internships. www.lowt.org

Nationally, for example, the Actor’s Theatre of Louisville (www.actorstheatre.org) has an outstanding apprenticeship program and we would encourage any student interested in such internships at a professional theatre to look into the LORT (League of Resident Theatres) web-site to inquire further. www.lort.org

Visit the Theatre Communications Group (400 member theatres) for additional opportunities. www.tcg.org

Visit the Virtual Library for Theatre and Drama, a terrific site to find out about theatre companies worldwide. www.vl-theatre.com

United Scenic Artists includes information and applications for the apprenticeship program. (www.usa829.org)
Theatre

How do I pursue theatre in Washington, D.C.

Washington boasts the second largest theatre community in America and is the largest non-Equity theatre community. Beginning a theatre career in Washington, D.C. is highly recommended for its diversity of theatres and the opportunities for local casting are consistently high. You used to have to live in New York if you wanted to work in D.C., but this is no longer the case.

Check out the League of Washington Theatre website in order to keep an eye out for their “general audition.” In the past, this has taken place in the spring, but they are currently on hiatus. [www.lowt.org](http://www.lowt.org).

We recommend subscribing to the DC Theatre Yahoo List Serve, as it is a great source of information on what is going on (auditions, performances, workshops, etc.) in DC.

Check out TheatreWashington’s website for a list of area theaters: [http://theatrewashington.org/](http://theatrewashington.org/)

How do I pursue a theatre career in a different city?

There are many paths to a theatre career in New York, Los Angeles, Chicago, Atlanta, Boston or any other large city that inevitably provide acting, playwriting, directing, designing, teaching and administration opportunities.

Similar to the DC community,
[www.chicagoplays.com](http://www.chicagoplays.com) for Chicago theatres
[www.curtainrising.com](http://www.curtainrising.com) for Los Angeles theatres
[www.nytheatre.com](http://www.nytheatre.com) – for New York theatres

These sites are a wonderful resource for your calls, visits, attendance and research regarding a particular theatre community.

Discuss with your advisor or head of your program for advice about showcases, mailings, applications and general networking that will be necessary to break into any new community.
Professional Opportunities Policy for Current Students

When a student is considering opportunities outside the Drama Department, he or she should adhere to the following guidelines:

**Graduate**

1) The student brings the issue/possibility to the Head of the graduate acting company to discuss the merits and the timing of the opportunity.

It is recommended that the discussion begin *before* the audition, as every professional opportunity must be approved by the performance faculty. However, if the audition is pursued before the discussion with the Head of MFA Acting, it must be communicated to the professional company that an “okay” has to be obtained from the department before the actor can accept any offer. The MFA Actor is on *scholarship* and must consider the candidacy for the MFA as not *only* degree seeking but as a paid position as well.

2) If the Head of MFA Acting *supports* the possibility, for any one of a number of possible reasons such as a lack of casting in productions at CUA Drama, the professional opportunity presents a significant educational experience, it is not in conflict with any previous commitments within the department. Then, it will be brought to the full-time performance faculty. If the Head of Acting does not support the opportunity, it is not approved and need not continue to the Performance Faculty. Should the student disagree with the Head of MFA Acting’s decision, the proposal can be presented to the Chair for further consideration and discussion.

3) The Head of MFA Acting consults with the performance faculty to determine if the role is of enough qualitative and substantive merit to support both the involvement of the student in the production and the removal of the student from consideration in departmental productions that could be in process at the same time, as well as potential class interruptions.

4) If the performance faculty agrees to recommend the student’s involvement, it is presented to the Chair so that he/she can bring the issue before the full faculty. To discuss the issue in regards to the individual needs as well as the needs of the various departmental programs and productions.

**Undergraduate**

In that the undergraduate program is a BA in Drama, (rather than a BFA) no permission is required for outside professional opportunities, however a consultation with the student’s advisor or acting faculty is encouraged.
Letters of Recommendation

Graduate schools, summer internships, summer stock companies, scholarship programs, and prospective employers often request letters of recommendation from former instructors. Students should follow the guidelines below, as a matter of courtesy when requesting letters of recommendation:

1. Students should select professors with whom they have studied for more than one course, have worked on at least one production, and/or have conducted independent work, so that a letter of recommendation may be more authoritative.

2. Students should provide a written and signed request for a letter of recommendation at least one month prior to the date on which the recommendation is due, and include their current curriculum vitae (resume), a list of the addresses and persons to whom the letter is to be sent, all forms properly signed and completed, and deadlines for submissions.
Conclusion

All students, faculty, lecturers & staff are required to be familiar with the information found in this handbook.

If there are any questions you still have or suggestions you would like to make for inclusions to the handbook please feel free to contact the AA, Megan Reichelt – reichelt@cua.edu

Also, you are always welcome to talk with your advisor or professors with any questions you may have.

Welcome to the Department!