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*The Civil War*

*Spring, 2011*
DEPARTMENT OF THEATRE ARTS
FACULTY AND STAFF DIRECTORY

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Tower Box Office, 582-2085
University Ticket Office, 582-7328
Department of Theatre Arts Mission

The Department of Theatre Arts provides instruction in the theory and practice of theatre performance and production in order to prepare students for success in their personal and professional lives. The Department of Theatre Arts offers a Bachelor of Arts degree. Students choose to concentrate in performance, production, or teacher licensure.

Central to the departmental purpose is the development of observant, sensitive theatrical artists, who with skills, training, knowledge and professional attitudes may glorify Christ in the world through the practice of their craft and the testimony of their lives.

Theatre Arts Program Outcomes

The student will be able to:

1. Articulate a personal aesthetic as a creative artist, grounded in the history and current practices of theatre.
2. Evaluate multiple worldviews from a Biblical perspective.
3. Create original and re-interpretive theatrical work, evidenced by a consistent work ethic and respect for professional ethics.
4. Integrate research and critical thinking skills to deepen and refine the quality of artistic work.
5. Communicate effectively in written, oral, visual and technological formats.

Concentration outcomes:
Performance:
The student will be able to present a believable representation of humanity utilizing appropriate skills in technique, research and analysis.

Production:
The student will be able to clearly present a creative, theatrical design utilizing conceptual thought and thorough research and analysis.
Liberty University embraces a worldview that is both historically Christian and biblical, and that underlies the very concept and origins of the University. We hold that God exists and is the source of all things, all truth, all knowledge, all value, and all wisdom. We hold that God has created an orderly universe according to His design and purpose and for His glory, and that He has created human beings in His image. God is actively at work in the world and history, governing them according to his ultimate purpose. From these foundational principles, it follows that truth exists and that there is a standard of right and wrong. We hold that all of creation is fallen as a result of human sin. Finally, we hold that God has revealed Himself and His ways in the natural created order, in history, in the Bible, and supremely in Jesus Christ. God in love and through the sacrificial work of Jesus Christ is redeeming humans and the entire created order.

At Liberty University, students will receive an education that integrates this Christian and biblical worldview. Students trained with this worldview perspective will be equipped with a rational framework for understanding and interpreting reality, for comprehending the meaning of life and the value of humans and things, for making decisions and engaging in meaningful action, for studying the various academic disciplines, and for understanding the interconnectedness of all knowledge.
BACHELOR OF ARTS: THEATRE ARTS

REQUIRED COURSES:
THEA 200-Play Production I (2, 1 credit hour each)
THEA 211-Foundations of Theatre History I
THEA 212-Foundations of Theatre History II
THEA 220-Basic Acting I
THEA 300-Play Production II (2, 1 credit hour each)
THEA 312-Script Analysis
THEA 400-Play Production III (3, 1 credit hour each)
THEA 490-Senior Project (3 credit hours)
THEA 497-Special Topics in Theatre

Successful completion of the Sophomore Hearing (Must receive an 80 or higher)

Plus courses for one of the following concentrations:

PERFORMANCE:
MUSC 121/WRSP 120-Voice (2, 1 credit hour each)
MUSC 221/WRSP 220-Voice (1 credit hour)
THEA 250-Voice for the Stage
THEA 310-Basic Acting II
THEA 390-Stage Accents
THEA 420-Advanced Acting
THEA 422-Classical Acting OR THEA 460 Adv. Musical Theatre Performance
THEA 440-Stage Movement
THEA 450-Musical Theatre Performance

PRODUCTION:
THEA 320-Directing
THEA 340-Makeup Design
THEA 350-Writing for the Stage or THEA 352 Writing for Church Drama
THEA 360-Costume Design
THEA 370-Scenic Design
THEA 380-Lighting Design
THEA 410-Drama in the Church
THEA 411-Stage and Theater Management

THEATRE ARTS EDUCATION(PreK-12) (Teacher Licensure)
PSYC 210-Developmental Psychology
EDUC 125/126-Introduction to Education/Practicum (1 credit hour each)
EDUC 221-Content Area Reading/Thinking/Study Skills (2 credit hours)
EDUC 235/236 (Instructional Design: Elementary/Practicum) (1 hour/2 hours)
EDUC 360 (Foundations of Education) (2 hours)
EDUC 419/420 (Secondary Teaching Methods/Practicum) (2 hours/1 hour)
EDUC 425 (Secondary Measurement and Evaluation)
EDUC 435/436 (Secondary Curriculum Fundamentals/Practicum) (2 hours/1 hour)
EDUC 475 (Seminar in Classroom Management) (2 hours)
EDUC 476/477 (Student Teaching I/II) (5 hours each)
THEA 250-Voice for the Stage
THEA 310-Basic Acting II
THEA 320-Directing
THEA 360-Costume Design or THEA 380 Lighting Design
THEA 411-Stage and Theatre Management
THEA 420-Advanced Acting
THEA 440-Stage Movement

Total Major = 49
55 general + 12 language*+ 49 major + 4 electives = 120 hours
MINOR IN THEATRE ARTS

All courses 3 credits unless noted.

REQUIRED COURSES:
THEA 200-Play Production I (2, 1 credit hour each)
THEA 211-Foundations of Theater History & Performance I or THEA 212-Foundations of Theater History & Performance II
THEA 220-Basic Acting 1
THEA 250-Voice for the Stage
THEA 310-Basic Acting 2
THEA 312-Script Analysis

TOTAL CREDITS = 17

*The Theatre Arts Minor does not require the passing of the Sophomore Hearing
SOPHOMORE HEARING
GUIDELINES

Prerequisites:
Students must complete 2 production/performance credits (THEA 200) prior to attempting the Sophomore Hearing.
- If attempting the Sophomore Hearing for Performance, a student must have completed 2 onstage performance credits.
- If attempting the Sophomore Hearing for Production, a student must have completed 2 backstage production credits.
- If attempting the Sophomore Hearing for Theatre Arts Education, a student must have completed 1 of each credit.

General Guidelines
- A 500-750 word personal philosophy statement is due at the Sophomore Hearing.
- A student may attempt the hearing three times. If not passed after the third attempt, the student must choose a different major.
- Students will be graded on a 100 point scale. 80 or above is passing. Students receiving a grade of 79 or below must meet with the department chair to discuss areas of improvement, and will perform the hearing again the following semester.
- The date set for the fall hearing is the Thursday before Thanksgiving break. Spring semester Sophomore Hearing will be held on the University Assessment Day. Students must perform on the scheduled hearing date. There will be no make-up dates.
- The following classes may not be taken until successful completion of the Sophomore Hearing: THEA 320, 360, 380, 390, 411, 420, 422, 440, 450, 460, 490, 495, 497.
- Listed below are specific guidelines for each track. Students studying two tracks must pass the Sophomore Hearing requirements for both tracks being studied.

Performance Track
- The student must present a 2:30-3 minute monologue.
- The monologue may be class related, but may not be from a literary work prior to 1870 nor a musical theatre piece.
- Students should not choose an obscure play; choose a classic. It will be easier to find the necessary research if the play has had at least a Broadway or West End run.
- At the faculty’s discretion, the student may be asked questions about the history of the play/writer, past design concepts, themes, etc.
- Students will be graded on the following areas: Emotional Commitment, Natural Delivery, Obvious Objective, Engagement of Imagination, Understanding of Role, Physical Technique, Vocal Technique, Understanding of Play, Obvious Research, Obvious Preparation.

Production Track
- The student must create a detailed production book filled with images for a chosen play.
- This book will need to be filled with images of all areas of production: set, scenic, props, lights, costume, casting, makeup, sound.
- The student must choose one area of production and produce a quality visual that demonstrates his/her concept for the play (such as a lighting design, costume plot, set design, makeup design).
- Students will be graded on the following areas: Original Concept, Visual Presentation of Concept, Oral Communication of Concept, Engagement of Imagination, Quality of Design, Artistic Unity with Images, Practicality of Design, Understanding of Play, Obvious Research, Obvious Preparation.

Education Track
- The student must present a one minute monologue.
- The student must present a small production book with images for a chosen play. The book will need to contain images from one area of production only: set, scenic, props, lights, costume, casting, makeup, sound.
- The student must present a 5 day lesson plan on the teaching of his/her chosen play.
- Students will be graded on the following areas: Obvious Objective in Performance, Vocal & Physical Control, Understanding of Role in Performance, Engagement of Imagination, Original Concept of Production, 5 Day Lesson Plan on Teaching of Play, Oral Communication of Concept and Lesson Plan, Understanding of Play, Obvious Research, Obvious Preparation.
## Performance Track

<table>
<thead>
<tr>
<th></th>
<th>BELOW AVERAGE</th>
<th>AVERAGE</th>
<th>ABOVE AVERAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EMOTIONAL COMMITMENT</strong></td>
<td>Emotional commitment is mostly absent, inconsistent at best and shows no variety</td>
<td>Emotional commitment is weak, inconsistent and one-dimensional</td>
<td>Emotional commitment is compelling and has variety</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
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<td>4</td>
</tr>
<tr>
<td><strong>NATURAL DELIVERY</strong></td>
<td>Delivery fails to be believable or humanlike and is full of exaggeration</td>
<td>Delivery lacks believability and humanity throughout, shows occasional signs of exaggeration</td>
<td>Delivery is believable, without exaggeration and reflects humanity</td>
</tr>
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<td>3</td>
<td>4</td>
</tr>
<tr>
<td><strong>OBVIOUS OBJECTIVE</strong></td>
<td>Objective is unclear and inactive</td>
<td>Objective is somewhat clear but is more passive than active</td>
<td>Objective is clear and active</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td><strong>ENGAGEMENT OF IMAGINATION</strong></td>
<td>Imagination is unfocused, without detail and fails to create an active and responsive person(s) and environment</td>
<td>Imagination is somewhat focused, but lacks consistency in its detail and ability to create an active and responsive person(s) and environment</td>
<td>Imagination is focused, detailed and creates an active and responsive person(s) and environment</td>
</tr>
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<tr>
<td><strong>UNDERSTANDING OF ROLE</strong></td>
<td>Performance reveals no understanding of the character and no connection with character’s circumstances</td>
<td>Performance reveals a lack of understanding of the character and shows little connection with character’s circumstances</td>
<td>Performance reveals a full understanding of the character and strong connection with character’s circumstances</td>
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<tr>
<td><strong>PHYSICAL TECHNIQUE</strong></td>
<td>Body is mostly tense. Movement is without purpose. Physical adjustments are not attempted or unsuccessful</td>
<td>Body is more tense than relaxed. Movement lacks purpose at times. Physical adjustments are somewhat successful</td>
<td>Body is relaxed. Movement has clear purpose. Physical adjustments are successful</td>
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</tr>
<tr>
<td><strong>VOCAL TECHNIQUE</strong></td>
<td>Voice is mostly unclear, inaudible at times and without variety</td>
<td>Voice is somewhat clear and understandable but displays little variety</td>
<td>Voice is clear and easily understood with great variety</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td><strong>UNDERSTANDING OF PLAY</strong></td>
<td>Performance and discussion reveal little to no understanding of play’s themes, genre and purpose</td>
<td>Performance and discussion reveal a lack of understanding of play's themes, genre and/or purpose</td>
<td>Performance and discussion reveal an understanding of play's themes, genre and purpose</td>
</tr>
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</tr>
<tr>
<td><strong>OBVIOUS RESEARCH</strong></td>
<td>Most, if not all, questions are answered incorrectly, without analysis or confidence</td>
<td>Questions are answered sometimes incorrectly or without full analysis. Confidence is lacking</td>
<td>Questions are answered analytically, correctly and with confidence</td>
</tr>
<tr>
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</tr>
<tr>
<td><strong>OBVIOUS PREPARATION</strong></td>
<td>Performance is ill-conceived, without dimension and executed without confidence</td>
<td>Performance is inconsistent, sometimes one-dimensional and executed hesitantly</td>
<td>Performance is well conceived, dimensional and executed with confidence</td>
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## Production Track

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<th>BELOW AVERAGE</th>
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<tbody>
<tr>
<td><strong>ORIGINAL CONCEPT</strong></td>
<td>Concept is not creative or original in thought</td>
<td>Concept lacks creativity and original thought</td>
<td>Concept is creative with original thought</td>
</tr>
<tr>
<td></td>
<td>1 2 3 4 5</td>
<td>6 7</td>
<td>8 9 10</td>
</tr>
<tr>
<td><strong>VISUAL PRESENTATION OF CONCEPT</strong></td>
<td>Visuals are inconsistent with concept</td>
<td>Visuals are somewhat consistent with concept</td>
<td>Visuals are consistent with concept</td>
</tr>
<tr>
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<td>1 2 3 4 5</td>
<td>6 7</td>
<td>8 9 10</td>
</tr>
<tr>
<td><strong>ORAL COMMUNICATION OF CONCEPT</strong></td>
<td>Communication is unclear, illogical and full of contradiction</td>
<td>Communication is somewhat clear and logical, with occasional contradiction</td>
<td>Communication is clear and logical, without contradiction</td>
</tr>
<tr>
<td></td>
<td>1 2 3 4 5</td>
<td>6 7</td>
<td>8 9 10</td>
</tr>
<tr>
<td><strong>ENGAGEMENT OF IMAGINATION</strong></td>
<td>Imagination is unfocused, ineffective and without detail</td>
<td>Imagination is somewhat focused, but it lacks consistency in its detail and is somewhat ineffective</td>
<td>Imagination is focused, detailed and effective</td>
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<td>1 2 3 4 5</td>
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<tr>
<td><strong>QUALITY OF DESIGN</strong></td>
<td>Design is not well constructed or organized</td>
<td>Design is of average construction and organization</td>
<td>Design is unusually well constructed and organized</td>
</tr>
<tr>
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<td>1 2 3 4 5</td>
<td>6 7</td>
<td>8 9 10</td>
</tr>
<tr>
<td><strong>ARTISTIC UNITY</strong></td>
<td>Concept and visuals are not harmonious</td>
<td>Concept and visuals are somewhat harmonious</td>
<td>Concept and visuals are harmonious</td>
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<td>1 2 3 4 5</td>
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<tr>
<td><strong>PRACTICALITY OF DESIGN</strong></td>
<td>Design is completely impractical and is not durable</td>
<td>Design is somewhat impractical and there are questions concerning its durability</td>
<td>Design could easily be re-produced and is durable</td>
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<tr>
<td></td>
<td>1 2 3 4 5</td>
<td>6 7</td>
<td>8 9 10</td>
</tr>
<tr>
<td><strong>UNDERSTANDING OF PLAY</strong></td>
<td>Presentation and discussion reveal little to no understanding of play's themes, genre and production requirements</td>
<td>Presentation and discussion reveal a lack of understanding of play's themes, genre and/or production requirements</td>
<td>Presentation and discussion reveal an understanding of play's themes, genre and production requirements</td>
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<td>1 2 3 4 5</td>
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</tr>
<tr>
<td><strong>OBVIOUS RESEARCH</strong></td>
<td>Most, if not all, questions are answered incorrectly, without analysis or confidence</td>
<td>Questions are answered sometimes incorrectly or without full analysis. Confidence is lacking</td>
<td>Questions are answered analytically, correctly and with confidence</td>
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<tr>
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<td>1 2 3 4 5</td>
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<td>8 9 10</td>
</tr>
<tr>
<td><strong>OBVIOUS PREPARATION</strong></td>
<td>Concept and visuals are ill-conceived and executed without confidence</td>
<td>Concept and visuals are inconsistent and executed hesitantly</td>
<td>Concept and visuals are well conceived and executed with confidence</td>
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<tr>
<td><strong>OBVIOUS OBJECTIVE IN PERFORMANCE</strong></td>
<td>Objective is unclear and inactive</td>
<td>Objective is somewhat clear but is more passive than active</td>
<td>Objective is clear and active</td>
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<td>1 2 3 4 5</td>
<td>6 7</td>
<td>8 9 10</td>
</tr>
<tr>
<td><strong>VOCAL &amp; PHYSICAL CONTROL</strong></td>
<td>Body is mostly tense. Movement is without purpose and voice is mostly unclear and inaudible</td>
<td>Body is more tense than relaxed. Movement lacks purpose at times. Voice is somewhat clear and understandable</td>
<td>Body is relaxed and moves with purpose. Voice is clear and easily understood</td>
</tr>
<tr>
<td></td>
<td>1 2 3 4 5</td>
<td>6 7</td>
<td>8 9 10</td>
</tr>
<tr>
<td><strong>UNDERSTANDING OF ROLE IN PERFORMANCE</strong></td>
<td>Performance reveals no understanding of the character and no connection with character's circumstances</td>
<td>Performance reveals a lack of understanding of the character and shows little connection with character's circumstances</td>
<td>Performance reveals a full understanding of the character and strong connection with character's circumstances</td>
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<td>8 9 10</td>
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<tr>
<td><strong>ENGAGEMENT OF IMAGINATION</strong></td>
<td>Imagination is unfocused, ineffective and without detail</td>
<td>Imagination is somewhat focused, but it lacks consistency in its detail and is somewhat ineffective</td>
<td>Imagination is focused, detailed and effective</td>
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<td>8 9 10</td>
</tr>
<tr>
<td><strong>ORIGINAL CONCEPT OF PRODUCTION</strong></td>
<td>Concept is not creative or original in thought</td>
<td>Concept lacks creativity and original thought</td>
<td>Concept is creative with original thought</td>
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<td>8 9 10</td>
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<tr>
<td><strong>FIVE DAY LESSON PLAN ON TEACHING OF PLAY</strong></td>
<td>Plan is not practical, creative and/or specific</td>
<td>Plan lacks practicality, creativity and/or specificity</td>
<td>Plan is practical, creative and specific</td>
</tr>
<tr>
<td></td>
<td>1 2 3 4 5</td>
<td>6 7</td>
<td>8 9 10</td>
</tr>
<tr>
<td><strong>ORAL COMMUNICATION OF CONCEPT AND PLAN</strong></td>
<td>Communication is unclear, illogical and full of contradiction</td>
<td>Communication is somewhat clear and logical, with occasional contradiction</td>
<td>Communication is clear and logical, without contradiction</td>
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<td>8 9 10</td>
</tr>
<tr>
<td><strong>UNDERSTANDING OF PLAY</strong></td>
<td>Presentation and discussion reveal little to no understanding of play's themes, genre and production requirements</td>
<td>Presentation and discussion reveal a lack of understanding of play's themes, genre and/or production requirements</td>
<td>Presentation and discussion reveal an understanding of play's themes, genre and production requirements</td>
</tr>
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<td>8 9 10</td>
</tr>
<tr>
<td><strong>OBVIOUS RESEARCH</strong></td>
<td>Most, if not all, questions are answered incorrectly, without analysis or confidence</td>
<td>Questions are answered sometimes incorrectly or without full analysis. Confidence is lacking</td>
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<td>1 2 3 4 5</td>
<td>6 7</td>
<td>8 9 10</td>
</tr>
<tr>
<td><strong>OBVIOUS PREPARATION</strong></td>
<td>Presentation and performance are ill-conceived and executed without confidence</td>
<td>Presentation and performance are inconsistent and executed hesitantly</td>
<td>Presentation and performance are well conceived and executed with confidence</td>
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SENIOR PROJECT PAPER GUIDELINES

1. Everyone enrolled in THEA 490, Senior Project, must write a 4-5 page personal philosophy paper which will be an elaboration on the personal philosophy statement due at the Sophomore Hearing.
2. The paper must be typed and double spaced, with a 1.5 inch margin on the left and a 1 inch margin on the top, bottom, and right.
3. The paper must be in MLA format.
4. The paper must show evidence of research.
5. The paper is reflective in nature.
6. The paper must have a thesis title.
7. The paper should have a strong introduction with a thesis statement.
8. All paragraphs should begin with strong topic sentences.
9. Transitions should be clear.
10. The paper should contain strong conclusions.
11. Ideas should be focused.
12. The structure should be well-organized.
13. The paper should contain only minor grammatical errors or typos.
14. An outline is not required, but suggested as a good preparation tool.
15. A rough draft is not required, but suggested as a good preparation tool.
16. The paper must be submitted to The Department of Theatre Arts Theatre Manager and all 3 professors electronically.

The grading percentages of the paper will be as follows:

- Class Preparation towards project = 50%
- Final Project = 40%
- Philosophy Paper = 10%
DEPARTMENT GRADING POLICIES

Students must have a cumulative GPA of 2.0 or higher at the beginning of each semester in order to be considered for shows. Theatre majors must receive a C or higher in all classes.

In the Department of Theatre Arts, the grading scale will be as follows:
   - Good: 88-100
   - Fair: 70-87
   - Deficient: 69 and below.

DEPARTMENT PAPER GUIDELINES

The Department of Theatre Arts has adopted the paper grading rubric used in the Department of English and Modern Languages. Grading within the rubric is as follows:
   - Content: 50%
   - Diction & Style: 20%
   - Grammar & Mechanics: 20%
   - Organization: 10%

This grading standard will be for all performance critiques, scholarly research, critical papers, and short and long essays.

The Department of Theatre Arts establishes the following policies:
   - All performance critiques, essays and research papers must be typed.
   - All performance critiques, essays and research papers must be written in MLA format.
LIBERTY UNIVERSITY
DEPARTMENT OF ENGLISH
AND MODERN LANGUAGES
HOLISTIC SCORING RUBRIC

5—EXCELLENT
Content: has an unusually well-articulated definition of the quotation and explanation.
Organization: has strong unity and coherence with a sophisticated use of transitions and parallelism.
Development: is thorough and logical with effective examples.
Sentence structure: demonstrates excellent emphasis and variety.
Diction: is apt and precise with sophisticated vocabulary.
Grammar and mechanics: are virtually free of error.

4—STRONG
Content: articulates well and clearly the definition of the quotation and explanation.
Organization: displays unity, coherence, and clarity.
Development: is thorough and logical with adequate examples.
Sentence structure: demonstrates appropriate a sense of variety and emphasis.
Diction: is apt and precise.
Grammar and mechanics: reflect a few errors but they are not severe enough to affect readability.

3—COMPETENT
Content: makes reference to the quotation and gives an explanation but it may not be clearly articulated.
Organization: has a discernible structure that may not be consistent throughout.
Development: attempts to provide supporting examples.
Sentence structure: may have little or no variety.
Diction: is somewhat clear.
Grammar and mechanics: may contain surface errors but few or no glaring errors.

2—WEAK
Content: misunderstood or poorly expresses the quotation's definition and/or explanation.
Organization: has no clear direction or structure.
Development: is weak or has no supporting examples.
Sentence structure: has some errors and there is little or no variety or emphasis.
Diction: choice of words is unclear or incorrect and affects readability.
Grammar and mechanics: reflect many glaring errors that affect readability.

1—UNACCEPTABLE
Content: is unclear, incorrect, or lacks expression of quotation's definition and/or explanation.
Organization: has no discernable structure.
Development: is poor or missing altogether.
Sentence structure: is poor or incompetent.
Diction: choice of words is inappropriate and incorrect.
Grammar and mechanics: reflect many glaring errors.
### MONOLOGUE AND SOLO GRADING

<table>
<thead>
<tr>
<th>COMPETENCY</th>
<th>EXCELLENT</th>
<th>ABOVE AVERAGE</th>
<th>SATISFACTORY</th>
<th>NEEDS ATTENTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Truth: 50 pts.</td>
<td>Delivery is unusually natural and believable. Emotional commitment is compelling, consistent and has a variety. Imagination is fully engaged and consistent with the role and play.</td>
<td>Delivery is natural and sometimes believable. Emotional commitment is somewhat compelling and consistent, but it lacks variety. Imagination is engaged and somewhat consistent with the role and play.</td>
<td>Delivery is not natural and struggles to achieve believability. Emotional commitment is weak, inconsistent and one-dimensional. Imagination is somewhat engaged but inconsistent with the role and play.</td>
<td>Delivery is neither natural nor believable. Emotional commitment is mostly absent, inconsistent at best and shows no variety. Imagination is rarely engaged and unconnected to the role and play.</td>
</tr>
<tr>
<td></td>
<td>Score: 45-50</td>
<td>Score: 40-44</td>
<td>Score: 35-39</td>
<td>Score: 25-34</td>
</tr>
<tr>
<td>Technique: 50 pts.</td>
<td>Body is relaxed. Movement has undeniable purpose. Voice is clear and easily understood with great variety. Research is obvious with successful physical and vocal adjustments.</td>
<td>Body is somewhat relaxed. Movement has purpose with some hesitation. Voice is somewhat clear, understandable with variety. Research is obvious but physical and vocal adjustments are only somewhat successful.</td>
<td>Body is more tense than relaxed. Movement lacks purpose at times. Voice is hard to hear and understand and displays little variety. Research is questionable and physical and vocal adjustments are not as successful.</td>
<td>Body is mostly tense. Movement without purpose. Voice mostly unclear, inaudible and without variety. Research is non-existent and physical and vocal adjustments are not attempted.</td>
</tr>
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<td></td>
<td>Score: 45-50</td>
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<td>Score: 35-39</td>
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</tbody>
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Total Points: _____ / 100
# SCENE AND DUET GRADING

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</tr>
</thead>
<tbody>
<tr>
<td>Partnering:</td>
<td>Relationship is clear and fully dimensional. Physical and psychological connection is strong and active. Listening is active and reactions are instinctive and immediate.</td>
<td>Relationship is clear but lacks dimension. Physical and psychological connection is attempted, but lacks strength and/or action. Listening is active but reactions are controlled and slow.</td>
<td>Relationship is unclear and lacks dimension. Physical and psychological connection is intermittent, weak and passive. Listening is inconsistent and reactions are either controlled or at times absent.</td>
<td>Relationship is non-existent with no dimension. Physical and psychological connection is missing and passive at best. Listening is mostly inactive and reactions are both controlled and absent.</td>
</tr>
<tr>
<td>Truth:</td>
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The Department of Theatre Arts has created the following class attendance policy: Students will be allowed one week of unexcused absences before the overall grade is affected. After two weeks of unexcused absences, the student will fail the class. This means classes that meet on Monday, Wednesday, and Friday are allowed 3 unexcused absences. After the third unexcused absence, the final grade will drop one letter grade for each unexcused absence thereafter. After the sixth unexcused absence, the student will fail the class. For classes that meet on Tuesday and Thursday, the student is allowed 2 unexcused absences, and after the fourth the student will fail. For classes that meet only once a week, the student is allowed only one unexcused absence. After the second unexcused absence, the student will fail the class.
COURSE REPEAT POLICY

Undergraduate students who want to repeat a course taken at Liberty University and have the first grade removed from the cumulative GPA must satisfy each of the following guidelines:
1. The course must be taken at Liberty University in order to activate the policy.
2. The second grade of A, B, C, D, or F will apply toward the cumulative GPA.
3. A maximum of 16 semester hours may be repeated under this policy.
4. The grade which has been deleted from the computation of the cumulative GPA will not count toward quality hours or hours earned, but will remain on the record as a course attempted.
5. Developmental courses, GNED, CRST 290, and Christian/Community Service courses may be repeated without counting toward the 16 hour maximum.
6. This policy is retroactive to include any course taken at Liberty University.
7. Use of the repeat policy for a prior semester will not affect the academic standing for that semester. Academic standing in a prior semester can be changed only because of a grade reporting error.
8. The repeat policy form must be completed prior to graduation for the policy to be activated.

COURSE SUBSTITUTION POLICY

1. A course substitution should not be made from one discipline to another. An exception may be made in cases where the title and description of the course clearly show relationship to another discipline. Each department will develop a list of courses which may fall into this category.
2. Course substitutions should be made with discretion. Course substitutions are not for the purpose of giving the student a concentration which does not exist at Liberty University, nor are they to be utilized merely to enable a student to graduate on time.
3. Course substitution within the General Education core (associate and bachelor’s degree programs) must be approved by the Executive Director, Center for Academic Support and Advising Services (CASAS). Substitutions specifically mandated by a department must have approval of the Department Chair and the Executive Director, Center for Academic Support and Advising Services. Students desiring to use another course in place of a required course must complete a “Request for a Course Substitution” form and submit it to the Registrar’s Office with all required signatures.

INDEPENDENT STUDY

Students may request to do an independent study project in a major field or related discipline. This option is limited to graduating seniors or students who have changed majors and have no other course of action. Permission for the independent study will be granted only upon approval by the Department Chair, the Dean of the School, Student Accounts, and the Registrar. Forms are available in the Registrar’s Office.

OUTSIDE PARTICIPATION

Students who wish to participate in theatre outside of Liberty University during the academic school year must obtain approval from The Department of Theatre Arts. Forms are available in the Theatre Arts Office for students to fill out in order to obtain participation permission.
GRADE APPEAL PROCESS

The appeal process for believed errors on grade reports is as follows:
1. The appeal of the grade must be initiated within 30 days of the subsequent semester. The student must submit a written rationale to the instructor. The instructor must respond in writing within 10 days of the receipt of the written appeal.
2. If the student is not satisfied with the written response, the student must appeal in writing to the Department Chair within 10 days of the response. The Department Chair must provide a written response within 10 days of the receipt of the written appeal.
3. If the student is not satisfied with the response of the Department Chair, the student must provide a written appeal within 10 days of the response to the Dean of the College/School. The Dean of the College/School must respond in writing within 10 days of the receipt of the written appeal.
4. If the student is not satisfied with the response of the Dean, the student must appeal in writing within 10 days to the Senate Committee on Academic and Admission Standards (CAAS). The CAAS will follow the prescribed procedure of the Committee for the appeal of a grade. The recommendation of the Committee will be forwarded in writing, along with all previous documentation, to the Provost/VPAA. The decision of the Provost/VPAA is considered final.

DEPARTMENT ACADEMIC POLICY

APPEAL PROCESS

The appeal process for Department Academic Policy is as follows:
1. The appeal of the policy must be initiated within 30 days of the subsequent semester. The student must submit a written rationale to the Department Chair. The Department Chair must respond in writing within 10 days of the receipt of the written appeal.
2. If the student is not satisfied with the response of the Department Chair, the student must provide a written appeal within 10 days of the response to the Dean of the College/School. The Dean of the College/School must respond in writing within 10 days of the receipt of the written appeal.
3. If the student is not satisfied with the response of the Dean, the student must appeal in writing within 10 days to the Senate Committee on Academic and Admission Standards (CAAS). The CAAS will follow the prescribed procedure of the Committee for the appeal of a grade. The recommendation of the Committee will be forwarded in writing, along with all previous documentation, to the Provost/VPAA. The decision of the Provost/VPAA is considered final.
BACKSTAGE ETIQUETTE

1. Always sign-in at the callboard upon arrival.
2. Members of the opposite sex are not allowed in each other’s dressing rooms—not even to help with makeup. If you must socialize, socialize in the hallways and the greenroom, but not in dressing spaces.
3. When people are changing, the dressing room doors may not be propped open.
4. Never touch another cast member’s costume, makeup, or personal items.
5. Coed makeup application must NEVER be done in the dressing rooms. Coed makeup must be applied in the greenroom.
6. Mic taping will be done in the greenroom and prop hallway—not in the dressing rooms.
7. No actor is allowed in the box office in costume once the window is open.
8. No one is allowed in the costume shop except production staff.
9. No one is allowed in the scene shop unless permission is granted by the Tech Director.
10. Once the house is open, actors are not allowed in the theater.
11. Actors are not allowed in Campus North hallways in costume prior to, or during a show. Actors may be in Campus North hallways in costume after a production.
12. No friends are allowed backstage or in dressing rooms—not even THEATRE students.
13. No eating in costume (unless required onstage). You may only drink water in costume.
14. If you are required to make a quick change backstage, please wear proper undergarments.
15. ALWAYS hang up your costumes. Your costumes are all hung together beside your name. Some have baskets for accessories. Please keep them neat.
16. No talking backstage.
17. Do not touch a prop or costume piece that is not assigned to you.
18. Stay clear of entrances and exits if you are not making one.
19. We follow the time table of the DIRECTOR and STAGE MANAGER and no one else. All changes in time schedule (such as mic checks, makeup, prop checks, etc) must be approved by the DIRECTOR. If a time is changed and approved by the director, then the STAGE MANAGER will inform the necessary people. Otherwise, it is not official.
20. We often hire contractors from outside the university to come in and work specific jobs (such as sound engineering, electrical work, set design, makeup, costuming, pianist, etc). They have been hired to perform a SPECIFIC job, at a specific time and place at our request. These outside contractors have no authority over the show or the students. They may not make changes regarding the show or the schedule without the knowledge of the Director or Stage Manager. Please understand that you only answer to the Director and Stage Manager.
21. Do not wave or talk to individuals during the curtain call.
22. You are not required to stand in the actor’s hallway, but most students enjoy it.
23. Every actor helps with strike after the last performance, even if s/he has family in town. It is part of the final grade.
COSTUME GUIDELINES

1. No food or drink (other than water) while in costume unless directed to do so onstage.
   **Reason:** When The Department of Theatre Arts rents a costume, we are liable for the costume. If it is returned with any type of food stain, we are held responsible and must pay for the costume.

2. All costumes must be hung up properly after each performance—one hanger per costume piece.
   **Reason:** The costumes may become lost if they are not hung in their proper place in the proper way. Costumes have a way of wandering off if they are not secured by a hanger. For this reason, each piece must have its own hanger. A costume piece may become wrinkled and dirty when thrown on the floor or hung incorrectly. Wrinkles show up nicely on stage with all the light.

3. Deodorant must be worn with all costumes; however perfume, cologne, etc. must not be worn.
   **Reason:** Stench has a way of lingering even after material has been washed. Deodorant was made to prevent body stench, and therefore, you should not need to cover it up with perfume or cologne.

4. All costumes must remain in the dressing rooms unless on your body or set up for a quick change.
   **Reason:** Costumes get lost (see reason #2)

5. Wigs are to be placed on the wig head, and hats are to be placed on the top shelf whenever they are not in use.
   **Reason:** To prevent damage to the wig/hat.

6. You are in charge of your costume pieces. Before you leave, your costumes must be where they belong. If you have a dresser, they are only responsible to get the costumes back in the dressing room. You are responsible for hanging them up.
   **Reason:** See reason #2.

7. **ABOVE ALL**— Respect the costumes.
   **Reason:** There is a lot involved with the costuming process and regardless of if we rent them or if we took them from our own stock, we would like them to be returned in the same condition we received them.

USE OF THE GREENROOM

1. There is to be no food or drink in the greenroom. Only water is allowed.

2. The greenroom is open during the day for scene work if there is no class meeting. Dressing rooms will remain locked at all times.

3. The greenroom is open at night for scene work if there are no rehearsals or performances taking place.

4. If the greenroom is locked, the Theatre Arts Manager or Room Monitor may unlock it for you.
AUDITION INFORMATION

1. Fall auditions are always held on the two nights before classes start.
2. All fall shows are auditioned at the same time.
3. Spring auditions are always held after Thanksgiving break, before Christmas break.
4. All spring shows are auditioned at the same time.
5. Monologues/Songs may not contain profane language or any type of sexual innuendo.
6. An accompanist is provided for musical auditions.
7. Callbacks, if necessary, are usually posted by mid-week.
8. Cast lists are usually posted by the end of the audition week.
9. If cast, you must initial beside your name on the cast sheet to indicate an acceptance of a role.
10. Students who are cast must enroll in THEA 200, 300, or 400.
11. Students wishing to participate in theatre must have a GPA of 2.0 or higher in order to be considered for participation.

THOROUGHLY MODERN MILLIE
SPRING 2007

PRODUCTION INTERVIEW INFORMATION

1. Fall interviews are always held on the two nights before classes start.
2. All fall production jobs are interviewed at the same time.
3. Spring interviews are always held after Thanksgiving break, before Christmas break.
4. All spring production jobs are interviewed at the same time.
5. Crew jobs are usually posted by the end of the audition week.
6. If selected, you must initial beside your name on the crew sheet to indicate an acceptance of a crew position.
7. Students who are selected must enroll in THEA 200, 300, or 400.
8. Students wishing to participate in theatre must have a GPA of 2.0 or higher in order to be considered for participation.
Every fall, students are given the opportunity to attend VTA. Students prepare monologues and songs which are performed before a panel of judges. Students with the highest scores are invited to attend SETC. Directors and Producers from all over the south east attend, with the hopes of hiring students for both short term and long term theatre jobs. Job opportunities range from professional acting to stage management to professional dancing. Colorado Shakespeare, Theatre West Virginia, Paper Mill Playhouse, Dollywood and Disney, as well as many others are represented at SETC.

HONOR SOCIETY

Liberty University theatre students have the opportunity to be inducted into the Kappa Theta Alpha chapter of the national honor society Alpha Psi Omega. Inductees must have participated in a minimum of 7 shows while maintaining a GPA of 3.25 or higher. Inductees must also have completed 15 hours of theatre classes beyond the 7 shows and be in good ethical standing with the University. All inductees must be voted into the society by a majority of the Liberty University Department of Theatre Arts Faculty and Staff.

The Kennedy Center American College Theater Festival (KCACTF) is sponsored by the U.S. Department of Education; Dr. Gerald and Paula McNichols Foundation; The Honorable Stuart Bernstein and Wilma E. Bernstein; the Kennedy Center Corporate Fund; and the National Committee for the Performing Arts.

All Liberty University productions are entered in the Kennedy Center American College Theatre Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater productions. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturges, playwrights, designers, stage managers and critics at both the regional and national levels.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering our productions, we share in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theater across the nation.
PRODUCTION GUIDELINES

1. All students who participate in productions on-stage, or off stage as stage manager, assistant stage manager, prop master, assistant prop manager, wardrobe manager, or light board operator, must register for THEA 200, 300, or 400. Students will receive either an A, B, C, or F for these courses.

2. Students must attend all scheduled rehearsals on time and successfully complete all performances for a grade of A or B.

3. Students may only miss rehearsals due to injury or severe illness. Missing rehearsals without an excuse will result in dismissal from the production.

4. Being tardy more than twice will result in dismissal from the production.

5. Students may not miss any performances unless it is a school sanctioned absence. Missing a performance is an automatic F.

6. If the University requires a student to be withdrawn from a production due to academic or disciplinary matters, the student will receive a grade based on work completed up to that point, with added papers to make up for the missed performances.

7. For theatre arts majors, 6 production credits must be met in the students’ concentration. The other 2 may be either on stage or off. However, it is strongly suggested that students get experience on both sides of the stage.

8. Sexual misconduct or use of alcohol and/or drugs will result in the student being removed from productions for the semester.

9. Upperclassmen may receive Christian Service credit for production participation.

10. Students are responsible for purchasing their own rehearsal/performance shoes and performance make-up, and production journal.

The Phantom of the Opera
Spring, 2011
DRESS CODE

Rehearsal dress code is as follows:

LADIES
1. Ladies should dress modestly at all times.
2. See-through pants and shirts are not permitted.
3. Strapless/backless shirts are not permitted.
4. Shirts that show midriff are not permitted.
5. Tank tops may be worn with proper undergarments.
6. Leotard tops and modest dance wear may be worn.
7. Nose rings may not be worn.
8. Athletic shorts may be worn.

GENTLEMEN
1. Men should dress modestly at all times.
2. Athletic shorts may be worn
3. Sleeveless shirts and tank tops are permitted.
4. Shirts that show midriff are not permitted.
5. Earrings and nose rings may not be worn.

ALL STUDENTS MUST WEAR APPROPRIATE SHOES. FLIP FLOPS AND OPEN TOE SANDALS ARE NOT PERMITTED ON STAGE. FOR CLASSES MEETING IN THE THEATRE REHEARSAL ROOM, TENNIS SHOES OR APPROPRIATE THEATRE CHARACTER OR JAZZ SHOES MUST BE WORN AT ALL TIMES.

Class dress code is as follows:

Students should dress modestly at all times. Students may wear sweatpants, t-shirts, and tennis shoes to all acting classes.
Complying with Section 504, the Theatre Arts Department allows reasonable accommodations to provide equal program access to all students with handicaps. Academic requirements, such as classroom location, will be modified on a case by case basis, to afford qualified handicapped students and applicants an equal educational opportunity. In the event that a second floor classroom prevents a student with disabilities from participating in academic study, then an alternative facility will be designated for that particular class. However, the Department is not required to provide accommodations if the accommodations would fundamentally alter the nature of the program or the academic requirements that are essential to a program of study or to meet licensing prerequisites.

It is the student's responsibility to disclose disabilities. If a student fails to do so, the Department is not obligated to accommodate disabilities. Documentation and disclosure are handled through the Office of Disability Academic Support.
Liberty University
Tower Theater