

Liberty University  
Department of Theatre Arts  
Academic Handbook:

**Bachelor of Fine Arts in Acting**  
**Bachelor of Fine Arts in Musical Theatre**

**LIBERTY**  
UNIVERSITY  
THEATRE ARTS



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## ACADEMIC

The information laid out in the following sections are focused on the academic aspects of the Department of Theatre Arts Bachelor of Fine Arts programs. Please refer to the Theatre Arts Production Handbook for policies and guidelines pertaining to the production and performance aspects of the Department.

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### **Additional Contact Information**

**University Ticket Office**

(434) 582-7328 (SEAT)

## **PROGRAM OUTCOMES**

The student will be able to:

\*Articulate a personal aesthetic as a creative artist, grounded in the history and practices of theatre.

\*Evaluate multiple worldviews from a Biblical perspective.

\*Create original and re-interpretive theatrical work, evidenced by a consistent work and respect for professional ethics.

As well as:

### ***BFA in Musical Theatre***

\*Demonstrate advanced proficiency in musical theatre performing synthesizing movement, voice, and acting techniques.

### ***BFA in Acting***

\*Demonstrate advanced proficiency in performing synthesizing movement, voice, and acting techniques.

## **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. Central to the departmental mission 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.

## **LIBERTY UNIVERSITY'S WORLDVIEW STATEMENT**

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.

## BACHELOR OF FINE ARTS IN MUSICAL THEATRE COURSES

### Core Courses (73 Hours)

*All courses are 3 credit hours unless otherwise noted.*

MUSC 105	Harmonic Practices and Theory I
MUSC 107	Musicianship I (1 hr)
MUSC 112	Group Piano I (1 hr)
MUSC 118	Vocal Technique: Musical Theatre
MUSC 119	Vocal Technique: Musical Theater II
MUSC 121	Voice (Freshman) (1 hr)
MUSC 122	Voice (Freshmen) (1 hr)
MUSC 221	Voice (Sophomore) (1 hr)
MUSC 222	Voice (Sophomore) (1 hr)
MUSC 321	Voice (Junior) (1 hr)
MUSC 322	Voice (Junior) (1hr)
THEA 108	Ballet & Modern I
THEA 109	Tap & Jazz I
THEA 201	Acting I
THEA 202	Stagecraft
THEA 208	Ballet & Modern II
THEA 209	Tap & Jazz II
THEA 241	Voice for the Stage
THEA 243	Voice for the Stage II
THEA 251	Musical Theatre I
THEA 300	Theatre Practicum (1 hr)
THEA 300	Theatre Practicum (1 hr)
THEA 300	Theatre Practicum (1 hr)
THEA 300	Theatre Practicum (1 hr)
THEA 301	Acting II
THEA 308	Adv. Techniques in Musical Theatre Choreography
THEA 321	Stage Movement
THEA 351	Musical Theatre II
THEA 381	Christian Aesthetics in Theatre (1 hr)
THEA 401	Acting III
THEA 421	Stage Combat
THEA 441	Stage Accents
THEA 471	Period Styles
THEA 481	Careers in Professional Theatre
THEA 491	Senior Capstone (1 hr)

## BACHELOR OF FINE ARTS IN ACTING COURSES

### Core Courses (73 Hours)

*All courses are 3 credit hours unless otherwise noted.*

MUSC 118	Vocal Technique: Musical Theatre
MUSC 119	Vocal Technique: Musical Theater II
MUSC 121	Voice (Freshmen) (1 hr)
MUSC 122	Voice (Freshman) (1hr)
MUSC 221	Voice (Sophomore) (1 hr)
MUSC 222	Voice (Sophomore) (1 hr)
THEA 108	Ballet & Modern
THEA 109	Tap & Jazz
THEA 201	Acting I
THEA 202	Stagecraft
THEA 241	Voice for the Stage
THEA 243	Voice for the Stage II
THEA 251	Musical Theatre I
THEA 300	Theatre Practicum (1 hr)
THEA 300	Theatre Practicum (1 hr)
THEA 300	Theatre Practicum (1 hr)
THEA 300	Theatre Practicum (1 hr)
THEA 301	Acting II
THEA 311	Acting for Film
THEA 313	Acting for Film II
THEA 321	Stage Movement
THEA 323	Stage Movement II
THEA 331	Stage Management & Directing
THEA 381	Christian Aesthetics in Theatre (1 hr)
THEA 401	Acting III
THEA 421	Stage Combat
THEA 423	Stage Combat II
THEA 441	Stage Accents
THEA 471	Period Styles
THEA 473	Period Styles II
THEA 481	Careers in Professional Theatre
THEA 491	Senior Capstone (1 hr)

## AREA AUDITIONS & CONFERENCES

### VTA

The Virginia Theatre Association (VTA) is the largest state theatre association in the country. VTA is the central resource for connecting, creating, cultivating and advocating for practitioners of theatre in the Commonwealth. Each year theatre practitioners from across the Commonwealth come together to perform, compete, learn, audition and grow.

For more information about VTA, please visit their .

### SETC

The Southeastern Theatre Conference (SETC) is the strongest and broadest network of theatre practitioners in the United States. SETC provides extensive resources and year-round opportunities for many of their constituents. Their services, publications, and products contribute significantly to the careers of emerging artists, seasoned professionals and academicians. SETC energizes the practical, intellectual and creative profile of theatre in America.

For more information about SETC, please visit their .

### USITT

The United States Institute for Theatre Technology (USITT) was founded in 1960 as an organization to promote dialogue, research, and learning among the theatre design and technology community. Today, the USITT family includes members at all levels the the profession, and embraces new technologies being used in entertainment and the arts.

For more information about USITT, please visit their .

### UPTA

The Unified Professional Theatre Auditions (UPTA) is the largest combined audition conference in the United States bringing together year-round professional actors, producers, directors, and technicians.

For more information about UPTA, please visit their .

## THE KENNEDY CENTER AMERICAN COLLEGE THEATRE FESTIVAL (KCACTF)

The 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.

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

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.

For more information, please visit online.

## HONOR SOCIETY - ALPHA PSI OMEGA

### POLICIES & PROCEDURES

The policies and procedures laid out in the following sections are focused on the academic aspects of the Department of Theatre Arts Bachelor of Fine Arts programs. Please refer to the Theatre Arts Department Production Handbook for policies and guidelines pertaining to the production and performance aspects of the department.

*Students failure to comply with department policy risk the following sanctions: (1) Prevention or removal from BFA program; (2) Prevention or removal from production assignment.*

Kappa Theta Alpha is Liberty's proud chapter of Alpha Psi Omega, the National Theater Honor Society. An undergraduate student must have completed at least 15 semester hours in theatre arts (excluding performance/production credits) with a grade in all theatre courses averaging at least a 3.50 and must have a general average of at least a 3.2 in all classes. Candidates must have participated in at least five Liberty University Theatre productions (THEA 300 and/or THEA 491) 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.



## DEPARTMENT GRADING & ATTENDANCE POLICIES

Theatre majors must receive a C or higher in all Theatre classes.  
All assignments within each class will be accompanied by independent grading rubrics.

***Liberty University Academic Policies: Please refer to Liberty University's current catalog for all academic and grading policies.***

**All THEA Majors are expected to attend all Theatre Arts Department Academic Productions—this will be stated in all THEA course syllabi. Exceptions are made only for those in the cast/crew of a show, which renders them unable to view the production. Students in the cast/crew of a show are still subject to any and all academic assignments attached to the viewing of a production.**

## ADA REQUIREMENTS

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 students 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 .

## OUTSIDE PARTICIPATION

Commitment to non-departmental projects (theatre productions, student films, etc.) is encouraged only **AFTER** semester casting and crew assignments have been completed. If a project beyond the current semester requires commitment, approval must be given by the Department Chair. For example, a student film casting in the fall and filming in the spring can only be committed to after the spring shows have been cast, unless the Department Chair has given the student an exemption from the conflicting theatre productions.

Students failure to comply with department policy risk the following sanctions: (1) Prevention or removal from BFA program; (2) Prevention or removal from production assignment.

## BFA ENTRANCE AUDITION REQUIREMENTS

### Musical Theatre Program Entry Requirements

#### *\*One 60-second Monologue*

- Monologues must be memorized
- One speaking character
- From a published, Contemporary play – no books or movies
- No props or costumes
- Age-appropriate
- Subject to be worked by the Faculty

#### *\*Two 32-bar Song Excerpts*

- Song excerpts must be memorized
- From a Broadway musical
- One ballad selection
- One up-tempo selection
- At least one excerpt selection prior to 1965
- Sheet music must be properly marked with start and stop points and in the correct key
- Sheet music must be presented in a 3-ring binder
- Pianist will be provided

*\*Dance Call: There will be a short choreographed dance call following the final audition time.*

### Acting Program Entry Requirements

#### *\*Two contrasting, 60-second Monologues*

- Monologues must be memorized
- One speaking character
- From a published, contemporary play – no books or movies
- No props or costumes
- No accents
- Age-appropriate
- Subject to be worked by the Faculty

#### *\*Headshot & Resume for both Acting and Musical Theatre*

### Musical Theatre/Acting Audition Combined Entry Requirements

*\*Two contrasting, 60-second Monologues (see requirements above)*

*\*Two 32-bar Song Excerpts (see requirements above)*



## VIDEO AUDITION SUBMISSION REQUIREMENTS

*Video submission deadlines will be announced on our website at as details are available.*

- Monologue (medium-shot)
- Musical numbers (full-body shot)
- Slate (close-up shot)
- Name
- Name of School
- Year in School
- Hometown

Video submission should be via Youtube or Vimeo. All clips should be combined into one video and should use quality sound and lighting. Be sure to use a neutral, solid color background. Please ensure your face is completely visible at all times. Following the submission of your video, you may be contacted for a Skype or in-person interview.

### DECLARED VS. ACCEPTED

#### *Declared*

You have declared the Bachelor of Fine Arts in Musical Theatre/Acting on your DCP and will follow all BFA program policies until such time as you are not accepted or choose not to continue to declare the BFA on your DCP.

#### *Accepted*

You have completed the Bachelor of Fine Arts program entrance audition and have been accepted by the THEA Faculty into the BFA program. You will follow all BFA program policies until such time as you have graduated or are otherwise no longer in the BFA program.

## ACADEMIC AUDITION & INTERVIEW INFORMATION

All **declared BFA Majors** are required to complete a Production Interview and an Audition.

All **accepted BFA Majors** are required to complete an Audition, with the option to Interview.

All **declared and accepted BFA Majors** will be required to provide the following for Academic Auditions:

*Sheet music must be properly marked with start and stop points and in the correct key.*

*Sheet music must be presented in a 3-ring binder.*

**More detailed guidelines for each audition will be announced separately on the Department of Theatre Arts website. and are subject to change.**

*\*Updated Headshot/Resume*

This will be returned to the student upon completion of casting.

### ***General Audition Information***

Students cast in a performance role must enroll in THEA 300.  
Fall auditions are usually held on the two nights before classes start in August.  
All fall academic shows are usually auditioned at the same time.  
Spring auditions are usually held in January.  
All spring academic shows are usually auditioned at the same time.  
Monologues/Songs may not contain profane language or any type of sexual innuendo.  
An accompanist is provided for musical auditions.  
Callbacks, if necessary, are usually posted the night of auditions.  
Cast lists are usually posted by the end of the audition week.  
If cast, you must initial beside your name on the cast sheet to indicate acknowledgement of a role.

### ***General Interview Information***

Students who are selected must enroll in THEA 300.  
Fall interviews are usually held on the two nights before classes start in August.  
All fall production jobs are usually interviewed at the same time.  
Spring interviews are usually held in January.  
All spring production jobs are usually interviewed at the same time.  
Crew jobs are usually posted by the end of the audition week.  
If chosen, you must initial beside your name on the crew sheet to indicate acknowledgement of a role.

### **BFA ACCEPTANCE APPEAL PROCESS**

If the Faculty do not accept a student into the BFA program, the student may appeal to the Chair in writing for a second audition to happen before the next open audition date.

If the Chair grants the request for a second audition and the Faculty do not accept the student for a second time, the student may then appeal to the Dean in writing for an alternate decision.

If the Chair denies the request for a second audition, the student may then appeal to the Dean in writing for a second audition. The Dean's decision is final.

There must be written documentation from the student of all appeals.

### ***BFA Annual Evaluation***

There will be an annual Progress Review for each accepted BFA student, beginning in the sophomore year: The review will set expectations for what the student needs to improve upon. If the student is continuously breaking policy or seems unfit to continue in the program (including but not limited to performance, production, in the classroom, grades, absence at auditions, not receiving permission for outside performance /production opportunities) the Faculty will confer and then decide whether or not the student is to be removed from the program.

### **VIOLATION PENALTIES**

*Possible penalties for breaking the previously mentioned policies are as such:*

#### ***Declared BFA Majors:***

- \*Probation from the following semester productions
- \*Denied entrance into the BFA program

#### ***Accepted BFA Majors:***

- \*Probation from the following semester productions
- \*Removal from the BFA program