

Department of Theatre and Dance Guidelines

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I. Requirements for the Theatre and Dance Major and Minor

Theatre and Dance, as studied at the College of Wooster, emphasizes the relationship between scholarship and artistry, investigating both the range and depth of the human experience. The Theatre and Dance Major and Minor curriculums offer a broad range of knowledge designed to examine acting, directing, dance, design and technology, history, literature, playwriting, and theory, focusing in each area on the importance of analyzing texts in their various modes: the written text, the visual text, and the physical text. While the Theatre and Dance student may choose to specialize in one of these particular areas of the discipline for their Senior Independent Study, the departmental philosophy remains dedicated to the liberal arts belief in developing, through its interdisciplinary curricular structure, a combination of historical and critical analysis in relationship to the study of various performance texts, resulting in the creation of the artist/scholar. The artist/scholar model also informs the departmental production season, and contributes to the diversity of traditional and non-canonical performance and course offerings.

The Theatre and Dance **major** consists of a minimum of 12 course credits: three 100 level foundational courses focusing on the understanding of text from a variety of perspectives; three 200 level history/literature/theory/criticism courses; three 300 level Topics courses; Junior Independent Study, and two semesters of Senior Independent Study. The Topics courses and Senior Independent Study allow students to establish an area of emphasis in Theatre and Dance, including: directing, design, technology, acting, choreography, playwriting, history and theory.

Required foundational courses: 3 credits

THTD 101 The Written Text - AH

THTD 102 The Visual Text - AH

THTD 103 The Physical Text - AH

Students must select 2 of the following 4 courses in History/Literature/Theory/Criticism: 2 credits

THTD 201 Contemporary Dance History – C, AH

THTD 202 Dance in World Cultures – C, AH

THTD 244 Origins of Drama - AH

THTD 246 Dramatic Theory and Criticism - AH

One additional course must be taken from the following History/Literature/Theory/Criticism courses: 1 credit

THTD 241 Latina/o Drama and Performance – C, AH

THTD 245 Feminism and Theatre – C, AH

THTD 247 Latin American Theatre and Performance – C, AH

THTD 248 Native American Performance – C, AH

Students must select three 300 level Topics courses: 3 credits

THTD 301 Topics in The Written Text – W (daggered), AH

THTD 302 Topics in The Visual Text - AH

THTD 303 Topics in The Physical Text - AH

Independent Study 401, 451, and 452: 3 credits

Students choosing to include a production component in their Senior I.S. must take four sections

of 121 Practicum, including at least on section of 121-1: Performance Practicum (.250 credit each), one section of 121-2: Production/Management (.250 credit), and one section of 121-3: Stage Management Practicum (.250 credit). The fourth 121 may be taken in any section for a total of one credit.

The Theatre and Dance **minor** consists of 6 credits:

Required foundational courses: 3 credits

THRD 101 The Written Text - AH

THTD 102 The Visual Text - AH

THTD 103 The Physical Text - AH

Students must select one of the following courses in History/Literature/Theory/Criticism: 1 credit

THTD 201 Contemporary Dance History – C, AH

THTD 202 Dance in World Cultures – C, AH

THTD 241 Latina/o Drama and Performance – C, AH

THTD 244 Origins of Drama – AH

THTD 245 Feminism and Theatre – C, AH

THTD 246 Dramatic Theory and Criticism – AH

THTD 247 Latin American Theatre and Performance – C, AH

THTD 248 Native American Performance – C, AH

Students must select two 300 level Topics courses: 2 credits

THTD 301 Topics in The Written Text – W, AH

THTD 302 Topics in The Visual Text - AH

THTD 303 Topics in The Physical Text - AH

II. Course Offerings

101. THE WRITTEN TEXT. The Theatre and Dance program at Wooster emphasizes the importance of analyzing texts in their various modes: the written text, the visual text and the physical text of the performer's body. These modes interact simultaneously with each other in the process of performance. This course specifically poses fundamental questions about the nature of written texts, and how they become transformed in the performance process. This understanding of texts is fundamental to both the enlightened theatre and dance audience member and to the work we do as actors, dancers, directors, choreographers, dramaturges, designers, technical personnel, and support staff. Annually. [AH, W]

102. THE VISUAL TEXT. The visual text, which includes the images created by the body, scenery, lighting, costumes, properties, film, and digital imagery, forms the ways in which text is performed. Students will focus on the following: how visual elements narrate the story; the basic tools and principles of design and the visual arts which communicate space, meaning, mood and emotion; and how visual communication in a performance context is culturally based and informed by historical and stylistic insight. The student is expected to develop a visual literacy and to apply this knowledge to both the understanding of how these elements create meaning and the development of creative visual representations of a text. Annually. [AH]

103. THE PHYSICAL TEXT. An introductory level course intended to engage students in the study of movement as a primary text necessary for developing the art and craft of performance.

Students will be introduced to the diversity of physical tools that shape movement of the performative body and how to analyze physical text with critical, literary, and cultural theory of Western and non-western performance systems. Annually. [AH]

121-1. PERFORMANCE PRACTICUM. Performing in either a faculty-directed theatre or dance production. Rehearsal and performance time must total a minimum of 40 hours. One-fourth course credit. Only those students who are cast in eligible productions should register for the Performance Practicum. Non-faculty directed productions may receive credit pending faculty approval through a student petition. Annually. Fall and Spring. .25 credit.

121-2. PRODUCTION/MANAGEMENT. Practical experience in the production of a faculty-directed play, musical or dance concert, including scene, costume or props design or construction, lighting design or execution, or serving on a stage or wardrobe crew. Non-faculty directed productions may receive credit pending faculty approval through a student petition. A minimum of 40 hours during the semester is required. Annually. Fall and Spring. .25 credit.

121-3 STAGE MANAGEMENT PRACTICUM. Practical experience in stage management of a faculty directed play, musical or dance concert, including serving as an assistant stage manager or assistant director. Non-faculty directed productions may receive credit pending faculty approval through a student petition. A minimum of 40 hours during the semester is required. Annually. Fall and Spring. .25 credit.

201. CONTEMPORARY DANCE HISTORY. This course explores the development of contemporary dance as an art form. Rich in diversity, modern dance is world-conscious, concerned with social, cultural, and personal issues. Beginning with an introduction to late-nineteenth-century theatrical dance, this class will examine twentieth-century concert dance choreographers and their work as evidence of identity and change through dance literature, critical essays, and film. Alternate years. [C, AH]

202. DANCE IN WORLD CULTURES. An introductory overview to selected dance traditions of the world. The course will examine such issues as the role of the physical text in dance, influences from other cultures, and culture-specific choices of the physical body. Students will gain an understanding of how dance is embedded in the belief systems of the people who created it, how dance forms have changed and why, and develop skills in communicating about dance orally and in written form. Alternate years. [C, AH]

241. LATINA/O DRAMA AND PERFORMANCE (Latin American Studies) This course is an introduction to the history of Latina/o theatre and performance in the United States. By dismantling borders and opening up the public space of performance, students will explore topics related to identity and representation within the various Latina/o communities in the U.S. Analyzing a variety of performance genres and styles, the course examines how creative forms challenge dominant ideology and culture. Topics of emphasis include: immigration and diaspora, family and heritage, gender and sexuality, assimilation and resistance, violence, politics, and class struggle. Students will engage in historical, social, political, and cultural analyses of the theatre being created by Latina/os and the ways that their works bridge the gap between Latin America and the United States. Offered every third year. [AH, C]

244. ORIGINS OF DRAMA. This course introduces students to the origins of eastern and western dramas, focusing primarily on Europe, the U.S, and India, emphasizing the relationships between history, dramatic literature, and theory. Alternate years. [AH]

245. FEMINISM AND THEATRE (Women’s Gender, and Sexuality Studies). This course is designed to explore theories of feminism and gender issues in relation to dramatic literature from a wide range of time periods and perspectives. Emphasis will be placed on developing student appreciation of and critical responses to traditional and non-traditional forms of drama as they relate to women as bodies in performance; the relationship of the male gaze (in film and on stage) to both canonical and non-canonical works; and marginalized voices (e.g.; women of color). Students will also explore practical applications of feminism in relation to the roles of the director and the actor. Offered every third year. [C, AH]

246. DRAMATIC THEORY AND CRITICISM. This course traces the various theoretical movements found in the development of world theatre from the introduction of Realism to Grotowski’s ritual theatre, emphasizing the relationships between history, theory, criticism, and dramatic literature. Alternate years. [AH]

247. LATIN AMERICAN THEATRE AND PERFORMANCE (Latin American Studies and Comparative Literature). This course is an introduction to the theatrical histories of Latin America. Students will examine the histories of Latin America. Students will examine the historical development of diverse performance traditions and read texts from some of the most influential Latin American theatre practitioners. Additionally, the course will focus on performances created from within “marginal” communities of the Americas, allowing for a comparative study of theatre across the hemisphere. Although each Latin American nation possesses its own history and identity, it is violence—from the conquest of Columbus to the twentieth-century dictatorships—that has been a common link between the people of the Americas. By focusing on texts that explore issues associated with violence and conflict, we will examine the ways Latin Americans use performance as forms of nation and community building. Offered every third year. [C, AH]

248. NATIVE AMERICAN PERFORMANCE (Film Studies). The performance traditions within Native American cultures are extremely rich and diverse, embracing ritual, myth, spirituality, oral literature, art, music, dance, and, more recently, improvised and written scripts. A survey of this tremendous diversity would be impossible; accordingly, the course intends to indicate and suggest the diversity of recent Native performance in two ways: first, by focusing specifically on the range of recent performance practices of Native Alaskans, including the Tlingit, Athabascan, Yup’ik and Inupiat peoples; second, by the study of recent texts and performances by Native theatre groups such as Tomson Highway, Drew Hayden Taylor, and Hanay Geiogamah. Offered every third year. [C, AH]

249. INDIGENOUS FILM (Film Studies). This course explores how indigenous cultures throughout the world have combined ritual, myth, oral literature, art, music, and dance with contemporary film. It will focus primarily on the films that have recently emerged from native cultures of North America (Native American, Inuit), Northern Europe (Sami), Australia (Aborigine), and Africa (Senegal). We will examine traditional culture, stories and performance practices as a means to gain an awareness as to how a culturally specific indigenous

film genre, free from colonial domination, develops its own voice and unique visual language. Alternate years. [C, AH]

TOPICS COURSES:

Intended to create a natural extension from 100 level foundation courses, 301 Topics in the Written Text, 302 Topics in the Visual Text, and 303 Topics in the Physical Text educate students in a variety of areas pertaining to the many possible foci available in the performing arts: acting, dance, directing, design, writing, and/or history, as well as practical application to Film Studies when possible. Four 300 level Topics courses will be provided each year, two per semester, rotating emphasis upon the Written Text, the Visual Text, and the Physical Text as appropriate. Annually.

Although other Topics courses may be offered, the following is a list of those that are regularly offered:

THTD 30100-30104. TOPICS IN THE WRITTEN TEXT (some sections cross-listed with Film Studies)

Prerequisite: THTD 10100 or permission of the instructor. [AH]

301-03. PLAYWRITING. Playwriting is intended to provide beginning playwrights an opportunity to explore the craft through various writing exercises involving structure, character and idea development, setting, dialogue and more. Writing assignments include the creation of a ten-minute play and a one-act. In addition, students will be exposed to several dramatic texts, the process of writing, and the ins and outs of the professional world. (W)

THTD 30200-30211. TOPICS IN THE VISUAL TEXT (some sections cross-listed with Film Studies)

Prerequisite: THTD 10200 or permission of the instructor. [AH]

302-01. LIGHTING DESIGN. This course focuses on the concept development, planning and execution of a lighting design as part of an integrated, collaborative expression of performance. These performances may include but not be limited to theatre, dance, ballet, and opera. Students will consider the aesthetic and interpretative elements of design, director/choreographer communication and the technical knowledge, skills and tools used to execute the design. Students will apply this knowledge directly to the design and execution of the Department's productions of theatre and dance during the semester. NOTE: Prerequisite: THTD 10200 AND permission of the instructor.

302-02: SCENIC DESIGN. This course explores the development of the scenic design as part of the collaborative performance of theater and dance. To this end, students will develop skills in textual interpretation, designer director/choreographer communication, concept development and the communication of the design to the production staff and crew through sketches, drafting, rendering and model making skills. NOTE: Prerequisite: THTD 10200 AND permission of the instructor.

302-03. COSTUME DESIGN. This course provides core skills for the beginning costume designer. Students will explore aspects of costuming including character analysis, research,

rendering, swatching, and professional presentation skills. Students will apply these tools to the creation and implementation of 2D designs based on assigned scripts.

302-04. SCENIC PAINTING. This course intends to introduce the more advanced theatre and dance student interested in design to the art of scenic painting. This course will employ practical projects as a means to focus on color theory, basic painting methods, lay out, highlight and shadow work and *trompe l'oeil* techniques. The course will also include the painting and preparation of decorative properties.

THTD 30300-30310. TOPICS IN THE PHYSICAL TEXT (some sections cross-listed with Film Studies)

Prerequisite: THTD 10300 or permission of the instructor. [AH]

303-02. STYLES OF MODERN DANCE. A comprehensive introduction to the principles of modern dance the art form will be investigated through movement explorations, movement patterning and technique, movement compositions, short essay readings and visual texts, discussion, and critical analysis of modern dance. This course will introduce foundational traditions of modern dance and examine how contemporary styles of modern dance are influenced by them. Emphasis will be placed on activities that investigate the creative, technical, and critical aspects of the art form.

303-04. ACTING METHODS. This course is a comprehensive study of different styles and methods of acting. The students will gain skills in acting, voice, movement, script and character analysis, improvisation, visualization, and artistic creation, as well as a working vocabulary of theatre terms. Additionally, this course will include an overview of different acting genres and techniques from around the globe. Students will direct, watch, and evaluate performances of scenes in class.

303-05. CLASSIC PILATES. The primary focus of Pilates mat work encourages strength and flexibility of the spine and hips, and the development of a neutral spine alignment through the deep core muscles of the abdomen and back in support of this posture. Sophistication of the technique emphasizes mind/body theories of control, breath techniques, and fluidity of motion.

303-06. CHOREOGRAPHY. Choreography is a course that investigates principles and theories of motion in the making of dances. Through a sequential growth of movement improvisations out of a motivating idea, each student will explore motion with its many permutations and various compositional structures in the organization of movement. Critical skills necessary to dance composition will also be explored.

303-07. DIRECTING. This course is a comprehensive study of the various skills necessary to be a stage director, including: play selection, script analysis, creating a director's concept and vision, casting, production administration, communication with designers, director-actor relationships, the rehearsal process, technical and dress rehearsals, opening night, and receiving feedback. Students will direct, watch, and evaluate performances of scenes in class. This course will expand the students' knowledge of acting and directing, in addition to further developing the fundamental directorial and analytical processes necessary to present a play to the public. NOTE: Prerequisite: THTD 10300 AND permission of the instructor.

303-08. ACTING FOR THE STAGE. In this course students will gain a theoretical and practical understanding of the basic skills necessary to act for the stage: self awareness, relaxation, concentration, use of voice, body movement, sense memory, spontaneity, self awareness, privacy in public, imagination, visualization, truthful actions, objectives, tactics, script analysis, and living the reality of the given circumstances. Students will explore these concepts through practical work inside and outside of the classroom, including: physical and vocal warm ups, improvisations, theatre exercises, object exercises, scene work, monologue work, audition work, class discussions, self-evaluations, and written analysis.

303-09. INTRODUCTION TO BALLET. Designed for the student with little or no training in ballet, the course introduces the study and theories of ballet with an emphasis on increasing physical competence and the understanding of underlying theory. Historical traditions of ballet and its relationship to society from the 16th century to the present and other non-western Royal Court dances will be examined. The course will also contain a unit on critical analysis as it applies to the art form of dance.

303-13. THEATRE AS SOCIAL CHANGE. According to Brazilian director and theatre scholar Augusto Boal, “Theatre is a weapon. A very efficient weapon.” If he is correct, then in what ways has theatre historically been used as a tool for change? Who yields that power? And how can people use theatre as a means to envision and create a better world? This class will examine the different ways performers have used theatre as a form of resistance and public critique. Students will read some of the most important works that speak to theatre’s capacity to transform society and will also create and devise their own performances for social change. In this way, students will become artist/scholars as they explore the critical interventions that theatre and performance can make locally and globally.

OFF-CAMPUS STUDY

391, 392. INDIVIDUAL SUMMER STUDY. This course is intended to provide the advanced theatre and dance student an opportunity to develop professionally by accepting a Summer Internship or Apprenticeship with a recognized theatre or dance company. Students will submit a detailed course proposal to the departmental faculty at the beginning of the second semester prior to commencing summer study. The reputation and operational procedures of each organization will be closely scrutinized by the faculty in order to assure a significant experience for the student. Special attention will be paid to the supervision and evaluation of the summer experience. Students must turn in a journal at the conclusion of the course. Prerequisite: Permission of the department. One or two course credits.

407 – 408. PROFESSIONAL INTERNSHIPS. All courses are worth one semester credit except when otherwise listed. See Registrar for details in how to register for these courses.

GLCA NEW YORK ARTS PROGRAM. A semester of study and work in New York with professionals in various aspects of theatre and dance according to individual interest. Students live in a dormitory-type environment where they also attend a number of seminars. The major portion of time is spent on-the-job as an intern with a well-known artist or artists and companies. Prerequisite: Recommendations by the Department Chair and Adviser, and acceptance by the administrators of the program in New York.

Other internships with established professional organizations may also be included under this classification. Interns are assigned responsibilities by the host, which they are expected to fulfill, and the organization will make available other opportunities for observation and participation. The student's choice of intern program must be approved by the department. **Students choosing to study off-campus for a full semester are strongly encouraged to do so in the Spring of their sophomore year or Fall of their Junior year to avoid conflict with the Junior Independent Study offered in the Spring only.**

See the College Catalogue for additional off-campus study opportunities.

INDEPENDENT STUDY

401. JUNIOR INDEPENDENT STUDY. An application of methods of research (historical, theoretical, analytical) pertinent to the performing arts, with emphasis on developing a research agenda and writing process, including the formation of a critical question, sentence outline, and annotated bibliography. Requirements include a 25-30-page research paper and a detailed proposal for the Senior Independent Study Project. Prerequisites: THTD 101, 102, 103, the completion of a writing-intensive (W) course, at least one 300-level Topics course, and at least one of the three required history courses. Annually. Spring.

451, 452. SENIOR INDEPENDENT STUDY. A thesis or a project. The project can be in directing, acting, play writing, design, dance, stage management, or a devised production and must include a companion research paper that articulates and explores a critical question posed by the project.

Students choosing to include a production component in their Senior I.S. must take four sections of 121 Practicum, including at least one section of 121-1: Performance Practicum (.250 credit each), one section of 121-2: Production/Management (.250 credit), and one section of 121-3: Stage Management Practicum (.250 credit). The fourth 121 may be taken in any section for a total of one credit.

III. Independent Study Guidelines

General College Policies Applicable to Independent Study

1. All candidates for the B.A. degree at The College of Wooster are required to complete one course of Independent Study plus a two-course I.S. Thesis (or equivalent creative project) and may register for up to two additional courses of Independent Study. The I.S. courses, including the 2-unit I.S. Thesis, count toward the total number of courses required for a Wooster degree.
2. Creative projects, which count as the I.S. Thesis should be more than creative events and should result in a permanent record or critical appraisal of the work achieved.
3. The I.S. Thesis must be done in the student's major unless the student has approval of the major department or program to register for thesis in a different department or program.
4. A department may require a methods seminar or a one-semester Independent Study course before accepting direction of a student's Independent Study Thesis.
5. The student will be expected to register for I.S. Thesis during the Fall and Spring semesters of the senior year. Exceptions to this regulation will be rare and must be approved in writing by the Dean of Faculty prior to registration. Students are encouraged to enroll in no more than three full courses per semester, excluding the thesis, during the Fall or Spring Semester of the senior year. The maximum load permitted while enrolled in I.S. 451 or 452 is 4 1/4 courses.
6. As part of the I.S. Thesis requirement, all students will be expected to present a successful defense of the thesis (or project). The defense must be completed by the deadline specified by the department. The defense of the thesis will involve an oral examination, which will cover the thesis (or project) itself as well as the relation of the thesis to the broader questions of the discipline.
7. All grades for the I.S. Thesis must be submitted to the Registrar by the last day of classes of the Spring Semester in which the student expects to graduate unless a later date has been approved by the Dean of Faculty. If corrections are necessary, all seniors should have their corrected copies to their advisors in time for a determination of grade, based on that corrected copy. It is the advisor's discretion as to the actual due date of the corrected copy, although it needs to be submitted prior to the deadline of Senior grades to the Registrar's Office.
8. The I.S. Thesis will be graded No Credit, Satisfactory, Good or Honors. In those cases in which the Independent Study course (cf. #1) is considered by a department to be an integral and inseparable portion of a three-semester project, the department may, with the approval of the Educational Policy Committee, grade that course on the same basis as the I.S. Thesis. The final grade will be decided on the basis of the work accomplished during each of the semesters, on the basis of the completed thesis and on the basis of the defense of the thesis. Each thesis will be evaluated by at least two faculty, and the two will jointly assign the grade.
9. With the approval of the department chairperson and the Dean of Faculty, one course taken at another institution may be accepted by Wooster as Independent Study (other than for thesis

credits) if the work in the course corresponds to a one-semester Independent Study course at Wooster and if the appropriate department at Wooster certifies the grade when the work is completed. The Independent Study Thesis courses must be supervised by a College of Wooster faculty member.

10. In evaluating the Independent Study Thesis, the faculty member should consider the three elements of Independent Study and the manner in which these are combined in the realization of the project:

Content: The choice of the I.S. Thesis topic should reflect a considered judgment as to the significance and manageability of the subject, and the completed project should represent a serious and systematic attempt to deal with it by having used effectively the available resources. An awareness of what has and has not been accomplished should be part of the presentation of the project.

Method: The methods chosen should be stated and followed. The choices involved in the design should be made clear, and an appreciation of its uses and limits should be one of the results of the project.

Form: Form is an essential element of clear expression. The project should reflect explicit attention to the requirements of form for a given discipline, field, or mode of expression.

Thesis Deadlines

1. Two copies of the Independent Study Thesis are due in the Registrar's Office by 4:00 p.m. on the first day of classes following Spring Recess or four weeks prior to the end of classes for Spring Semester, whichever date is sooner. For Independent Study Thesis completed in the Fall Semester; the due date is four weeks prior to the end of classes. In the case of a project, two copies of a written synopsis of the nature of the project and of a statement that the I.S. has been presented in its final form is due in the Registrar's Office at the time specified above. For Independent Study theses to be completed during the Summer Session, the due date will be the last day of classes in the Summer Session. Two copies of the thesis must be deposited in the Registrar's Office on that date, unless an extension has been arranged in advance with the Dean of Faculty.
2. Any delay in turning in a thesis (project) beyond the deadlines specified above automatically establishes the grade of I for the thesis. The conditions for changing the I to a passing grade will be established by the Dean of Faculty after consultation with the student's advisor. The I automatically becomes NC two weeks after the deadline for the submission of the thesis unless prior approval for an extension of the I has been given by the Dean. No thesis turned in after the deadline will receive a grade of Honors without the unanimous vote of the department and the approval of the Dean.
3. Departments and advisors may impose deadlines for the purpose of commenting and advising when the work is in progress. The student may not expect editorial comment, guidance, and advice on drafts of the thesis or versions of the project submitted after the eighth week of the semester in which the student enrolls in I.S. 452.

4. In performance or other departments where special equipment or facilities are needed, a department may require the completion of the project by the last day of classes prior to Spring Recess.
5. When the I.S. project involves the scheduling of a dramatic or musical performance to occur beyond the deadline, the department must request approval by the Dean of Faculty for extending the deadline for completion of the project.

Evaluation of Independent Study Thesis or Project

1. Independent Study Projects should be graded as follows:

Honors	Outstanding in terms of content, method and form.
Good	Significantly above average in terms of content, method and form.
Satisfactory	Acceptable overall in terms of content, method and form, though consideration may be given to balancing weakness in one area by strength in another.
No Credit	Seriously deficient in content, method or form with no compensating strengths in other areas.

2. Advisor's Evaluative Statement

The advisor or the second principal evaluator of the thesis or project will submit a written evaluation of work to the student. A copy of this evaluation will be filed with the chairperson of the department or interdepartmental program.

The written evaluation of the project should address specifically the elements of content, method and form and the manner in which these have been combined in the realization of the project.

Departmental Honors and I.S. Thesis

A graduating senior will receive departmental honors by attaining all of the following:

1. A cumulative grade point average of 3.500 or better for all courses completed in the major department.
2. A cumulative average of 3.200 or better for all courses completed at the College.
3. Honors for the Independent Study Thesis or the unanimous vote of the department that the student's overall performance in the major is of the quality to merit departmental honors.

I.S. Thesis, Graduation Requirements, and the Wooster Transcript

1. In calculating the total number of courses for graduation, the two-unit I.S. Thesis will be counted as two courses, I.S. Thesis 451 and 452.
2. The I.S. Thesis will be identified on the transcript by department, "I.S. Thesis", number and title.

Departmental I.S. Guide

1. Every department and interdepartmental program will provide a written guide to its I.S. program. Explicit attention will be given in the I.S. Guide to the steps by which the student's training in the dimensions of content, method and form will proceed and any schedules for conferences and for the submission of drafts required by the department. Each department will file a copy of the latest edition of the I.S. Guide with the Dean of Faculty by no later than April 1. The departmental chairperson will give a copy of the Guide to each student at the time he or she declares a major. All guides should include a statement that the department reserves the right to make changes in the next edition of the I.S. Guide.
2. The Departmental I.S. Guide should include a statement about potential I.S. Thesis areas that can be supported by existing staff, library, and other resources. Where relevant, indications should be made of the course work that would provide background for these areas. Students should be encouraged to select I.S. topics which grow out of the previous course work and for which staff and research resources are clearly available.

A review of available resources should be a first priority upon the selection of a topic. If alternative sources of information are required for the I.S., it must be clearly understood that the following rules apply:

- a. INTER-LIBRARY LOAN. The library is not obligated to pay for inter-library loans and will do so only when request seem reasonable.
 - b. MICROFORM DISSERTATION COPIES will not be eligible for funding by the library unless the advisor, by signing a request form, indicates that the dissertation will be used with the same frequency as a book added to the collection.
3. The Departmental I.S. Guide should include a statement about the procedure to be used by the department in evaluating a student's I.S. Thesis or project and about the department's particular use of the College criteria of form, content and method in making such an evaluation.

Assignment of I.S. Advisors

A student may select a major any time after the first semester of his or her first year and must select a major before the completion of the fourth semester of college work.

Assignment of Independent Study advisors is the responsibility of the department or curriculum committee chairperson, after consultation with the student and appropriate faculty and consideration of the topic the student wishes to investigate.

The Responsibilities of the Advisor are as follows:

1. To encourage the student to attempt an inquiry or project of appropriate rigor within the limitations of the student's potential, the time available, and the College's and the student's access to resources (library, laboratory, studio, computer, field work facilities, etc.).
2. To advise the student toward the successful completion of the chosen I.S., meeting the general College specifications as interpreted by the department.
3. To assist with the editing of the I.S. Thesis according to the following guidelines:
 - a. On all drafts of the thesis, including the final draft if received by the deadlines specified above, the advisor is responsible for indicating to the student typical errors of logic, style, mechanics, etc., which may occur. He or she is not required to edit and proofread these drafts, paragraph by paragraph and sentence by sentence. The editing of any draft by the advisor does not imply the ultimate acceptability of the thesis.
 - b. After the completed I.S. Thesis is submitted and evaluated, the advisor is responsible for indicating to the student any specific typographical and mechanical errors, which must be corrected before the document is filed with the department.

Additional Responsibilities for Advisors in Theatre and Dance:

1. To periodically observe the production process and provide feedback as necessary (3-4 rehearsals is a standard number). This should not be confused with directing an I.S.. However, as artists, students require a set of additional eyes through which the production process is seen and critiqued. Advisors are encouraged to provide advice, but it is the prerogative of the student whether the advice is taken into consideration or not.
2. To attend all Independent Study production meetings pertaining to their advisee and be prepared to discuss the production needs with both the advisee and the Technical Director or Costume Shop Manager as needed.
3. To attend all cue-to-cue sessions, providing guidance to performers as they work with the Technical Director, designers, and crew in preparation for technical rehearsals.
4. To attend technical rehearsals and provide feedback. Student performers, having cued their shows, should be allowed to focus specifically on their performance, allowing the advisor to fix significant errors or tweak minor changes in an effort to improve the overall production. Ultimately, however, it is the student who determines the final outcome of the production and all technical choices.
5. Specific to Design and Technology projects, the faculty advisor is responsible to provide guidance in the development of the design/technology research, potential concepts, and the development of the appropriate drawings, drafting, renderings and/or models needed to express and execute the design.

6. The supervisory responsibility is unique in design and technology projects in that aspects of this responsibility are shared among the production team. For example, student designers need to be responsive to the needs of the production and the production's director, as well as the build schedule, and the drawings needed by the Technical Director or Costume Shop Manager to execute the design. The IS project advisor is responsible for facilitating these discussions giving support and feedback to the student as the design or technology project develops and is realized on stage. This includes working in the shop, attending, technical and dress rehearsals, and production meetings.

Public Access to Thesis

Unless a student requests to the contrary, individual Independent Study theses will be maintained by the department or in the College library and will be available for public inspection.

Theatre and Dance Department Policies Applicable to Independent Study

All Senior Independent Study projects in Theatre and Dance, including productions, performances, and theses, pose a series of critical and creative questions. In keeping with the College's philosophy that Independent Study be founded on critical inquiry, all performance-oriented Senior Independent Study Projects in the Department of Theatre and Dance will include a critical document that addresses the particular questions posed by the production/project. In the Department of Theatre and Dance, that inquiry takes a unique form in that it combines critical methodology with creative expression in an attempt to answer these questions.

Since the critical inquiry serves as the necessary basis for the creative decisions of the production process, students will be required to write a preliminary analysis of the script and/or discussion of the production concept, to be approved by the faculty advisor before the rehearsal or design process begins. See the individual Theatre and Dance I.S. categories for more details.

Written Requirements for 451

By the end of the Fall semester of the senior year, the student must submit the following portions of the written thesis:

An introduction, including a statement of the critical question guiding the project, a narrative survey of pertinent research sources, an explanation of the research methodology or strategy employed in the project, and an outline of the written thesis as a whole.

A first chapter, providing a detailed discussion of the theoretical or historical basis of the project.

A second chapter, applying this theoretical or historical background to the planning of the production process.

A bibliography of sources, which will ultimately appear at the end of the finished thesis.

Written Requirements for 452

A third chapter, discussing the actual application of the theoretical or historical background during the process of rehearsal and performance.

A conclusion, providing final thoughts, observations, and any questions remaining or furthered by the completed project.

Appendices of any supplementary material required for the particular type of I.S. project; see the discussion of I.S. categories below.

Final revisions of all the above material and submission of the completed, edited document to the college by the official deadline.

Note: While the thesis should contain all of the above components, the actual number of chapters may vary as the student and faculty advisor determine the project's specific nature and structure.

For more specific information on the requirements, limitations, and criteria of the I.S. production process, see the Theatre and Dance Department Production Handbook.

THEATRE AND DANCE INDEPENDENT STUDY CATEGORIES

The Theatre and Dance I.S. may consist of either a formal written thesis or a production project with an additional written critical component. Projects vary according to the major's abilities and interest. The I.S. may be in one of the following categories:

Thesis

The Independent Study thesis must deal with some aspect of the discipline—e.g., theatre history, analysis of plays, examination of a playwright's collected works, comparison of playwrights, comparison of directing techniques and/or performances, theatre design and technology, dance history, styles and forms of dance, aesthetics, comparison of dance with other art forms. The thesis may grow out of research done in Junior Independent Study, but in most cases is a new departure.

Production Component Requirements

Students choosing to include a production component in their Senior I.S. must take four sections of 121 Practicum, including at least one section of 121-1: Performance Practicum (.250 credit each), one section of 121-2: Production/Management (.250 credit), and one section of 121-3: Stage Management Practicum (.250 credit). The fourth 121 may be taken in any section for a total of one credit.

Acting

The Acting I.S. may consist of:

1. Presenting a solo or joint acting recital, which should consist of thematically related material or pieces that represent different periods and styles of performance.
2. Acting in a published one- or two-person play.

The Acting I.S. must also include the following written material:

1. The written thesis addressing a critical question posed by the development of the character/s in performance.
2. A play analysis.
3. A character analysis.
4. A promptbook.
5. A dated journal covering the entire rehearsal and production process.
6. A conclusion that reflects on the process of developing the role(s) specified in the thesis.

*** Items 2 and 3 must be approved by the advisor before rehearsal begins.

Prerequisites: All required courses for the Theatre and Dance major, including at least one 303 Topics course in acting. The student should have played two significant roles in faculty-directed productions and served as Stage Manager or Assistant Stage Manager or Production Assistant in a faculty-directed or Independent Study production.

Directing

The Directing I.S. consists of directing a one-act published play.

1. The student director may not cast himself/herself in a role.
2. The production must have a cast size of no more than eight actors.

The Directing I.S. must also include the following written material:

1. The written thesis addressing a critical question posed by the process of directing the performance.
 2. Appendices, which includes the following:
 - a. A play analysis, including background information on the playwright.
 - b. A character analysis of each character.
 - c. A promptbook scored for blocking, lighting, sound, props, and costumes.
 - d. Documentation: Such as a complete ground plan of the set(s), a copy of the program, all designer sketches, and production photos.
 3. A dated journal covering the entire rehearsal and production process.
 4. A conclusion that reflects on the process and the product of the directing project.
- **Items in #2 must be approved by the advisor before rehearsal begins.

Prerequisites: All required courses for the Theatre and Dance major, including at least one 303 Topics course in Directing. The student should have served as Stage Manager or Assistant Stage Manager or Production Assistant in a faculty-directed or Independent Study production.

Theatre Technology / Design

The Technology/Design I.S. may consist of designing scenery, lights, costumes, sound, or props or technical direction for a faculty-directed production.

The Technology/Design I.S. must include the following material:

1. The written thesis addressing a critical question posed by the development of the technology or design and its function in performance.
2. All drawings, rendering, photographs, and models necessary to complete the design or support of the thesis.
3. A production journal if deemed appropriate by the advisor.
4. An account of expenditures.
5. A conclusion that reflects on the design process, its execution, and the final product.

Prerequisites: All required courses for the Theatre and Dance major, including at least one 302 Topics course in Design. In addition, course work in Studio Art, Art History and Film Studies is highly recommended. The student should have: 1) held a production title on at least two faculty-directed productions (one of which should be in the chosen area of design or technology); 2) preferably designed at least one aspect of a senior I.S. production; and 3) serve as either a Stage Manager or Assistant Stage Manager or Production Assistant on a faculty-directed production. NOTE: Since design and technology IS projects are a component of the department's production season, final approval and assignment of the project is subject to the approval of the faculty and production staff of the department.

Playwriting

The playwriting I.S. consists of writing a one-act play, which will receive a staged reading.

The Playwriting I.S. must include the following written material:

1. The written thesis addressing a critical question posed by the development of the script and its realization in performance.
2. A scenario and character analysis.
3. A discussion of the realized text in the staged reading.
4. A conclusion that reflects on the writing and production process.

Prerequisites: All required courses for the Theatre and Dance major, including a 301 Topics course in Playwriting. The student must submit a sample of playwriting and obtain permission of the playwriting faculty member. The student must also have served as Assistant Director, Assistant Stage Manager, Stage Manager, or Production Assistant for a faculty-directed production.

Devised Performance Piece

Students may choose to devise an original performance piece on a subject of their choice and in consultation with the Theatre and Dance Department faculty.

The Devised Performance Piece I.S. must include the following:

1. A written thesis addressing a critical question posed by the development of the performance and its realization in performance.
2. A journal, which reflects the development of the performance piece from conceptualization to production.
3. All research materials, including sound and videotapes, which document the process of creating the performance piece.
4. A conclusion that reflects on the process and the product of the devised piece.

Prerequisites: All required courses for the Theatre and Dance major, including a 303 Topics course in Directing and a 301 Topics course in Playwriting. Students must have served as Stage Manager or Assistant Stage Manager or Production Assistant for a faculty-directed or Independent Study production. A significant sample of the devised performance piece must be submitted at the time of application to obtain approval of the Theatre and Dance Department faculty.

Modern Dance

The Modern Dance I.S. may consist of:

1. Choreographing and producing an evening of dance.
2. Choreographing and dancing in a concert.
3. Choreographing for a production, which incorporates dance and other art forms.

The Modern Dance I.S. must include the following written materials:

1. The written thesis addressing a critical question posed by the development of the piece and performance.
2. A dance journal, which records the rehearsal and production process.
3. All materials concerned with the production including program, publicity, reviews, etc.
4. A conclusion that reflects on the process of developing the choreographic project and its performance.

Prerequisites: All required courses in the Theatre and Dance major, including at least one 303 Topics course in Dance. Student must choreograph in a Spring Dance Concert.

Stage Management

The Stage Management I.S. may consist of:

1. One or more major theories of leadership, management, or communication scholarship relevant to the stage management position applied to a main stage production.

2. The scholarly comparison of experiences stage managing two different production styles (a straight play and/or a dance concert).

The Stage Management I.S. must also include the following written material:

1. The written thesis addressing a critical question posed by the development of the stage management process and function in performance.
2. Samples of all paperwork completed, including a copy of the promptbook.
3. A dated journal covering the entire rehearsal and production process.
4. A conclusion that reflects on the process of stage management as identified by the thesis.

***The advisor must approve preliminary paperwork before rehearsal begins.

Prerequisites: All required courses for the Theatre and Dance major, including a 303 Topics course in Directing. The student must also have served as Assistant Stage Manager or Production Assistant for a faculty-directed production, Stage Manager for a dance concert or I.S. piece, and Stage Manager for a faculty-directed production.

INDEPENDENT STUDY PROPOSALS

Deadline for Proposals

During the junior year, majors must submit an electronic copy of their Senior I.S. proposal to the Department Chair no later than **the Monday following Spring Recess (I.S. Monday)**. All proposals will be reviewed and discussed by the department; students will receive responses to their proposal by the end of the week following Spring Recess, and will then be responsible for any required revisions by the end of the second week after the recess. If necessary, further comments will be returned to students by the end of the third week, with final revisions due at the end of the fifth week after the recess.

Project Proposal Outline

- I. Type of project (Acting, Directing, Design, Dance, etc.)
- II. Proposal title of project
- III. Preferred advisors
- IV. Production requirements:
 - A. Space needed (theatre, classroom, etc.) and semester preferred
 - B. Number of people involved (Cast and crew: List title of each crew member. All auditions are open. Production crews are selected in consultation with the faculty Designer/Technical Director.)
 - C. Production equipment needed (set, lights, costumes, sound, props, etc.)
 - D. Estimated budget. Royalty and cost of play books and programs will be assumed by the department. For additional funds to support research, the student may submit an application for The Henry Copeland Grant, giving a detailed account of the significance of the project and how the funds will be used.
- V. Concept for Project, including a critical question (at least one page)
- VI. Qualifications and course preparations

VII. Annotated bibliography

Playwriting Proposal Outline

- I. Proposed title of play
- II. Theme of play
- III. Characters with brief description of each
- IV. Plot summary
- V. Preferred advisor
- VI. Portfolio of writing samples

INDEPENDENT STUDY STYLE GUIDE

The thesis or critical analysis must be documented according to the *MLA Handbook for Writers of Research Papers*, and should conform to the following criteria:

1. All theses and critical analyses should be neatly laser printed on single sides of standard 8.5” x 11” paper.
2. The material should be double spaced throughout.
3. The font should be a standard size and style, such as 12-point Times or Palatino.
4. There should be a 1 1/4” margin at the left and a 1” margin at the top, right, and bottom of the page.
5. Page numbers may be positioned either at the upper right corner or centered at the bottom of page, and should be no less than 1/2” from any edge.
6. The title page should contain the following information, with each separate item double spaced and with several spaces between each item. All lines are to be horizontally centered (slash marks indicate line breaks):
 - a. “The College of Wooster”
 - b. (Title)
 - a. “by” / (Author’s name)
 - b. “Submitted in Partial Fulfillment / of the Senior Independent Study Requirement / Theatre and Dance 451 – 452”
 - c. “Advised by” / (Advisor’s name)
 - d. (Date)The College seal should not appear on the title page.
7. The Table of Contents must indicate the headings and page numbers for all preliminary material and each major section in the body of the work.

8. The Acknowledgments page should recognize the advisor, other faculty, production staff, cast, and crew, along with any other fellow students, family, or friends who helped support the project in any way.
9. At any point in the body of the text where the student quotes or refers to an idea from some other source, the borrowed material must be followed by a parenthetical citation of the author's last name (if not already specified in the text) and the page number, according to MLA guidelines. Content notes may be presented in either footnote or endnote form.
11. The Bibliography should provide a full bibliographic citation for all sources the student consulted in connection with the project.

Note: Along with the I.S. thesis, the student must also provide an abstract of approximately 150-200 words which should describe the project/performance, outline the questions it posed, and summarize and evaluate the results. Two copies of the abstract are to be submitted at the time of the oral examination, one of which remains with the bound copy that will be filed in the Craig Theatre Library.

INDEPENDENT STUDY GRADING PROCEDURES

- HONORS:** *Thesis.* Outstanding in terms of subject, content, method and form. Students have shown in their orals that they have an in-depth understanding of the subject, including research done in the area.
- AND**
- Project.* Outstanding in terms of the production, process, research paper, journal, and/or director's workbook or designer's workbook. The production will be evaluated by the entire department in conjunction with the advisor who will determine the grade based on the department summary and his/her individual evaluation. Student must demonstrate the ability to articulate persuasively the aims and methods used in the project.
- GOOD:** *Thesis.* Better than average in terms of subject, content, method and form. In the orals, students demonstrate a good understanding of the subject, including research done in the area.
- AND**
- Project.* Good in terms of the production, research paper, journal, and/or director's book. The production will be evaluated by the entire department in conjunction with the advisor who will determine the grade based on the department summary and his/her individual evaluation.
- SATISFACTORY:** *Thesis.* Satisfactory in terms of subject, content, method and form. In the orals, students demonstrate and adequate understanding of the subject, including research done in the area.
- AND**
- Project.* Satisfactory in terms of the production, research paper, journal, and/or director's book. The production will be evaluated by the entire department in conjunction with the advisor who will determine the grade based on the department summary and his/her individual evaluation.

UNSATISFACTORY: *Thesis*. Student has failed to complete the thesis in a satisfactory manner. Subject and content are unclear. The paper shows little or no organization and/or abounds in grammatical and technical errors. During the orals, the student shows limited knowledge of the subject, including research done in the area.

AND

Project. Unsatisfactory in terms of the production, research paper, journal, and/or director's book. The production will be evaluated by the entire department in conjunction with the advisor who will determine the grade based on the department summary and his/her individual evaluation.

For definition of content, method and form, see page 9 of General Policies Applicable to Independent Study.

IV. Prizes

The Edward McCreight Prize in Dramatics. Awarded to the senior in the department who has contributed the most in dramatics.

The Cummings-Rumbaugh Speech and Dramatics Prize. An award shared with the Communications Department, which honors the senior with the highest academic standing.

The William C. Craig Theatre Prize. Awarded to the graduating senior who has made the greatest contribution to all areas of the Theatre and Dance program.

Earline F. Brown Scholarship in Performing Arts. Awarded in the Fall to an African American student who has contributed significantly to the performing arts at Wooster.

ALLARDICE-WISE SCHOLARSHIP FOR SENIORS

(Auditions will be held during the Fall semester of the junior year.)

ACTORS

Actors will present one monologue from a contemporary play and one from a pre-twentieth-century play; one should be serious, the other comic. If desired, the auditionee may prepare a third piece to showcase a specific talent such as singing or dancing. The committee may ask for an improvisation and/or a cold reading.

PLAYWRIGHTS

Playwrights will submit an original one-act play at least one week before the audition date. They should be prepared to answer questions pertaining to the script during the audition.

DESIGNERS

Designers will submit a portfolio of their artwork that may include realized and class projects, production photos, as well as examples of their drawing, drafting and/or painting ability. A resume of their design experience is also required.

V. Senior I.S. Deadlines

Fall 2013

September 24 (week 5) – Senior Presentation of Critical Question

October 11 (week 7) – Introduction with Critical Question/Literature Review

November 8 (week 11) – Chapter 1

November 12 (week 12) – Senior Presentation of I.S.

November 29 (week 14) – Chapter 2

December 6 (week 15) – Bibliography

Spring 2014

Deadline for Chapter 3 decided by advisor

Deadline for Conclusion decided by advisor

Deadlines for revisions decided by advisor

March 24 – Two copies of the Independent Study Thesis are due in the Registrar's Office by 4:00 p.m.