

Acting, B.F.A

Degree Offered

- Bachelor of Fine Arts

Nature of the Program

The Bachelor of Fine Arts in Acting (BFA) program in the School of Theatre & Dance is competitive with the best university acting programs in the country, both in intensity and in class time devoted to professional training. Throughout four years of study, students will progress through a well-coordinated series of core theatre studies covering theatre history, dramatic theory, text analysis, directing, stagecraft, costuming and special topics as well as their performance studies in acting, voice and diction, stage movement, and audition techniques.

Freshmen and sophomore students receive four to six hours of acting instruction per week. Beginning in the sophomore year, students also receive an additional four hours per week in stage movement and in voice and speech. These first two years are set against the backdrop of a rigorous and wide range of liberal arts course work.

Studio Acting Program

The junior and senior years for the BFA in Acting are known as the Studio Acting Program and continue work in movement, voice and speech, and acting with twenty hours a week dedicated to actor training. This conservatory-style training within an academic setting allows the Studio faculty to elevate and intensify the actor training with a select group of students (*see Student Assessment below*). The Studio Acting Program also includes graduate students in the Master of Fine Arts Acting degree program.

The junior year is grounded in contemporary American realism, early Modern realism and non-realistic European drama with method study primarily in Meisner Technique. The senior year is dedicated to classical work in Shakespeare and Comedic Styles (Commedia, Restoration, Comedy of Manners) as well as Acting for the Camera and Career Development in the preparation for our NYC Senior Showcase. Other topics of study include Suzuki, movement composition, Laban efforts, stage combat, fencing, masks, Fitzmaurice, Linklater, Roy Hart, dialects, voice-overs, performance art, improvisation, clowning and audition techniques.

The BFA Acting students along with our MFA Acting students and the BFA students in the Musical Theatre Studio are the core of the School's casting pool for five to six main stage productions as well as 10-12 workshop and second stage opportunities per year.

STUDENT ASSESSMENT

Routine assessment is vital to the continued growth and success of the Studio Acting Program. This assessment includes and occurs with daily in-class critiques, faculty reviews, end-of-semester evaluations as well as rehearsals and public performances. These types of assessment, both formal and informal, monitor the development of the BFA student's technique and process development, their artistic growth and commitment, and application of the craft and study of Acting to the other liberal arts.

Examples of student assessment and progress within the BFA in Acting include:

- Audition for entry into the program
 - Requirements for auditioning and specific dates for our Audition/Portfolio Days may be found on the College of Creative Arts and Media website.
- Auditions for credit-bearing performance opportunities (THET 200/300/400)
 - Acting majors will participate in a number of opportunities designed to incorporate classroom and process skills into public performance.
 - At the completion of each of these productions, the students will receive an evaluation of their participation.
- End-of-sophomore year assessment for continuation in the BFA in Acting and advancement to the Studio Acting Program
 - After two years of actor training and study, there is an assessment process for students to move on to the Studio Acting Program and their junior year of study. This process allows the Studio faculty to ascertain a student's potential for professional development as an actor. This assessment includes review of a student's GPA, credit hours, an essay of professional goals, attendance, class participation as well as an audition of material and genres covered within the first two years of study.
 - Students seen as having professional potential and a good academic standing will proceed into their junior year and the Studio Acting Program.
 - Students seen within this assessment as not having professional potential or with academic issues are not invited to continue to the Studio Acting Program. These students may be advised to consider different degree programs within or outside the School of Theatre & Dance. They may also be advised to continue their studies in Theatre and Acting, improve their academic standing and re-audition for the Studio Acting program in the following year.
- End-of-semester evaluations for students in the Studio Acting Program.
 - At the end of each semester, each Studio Acting student will take part in an evaluation that consists of a discussion of the student's progress in the areas of talent, trainability, demeanor, professional discipline and potential as well as the demonstrated acquisition of the identified learning goals.
 - These evaluations serve to monitor and record the student's progress toward the completion of the degree.

- The evaluations will be administered by the Area Coordinator of Performance and shall include participation and feedback from Studio Acting Program faculty.
- Written evaluation forms will be used to indicate areas of strength and weakness. The written evaluation form will be shared with each student, and a copy will be placed in the student's advising file to be used as part of the ongoing assessment of the student's progress in the Studio Acting Program.
- At the discretion of the Area Coordinator of Performance and in consultation with the Director of the School of Theatre and Dance, students who do not successfully pass this evaluative review will be either put on probationary status or removed from the Studio Acting Program.

Admissions for 2026-2027

Students must meet all WVU Undergraduate Admissions entrance requirements. Prior to admission into the BFA Acting program, applicants must successfully pass an audition. The School of Theatre & Dance will administer auditions each semester for entrance into the program. Typically, auditions will be held in November and early spring semester in Morgantown. Additional auditions may also be scheduled. Audition information can be found on the College's website or by contacting the CCAM Office of Recruitment at (304) 293-4339.

Major Code: 3711

General Education Foundations

Please use this link to view a list of courses that meet each GEF requirement. (<http://registrar.wvu.edu/gef/>)

NOTE: Some major requirements will fulfill specific GEF requirements. Please see the curriculum requirements listed below for details on which GEFs you will need to select.

| Code | Title | Hours |
|--|---|-------|
| General Education Foundations | | |
| F1 - Composition & Rhetoric | | 3-6 |
| ENGL 101 & ENGL 102 or ENGL 103 | Introduction to Composition and Rhetoric and Composition, Rhetoric, and Research Accelerated Academic Writing | |
| F2A/F2B - Science & Technology | | 4-6 |
| F3 - Math & Quantitative Reasoning | | 3-4 |
| F4 - Society & Connections | | 3 |
| F5 - Human Inquiry & the Past | | 3 |
| F6 - The Arts & Creativity | | 3 |
| F7 - Global Studies & Diversity | | 3 |
| F8 - Focus (may be satisfied by completion of a minor, double major, or dual degree) | | 9 |
| Total Hours | | 31-37 |

Please note that not all of the GEF courses are offered at all campuses. Students should consult with their advisor or academic department regarding the GEF course offerings available at their campus.

Curriculum Requirements

| Code | Title | Hours |
|---------------------------|-------|-------|
| University Requirements | | 39 |
| Acting Major Requirements | | 83 |
| Total Hours | | 122 |

University Requirements

| Code | Title | Hours |
|--|--------------------|-------|
| General Education Foundations (GEF) 1, 2, 3, 4, 5, 6, 7, and 8 (31-37 Credits) | | |
| Outstanding GEF Requirements 1, 2, 3, 4, 5, and 8 | | 28 |
| THET 191 | First-Year Seminar | 2 |
| General Electives | | 9 |
| Total Hours | | 39 |

Acting Major Requirements

| Code | Title | Hours |
|---------------------------|--|----------|
| Theatre Studies | | |
| THET 100 | First-Year Practicum | 1 |
| THET 103 & THET 104 | Stagecraft and Stagecraft Lab | 4 |
| THET 105 & THET 106 | Costuming and Costuming Lab | 4 |
| THET 170 | World Theatre and Drama (GEF 7) | 3 |
| THET 221 | Theatre Makeup | 3 |
| THET 230 | Text Analysis | 3 |
| THET 302 | Directing | 3 |
| THET 360 | Western Theatre History 1: Greeks to Restoration | 3 |
| THET 365 | Western Theatre History 2: Enlightenment to Contemporary (Fulfills Writing and Communication Skills Requirement) | 3 |
| THET 460 | Contemporary Drama | 3 |
| Acting | | |
| DANC 100S | Fundamentals of Dance Techniques | 2 |
| THET 144S | Fundamentals of Acting | 3 |
| THET 240S | Fundamental Vocal Technique 1 | 2 |
| THET 242S | Fundamentals of Movement | 2 |
| THET 244 | Intermediate Acting | 3 |
| THET 246S | Auditioning and Career Development | 3 |
| THET 340S | Intermediate Vocal Techniques 1 | 2 |
| THET 341S | Intermediate Vocal Techniques 2 | 2 |
| THET 342S | Stage Movement 1 | 2 |
| THET 343S | Stage Movement 2 | 2 |
| THET 344S | Acting Studio | 3 |
| THET 345S | Acting Studio | 3 |
| THET 440S | Advanced Vocal Techniques | 2 |
| THET 441S | Advanced Vocal Techniques 2 | 2 |
| THET 442S | Advanced Stage Movement 1 | 2 |
| THET 443S | Advanced Stage Movement 2 | 2 |
| THET 444S | Advanced Acting Studio | 3 |
| THET 445S | Advanced Acting Studio | 3 |
| Studio Scene Study | | 4 |
| THET 348S | Studio Scene Study 1 (Repeat twice for a total of 2 credit hours) | |
| THET 447S | Studio Scene Study 2 (Repeat twice for a total of 2 credit hours) | |
| Practicum Courses | | 3 |
| THET 200 | Production Practicum (Repeat twice for a total of 2 credit hours) | |
| THET 400 | Advanced Production Practicum | |
| THET 401 | Capstone Experience | 3 |
| Total Hours | | 83 |

SUGGESTED PLAN OF STUDY

First Year

| Fall | Hours | Spring | Hours |
|------------------------|-------|--------------------------|-------|
| THET 191 | | 2 ENGL 101 (GEF 1) | 3 |
| THET 100 | | 1 THET 105 & THET 106 | 4 |
| THET 103 & THET 104 | | 4 DANC 100S | 2 |

| | | | |
|-------------------|-------|--------------------|-------|
| THET 144S (GEF 6) | | 3 GEF 3 | 3 |
| THET 170 (GEF 7) | | 3 GEF 4 | 3 |
| General Elective | | 3 | |
| | | 16 | 15 |
| Second Year | | | |
| Fall | Hours | Spring | Hours |
| ENGL 102 (GEF 1) | | 3 THET 200 | 1 |
| THET 200 | | 1 THET 221 | 3 |
| THET 230 | | 3 THET 242S | 2 |
| THET 240S | | 2 THET 244 | 3 |
| THET 246S | | 3 GEF 5 | 3 |
| GEF 2 | | 4 GEF 8 | 3 |
| | | 16 | 15 |
| Third Year | | | |
| Fall | Hours | Spring | Hours |
| THET 340S | | 2 THET 341S | 2 |
| THET 342S | | 2 THET 343S | 2 |
| THET 344S | | 3 THET 345S | 3 |
| THET 348S | | 1 THET 348S | 1 |
| THET 360 | | 3 THET 365 | 3 |
| GEF 8 | | 3 THET 400 | 1 |
| General Elective | | 3 GEF 8 | 3 |
| | | 17 | 15 |
| Fourth Year | | | |
| Fall | Hours | Spring | Hours |
| THET 401 | | 3 THET 302 | 3 |
| THET 440S | | 2 THET 441S | 2 |
| THET 442S | | 2 THET 443S | 2 |
| THET 444S | | 3 THET 445S | 3 |
| THET 447S | | 1 THET 447S | 1 |
| THET 460 | | 3 General Elective | 3 |
| | | 14 | 14 |

Total credit hours: 122

Major Learning Outcomes

ACTING

Common Body of Knowledge and Skills for B.F.A. Theatre students

Students must acquire:

Technical skills requisite for artistic self-expression in at least one major area of production (for example, acting, design/technology, playwriting, musical theatre) and those skills must be progressively developed to the highest level appropriate to the particular area of concentration.

1. An overview understanding of the major aspects, techniques, and directions in the area of concentration.
2. Fundamental, comprehensive understanding of the various elements and basic interrelated processes of creation, interpretation, performance, and production.
3. Fundamental, conceptual understanding of the expressive possibilities of theatre.
4. Knowledge and skills sufficient to work in both collaborative and individual roles in matters of theatre interpretation.
5. Growth in artistry, technical skills, collaborative competence, and knowledge of repertory through regular performance and production experiences. Students must have such experiences throughout the degree program.
6. Repertory. Students must acquire:

- a. Familiarity with theatre literature of various historical periods, cultural sources, and modes of presentation.
- b. Experience with specific repertoires and comparative standards of production quality through performance, academic study, and attendance at productions.

7. Theoretical and Historical Studies

- a. Students must acquire:
 - i. The ability to analyze plays perceptively and to evaluate them critically.
 - ii. An understanding of the common elements and vocabulary of theatre and of the interaction of these elements, and be able to employ this knowledge in analysis, including analyses of their productions.
 - iii. The ability to place works of theatre in historical and stylistic contexts and have some understanding of the cultural milieu in which they were created.
 - iv. The ability to develop and defend informed judgments about theatre.
- b. Technology. Students must acquire a working knowledge of technologies and equipment applicable to their area(s) of specialization.

- 8. Synthesis. While synthesis is a lifetime process, by the end of undergraduate studies students should be able to work independently on a variety of professional problems by combining, as appropriate to the issue, their capabilities in performance, repertory, theory, history, and technology, as well as other fields they have studied.

Upon completion of any B.F.A. professional undergraduate degree program:

- 1. Students must demonstrate achievement of professional, entry-level competence in the area of specialization including significant technical mastery, the capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.
- 2. Students must demonstrate their competence by developing a body of work for evaluation in the major area of study. A senior project or presentation in the major area is required in many concentrations, and strongly recommended for all others.
- 3. Students must have the ability to communicate ideas, concepts, and requirements to theatre professionals and laypersons related to the practice of the major field. Such communication may involve oral, written, visual, and musical media.

Bachelor of Fine Arts in Acting

Essential Competencies, Experiences, and Opportunities:

- 1. Demonstrated ability to act (i.e., to project one's self believably in word and action into imaginary circumstances, evoked through improvisation or text).
- 2. Demonstrated ability to engage effectively in improvisations both by oneself and in an ensemble.
- 3. Demonstrated ability to create characters convincingly from plays drawn from different genres and styles in an ensemble relationship with other actors.
- 4. A developed technique for analyzing the specific tasks required in performing varied characters from written plays.
- 5. Understanding of the specific demands of the acting styles for major periods and genres of dramatic literature.
- 6. Clear, articulate, and expressive speech, normally with demonstrated ability to use appropriate tools and systems to learn and perform dialects, and the ability to perform effectively in verse plays.
- 7. A flexible, strong, and controlled voice with trained breath support; appropriate vocal range and freedom from vocal and postural tension in rehearsal and performance; demonstrated ability to use the voice effectively as an instrument for characterization together with the ability to project the voice effectively in theatre spaces of varying sizes and in media productions.
- 8. A flexible, relaxed, and controlled body trained in basic stage movement disciplines, including dance and mime; demonstrated ability to use the body effectively on stage as an instrument for characterization and to be responsive to changing time/rhythm demands and spatial relationships.
- 9. An overview understanding of makeup materials and techniques.

10. Demonstrated comprehension of the basic business procedures of the actor's profession, including audition procedures, résumés, agents, and so forth.
11. Solo and ensemble performance experience in a variety of formal and informal settings shall be provided throughout the degree program including the opportunity for a significant role in a major production no later than the senior year.