

**MONMOUTH COLLEGE  
DEPARTMENT OF THEATRE**

**Manual of Guidelines, Policies and Procedures**

**Updated September 2014**

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This handbook is intended to guide the student, no matter the major, through their time with the Monmouth College Theatre Program. Students should refer to this manual often and will be held responsible for the regulations, guidelines and procedures contained within. Adherence to this manual will help to provide a meaningful, productive, safe and rewarding experience in the theatre and theatre classroom. Because this is a dynamic document, the student is urged to check regularly with theatre faculty to gather updates to procedures. Any questions can be directed to any theatre faculty.

## **THEATRE FACULTY & STAFF**

### ***Faculty***

Douglas Rankin, M.F.A.

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### ***Staff***

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Technical Director & Scene Shop Foreman, Advisor to Crimson Masque

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Wells Theatre

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### ***Emeritus Faculty***

Jim DeYoung, Ph.D.

William Wallace, Ph.D.

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Professor, Arts Management (minor) Program Coordinator

Primary Teaching Areas: Theatre History and Literature, Theatre Management, Public Relations, Multimedia

## ADDITIONAL CONTACT INFORMATION

Emergency: Dial 911 or 457- 2345 (Campus Security)

Monmouth College Website

<http://www.monmouthcollege.edu/>

Departmental Website

<http://department.monm.edu/theatre/>

Crimson Masque Student Theatre Organization

[http://department.monm.edu/crimson\\_masque/](http://department.monm.edu/crimson_masque/)

Alpha Psi Omega <http://department.monm.edu/theatre/west/Alpha%20Psi%20Omega/AlphaPsiOmega.htm>

Communication across the Curriculum Website

<http://www.monm.edu/cac/>

## MISSION & PHILOSOPHY

The Monmouth College Department of Theatre is committed to the intellectual, creative and professional development of its students by combining rigorous training with a Liberal Arts education. Seeped in a collaborative environment, we believe that the exploration of the craft and art of theatre is most successful when careful study is paired with immediate and consistent application of theories and techniques. Our program provides equal focus on the development of the creative process, creation of the creative product, and clear communication of its preparation and resulting impact. In doing so, we strive to provide a holistic approach to the training of an artist; not merely an artistic practitioner. If participating in theatre as a non-major, we believe the presentation, leadership and problem solving skills inherent in the creation of theatre can easily support many endeavors including teaching, public relations, media, and law. If participating in theatre as a major or minor, we believe students will benefit from our embrace of the standards of professionalism, personal responsibility and excellence required to survive and thrive in graduate school or in a life in “the business.” This philosophy manifests in three ways:

### *Academic Instruction*

Offering both a Major and a Minor in Theatre. Courses include but are not limited to: Acting, Directing, Design, Technical Production, Theatre History, Children’s Theatre and Dramatic Literature. Non majors/minors can take courses in the Department of Theatre. Academic affairs are managed by the chair of that department and details of the academic program can be found in the Monmouth College Catalog.

### *Theatrical Performances*

Offering open auditions to all students and community members. Although priority is given to current students, participation – whether performance or technical – in the theatre season is open to the entire student body as well as community members. The overall artistic policies of the Monmouth College Theatre are managed by the Department Chair. Plays are produced under the auspices of the Department of Theatre..

### *Community Partnerships*

Offering opportunity for students to work in and create theatrical productions in correspondence with area businesses, community members, statewide celebrations, and the like. Many performances recognize statewide celebrations, community-based issues and/or are created in partnership with community organizations such as the Buchanan Center for the Arts and/or the Monmouth Public Library. Theatre Majors are required to complete an internship which could give them opportunity to explore the art and business of theatre in the broader community.

# COMMUNICATION

## *E-Mail*

Frequent and efficient communication is the key to academic and theatrical success. Though most of the faculty and staff can often be found in their offices/shops outside of their stated hours, it's best to set appointments and send communication through the Monmouth College e-mail. Students will be expected to communicate with faculty through their Monmouth College accounts and will be expected to check this account multiple times a day. Please remember that all e-mail is to be written in a clear and professional manner using professional language and punctuation.

## *Department Call Board*

Many departmental postings regarding auditions, cast lists, rehearsal schedules, internships, job opportunities, and deadlines will be posted on the Department Call Board on the third floor of McMichael Academic Hall. Majors and minors are expected to familiarize themselves with the materials on the call board and check the call board daily.

# STUDENT ORGANIZATIONS

## *Crimson Masque*

Crimson Masque is a student-run organization that meets regularly and maintains a board of student officers. Open to any student of any class or major, the purposes of Crimson Masque is to encourage participation in theatre and strengthen the quality of the cultural life of the Monmouth College community. More information can be found in a later section of this handbook, or by visiting the Crimson Masque website.

## *Alpha Psi Omega*

Alpha Psi Omega is a National Theatre Honor Society which students are invited to join. Open to students of any major, this society seeks to recognize high levels of participation, achievement and creativity in the Monmouth College Department of Theatre and its production season. More information can be found in a later section of this handbook, or by visiting the Alpha Psi Omega website.

## *MC Improv Troupe*

Open to students of any major, the improv troupe is a student-led group that meets weekly and performs regularly at venues on and off campus. Weekly sessions feature an open time during which all students interested in experiencing improv and honing their skills are welcome, followed by a closed rehearsal session for members of the troupe. Auditions for full troupe membership are held in the fall and spring. The 2014 president and primary contact is Adam Duffield ([aduffield@monmouthcollege.edu](mailto:aduffield@monmouthcollege.edu)).

# FACILITIES

The Wells Theatre and the downtown Fusion Theatre are the college's primary performance facilities.

## *Wells Theatre*

Located at the corner of Broadway and 9<sup>th</sup> Street, the Wells Theatre is a proscenium theatre that seats approximately 170. The Wells features a computerized lighting control, a counterweighted fly system,

new curtains (2014), large scenic and costume studios, a design studio with a CAD system, a large format printer, and several Mac computers.

### ***Fusion Theatre***

Opened in spring 2014, the Fusion Theatre is our flexible black box theatre space, which seats up to 150 and is located in downtown Monmouth at 230 South Main Street. In addition to the performance space, the Fusion complex contains a large art gallery/lobby area, a box office, a classroom equipped with computer and projection system, two dressing rooms, a scenic shop, and large control booth. Because of its downtown location *in* the community, the Fusion Theatre is intended for use by a diverse array of community groups as well as Department of Theatre classes and productions.

Both the Fusion and Wells Theatres are used as performance and classroom spaces. If not held in the Wells or Fusion, theatre classes are generally held in McMichael Academic.

### ***Borrow/Checkout/Reservation of Spaces and/or Materials***

All spaces, costumes, props and/or any other materials belonging to the Monmouth College Theatre Department are to be borrowed, checked out and/or reserved only under expressed permission of a Theatre Faculty or Staff. Those interested are urged to go through the reservation/check-out policies noted below.

### ***Access to Facilities***

Both spaces are under the direct supervision of the Department of Theatre faculty and staff. Requests for using a theatre space should first be directed to the room reservations system at the Stockdale Center. The Department Chair and the theatre faculty then approve the requests, adding it to both the overall MC calendar and the departmental calendar. All individuals using any theatre or classroom facilities are responsible for the cleanliness, safety and order of the space. Trash and recycled materials are to be left in their proper location, tables/chairs and other structures returned to their proper place and lights are to be turned off. Light and sound boards are to be switched off and chairs pushed in. Backstage, dressing room, box office, kitchen areas and all shops must be left clean and tidy. No tools or machines should be tampered with. Failure to follow these policies could result in disciplinary action and may include the removal from production responsibilities or withdrawal of permission to use the facilities. Report any damage to the Department Chair and/or Director of Theatre. Custodial services and maintenance are provided by the Department of Building and Grounds.

### ***Wells & Fusion Theatre Reservations***

Students can be granted access to the Theatres, when they are not in use by faculty or a class, in order to rehearse for a production/class and/or complete technical requirements. To do so, students must submit an online Reservation Request found on the Department webpage. Priority for reservations are as follows:

1. Scheduled class meeting time (per the academic calendar).
2. Rehearsal/technical development for current faculty directed productions.
3. Rehearsal/technical development for current student directed productions.
4. Students developing performance/technical work for a current THEA course. Reservations are for a 2-hour (maximum) block.
5. Students rehearsing for productions outside of regular rehearsal time.(Reservations are for 2-hour (maximum) block.
6. APO or Crimson Masque meetings/workshops/events. Reservations are for 2-hourblocks.



## 7. All other campus events.

Students using either facility are expected to maintain strict safety and cleanliness standards while in the building. No destructive, unlawful or hazardous behaviors will be tolerated. Students failing to adhere to this policy may be submitted to disciplinary action, which may include removal from production responsibilities.

### ***Key Policy***

Not all students are issued keys to facilities. Student directors, stage managers and designers who do obtain keys to facilities should recognize the high level of responsibility placed upon them. Keys should be kept safe, and the Director of Theatre notified if the keys have been lost or stolen. All keys must be returned to the Physical Plant before leaving campus in May. Failure to return keys could result in a fine, disciplinary action or the removal from production responsibilities.

### ***Food or Drink in the Theatres***

The food/drink policy varies by director/professor. Generally, no food or drink (except bottled water) is allowed in any classroom/theatre space. Discuss with the professor/director their personal policies.

### ***Smoking and Alcohol Use***

Smoking or alcohol use is not allowed in any classroom or theatre space. Faculty and students are required to adhere to the campus smoking policy and place cigarette butts in their proper receptacles. At times, herbal cigarettes/pipes are used in theatrical productions. These materials are to be used only during rehearsals/performance and at the discretion of the director. Failure to adhere to these policies may result in disciplinary action and could result in removal from production responsibilities.

## **OTHER OPERATING POLICIES & PROCEDURES**

### ***Complimentary Ticket Policy***

Generally the cast and crew of a Monmouth College production receive complimentary tickets. The number of complimentary tickets varies by production. Check with the director of the individual production, the Director of Theatre, and/or the Box Office Manager regarding complimentary tickets for a specific production. Numbers of complimentary tickets also vary if the student is a member of Crimson Masque and/or Alpha Psi Omega.

### ***Outside Employment Policy***

The faculty expects that the student's first priority is to work toward the completion of the degree requirements in his/her major and minor. Please keep this in mind when considering outside employment. Although the faculty sees the production of the Monmouth College theatre season as the Theatre Major/Minor's first priority, students are strongly urged to explore outside performance and technical opportunities. Students working both in and outside of the Monmouth College theatre season must recognize the priority of the collegiate production schedule when balancing more than one production. Failure to adhere to this priority may result in removal from MC production responsibilities.

### ***Letters of Recommendation***

Graduate Schools, summer internships, summer stock companies, arts centers, scholarship programs and perspective employers often request letters of recommendation from instructors. Students should follow the following guidelines as a matter of courtesy when requesting letters of recommendation:

1. Select professors who know you well. (It is recommended that this professor is someone with whom you have studied for more than one course, have worked on at least two productions, and/or have conducted independent work.)
2. Always ask the professor if they will write a letter on your behalf; never assume. Also, never assume that they will write a *positive* letter for you. The best advice is to ask if they would, “feel comfortable writing a *positive* letter of recommendation” for you.
3. Give the professor a written (and/or e-mailed) request for the letter at least one month prior to the date on which the letter is due. Include the appropriate names and addresses to whom the letter is to be sent, as well as a brief description of the job/scholarship or other opportunity that you are seeking. It’s also helpful to send your resume or any other materials that might assist the professor in writing a thorough letter for you.
4. Follow up with your professors as the deadline approaches (a week or two before the deadline.)
5. Remember that professors are not required or obligated to write letters of recommendation. In doing so, they are affixing their name to your work. Please recognize this as an opportunity to build a lifelong professional relationship with your professors. Let them know of the outcome of your application with a thank you note.

### ***Resume & Portfolio***

Your theatre faculty, graduate schools, and potential employers WILL be asking for your resume and often your professional portfolio. Types of resumes could include: General Work Resume, Performance Resume, Technical Resume, Teaching Resume or Vitae. A resume is a short, clean, truthful and concise account of your work in that area. Format and structure vary according to field. A resume is not a discussion; it’s a “snapshot” which could begin a discussion called an *Interview*. All students, no matter the major, are urged to begin the creation of their resume in their first semesters at Monmouth College and to work closely with a faculty advisor in their field to create the appropriately structured resume. Example templates of resumes can be found in the “*Forms*” section toward the end of this handbook.

All Theatre Majors are required to create an online portfolio and share it with the faculty prior to graduation. (Theatre Minors are strongly encouraged, but not required, to complete an online portfolio.) During each semester’s THEA 119: Practicum course (required for all Majors, all semesters), Majors and Minors will have dedicated opportunities to create and maintain their online professional portfolios. Examples of portfolios from various theatre professionals will be provided by the faculty during these sessions as models for portfolio organization, content, and format. Students are encouraged to collect artifacts (production photos, renderings, concept statements, etc.) that document both their artistic process and product(s) throughout their study at MC.

### ***Production Attendance Expectations and Etiquette***

All theatre majors and minors are expected to attend every faculty and/or student-directed theatrical production on the Monmouth College campus. Audience members are expected to keep feet off of the seats, turn off cell phones (not just set them to vibrate), refrain from bringing in food/drink, refrain from taking video/photographs, and keep talking to a minimum. Do not leave the theatre unless in an emergency. If an audience member must leave the theatre, he/she is to wait in the lobby until a blackout or another appropriate time to reenter the theatre. The front of house staff should assist in these situations. If the student is taking notes during a production, they are expected to be inconspicuous in doing so.

# GENERAL EXPECTATIONS FOR CLASSROOM & PRODUCTION

## *General Etiquette*

- Arrive on time and prepared to work. Generally 10 minutes early is “on time.”
  - Make your call time and your GO time.
  - If you need more time to prepare for rehearsal, arrive early.
- No food or drink in the theater unless approved by the director of the production.
- Turn off cell phones and focus on the rehearsal and/or classwork at hand. Do not check to see who has called if it vibrates. Apologize if it makes a noise.
- No alcohol or tobacco.
- Keep feet off of the seats.
- Wear appropriate clothing for the project.
  - For rehearsals, actors should wear clothes that allow them to move and/or rehearsal costume pieces as provided (rehearsal skirts, character shoes, etc.).
  - For performances, technicians should wear all black (or other costuming as required by the production).
- Keep quiet back stage and in the lobby.
- Be polite and respect others.
  - Say “Please” and respond to announcements with “Thank You.”
  - When the stage manager announces the time, respond with *Thank You*.
  - Respect other performers as well as your run crew. The run crew are a necessary part of a smoothly-running production; they there to assist you and the show, not be your servants, so please treat them with respect.
  - Remember that each individual is as important as you are. Do not be a diva.
  - Maintain a high level of respect for your audience, peers, colleagues, and support staff. They could hire you, fire you, support you, make you look better, or make you look silly. It’s your choice. You are always auditioning.
- Clean up after rehearsals and performances.
  - Recycle and throw your trash away.
  - Return props to the prop table or other designated location.
  - Place costumes on hangers and/or in laundry baskets for washing.
  - Return set pieces to their proper locations.
- Be aware of your safety and the safety of others at all times.
- Play well with others. Avoid and squelch gossip.
- Never give notes to another actor, even when they ask.
- Remain on task. If you are to be rehearsing with a small group without the director, remain focused.
- Hit your due dates. Whether off book or due papers; hit your mark without excuse.
- DO NOT ad lib or make changes to a script. The playwright will let you know if you are allowed to “fill in the blanks.” Until then, DO NOT vandalize the script.
- Maintain your performance. Closing night should look BETTER than opening night, not worse.
- Be “upfront” about your schedule. Avoid the “oh, by the way, I can’t make it to rehearsal...” or “I forgot...” statements as they are difficult to work around.
- No friends or family back stage or upstairs at any time during rehearsal/performance.
- Do not miss an entrance due to neglect of time, messing around, or talking back stage.
- Write down any notes given verbally by the director. Keep any written notes.
- Cast parties. Remember that you have class and/or another performance the next day. You have the responsibility to your cast to remain mentally and physically healthy.

### ***Props***

- Never touch someone else's prop. Don't set it for them. Don't ask someone else to set a prop for you.
- If you have technical issues (set, props, costume, etc.) let the stage manager and/or director know immediately.
- After rehearsal/performance, all actors will replace their props on the props table.
- DO NOT move/toy with a prop that is not your own.
- Use your props ONLY on stage, don't toy with them in the lobby, etc.
- Use your prop ONLY as directed.

### ***Costumes***

- No eating or smoking in costume. Feel free to bring water bottles, with a cap, to store backstage.
- If you have technical issues (set, props, costume, etc.) let the stage manager and/or director know immediately.
- Wear your costume as the designer has directed you to do so.
- All costumes will be neatly hung after each rehearsal.
- All makeup will be neatly stowed in boxes after application.
- All dressing rooms and make up tables will be kept clean and free of trash and clutter.

### ***Makeup and Dressing Rooms***

- For health reasons, avoid sharing make-up.
- Actors will clean up make-up counters BEFORE stepping on stage for rehearsal or performance.
- Un-plug all curling irons unless touch ups are required during the performance.
- Actors will clean make-up and dressing room areas after rehearsal/performance before leaving.
- Wear your make-up as the designer has directed you to do so.
- Actors will talk with the designer before going personally to the make-up cabinets.

*\*Many of the points above are thanks to the Actors Equity Education Department.\**

### ***Noting Conflicts***

It is understood that the creation of a theatrical production is an emotionally demanding and time consuming activity. It is also understood that each individual must fulfill their duties, in a timely manner, to the best of their abilities for the success of the production. Finally, it is understood that the failure of ONE person to carefully schedule and manage their time can result in an inefficient and ineffective rehearsal process and a high level of frustration for all those involved. With this in mind, please read the following advice on noting conflicts:

- At some time during the academic year, all student actors/technicians will be asked to note their conflicts for the semester. This could occur at an audition, production meeting, etc. A successful student/artist must be prepared to balance their production responsibilities and their academic lives by prioritizing their conflicts in the following order:

**First Priority:** Full credit academic responsibilities.

**Second Priority:** Partial credit academic responsibilities that may intersect with evening play rehearsals.

**Third Priority:** Work requirements/doctor's appointments.

**Fourth Priority:** Family commitments such as weddings, anniversaries, etc.

**Fifth Priority:** Social obligations such as Fraternity/Sorority meetings, student/social organization meetings such as Sassy Lassies, Scots Men, etc.

- If a student actor/technician is involved with a production, the director of the production will organize the individual's production/rehearsal schedule AROUND the first and second priorities only. An actor/technician must be prepared to reschedule any events in the third through fifth priority around that of the rehearsal/production schedule. If this rescheduling is not possible, the actor/technician is strongly urged to reconsider their participation in the production.

### ***Responsibilities of the Student-Artist***

Student-artists are expected to maintain an active and positive level of collegiality among their fellow artists, whether in production or out. Students participating in a theatrical production are expected to balance academic needs with the needs of the rehearsal schedule and maintain a positive academic standing throughout the entirety of the rehearsal and production process. Student actors/technicians should not expect "special accommodations" in their academic requirements due to participation in a production. Student-artists are also expected to maintain a high level of mental and physical health, balancing work, study, nutrition and sleep appropriate to maintaining a rigorous schedule. Finally, student-artists are expected to develop an ability to manage time and continue to develop the skills of their craft outside of the requirements of the classroom.

## **THE THEATRE MAJOR & MINOR**

The Department of Theater offers a Theatre Major and Minor that are both comprehensive and flexible for a wide range of dramatic talents and artistic careers. The major stresses general knowledge of the field and development of the skills that lead to effective personal and professional application of knowledge. Training in the Department of Theatre enhances and draws upon every other area of study in the Liberal Arts curriculum. Theatre majors, regardless of their specific career goals, will come to understand the full range of elements comprising the theatrical experience from performance to direction, technology to design grounded in an understanding of dramatic history and literature. In general, a major in theatre will prepare a student for:

- A career in theatre performance and production.
- Leadership roles in a wide variety of professions, including: business, government, law, journalism, education, media, the arts and other creative industries.
- Graduate study towards careers in design, criticism, playwriting, higher education, directing, acting, dramaturgy, technical directing, and arts management.
- Teaching in elementary or secondary education (with proper certification).
- A career that calls for flexibility, organization and management skills, analytical capacities, and communication skills.

As a Theater major or minor at Monmouth College, students will be urged to attain three goals:

1. Develop a broad **knowledge** of the art and craft theatre in both the classroom and on the stage.
2. Engage the art and craft of theater through **direct application** to the production process.
3. Begin and continue the process of **developing a personal approach** to the art and craft of theater.

The below contains a more thorough discussion of the above goals.

### **I. Knowledge**

Develop a broad knowledge of the art and craft theatre in both the classroom and on the stage. This includes an exploration of:

- the vocabulary of theatre, including: elements, structure, processes, performance, theory, history, criticism and tools.

- the techniques, procedures, and methods needed to create the various informal and formal processes within a theatrical production.
- the principles and skills needed to create the various elements of a theatrical production within a given setting.
- the strategies and skills needed to evaluate, assess and interpret drama and theatre using theatrical assessment criteria and standards.
- the aesthetic principles, types, styles and techniques needed to understand and analyze the role of theatre and dramatic literature within a culture.
- the distinguishing characteristics of performance and production principles needed to understand and analyze the development of historical and contemporary theatrical works separated by style and/or period in history.
- the form, style and function of major works and playwrights from historical and contemporary periods within a variety of cultures.
- the critical theories of performance, direction and design, including research sources and methodologies.

## **II. Direct Application of Skills**

Engage the art and craft of theater through direct application to the production process. This includes developing the skills to:

- analyze and interpret plays and other theatrical events with special attention to the skills involved in performance, directing, designing and playwriting.
- communicate, in verbal and written form, an analysis or interpretation of a theatrical event using language of the profession.
- create safely and effectively using contemporary theatre technology.
- apply critical theories of performance, direction and design to the creation of a theatrical production.

## **III. Development of a personal approach**

Begin and continue the process of developing a personal approach to the art and craft of theater. This includes the development of:

- a process for lifelong learning, an inquiring mind and a creative imagination.
- a sense of personal responsibility, and an understanding of an individual's role in the collaborative process.
- artistic standards and judgment, respect for the art form and an ability to self-evaluation.
- standards of professionalism and personal initiative in the development and continuation of one's personal education.
- a broad and deep exploration of the role of theater in a Liberal Arts context, the individual's community and society.

### ***Course Requirements***

Course requirements for the Theatre Major and Minor can be found in the Monmouth College catalogue, or in the “Forms” section toward the end of this handbook. Please note that as of Fall 2014, there are two different “tracks” for the minor: technical theatre or performance. All minors should identify their track and fulfill its course requirements.

### ***Participation Requirements for Theatre Majors***

Theatre Majors are required to participate in theatre productions at Monmouth College as a part of their course study. Participation is closely connected to course work, though substitutions are possible with *prior* discussions with the student's theatre faculty advisor. Each major should work closely with a theatre faculty

advisor to manage their participation requirements to plot out their participation at the beginning of each semester or year.

### ***Portfolio Requirements for the Theatre Major***

Theatre Majors are required to develop and successfully complete an electronic portfolio prior to graduation. As part of the THEA 119 coursework, which is required each semester of all majors, students will have opportunities to create and update their online portfolios. Majors should be prepared to show progress of the completion of this portfolio at each Annual Exit Interview. Final portfolios must be approved by all three theatre faculty before the student's May graduation.

Students are strongly urged to work closely with their theatre faculty advisor throughout their time at Monmouth College to successfully develop this portfolio.

### ***Exit Interviews***

Theatre Majors and Minors must participate in an Annual Exit Interview at the end of spring semester. The interview will include all theatre faculty and the individual student. The student will be required to complete a self-evaluation prior to their attendance of this meeting. Students will be expected to bring proof of their participation (pictures, designs, etc.), be prepared to present and discuss the current status of their electronic portfolio and provide a hard copy of their updated theatre resume(s) to this interview. The self-evaluation can be found in the "*Forms*" section toward the end of this handbook.

No matter how a student participates, the Department stands committed to professionalism and excellence in the study of the art and craft of theatre. This pursuit enables both artist and audience to recognize both the Characteristics of Quality Work as well as Behaviors of a High Achieving Artist.

### **Characteristics of Quality Work**

Quality work:

- Reflects the artist's intellectual growth and broad knowledge of the art and craft of theatre. This is a knowledge that is developed both in and out of the classroom.
- Engages an audience with a high level of creativity, appropriate level of skill and an obvious level of professionalism and preparation.
- Strives to be compelling, engaging, and reflect the level of unity and craftsmanship required of the purpose of the work.
- Reflects the artist's individual approach, process and relationship with the art and craft of theatre.

### **Behaviors of a High Achieving Artist**

Artists who:

- Effectively and fully utilize required and additional classroom and rehearsal time and arrange for informal rehearsal time as needed.
- Organize, manage and maintain sufficient time for the preparation of work; whether written, presented or performed.
- Respond openly to criticisms or suggestions from others; seeing such feedback as an opportunity to see the work from someone else's viewpoint.
- Continuously prove a high level of self-motivation in the search for knowledge and continued experience in the art and craft of theater.
- Actively seek out opportunity to participate in, develop knowledge of and create theater on campus and off.
- Promote creativity and collaboration among your peers in both the theater classroom and in the production process.

- Seek professionalism, excellence, a sense of personal responsibility and personal initiative in the development of the student’s own education.
- Strive to speak with openness and professionalism to their peers, supervisors and colleagues; consciously reducing gossip and rumor.

## **THEATRE PRODUCTION SEASON – GENERAL PROCEDURES & POLICIES**

The Monmouth College Theatre program, overseen by the Department of Theatre, urges the participation of a wide variety of individuals in the creation of theatrical productions. No matter the class or major, student and community participants can be involved in theatre as a co-curricular activity or as a part of the preparation for a life in the business or future study of theatre.

### ***Choice of Production Titles***

Recognizing the need for theatre to educate, enlighten, entertain and ignite, the program strives to create theatre which develops intellectual conversation, extends the academic pursuits, and supports a culture of professionalism and artistry on campus. In doing so, it seeks to create a broad array of productions; recognizing traditional structures and topics, as well as forms and styles that stretch all boundaries and definitions of “theatre.” The Theatre Department strives to make cross-departmental and interdisciplinary connections in the choice of titles, recognizing the uniquely liberal arts ability of theatre to bridge all disciplines. Titles may also recognize statewide celebrations and topics of regional interest. The faculty regularly calls for title suggestions from the student body and welcome educational conversation regarding the choice and manner of productions.

A four year cycle of plays at Monmouth College offers students, audience, and participants an opportunity to experience a wide array of forms and genres. The genres and forms will follow this cycle:

<u>Era/Form/Genre</u>	<u>Timeline</u>
Shakespearean or Renaissance period	At least once every four years
Classical Greek, Roman, Far Eastern, or Medieval period	At least once every four years
18 <sup>th</sup> or 19 <sup>th</sup> centuries	At least once every four years
Experimental or “avant garde”	At least once every four years
Musical	Every other spring semester
Contemporary	Regular intervals throughout

### ***Publicity***

To ensure clarity of purpose and content in advertising, publicity will contain accurate descriptions of productions and include warnings if the nature, topic, images and language used in the production require caution. The student publicity and box office manager, in conversation with the Department Chair, will manage the bulk of the publicity efforts. (Consult the separate Theatre Department Publicity Manual for further information and protocols.)

### ***Casting***

Directors and faculty support diverse casting (multicultural and cross-race/gender casting) to ensure a broad educational experience to as many people as possible. Every student, no matter the year or major, is encouraged to audition. Though priority is given to Monmouth College students, all auditions are open to community members.



### ***Script Content – Adult Situations, Content and Language***

Because theatre imitates human living (and because sexuality, adult situations and adult language is part of life), some materials in scripts, productions and course materials may contain characters that require behaviors, situations, physical proximity or language that could be deemed as sexual, coarse, vulgar, adult, mature or intimate. People offended by such subjects, language or images may want to strongly reconsider their participation in courses and/or productions.

### ***Physical Training***

Because of the physical nature of theatrical training and productions, occasional physical contact and/or physical proximity may be required for the proper guidance and evaluation of training. If contact of this kind is not permissible or feasible, students may want to strongly reconsider their participation in courses and/or productions.

### ***Ad-Lib or Making Changes to the Script***

DON'T. Only the playwright, manager, or the executor of the playwright's estate can give the actor/director permission to ad-lib and/or make changes to the script. Failure to adhere to his policy could result in disciplinary action and may result in removal from production responsibilities.

### ***Student and Faculty Expectations Regarding a Safe Work & Production Environment***

Because of the nature of theatre, the study and creation of this art asks students and faculty members to work in close physical and emotional proximity; therefore all involved are to act professionally at all times.

Participants should adhere to the following requirements:

1. Monitor language and behavior and act with sensitivity to safety and equity when assigning tasks.
2. Defamatory joking of any kind is unacceptable.
3. Keep personal relationships separate from professional or work relationships.

### ***Discrimination and/or Harassment in the Classroom and Rehearsal Space***

The Monmouth College Department of Theatre supports all college regulations and guidelines in regard to Discrimination and Harassment. A complete statement and other materials regarding this policy can be found at: <http://department.monm.edu/stuserv/student-handbook/harassment.htm>.

In casting, coursework, rehearsal, technical assignments or any other working conditions, the Department of Theatre will not allow discrimination and/or harassment on any of the grounds covered by state or federal civil rights laws – this includes race, religion, color, sex, sexual orientation, marital status or any other protected status. If anyone is aware of a violation of these policies they are requested to take this information to any faculty or administrator.

### ***Reporting an Unsafe Environment***

Should a student feel that they are being pressured to engage in, approve of, or tolerate unreasonable, unsafe, personally distasteful, discriminatory or demeaning practices by any faculty, staff or student involved in any course or Monmouth College activity, they are advised to share these concerns promptly with their immediate supervisor, faculty, advisor, chair, and/or the Dean of Students. Students can be assured that all potential affirmative action, discrimination or harassment concerns will be treated seriously and confidentially. The Department of Theatre urges informal methods of problem resolution before more formal procedures are invoked.

In case of an accident, parties involved should make decisions to the best of their ability. Call security, 911, the Dean of Students and/or faculty sponsors immediately for assistance. An accident report, found in the “Forms” section toward the end of the handbook, must be filled out within 24 hours of the accident.

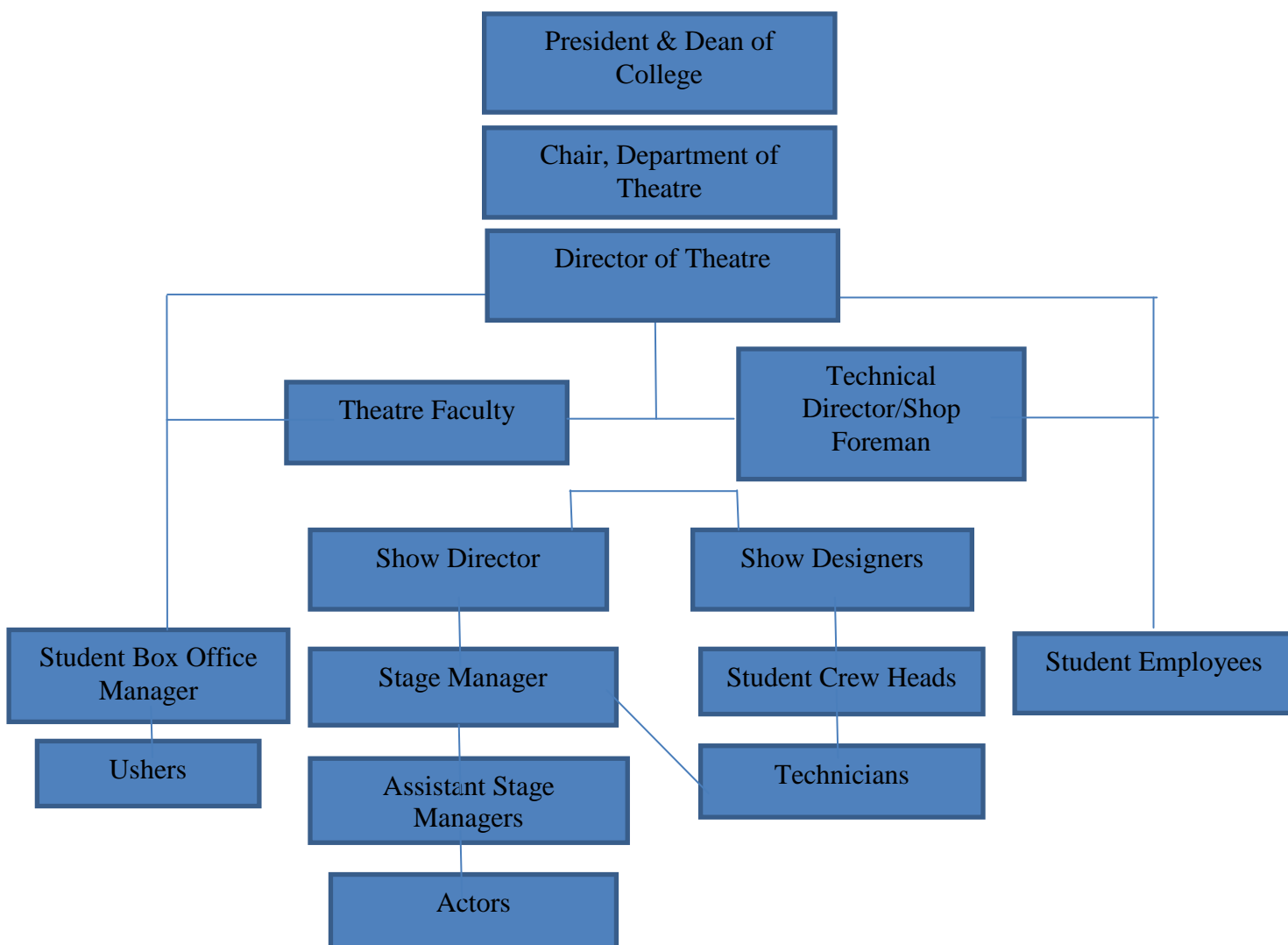
### ***Fiscal Responsibility for the Monmouth College Theatre Program***

Funding for the theatre program is provided out of the college’s Instructional Budget and administered through the Dean of the College and the Chair of the Theatre Department. Theatre production expenses have a separate budget account. Modest admission fees to productions are charged.

Box office income has traditionally been delivered back to the general funds of the college. There is no tie between funds allocated and funds generated. General staffing, student work-study allocations, and theatre equipment and repair are administered through the general budget of the Theatre Arts Department.

### ***Organizational Structure of the Monmouth College Theatre Program***

The following chart shows the basic lines of authority for the Monmouth College Theatre. More detailed descriptions and basic duties and responsibilities for staff and employees follow.



## **MONMOUTH COLLEGE THEATRE STAFF DUTIES & RESPONSIBILITIES**

### ***Chair: Department of Theatre***

1. Coordinates theatre policy with all other general departmental policies.
2. Serves as chief financial officer for theatre in terms of budget submissions.
3. Communicates with the President and Dean of the College on all matters of administrative policy.
4. Meets regularly with the Director of Theatre.

### ***Director of Theatre***

1. Serves as the overall Artistic Director of the Monmouth College Theatre Program.  
Develops the theatre's aesthetic mission and production policies in concert with the staff.
2. Schedules and approves all theatre productions.  
Assigns directors and designers to individual shows.
3. Schedules all theatre building usage, bookkeeping, requisitions, building and equipment maintenance and repair, and all other related fiscal matters.
4. Maintains the theatre manual of policies and procedures.

### ***Technical Director &/or Shop Foreman***

1. Executes or oversees all production designs (sets, costumes, lights, props, etc.) for college plays.
2. Assigns and oversees student design contributions to productions.
3. Organizes and oversees all technical theatre activity for the Monmouth College Theatre including the supervision of paid student technical assistants.
4. Assigns technical crew positions for all shows with the advice and consent of the show directors.
5. Supervises load-ins and oversees all visiting productions or other events that may use the Wells Theater or Fusion Theater.

Other faculty duties may include:

Scholarship Coordinator – Coordinate, organize, monitor and maintain records of theatre activity of those scholarship winning students serving the department.

Advisor (Crimson Masque, Alpha Psi Omega, Improv) – Advise and support the work of theatre-related student organizations

## **STUDENT POSITIONS - PAID**

### ***Student Employees***

#### **Expectations and Work Rules for Student Employees**

Accepting a job in the Monmouth College Theatre is to accept the normal requirements for any employment.

Expectations are as follows:

1. Work with the Department Chair and/or the Shop Foreman to develop a regular work schedule.
2. Adhere to the schedule.
3. Arrive on time and remain for the full time scheduled.
4. When at work, remain task oriented.
5. Focus on safety and timeliness in the completion of your tasks.
6. Complete time sheets neatly and promptly.
7. Communicate your questions and needs to your supervisor.

Missing your scheduled work shift:

*The following reasons for absence will be excused:*

- Participation in a legitimate Monmouth College event such as a *Scotspeak* tournament, choral/band concert or participating as a member of the football team, etc.
- Making up a test, exam, or presentation in a credited course.
- Legitimate illness.
- The employee is expected to attend any remaining time of the scheduled shift AFTER the above is completed.

*The following reasons for absence will NOT be excused:*

- Study time
- Group meetings
- Laundry
- Meetings with student organizations
- Shopping
- Napping

Procedure for missing/being late for a scheduled work shift:

1. Notify the supervisor personally by phone, e-mail or face to face. Do not send word through a student.
2. As soon as possible, set a time to “make up” for the time lost due to your absence.

Frequent tardiness or absenteeism may result in any or all of the following:

1. A one-on-one conversation between the employee and the supervisor.
2. Documentation of frequent absence/tardiness will be communicated to the employee as well as the Chair of the Department of Theatre, the Director of Theatre, the Dean of Students and/or the Financial Aid Department indicating the potential for your discharge.
3. Immediate disciplinary action and/or dismissal from the position. Dismissal could result in an inability to work in the area in future semesters.

### **Probationary Status of Student Employees**

A student employee's first semester of employment is considered probationary. Performance of the employee will be reviewed regularly throughout the semester. An employee may be released during this probationary period without significant due process protection. Employees are urged to communicate regularly with their supervisors regarding their status, skills needing to be developed, and/or any questions about the position.

### **Dismissal Appeals**

Appeals about any work related sanction or disagreement over the application of work rules or work conditions should be taken to the Director of Theatre. If satisfaction is not achieved further appeals may be lodged with the Chair of the Theatre Department. (In some cases, the Chair and Director of Theatre are the same person. In those instances, this chain of command does not apply.)

### **Student Employees should also expect:**

1. To have work hours scheduled more heavily two weeks prior to a production.
2. That some work hours may be scheduled in the evenings or on weekends.
3. To attend any crew calls, production meetings or staff meetings required by the Department Chair and/or Technical Director. (This will be determined on a case by case basis depending on the requirements of the position. The supervisor and/or Director of Theatre will notify the employee if attendance is required.)
4. To be given a copy of these work rules and be asked to certify that you have read them and agree with their stipulations.

5. To have your work evaluated by the supervisor and/or the Department Chair at the end of each semester or academic year. This evaluation could occur in a verbal conversation or in writing.

## **Safety**

Student Employees are expected to use the safety equipment provided for all technical operations. Employees are also expected to ensure other students use the safety equipment provided. Other safety related requirements include:

1. Wear appropriate clothing. Closed toed shoes are required at all times. No flip-flops, skirts or dangly jewelry/hair. No headphones of any kind are allowed to be worn in any theatre shop or laboratory. Not only do they interfere with hearing orders or warnings, they can become entangled in machinery and are a major safety concern.
2. Do not use power or compression tools without instruction and training.
3. Protective eyewear should be worn when using power equipment.
4. Gloves should be worn when handling and mixing solvents.
5. Masks should be worn when mixing powder paints or when using spray paints and other volatile mixtures. Only spray paint under the Wells Theatre exhaust hood. **Never** spray paint outside on grass or pavement unless using drop cloths. At the Fusion Theatre, *only* spray paint behind the building using drop cloths.
6. Never work alone in the building, especially on ladders.
7. Never install a lighting instrument without also affixing a safety chain.
8. Make sure that safety locks are always on after using the rigging system.
9. **Do not leave tools on ladders or catwalks.**
10. Never leave dirty paintbrushes or rollers without completely cleaning them and hanging them to dry.
11. Clean, return all items to their proper place.
12. If something is broken, make the supervisor and/or the Director of Theatre aware of it immediately.
13. If you are unsure, ASK.

## ***Paid Student Staff Positions***

Any student interested in positions below should consult with a theatre faculty to determine application and hiring procedures.

### ***Business and Marketing Manager/Administrative Assistant***

This paid student staff position is usually occupied by an experienced, upper class student of any major.

Duties could include, but are not limited to:

1. Preparing/handling all publicity materials.
2. Preparing/maintains all mailing lists for exterior publics and interior publics.
3. Preparing/handles all ticket printing and sales.
4. Maintaining the Crimson Masque/Department of Theatre production slides, photo files, and archives.
5. Assisting other staff members as time is available. Duties could include general clerical work pertaining to operation of the theatre such as typing, filing, Xeroxing, running errands, taking phone messages, etc.
6. Maintaining theatre library and script files.
7. Maintaining the Theatre History slide files.

Other duties could include:

1. Serving as or designating a house manager for all shows.
2. Assisting the Department of Theatre Business and Marketing Manager as needed.
3. Collecting time sheets and organizing the student payroll each month.

### ***Monmouth College Theatre Master Carpenter***

Unless otherwise noted, this position is usually filled by a staff supervisor. In the case of a student filling this position, this position is usually occupied by an experienced upper class student and is paid through either a scholarship or work-study funds.

Duties could include, but are not limited to:

1. Working under the direct supervision of the Scene Designer and Technical Director.
2. Assisting in managing and training other student employees and student crews.
3. Attending production/staff meetings as directed by the designer/technical director.

### ***Technical Assistants (Shop, Lighting, Costumes, etc.)***

Duties could include, but are not limited to:

1. Working regular hours under direct supervision of Designer/Technical Director.
2. Attending all production meetings throughout the season.
3. Working regular weekly hours on projects pertaining to upcoming productions or on general theatre improvements.
4. Organizing and overseeing other crew members assisting in projects assigned.
5. Organizing and facilitating Safety Training Sessions at the beginning of each semester.
6. Assisting in organizing and facilitating strikes.
7. Assisting in organizing and facilitating all borrowing of props/costumes, etc.
8. Communicating regularly with their area supervisor regarding hours of work and/or upcoming projects.

### ***Youth Theatre Assistant***

This position is possible due to a partnership with the Buchanan Center for the Arts (BCA). Depending upon the needs and financial arrangements between the department and the BCA, this may or may not be a paid position. Students in this position *may* also have an opportunity to gain THEA 119 credit for their successful participation in this position. Duties vary by year and are determined by the faculty liaison to the arts center.

Duties may include, but are not limited to:

1. Working under the direct supervision of the Monmouth College faculty liaison and the Artistic Director of the BCA.
2. Preparing for and attending weekly meetings with the supervisor.
3. Planning, developing, coordinating and facilitating lesson plans for Fall and/or Spring BCA Children's Theatre classes.
4. Assisting with the spring youth production.

## **STUDENT POSITIONS – THEATRE SCHOLARSHIPS**

### ***Expectations and Guidelines for Scholarship Winners***

#### **Awarding**

Most scholarships are awarded prior to the student's entry to Monmouth College. This will occur by audition in the spring prior to the freshmen or transfer year. At this time, this is a "one-shot" opportunity to gain a scholarship. The level of scholarship is set and cannot be increased (but can be reduced). Typically, these scholarships range from \$1,000 – 3,000 each year and are awarded in both performance and technical areas. Other scholarships may be announced and/or awarded throughout the student's time at Monmouth College.

#### **General Requirements**

1. Determine your availability and commit to a schedule by the third week of the semester.
2. Communicate your schedule to the scholarship coordinator by the third week of the semester.

3. Be prompt in arrival and maintain the schedule you set at the beginning of the semester
4. Maintain a positive and task-oriented attitude when fulfilling the needs of the scholarship.
5. Successfully complete the tasks set forth during your time in rehearsal or in the scene shops.
6. Maintain a high level of communication with your coordinator/supervisor.
7. Attend the scholarship meetings held at least twice a semester.
8. Accept guidance and work to better your skills with each semester.
9. Complete an annual self-evaluation. This can be found in the “Forms” section at the end of this handbook.
10. Attend and/or participate in at least one Student Showcase per year.
11. Maintain a high level of safety and cleanliness in all theatre spaces.
12. Recognize that the acceptance of a scholarship implies that the completion of the requirements will be a priority in the student’s scheduling.

### ***Requirements for Performance Scholarship***

1. Audition for all faculty-directed main stage shows and accept any role offered. If cast, positive and successful participation in the production process will fulfill the student’s requirements for the semester.

#### Note:

Performance in one or more student-directed one-acts may fulfill any hours required to maintain this scholarship, if approved by the theatre faculty; however, scholarship students must perform in more than one one-act to fulfill scholarship requirements. Performance in a student-directed full length production may fulfill the student’s requirements, if approved by the theatre faculty.

***If NOT cast*** in a show for that semester, the student will need to successfully complete a minimum of 30 hours of backstage assistance. This can be completed in the areas of publicity, box office, and/or any shop. These hours must be arranged with the faculty scholarship coordinator and the Department Chair by the end of the third week of the semester. Students who are studying off-campus during a particular term or who have difficulty meeting the work requirement *must* meet with the Department Chair and faculty scholarship coordinator to make the proper arrangements. **Failure to complete an assignment without making alternative arrangements may result in permanent revocation of the scholarship.**

2. Adhere to the General Requirements above

### ***Requirements for Technical Scholarship***

Technicians are required to complete a minimum of 30 hours of backstage assistance throughout the semester. These hours must be arranged with the faculty scholarship coordinator and the Department Chair by the end of the third week of the semester. Students must also adhere to the General Requirements above.

### ***Probationary Status***

A scholarship winner’s first year is considered probationary. Participation of the scholarship winner will be reviewed regularly throughout the year. The student will be required to complete a self-evaluation at the end of each semester as well as an informal evaluation by the supervisor. This informal evaluation will occur via e-mail or conversation.

### ***Failure to Complete Scholarship Requirements***

Failure to complete the scholarship requirements set forth above could result in any or all of the following:

- Reduction of the student to probationary status.
- Reduction of the student to probationary status and a doubling of the required hours per semester.
- Disciplinary action.
- Removal from production responsibilities.

- Dismissal from the scholarship program and removal of the scholarship from the student's financial aid package.

### **Dismissal Appeals**

Appeals about any work related sanction or disagreement over the application of work rules or work conditions should be taken to the Chair of the Department.

## **STUDENT POSITIONS – General Information for Student Actors, Directors, & Technicians**

### ***General casting and crew selection policies***

#### Auditions/Casting

1. Auditions are generally at the beginning of each semester and dates for auditions for each of the season's productions are listed in the Master Production Calendar, published in the fall.
2. No roles are cast prior to auditions except for an occasional guest actor or actress. In such circumstances the guest actor is always announced in advance of auditions.
3. Auditions are handled through open call and/or monologue audition, depending upon the director's specifications. They are open to all students regardless of academic major or class status.
4. Actors are cast according to their audition and no preference is given to class or major.
5. In line with formal college policy, students on academic or disciplinary probation may be denied the opportunity to participate in theatre activity.
6. Unless previous announcements have been made, Monmouth College students will have first priority in casting in Monmouth College Department of Theatre productions.

#### Technical Crew Selection

1. Technical positions are open to all students equally regardless of academic major, class status, ethnicity, or gender.
2. Unless previous announcements have been made, Monmouth College students will have first priority in filling technical positions in Monmouth College Department of Theatre productions.
3. Assignment to various positions is done based on experience and need by the theatre faculty.
4. Students interested in designing as part of the production season will pitch for their preferred design roles in the spring of the year prior.
5. If technical positions are to be filled from outside of the college (e.g. a guest costume designer is hired), that announcement will be made prior to crew selections.
6. In line with formal college policy, students on academic or disciplinary probation may be denied the opportunity to participate in theatre activity.

### ***Balancing Academic Obligations with the Duties of a Production***

Student actors/technicians are expected to:

1. Remain a full time student, in good academic standing with no reduction of academic responsibilities.
2. Fulfill production responsibilities to the best of their ability, in a timely manner.
3. Maintain a clear schedule; arrive promptly to scheduled rehearsal/production times and remain for the entirety of the scheduled time.
4. Practice strong time management skills to ensure the success of both academic and production responsibilities.

**Please note:** Student actors/technicians should not expect "special treatment" or special consideration from faculty members either outside or inside the Department of Theatre because of participation in a theatrical production.



## ***Overview of Possible Production Calendar***

Prior to the start of the academic year, the faculty will provide a Master Production Calendar, which shall include all pertinent audition and production dates for the entire MC theatre production season. The process listed below outlines the general production process, but may be adapted on a show-by-show basis.

### Auditions/Casting

Audition dates are listed in the Master Production Calendar. When possible, one general audition will be held for multiple productions; however, this may vary from year to year and show to show. Students are urged to attend Interest Meetings at the beginning of each semester and watch call boards for audition announcements. Cast postings will contain information regarding the first cast meeting and instructions on how to get a script and schedule. You are normally asked to initial the announcement to signify that you have seen the notice. Should there be some problem that might impact on your ability to take the part assigned, contact the production's director immediately.

### First Cast Meeting

This is an actor's first opportunity to meet the entire cast, gather contact lists, begin initial training, finalize schedules, read through the script with the cast and hear production concepts from the director and possibly the designers. All are asked to bring their schedules and materials with which to take notes. All actors are asked to work in pencil.

### Rehearsal and Production Sessions

Rehearsal and production sessions generally last 4 – 6 weeks. Rehearsals are generally 4 – 5 nights per week, leaving Friday and/or Saturday free. The building process generally occurs during the day. Crew calls can occur at any time during the production process. Directors vary on the scheduling of rehearsal lengths and times.

Some general policies, tips and guidelines include:

1. Adhere to the Actor/Crew Production Protocol in this Manual.
1. Actors/Technicians are expected to maintain a high level of safety and cleanliness in all shops, stages and backstage areas.
2. Depending upon the director, schedules are issued at the beginning of the rehearsal process or weekly and they are prepared on the basis of the conflict sheets filled out by the participants. Any changes in your schedules should be reported to the director or technical director immediately.
3. All actors/technicians should arrive at least 10 minutes before the call time. "Ten Minutes before is on time. On time is late." Or "Artists are never on time; they're always early."
4. Depending upon the director, actors/technicians may be required to sign an attendance and behavior contract. Breach in contract may result in immediate dismissal.
5. Take clear notes and maintain them throughout the production.
6. If a student must be absent or tardy, they are expected to immediately communicate this information to the technical director/director/stage manager/supervisor.
7. Though the project/rehearsal may be unsupervised, the technician/actor is expected to maintain focus on the task in order to complete it in an efficient and timely manner.

### Tech Week

Tech week is the last week before the play opens and usually begins on the Sunday evening before the Thursday opening. The purpose of this week is to pull together all technical and artistic aspects of the production. All actors and crew will be called for the entirety of this week. This week requires a high level of organization prior to and professionalism within the run of the week. Inability of an actor/technician to maintain professional behavior/language may be immediately removed from the production and replaced.

Some general policies, tips and guidelines include:

1. See the general policies, tips and guidelines for the rehearsal/production process.
2. Adhere to the Actor/Crew Production Protocol in this Manual
3. Report all broken, torn costumes or other items to the stage manager or the designer in the manner determined by the director.
4. Sign in at the appropriate location.
5. Call times are set by the director. If your assigned call time does not offer you enough time to prepare, arrive early.
6. Remain out of public areas of the theatre, even during intermission, unless otherwise noted by the director.
7. Respond to the director/stage manager's call times with "Thank You."
8. Individuals not directly involved in the production are allowed in the shop/backstage areas.
9. Technicians should complete all necessary checks at least 20 minutes PRIOR to the opening of the House Doors.
10. Maintain a high level of patience and professionalism. Follow the chain of command if any issues arise. Squelch rumors and/or hostile behaviors.

#### "Five Minutes. Set to Places"

This is the last general call from the stage manager. At this time all actors/technicians go to their places. Respond to all time calls with "Thank You."

#### The Curtain Sequence and Curtain Up

The Stage Manager will do a final check of "places" at about one or two minutes before curtain. Only a verbal indication from the stage manager will begin the production. Stage managers will also be in contact with the house manager to determine the official start of the show. Directors may alter this form of communication per production. Restarting shows after intermissions are handled in the same way.

#### Calling Cues

Depending upon the director and production, the Stage Manager will be "calling cues" by headset from the booth or backstage. No other member of the company can stop the performance or initiate a cue. When a cue is given, all actors/technicians are expected to follow the cue in the planned manner.

#### Post Show

After the curtain call finished, actors should change out of costume, hanging all costumes neatly in their assigned areas, *before* greeting the audience in the lobby (unless directed otherwise). All props must be reset to the props table and all trash thrown away. No personal items should be left overnight in the theatre. Actors/technicians should quickly exit the building. Please do not linger in the theatre lobby for long amounts of time after a production. As per the director's discretion, actors/technicians may be asked to remain in the theatre for the post-show discussion with the audience and/or ACTF correspondent.

#### Strike

At the end of a run it is common practice to "strike" the set. All actors and technicians involved in the production are required to participate in the entirety of this event. Actors should quickly change out of costume and report to the technical director for their assignment. Proper attire is required. No flip-flops, tank tops or dangly jewelry. Those attending are expected to be busy at all times (no standing around), ask questions, learn and seek out something to do. Those new to the program should find an Alpha Psi Omega member for assistance. Failure to attend the complete event of strike may result in disciplinary action that could have an impact on scholarship hours, workshop credit, etc.

### ***General Head-Set Use Guidelines***

Headsets are the main tool of communication between the stage manager(s) and technical operators. It is of paramount importance that a headset is not tampered with, neglected, or toyed with. To ensure effective use of the head-set please adhere to the following guidelines.

1. Unless in an emergency, do not move, wear or toy with a head-set that is not assigned to you.
2. Do not allow food or drink (even water) around the headset.
3. Speak into the headset only to call or answer a cue.
4. Do not carry on conversations or share jokes through the head-set.
5. Remember that all things said over the headset can be heard through any speaker in the costume/box office area.

Failure to follow the above guidelines could result in the immediate dismissal of the student from production responsibilities and could have a direct impact on scholarship hours, workshop credit or other forms of disciplinary actions.

### ***Critiquing Other People's Performance/Design/Construction***

A student-to-student, informal, personal, one-on-one critique of an actor or designer during the production process must not happen. Students must not "coach" another actor during the rehearsal/production of a show. This will dilute the quality and unity of the production. Evaluation and critique of a student actor/designer will occur from the director. If a student has questions or concerns they should take them to the faculty supervisor, technical director or director of the production.

After the close of the production, each cast and crew will engage in a debriefing, or post-mortem, to reflect on the production process. For a successful discussion, please keep in mind:

1. Ask questions, don't insinuate or blame.
2. Keep your tone professional and friendly.
3. Remember that the peer group for one production will probably be the peer group for the next production and choose words carefully.
4. Think in terms of "effective" or "ineffective," rather than "good" or "bad."

## **STUDENT POSITIONS – Student Director**

The following pages outline specific application requirements and duties for various student positions in the Monmouth College Theater Season. Note that all requirements are subject to change according to the needs of the faculty, department, or director of the production in question. Applications are due in the spring and will be accompanied by pitches to the faculty. Interested students should prepare early and work closely with their theatre faculty advisor throughout the application and production process.

### **Student Directing**

- Producing work outside of the scheduled Monmouth College Theatre Season.
  - Students wishing to direct any production outside of the scheduled theater season are able and welcome to do so. Students are encouraged to present student-written material at semester showcases or the like, and are welcome to reserve the Fusion Theatre or other available space. Students have also used "found spaces" across the campus and community for productions.
  - Note: Any production created outside of the scheduled MC theatre season must be entirely produced without financial and material support from the Department of Theatre. Any fees for royalties, scripts or materials must be paid entirely by the student producing the piece.

- Producing a One-Act Production
  - Students will have opportunity to direct a one-act or 10 minute production as a part of the Principles of Directing Course (THEA 377).
- Producing a Full-Length Production
 

Any student interested in directing a full length production must complete the following requirements:

  1. Discuss their intentions with a theater faculty at least one semester before the intended production date.
  2. Complete and submit and Independent Study Form found on the Theatre Department website. This form needs to be turned into the chair of the Theatre Department by the independent study deadline posted on the Theatre Department website.
  3. Complete and submit the Questionnaire for Directing to the faculty.
  4. Present his/her pitch to the faculty on the announced date.

### **Categories of Student Directed Full-Length Production**

Depending upon the needs of the production season, student directors may have the opportunity to direct on either the Fusion or Wells Theatre stages. Those specifications will be made public knowledge in the spring prior to the academic season.

#### Qualifications for Student Directors

- Student directors *must* have taken THEA 377: Principles of Directing.
- Student directors must present their proposal to the theatre faculty.
- Proposals should be submitted in hard copy and answer the questions included below. The accompanying proposal presentation (20 minutes max.) should address the key issues in a concise, professional manner. Visual aids or handouts are optional but may be useful.

#### Qualifications for Proposed Shows

- All shows proposed should:
  - Be suited for the theater space specified by the faculty.
  - Complement and/or be in conversation with the rest of the production season.
  - Adhere to any other specifications provided by the faculty for that season.
- Depending upon the quality and quantity of student director proposals, there may be one production (one director) selected OR two productions (two directors) performed in rep.

#### Questionnaire for Student, Full Length Directing Proposals

1. Why should you be considered to direct in the upcoming season?
2. What production would you like to direct? Include title, author(s), and publisher.
3. Why would this production be valuable to the Monmouth College community – our artists and audiences, the college and community?
4. How would this production complement the rest of the 2014-2015 MC theater season?
5. What are the casting requirements? Does Monmouth College have an acting pool that would support these productions? Support your answer.
6. Describe the show's basic technical needs, including any foreseen technical challenges.
7. Describe the proposed physical configuration of the Fusion Theatre performance space.
8. What kind of research and preparation *have you done* to support the productions?
9. What kind of research and preparation *are you planning to do* in this next summer/semester?
10. Would you plan to direct as a part of an independent study or for other credit?

## **STUDENT POSITIONS – Assistant Director**

It is the duty of the Assistant Director (AD) to maintain a smooth running of the production from the first production meeting to the closing performance. An AD's primary focus is to assist the Director in the research and application of the artistic elements of the production. An AD must be responsible and organized, efficient and dependable, cool under pressure, a good problem solver, considerate, and have a good sense of humor. It is part of the AD's responsibilities to create and maintain a professional, courteous, and consistent working atmosphere for all artists involved in the process. The AD must attend all production meetings and rehearsals and reports to the Director. The Assistant Director's duties may include, but not be limited to the following.

### **Pre-rehearsals:**

- Assist the director in organizing and managing the artistic needs of the production.
- Attend all production meetings.
- Participate in the discussion and research process for the production.
- Assist in communication of artistic needs with the designers.
- Make necessary copies and send out information to the designers as needed.

### **Audition and rehearsal process:**

- Attend meetings with the director to assist in making artistic decisions for the production.
- Research any necessary materials required to make artistic choices.

### **Assist the director in the following:**

- Creating, organizing and maintaining schedules.
- Choosing, organizing, cutting and copying audition materials.
- Standing in for actors.
- Organizing first read through.
- Handing out scripts and other necessary artistic materials.
- Organizing, blocking, and rehearsing scenes as needed and determined by the director.
- Rehearsing pre-blocked scenes.
- Upholding the artistic choices of the director throughout the rehearsal process.
- Serving as dialect/acting coach.
- Rehearsing lines with actors as needed.
- Continuing artistic communication with designers.
- Assist in deck shifting or technical elements as needed.

### **Performance:**

- Assist the Director and Stage Manager troubleshoot any issues.
- Serve as crew, board operator, dresser, etc. as needed.

All artistic notes the Assistant Director has for any actor, Stage Manager or Designer must be approved by the Director before they can be communicated.

## STUDENT POSITIONS – Stage Management, Dramaturgy, & Design

Students interested in stage managing, dramaturgy, or design for an upcoming season need to fulfill the following guidelines and create a proposal, which they will present to the theatre faculty for consideration.

### Qualifications for Student Designers

- Student designers should have taken THEA 181/182: Drafting for Design/Design Process & Preparation. It is preferred that designers for mainstage productions have also taken THEA 282: Design Studio I. However, students who have not taken these courses are still eligible to design; they simply will need to describe their pertinent skills and experiences.
- Student designers must **present their proposal** to the theatre faculty.
- Students interested in stage managing or dramaturgy are also invited to submit a proposal for stage management and dramaturgy
- Proposals should be submitted in hard copy and answer the questions included below. The accompanying proposal presentation (20 minutes max.) should address the key issues in a concise, professional manner. Visual aids or handouts are optional but may be useful.

### Questionnaire for Student Designer Proposals

1. What design (or stage management) position are you interested in filling? Why that position?
2. What production(s) are you interested in working on? Why that production(s)?
3. Why should you be chosen to design/stage manage/dramaturg for this particular production? Please note relevant courses and experiences as they relate to the position you are applying to fill.
4. What kind of research and preparation *have you done* to support the productions?
5. What kind of research and preparation *are you planning to do* in this next summer/semester?
6. Would you plan to design/manage/dramaturg as a part of an independent study or for other credit?

### **The Stage Manager**

It is the duty of the Stage Manager (SM) to maintain a smooth running of the production from the first production meeting to the closing performance. The SM's primary focus is on the organization and management of time, space, paperwork and people. A SM must be responsible and organized, efficient and dependable, cool under pressure, a good problem solver, considerate, and have a good sense of humor. It is part of the Stage Manager's responsibilities to create and maintain a professional, courteous, and consistent working atmosphere for all artists involved in the process. The Stage Manager must attend all production meetings and rehearsals and reports to the Director.

Stage Manager's duties may include, but not be limited to the following:

#### Before Rehearsal

- Arrive early and sweep the stage.
- Call actors who have not arrived for their call time.
- Announce the time every 10 minutes until the rehearsal begins. (Ex: "We have 10 until go.")
- Call all actors to the stage for warm-up or go time.
- Set any necessary scenic elements (chairs, tables, etc.).

#### During Rehearsal

- Keep time and alert the director to the time. (Ex: "We have 10" or "We need to move on.")
- Have many sharpened pencils.

- Call actors for any late arrivals.
- Take down blocking.
- Take tech notes. Go over the notes with the director at the end of the night.
- Evening e-mails to Doug.
- Maintain a prop list.
- Liaison between actors and the costume designer.
- End of rehearsal, regroup with the director.
- On-Book

#### After Rehearsal

- Walk through the stage, back stage, dressing room, and make up areas after the actors leave. Pick up any forgotten props, costumes, etc. and report to the director the state of all areas.
- Touch base with the director for any notes or technical needs.
- The Stage Manager should leave with or after the director.
- Type and send the *daily* rehearsal reports to the creative team and theatre faculty.

#### During Auditions

- Meet one week prior with the director to assess needs.
- Arrive early.
- Create a sign-in table.
- Have sharpened pencils.
- Copy (prior to auditions) and set out at least 50 audition forms per audition.
- Keep time and apprise the director of the time.
- Ensure lights are on and, if needed, a stereo is plugged in.

#### Following Auditions

- Clean and sweep if necessary.
- Check in with the director to assess needs.
- Gather left-over supplies and store for the next audition.
- Make any necessary copies to prepare for the next audition.
- Store stereo.
- Close all doors and lock, if necessary.
- Shut off all lights.
- The Stage Manager should leave with or after the director.

#### During Performances

- Arrive early to sweep and trouble-shoot any issues.
- Walk through acting and dressing spaces to note any broken materials, safety issues, etc. Report all issues to director/designer.
- Call late actors/crew members.
- Announce the time every 10 minutes until the performance begins. (Ex: "We have 10 until go.")
- Call all actors to the stage for warm-up or go time.
- Set any necessary scenic elements (chairs, tables, etc.).
- Coordinate with Box Office Manager/House Manager to ensure prompt start time for the top of the show and following intermission.
- Ring the lobby bell at 2 min. before the second half begins. (This could also be done by House Manager.)
- Call show cues from booth or backstage as necessary and needed.

- Remain in the booth until audience has exited the house.
- Check in with director for any necessary notes.

#### After the Performance

- Walk through acting spaces, dressing spaces, make-up spaces to note broken materials, trash, safety issues, etc. Report all issues to director/designer.
- Gather any broken props, costume pieces from actors and notify corresponding designer.
- Urge cleanliness from actors/crew backstage.
- Shut off lights, lock doors as needed.
- Stage Manager should leave with or after the director.

#### Stage Manager's Prompt Book should contain the following:

- Script – 1 script page per page, no double-sided
  - Maintain Tech Cues within the script.
  - Maintain Deck Crew Shifts
- Actor/director/designer contact information
- Actor/director/designer personal schedules
- Actor audition forms
- Prop list forms
- Costume list forms
- Deck sheets
- Rehearsal and tech schedules
- Rehearsal and performance reports
- Any other materials, as needed

#### **The Assistant Stage Manager (ASM)**

ASMs assist the stage manager in the smooth running of rehearsals and performances and collaborate on the rehearsal schedule with the stage manager and director. Duties during rehearsals may include, but are not limited to the following.

- Be “on book.”
- Fill out “line forms” when actors have gone “off book/no call.”
- Set necessary scenic elements, props, etc.
- Create a props table if necessary.
- Shift any necessary scenery throughout rehearsals and performances as needed.
- Assist the SM with maintaining cleanliness and safety in performance and dressing areas.
- Stand in for an actor.
- Management of all backstage and dressing room activities before, during and after the show.
- Ensure actors and crew members are in place for entrances.
- Handle any backstage emergency.
- Communicate with and take cues from the SM throughout the run of the rehearsal and performance.

The Assistant Stage Manager should arrive and leave with the stage manager. The Assistant Stage Manager reports to both the stage manager and the director.



## **Dramaturg**

The dramaturg's role can vary widely from production to production, depending upon the needs of the director, creative team, playwright, and/or play. However, the dramaturg's overall goal is to serve as the "ideal audience," the "playwright's advocate," and a liaison for the audience. Dramaturgs should meet with the production's director well in advance to discuss the needs of the production.

The Dramaturg's duties may include, but are not limited to, the following:

- Work closely with the director and, if available, the playwright.
- Prepare the text as needed, which can include translation, edits/revisions, adaption of non-theatrical text for performance.
- If a new play and no playwright is present, be attuned to and advocate for maintaining the playwright's text and intentions
- Research for the production, which can include
  - Vocabulary and textual references specific to cultural context, time period, etc.
  - Character name meanings
  - Previous productions of the play (including reviews, criticism, and theory surrounding the play)
  - Playwright – background, writing methods, etc.
  - Structural analysis of the play
  - Answering additional questions as they arise during rehearsal
- Create actor/creative team packets
- Present dramaturgical information to the actors and/or creative team (decided in collaboration with the director)
- Attend rehearsals periodically (frequency determined in collaboration with the director)
- Work with publicity and the director on poster and other publicity/media design
- Write dramaturgical program notes
- Plan and execute lobby display
- For the Fusion Theatre, work with Properties Designer on the window display
- Plan, organize, and facilitate outreach, which may include post-show talkbacks, workshops, library lectures, etc.
- Create a study guide for local elementary, middle, and/or high school students

## **STUDENT POSITIONS – Crew Heads**

Anyone responsible for organizing or heading up a crew area should do the following:

- Read the play and familiarize yourself with the production calendar and deadlines.
- Get a list of all people who are assigned to crew.
- Record their contact information.
- Establish a system for recording hours if necessary.
- Consult with the director and designer(s) and attend production meetings when requested.
- Recruit additional volunteers if needed.
- Read regular rehearsal reports and respond to needs as requested.
- Attend a run-thru in the last week of rehearsals and encourage other crew members to do the same.
- Make sure your job or jobs are completed on time.

## **Lighting Head Duties and Responsibilities**

In addition to all general duties you are expected to fulfill the following for your area:

- Confer on the plotting, set up, and execution of the lighting.
- Arrange work schedules so that instruments are set and operable by the date set in the production schedule.
- Arrange for adequate staffing of light board and following spot operators at all stated technical rehearsals and performances.
- Post the schedules for workers in a prominent place in the light booth so we can tell who is missing even if you are not there.
- See that all cues are recorded and entered correctly in the light operator's script and the stage manager's script.
- Keep adequate records of your time as well as your crews.
- Confer with the Technical Director and arrange for strike after completion of the show. This would include things such as
  - Striking instruments not permanently hung.
  - Taking up and re-coiling cable.
  - Putting away all other equipment.
  - Cleaning booth and sound area.
  - Checking to see if director desires a printout of the light plot or the cue sheets.
- Inventory all equipment and report any items that are missing or in need of repair. Report any stocks that are low and need replenishing.

## **Costume Head Duties and Responsibilities**

Aside from any items listed on the general crew head duty list you will need to do the following:

- Get a cast list and arrange to take measurements of all cast members. Put them in master file.
- Arrange to keep track of all crew hours.
- Confer with faculty director and/or designer on what we have in stock and possible fabric purchases, loans, or rentals.
- Attend subsequent production meetings.
- Arrange to finish costumes by due date. This is normally the Monday before we open.
- Arrange for dressers if production has fast changes or special needs.
- Keep costumes serviced and in repair during a run.
  - Arrange pressing and/or laundry schedules for each day.
  - Arrange to have one costume crew member available during each dress rehearsal and performance.
    - The on-duty person is responsible for collecting a list of all problems and needed repairs after the rehearsal or performance is over.
    - Costumes that do not need work should be hung up and left in the dressing room by the actors themselves.
    - Costumes that need work should be taken to the costume shop so that they can be worked on and returned to the dressing rooms before the actors arrive for the next performance.
    - The Costume designer/shop foreman should be notified immediately of any needed repairs.
- During strike, you should
  - See that all your crew members are present.
  - Collect all costumes and separate them into cleaning, laundry, rentals, etc.
  - Clean up shop and put items away.

- On Monday, following close of show, start arrangements for return of rentals, trip to cleaners, return of borrowed items and start of laundry.
- Any required plots or crew evaluations should be given to the director or designer within one week of the closing of a show.

## **Makeup Head Duties and Responsibilities**

You are responsible for all items on the general crew head sheet and in addition should:

- Consult with Director and/or Designer on the planning of all makeup.
- Attend production meetings when requested.
- Fill out makeup sheets for each character of the play.
- Confer with individual actors on makeup plans and arranging basic application instruction for all actors who have never applied makeup.
  - It is the policy of the theatre to have all actors apply their own makeup insofar as is possible.
  - It is your job to train them to do that while remaining available or making crew members available to assist in those applications where assistance is necessary.
- Arrange and post in the makeup room complete schedules as to who will be on duty each night. Also indicate special assignments if a certain actor needs help with something.
- Supply the director or designer, if requested, with clean, up to date makeup charts for each character in the show within one week after production.
- You individually are responsible for seeing that the following steps are executed after every rehearsal or performance where makeup is used.
  - Clean, rearrange, and wipe off all articles and set them back up for usage.
  - Empty all water bowls.
  - Put all used tissues and trash in wastebaskets.
  - The most effective way to accomplish this is to have one person stay each evening and complete this job after all makeup has been removed. The person assigned to cleanup each evening should be designated on a posted schedule. This person could also be an actor.
- For strike, you should wipe off all materials and return them to the storage; then clean counters and mirrors.

## **Property Head Duties and Responsibilities**

In addition to the general responsibilities, the Properties Master should do the following:

- After reading the script and consulting with the director and designer, make a tentative prop list.
- Plan for construction, search, rental, etc. of items that are clearly unavailable.
- Collect and lay out rehearsal props by the time actors are beginning to come off book.
- Set up a prop table or prop stations at appropriate locations.
  - Make sure these areas are labeled so that props can be returned to the same location each time and so you can tell if items are missing.
- Make sure that all props are ready for use by the time of the first dress rehearsal.
- Arrange for preparation and use of consumables (ex: liquids, breakaways, etc.) at the appropriate dress rehearsals.
- Service and staff all dress rehearsals and performances.
  - Arrange for prop changes with run crew if needed.
  - Reset all items at the end of the show.
  - Check for breakage or repair.

- Strike
  - Return all of props to the prop room.
  - Arrange for return of all borrowed or rented items.

## **STUDENT POSITIONS – Run Crew**

The Run Crew is responsible for the backstage operation of a production during dress rehearsals and performances. In our theatre this includes scene changers, curtain and fly operators, prop people, light and sound board operators, follow spot operators, and the stage manager. The front of house operation, which is only present for performances, is dealt with in another section.

- For consistency and efficiency run crew members are expected to perform their duties for the entire group of dress rehearsals and performances.
- All run-crew members will be expected to watch a run-thru of the play in the week prior to the beginning of dress rehearsals.
- Run crew normally begins with the Sunday night dress rehearsal.
  - All members are expected to attend the Sunday through Wednesday rehearsals and the Thursday thru Sunday performances (or as specially scheduled).
- All run crews are to be in place no later than 30 minutes before the performance begins unless they are specially scheduled for an earlier or later call. This policy is subject to change according to the needs of the director.
- All run crews are expected to remain in the theatre until their designated release time. For many this will be until audience members are clear of the building or all resets are completed.
- All members of all run crews are required to attend the entirety of strike.

## **OTHER OPPORTUNITIES – Kennedy Center American College Theatre Festival**

Information from [www.kennedy-center.org](http://www.kennedy-center.org)

Started in 1969 by Roger L. Stevens, the Kennedy Center's founding chairman, the Kennedy Center American College Theater Festival (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 goals of the Kennedy Center American College Theater Festival are:

- to encourage, recognize, and celebrate the finest and most diverse work produced in university and college theater programs;
- to provide opportunities for participants to develop their theater skills and insight; and achieve professionalism;
- to improve the quality of college and university theater in America;
- to encourage colleges and universities to give distinguished productions of new plays, especially those written by students; the classics, revitalized or newly conceived; and experimental works.

Through state, regional, and national festivals, KCACTF participants celebrate the creative process; see one another's work, and share experiences and insights within the community of theater artists. The KCACTF honors excellence of overall production and offers student artists individual recognition through awards and scholarships in playwriting, acting, criticism, directing, and design.

The KCACTF is a year-round program in eight geographic regions in the United States. Regional activities are coordinated through eight KCACTF regional chairs and eight KCACTF playwriting awards chairs. With funding and administrative support from the Kennedy Center, the regional chair coordinates with the Co-Managers of KCACTF all aspects of the adjudication of productions on the local and regional level and supervises regional-level KCACTF award competitions. The playwriting chair works with schools that have entered new and student-written plays by providing expertise in the development of new scripts--assessment specifically designed for a developing play--and by providing information on the numerous playwriting awards offered.

In January and February of each year, regional festivals showcase the finest of each region's entered productions and offer a variety of activities, including workshops, symposia, and regional-level award programs. Regional festival productions are judged by a panel of three judges selected by the Kennedy Center and the KCACTF national committee. These judges in consultation with the Artistic Director select four to six of the best and most diverse regional festival productions to be showcased in the spring at the annual noncompetitive national festival at the Kennedy Center, all expenses paid.

Since its inception, KCACTF has given more than 400,000 college theater students the opportunity to have their work critiqued, improve their dramatic skills and receive national recognition for excellence. More than 16 million theatergoers have attended approximately 10,000 festival productions nationwide.

### **ACTF: How is Monmouth College Involved?**

Currently, Monmouth College participates by sending approximately 16-20 students to the national conference each January. Two students per production are chosen to participate in the Irene Ryan Scholarship Auditions. A handful of others participate in the Critics, Dramaturgy, Playwriting, or Directing competitions. Many others attend workshops and audition for staged readings of plays. Workshops range from new lighting innovations to tips on stage management, acting, directing, getting into graduate school, working in the profession, stage make-up, playwriting and more. Conferences are held in major cities such as Milwaukee, Chicago, or Saginaw and provide for great travel and evening social activities.

Those students who qualify to attend will only have to provide for some of their meals and extra spending money. Hotel, travel and registration costs will be provided by Monmouth College. Students who attend the ACTF conference will be expected to maintain a level of professional and mature behavior throughout the entirety of the conference and *are expected to participate* in the events in some way. Further details will be provided by theater faculty as the event draws near.

### **What is the Irene Ryan Acting Competition?**

From [www.actf.org](http://www.actf.org)

The main focus of the Irene Ryan Acting Scholarship Auditions is to celebrate the nation's finest student actors and the craft that enables them to create compelling and truthful characterizations. The Irene Ryan Acting Scholarship Auditions will focus on craft in auditions by showcasing actors in two (2) two-person scenes and a monologue or song for candidates who advance to the final round of auditions at the regional and national levels.

Specific rules and criteria appear below but students and coaches are advised that significant change in the structure of the auditions makes time management an important consideration in preparing an Irene Ryan Acting Scholarship Audition.

Candidates are permitted:

- A maximum of three minutes in the regional preliminary round to present a single two-person scene (which may or may not incorporate singing).
- A maximum of five minutes in the regional semifinal round to perform the preliminary round scene AND a contrasting two-person scene (which may or may not incorporate singing) using the same partner for both scenes.
- A maximum of six minutes in the regional final round and national *Evening of Scenes* to present the semi final round audition scenes plus a monologue or solo musical number.

Auditions will be evaluated using the following criteria at every level of the Auditions and are of particular importance in the regional preliminary round:

- Ability to urgently pursue strong, clear objectives.
- Ability to partner.
- Ability to make varied, specific and bold acting choices.
- Mastery of an expressive and flexible vocal and physical instrument.
- Demonstration of facility with language and a clear understanding of the text.
- Demonstration of range and contrast.
- Given the above criteria actors are strongly encouraged to select and prepare material for auditions that will demonstrate the above competencies, and to avoid material designed to demonstrate the actor's cleverness as an end in and of itself.

**Preliminary Round:** The Regional Preliminary Round audition shall consist of one (1) two person scene not to exceed a maximum of three (3) minutes in length. If the audition incorporates singing, at least 50% of the scene must be in dialogue or duet with partner and the accompanist will not count as the partner unless singing/performing with the candidate.

**Semifinal Round:** The regional semifinal Irene Ryan audition must be composed of the preliminary round audition scene plus a second two-person scene using the same partner in both scenes. Singing may be incorporated in the second two-person scene in the same manner as the preliminary round. The semifinal round audition will not exceed a maximum of five (5) minutes total.

**Final Round:** The Final Round audition at the regional and national levels shall consist of the semifinal round audition plus a monologue or solo musical number. The audition will not exceed a maximum of six (6) minutes total.

**\*NOTE:** All MC Irene Ryan Nominees *must* perform their full competition slate at the fall end-of-semester Department Showcase.

## **Other ACTF Fellowships and Competitions**

- Design and Technologies Competitions, including Design Storm and Tech Olympics
- Dramaturgy Competition
- 10 Minute Play Directing & SDC Directing Fellowship Competition
- Stage Management Competition
- Critics' Institute

## **How to Attend the Conference**

Any student, no matter the major or year, may qualify to attend the ACTF conference in one or more of the following ways. Participation in the conference will be determined in the following order.

1. Be chosen to compete as an Irene Ryan Competitor and successfully complete preparation requirements.
2. Be chosen by a Monmouth College Irene Ryan Competitor to serve as an acting partner in the Scholarship Competition.
3. Apply and be accepted to any other competition/fellowship offered at the ACTF Conference. (See above)
4. Be an active member of Alpha Psi Omega in good standing.
5. Be an active member of Crimson Masque and/or the Department of Theatre.

All students who attend KCACTF *must* identify how he/she will participate in the KCACTF events to be considered.

## **Procedures for Those Competing in a Technical/Dramaturgy/Playwriting Competition**

Like the Irene Ryan Nominees, students participating in the technical/stage management/dramaturgy competitions *must* present their materials at the fall end-of-semester Showcase as a “final dress rehearsal” of your competition material. If your material is not deemed acceptable and competition ready by the theater faculty by the time of the Showcase, you will be withdrawn from the competition.



## **OTHER OPPORTUNITIES – Crimson Masque**

### Mission Statement

Crimson Masque is a student run organization which meets regularly and maintains a board of student officers. The goals and purposes of Crimson Masque are to, as a whole, encourage participation, both active and passive, and to foster the cultural level of the Monmouth College community through the theatrical division of the fine arts. Crimson Masque is an educational forum designed to encourage discussion and participation as well as to expose our members and the campus community to new ideas, methods, styles, and technology through the availability of productions, meetings, workshops, events, and general meetings. Meetings occur weekly, or bi-weekly. Workshops occur randomly throughout the semester. Membership requirements and duties are clearly laid out in the Crimson Masque Constitution. The constitution and membership requirements can be found at the Crimson Masque website [http://department.monm.edu/crimson\\_masque/](http://department.monm.edu/crimson_masque/).



## **OTHER OPPORTUNITIES - Alpha Psi Omega**

### Alpha Psi Omega (APO) Mission Statement

Alpha Psi Omega is a national theatre honor society for the purpose of providing acknowledgement to those demonstrating a high standard of accomplishment in theatre and, through the expansion of ALPHA PSI OMEGA among colleges and universities, providing a wider fellowship for those interested in theatre. The society is not intended to take the place of any regular theatre clubs or producing groups, but as students qualify they may be rewarded by election to membership in this society. Monmouth College became a member of Alpha Psi Omega, the Alpha Epsilon Psi chapter, in the spring of 2007.

### General Purpose of Alpha Psi Omega at Monmouth College

1. Recognition of positive student commitment to the creation of theatre by means of notation in programs, Honors Convocation, graduation events and regalia, social events, general meeting.
2. Recognition of positive student commitment to the creation of theatre through field trips, overseas trips, workshops, free tickets, discussion groups, priority in granting directing and design opportunities and priority in attendance to conferences.
3. To actively uphold and support the Monmouth College Theater Program and Crimson Masque productions.



## Membership Requirements

Below are the complete requirements for pledging and membership as found in the APO Constitution. A complete copy of the constitution can be found at the APO at Monmouth College website, or from the faculty advisor.

### **ARTICLE IX Membership Requirements and Election**

Section 1. Membership is open to all students who have paid National Dues and are enrolled with Monmouth College. No discrimination shall be made on the basis of sex, gender, race, age, creed, religion, disability, sexual preference, national origin, marital status, or veteran's status. No hazing or discrimination will be used as a condition of membership into this organization.

Section 2. All interested students must complete all of the pledge requirements.

Section 3. An interested student must apply for membership before the semester deadline for Alpha Psi Omega initiation. Each prospective member shall be required to complete the following before acceptance as a member in the fraternity.

1. Consistent attendance of Alpha Psi Omega/Crimson Masque sponsored workshops, events, and productions for two consecutive semesters.

2. Have a minimum GPA of 2.5.

3. Prove an active participant in every mainstage production of the Theatre Department Season for two consecutive semesters. This can be accomplished in any of the following ways: acting, directing, assistant directing, stage managing, assisting the stage manager, managing the box office/house, assisting the box office/house manager, playwriting, dramaturging, designing, assisting the designers, and/or fulfilling any technical crew position.

“Active participants” are identified as those individuals who have received a minimum of 15 points per the point scale included below. The minimum number of points may vary each season depending upon opportunities available in that season. Points are determined per each academic year and are not cumulative over multiple years.

#### **APO POINTS SYSTEM**

Director: 5

Stage manager: 5

Box office manager: 5

Designer or dramaturg: 3

Assistant designer: 2

Assistant stage manager: 2

Box office assistant: 3

Box office worker: 2

Principal actor: 3

Actor: 2

Playwright: 4

Run crew: 2

Build crew: 1-2 depending on hours

Director of a student-directed one act: 2

BCA director/designer/manager: 5/3/5

BCA production assistant: 2

Staying late for BCA: 1 additional  
Crimson Masque exec. board: 3  
KCACTF (max 3 points)  
Ryan Nominee: 3  
Ryan Partner: 2  
Going: 1  
Other KCACTF competitions: 3  
FusionFest participant: 2

4. Prove an active, reliable, committed and positive member of the Monmouth College Theater Program.

Section 4. To maintain membership in good standing, a member must adhere to the following guidelines:

1. Pay National Membership Dues for a lifetime membership to the National Chapter.
2. Members must be actively involved in every Theatre Department mainstage production.

Members can accomplish this by successfully completing any of the following duties:

- a. Acting, directing, assistant directing, stage managing, assisting the stage manager, managing the box office/house, assisting the box office/house manager, playwriting, dramaturging, designing, assisting the designers, and/or fulfilling any technical crew position.
  - b. Serving as an instructor and/or assistant director of the Buchanan Arts Center Children's Theater Course/Production if done so with a MC Theater Faculty as Supervisor/Mentor.
3. Members shall be expected to be active the majority of Alpha Psi Omega sponsored events, discussions, field trips and workshops, fundraisers, unless excused by the President and Faculty Sponsor.

## **OTHER OPPORTUNITIES - Awards**

### ***Jim De Young Award for Outstanding Student Directing***

This award is given to the year's outstanding senior director and is open to full-length and one-act directors alike. The Crimson Masque Board members solicit nominations from their organization and are in charge of tallying and announcement of the recipient. The names of award winners are noted on a plaque in the lobby of The Wells Theater.

### ***Wells Prize***

This award is given to a student or students who showing outstanding service to the Monmouth College Theater program in a given year. This achievement is awarded annually at the Spring Honor's Banquet.

# THEATRE MAJOR RESOURCES – Play Reading List

The following is a short list of playwrights and their texts which have worked to shape our global understanding of theatre. This is in no way a complete list. Whether in the classroom or independently, the major or minor should familiarize themselves with the following texts.

## CLASSICAL THEATRE

Aeschylus	<i>Agamemnon</i>
Sophocles	<i>Antigone, Oedipus Rex</i>
Euripides	<i>Bacchae, Medea</i>
Aristophanes	<i>Lysistrata</i>
Plautus	<i>The Twin Menaechmi</i>

## MEDIEVAL

Anonymous	<i>Everyman, Second Shepherds' Play</i>
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## RENAISSANCE

Marlowe, Christopher	<i>Dr. Faustus</i>
Shakespeare	<i>Hamlet, Twelfth Night, As You Like It, Henry V, Merchant of Venice, Othello, Midsummer Night's Dream, Much Ado about Nothing, Taming of the Shrew, Macbeth, Romeo &amp; Juliet</i>
Goldoni	<i>The Servant of Two Masters</i>

## RESTORATION & NEO-CLASSICAL THEATRE

Racine	<i>Phedra</i>
Moliere	<i>Tartuffe, The Misanthrope</i>
Congreve, Richard	<i>The Way of the World</i>
Behn, Aphra	<i>The Rover</i>
Farquhar, George	<i>Beaux' Stratagem</i>
Goldsmith, Oliver	<i>She Stoops to Conquer</i>
Sheridan, Richard	<i>The Rivals</i>

## NINETEENTH CENTURY

Gogol, Nikolai	<i>The Inspector General</i>
Rostand, Edmond	<i>Cyrano de Bergerac</i>
Strindberg, August	<i>Miss Julie (1888), Ghost Sonata</i>
Ibsen, Henrik	<i>A Dolls House, Hedda Gabler</i>
Shaw, George Bernard	<i>Pygmalion, Major Barbara</i>

## EARLY 20<sup>TH</sup> CENTURY

Chekhov, Anton	<i>Three Sisters, The Seagull, The Cherry Orchard</i>
Feydeau, Georges	<i>A Flea in her Ear</i>

Synge, J.M.	<i>Riders to the Sea, Playboy of the Western World</i>
Pirandello, Luigi	<i>Six Characters in Search of an Author</i>
Wilde, Oscar	<i>The Importance of Being Earnest, Ideal Husband</i>

## 20<sup>TH</sup> CENTURY – BETWEEN THE WARS

O'Casey, Sean	<i>Juno and the Paycock</i>
Rice, Elmer	<i>The Adding Machine</i>
Glaspell, Susan	<i>Trifles</i>
Treadwell, Sophie	<i>Machinal</i>
O'Neill, Eugene	<i>Long Day's Journey into Night, The Iceman Cometh, The Hairy Ape, Desire under the Elms</i>
Saroyan, William	<i>Time of Your Life</i>
Odets, Clifford	<i>Golden Boy, Waiting for Lefty</i>
Kaufman, George	<i>You Can't Take it With You</i>
Garcia Lorca, Federico	<i>House of Bernarda Alba</i>
Brecht, Bertholt	<i>Mother Courage, The Caucasian Chalk Circle, Good Woman of Szechuan</i>
Sartre, Jean	<i>No Exit</i>

## 20<sup>TH</sup> CENTURY – MID CENTURY

Williams, Tennessee	<i>The Glass Menagerie, A Streetcar Named Desire, Cat on a Hot Tin Roof</i>
Miller, Arthur	<i>The Crucible, All My Sons, View from the Bridge, Death of a Salesman</i>
Inge, William	<i>Bus Stop, Picnic, Come Back Little Sheba</i>
Albee, Edward	<i>Zoo Story, Who's Afraid of Virginia Woolf?, The Goat or Who is Sylvia?</i>
Beckett, Samuel	<i>Waiting for Godot, Endgame, Act Without Words</i>
Ionesco, Eugene	<i>The Bald Soprano</i>
Hansberry, Lorraine	<i>A Raisin in the Sun</i>
Wilder, Thornton	<i>Our Town, Skin of Our Teeth</i>
Hellman, Lillian	<i>The Children's Hour, The Little Foxes</i>

## 20<sup>TH</sup> CENTURY – 60'S & BEYOND

Shepard, Sam	<i>Buried Child, True West, Fool for Love</i>
Pinter, Harold	<i>The Birthday Party, Betrayal, The Homecoming</i>
Weiss, Peter	<i>Marat/Sade</i>
Simon, Neil	<i>Lost in Yonkers, The Odd Couple, Brighton Beach Memoirs</i>
Baraka, Amir	<i>The Dutchman</i>
Fugard, Athol	<i>Master Harold and the Boys</i>
Stoppard, Tom	<i>Rosencrantz and Guildenstern are Dead</i>
Friel, Brian	<i>Dancing at Lughnasa</i>
Rabe, David	<i>Streamers, Sticks and Bones</i>
Churchill, Caryl	<i>Top Girls, Cloud Nine</i>
Vogel, Paula	<i>How I Learned to Drive, The Baltimore Waltz, The Minneola Twins</i>
Kushner, Tony	<i>Angels in America - Both</i>
Wilson, August	<i>Fences, Ma Rainey's Black Bottom, Two Trains Running</i>
Norman, Marsha	<i>Getting Out, 'Night Mother</i>
Guare, John	<i>Six Degrees of Separation</i>
Auburn, David	<i>Proof</i>
Shanley, John Patrick	<i>Doubt: A Parable</i>
Einsler, Eve	<i>The Vagina Monologues, Necessary Targets, The Good Body</i>

Howe, Tina	<i>Painting Churches, Pride's Crossing</i>
Wolfe, George	<i>The Colored Museum</i>
Reza, Yasmina	<i>Art, God of Carnage</i>
Nottage, Lynn	<i>Ruined</i>
Parks, Suzan-Lori	<i>Venus, Fucking A</i>
Smith, Anna Deavere Smith	<i>Twilight: Los Angeles, Fires in the Mirror</i>
Hwang, David Henry	<i>Yellow Face</i>

## **MUSICALS & OPERETTAS**

<i>Oklahoma!</i>	<i>Avenue Q</i>	<i>Spring Awakening</i>
<i>West Side Story</i>	<i>Hair</i>	<i>Carousel</i>
<i>1776</i>	<i>Parade</i>	<i>Kiss of the Spider Woman</i>
<i>Showboat</i>	<i>Caroline or Change</i>	<i>Sweeney Todd</i>
<i>Chorus Line</i>	<i>Mikado</i>	<i>Urinetown</i>
<i>Porgy &amp; Bess</i>	<i>Jesus Christ Superstar</i>	<i>Evita</i>
<i>Rent</i>	<i>In the Heights</i>	<i>HMS Pinafore</i>

## **CHILDREN'S THEATRE**

*Peter Pan*  
*Charlotte's Web*  
*The Chronicles of Narnia (The Lion, the Witch, and the Wardrobe)*  
*Charlie and the Chocolate Factory*  
 Plays by Susan Zeder

# FORMS – Department of Theatre Major

## Department of Theatre Theatre Major – Recommended Course of Study

	Fall Semester	Spring Semester	Either Semester – General Ed/INTG
FIRST YEAR	THEA 119 (.25 cr) THEA 175 (1 cr)	THEA 119 (.25 cr) THEA 272 or 273 (1 cr)	INTG 101 ILA ENG 110 COMM 101 Foreign Language at 102 level
SOPHOMORE	THEA 119 (.25 cr) <b>THEA 275</b> (1 cr) <u><b>THEA 181</b></u> (.5 cr) <b>THEA 182*</b> (.5 cr)	THEA 119 (.25 cr) THEA 272 or 273 (1 cr) THEA 370* or 371*	INTG 2XX Global Perspectives
JUNIOR	THEA 119 (.25 cr) THEA 281* (1 cr)	THEA 119 (.25 cr) THEA 282* (1 cr) THEA 377* (1 cr)	INTG 3XX Reflections
SENIOR	THEA 119 (.25 cr) THEA 490* (.5 cr) or THEA 497* (.5 cr)	THEA 119 (.25 cr) THEA 278* (.5 cr) THEA 372* (.5 cr)	INTG 4XX Citizenship
Prior to graduation students must take A course satisfying the Beauty & Meaning in Works of Art requirement A course satisfying the lab science requirement			

### LEGEND

**BOLD** indicates course must be taken in this term.

Underline indicates course must be taken in sequence.

Regular type indicates flexibility when course is taken.

An asterisk (\*) indicates that a pre-requisite exists for the course.

### NOTES

- For students interested in Drama/Theatre Education, please contact Dr. Emily Rollie.
- In addition to all course requirements, all theatre majors must have an approved portfolio (preferably online) prior to graduation. Portfolios are usually presented in Seniors' departmental exit interviews.
- Updated 8/2014

# FORMS – Theatre Major Course of Study Analysis Sheet

Updated 9.2014

Name \_\_\_\_\_

Expected Date of Graduation \_\_\_\_\_

Advisor \_\_\_\_\_

General Education Coursework:	Semester Taken	Grade
COMM 101 – Fundamentals of Communication		
ENGL 110 – Composition and Argument		
Foreign Language at the 102 level		
Fine Arts (1 total course)		
Lab Science (1 course)		
INTG 101 – Intro to Liberal Arts		
INTG 2xx – Global Perspectives		
INTG 3xx – Reflections		
INTG 4xx – Citizenship		
<b>Major Courses (12 courses total)</b>		
THEA 119 – Theatre Practicum (take each semester, .25 course)		
THEA 175 – Beginning Acting		
THEA 181 – Drafting for Design (.5 course)		
THEA 182 – Design Process and Procedure (.5 course)		
THEA 272 – Classical Theatre (History I)		
THEA 273 – Modern Theatre (History II)		
THEA 275 – Script Analysis and Dramatic Literature		
THEA 278 – Theatre Collaboration (.5 course)		
THEA 281 – Design Theory		
THEA 282 – Design Studio I		
THEA 370 <b>or</b> 371 – Voice, Movement, Modern Styles <b>or</b> Period Styles		
THEA 372 – Career Management (.5 course)		
THEA 377 – Principles of Directing		
THEA 490 <b>or</b> 497 – Independent Study <b>or</b> Internship in Theatre (.5 courses)		
Approval of Portfolio		

Revised 9.2014

## FORMS – Theatre Minor (Performance OR Technical Theatre)

### Theatre Minor – Progress Analysis Sheet (revised 4/14)

NAME \_\_\_\_\_ Minor Emphasis \_\_\_\_\_ Performance \_\_\_\_\_ Technical \_\_\_\_\_  
 Expected date of graduation \_\_\_\_\_ Advisor \_\_\_\_\_

Coursework – PERFORMANCE Minor (5.5 total credits)	Credit	Semester Taken	Grade
THEA 173 – Introduction to Technical Theatre	1		
THEA 175 – Beginning Acting	1		
THEA 272 <b>or</b> 273 – Classical Theatre <b>or</b> Modern Theatre (History)	1		
THEA 275 – Script Analysis and Dramatic Lit	1		
THEA 278 – Theatre Collaboration	.5		
THEA 371 <b>or</b> 372 – Voice and Movement <b>or</b> Period Styles of Acting	1		

Coursework – TECHNICAL THEATRE Minor (5.5 total credits)	Credit	Semester Taken	Grade
THEA 175 – Beginning Acting	1		
THEA 181 – Drafting for Design *Pre-requisite: THEA 173 OR permission of instructor	.5		
THEA 182 – Design Process and Preparation	.5		
THEA 272 <b>or</b> 273 – Classical Theatre <b>or</b> Modern Theatre (History)	1		
THEA 275 – Script Analysis and Dramatic Lit	1		
THEA 278 – Theatre Collaboration	.5		
THEA 282 – Design Studio I	1		



## FORMS – Exit Interview Self-Evaluation

This self-evaluation will join with a 30 min. conversation between the theater faculty and the theater major at the end of each academic year. The purpose of the self-analysis and the corresponding interview is to assist the student in personal and academic growth, answer questions, provide information, target those skills that need honing, continue the development of the professional portfolio and discuss future opportunities for student growth and leadership.

This self-analysis must be sent, via e-mail, to all theater faculty two days prior to the student's interview.

Students should bring the following with them to the interview:

- A hard copy of this self-analysis
- Updated resumes (performance, technical and general work resume)
- Production Participation Requirements by course
- Images/video, scanned documents which represent the student's best work from the previous academic year (online portfolio)

Student Name \_\_\_\_\_ Year \_\_\_\_\_  
Date \_\_\_\_\_ Scholarship Winner? \_\_\_\_\_ APO Member? \_\_\_\_\_

- 5 Excellent. Consistently far beyond expectations
- 4 Good. Consistently above expectations
- 3 Fair. Consistently hitting expectations
- 2 Needs Work. Not consistent in hitting basic expectations
- 1 Poor. Consistently below expectations.
- NA I haven't found this opportunity yet – Haven't taken a specific class, etc.

Choose from the scale above and rate what you see is your current level of accomplishment.

### Personal Initiative

- \_\_\_\_\_ Proving self- motivation in the search for knowledge and continued experience in the art and craft of theater.
- \_\_\_\_\_ Actively seeking out opportunity to participate in, develop knowledge of and create theater on campus and off.
- \_\_\_\_\_ Promoting creativity and collaboration among your peers in both the theater classroom and in the production process.
- \_\_\_\_\_ Supporting, developing and advocating for a continuance of high quality theater on the campus and In the community.
- \_\_\_\_\_ Seeking professionalism, excellence, a sense of personal responsibility and personal initiative in the development of the student's own education.
- \_\_\_\_\_ Preparing for a life beyond Monmouth College.

### Knowledge

- \_\_\_\_\_ Development of knowledge of the various means (acting, directing, designing, constructing, playwrighting, etc.) through which a theatrical concept is realized.
- \_\_\_\_\_ Pursuing a knowledge of plays that are representative of the development of theatre and drama.
- \_\_\_\_\_ Developing a knowledge of theatre history, including its cultural context and its modes of production.
- \_\_\_\_\_ Developing a knowledge of various critical theories, research sources and methodologies.

## Exit Interview, Self-Evaluation (cont.)

### Skills

- \_\_\_\_\_ Analyzing and interpreting plays and other theatrical events with special attention to the skills involved in acting and performance, directing, designing, and playwriting;
- \_\_\_\_\_ Developing and honing your ability to reach an audience effectively through at least one of the components of theatrical art (acting, directing, designing, play writing, etc.)  
*Each component should be filled by the end of the senior year.*
- \_\_\_\_\_ Developing the ability to function safely and effectively using contemporary theatre technology
- \_\_\_\_\_ Proving your ability to use the skills and techniques needed in research
- \_\_\_\_\_ Honing your ability to express in performance, in writing, in speaking, and through other modes of communication the results of research, critical judgment, and other findings and discoveries.
- \_\_\_\_\_ Proving, through performance or written response, your ability to relate theory to theatrical literature and performance.
- \_\_\_\_\_ Developing your ability to respond as a critically informed member of the theatre audience.
- \_\_\_\_\_ Application of analytical skills, concepts, and theories to creative practice.

***List your courses and grades from both the Fall and Spring semester in the current academic year.***

### Theatre Courses

#### Fall

Grade	Course	Participation Requirement fulfilled
-------	--------	-------------------------------------

_____	_____	_____
_____	_____	_____
_____	_____	_____

### Other Courses

Grade	Course
-------	--------

_____	_____
_____	_____
_____	_____

#### Spring

### Theatre Courses

Grade	Course	Participation Requirement
-------	--------	---------------------------

_____	_____	_____
_____	_____	_____
_____	_____	_____

### Other Courses

Grade	Course
-------	--------

_____	_____
_____	_____
_____	_____

### ***Portfolio Requirements:***

What were your portfolio assignments/requirements for your theatre courses this semester?

## Exit Interview, Self-Evaluation (cont.)

### ***Short Answer Questions:***

What new theatre skills have you developed over this last year? What skills are you hoping to develop next year?

Did you attend this past semester's ACTF? If so, which workshops did you attend?

Please discuss your level of participation in Crimson Masque in this last academic year. Be sure to include your level of participation in meetings, activities, committees and the like.

In the future, how would you like to participate in Crimson Masque?

Are you in, or do you have an interest in being involved with Alpha Psi Omega?

How have you found opportunity to experience theatre outside of Monmouth College in this last academic year?

Have you attended shows, volunteered at the Orpheum or the BCA, attended workshops, etc? If so, please list title and location.

In the future, how do you plan to experience theatre outside of Monmouth College?

What are your short term theatre goals? Any plans for the summer?

How would you like to be involved in the theatre program next year? What experiences do you hope to have?

At this time, what are your long term theatre goals?

## **FORMS – Sample Resumes**

**Tips:** Performance/Technical resumes are often reduced to only one page.

Full length performances are in *Italics*, while one-acts and reductions are in "quotations."

## Technical/Performance Resume Example

**MY NAME HERE**

Actor/Director/Technician

**Height:** 5'3 **Weight:** 130

**Hair Color:** Blonde

**Phone:** 555-555-5555 **Website:** www.joesmith.com

**Email:** myemail@mail.com

For performance resumes, your resume should be printed on (or attached to) your 8x10 headshot.

Do not add photo to work resumes of any kind.

### Performance Experience

*Monmouth College, Monmouth, IL.*

Georgina

Lead Old Woman

Anna

Idiot

Queen Gertrude

Ensemble

*Our American Cousin*

*Lysistrata*

*The Baltimore Waltz*

*Woyzeck*

"Hamlet"

*Christmas Carol*

Wallace, 09

Wallace, 08

West, 08

West, 06

Wallace, 06

Wallace, 06

### Directing Experience

*Buchanan Center for the Arts, Monmouth, IL.*

"Chicken Little"

"Three Little Bears"

Improv Skit Show

*Monmouth College*

"The Man Who Turned  
Into a Stick"

Children's Theatre Class

Children's Theatre Class

Children's Theatre Class

Student Directed One-Acts

2008

2008

2007

2007

### Technical Experience

*The Orpheum Theatre, Galesburg, IL.*

Costume Crew

Set Crew

*Monmouth College*

Lighting Crew

*Our American Cousin*

*Our Town*

*The Shape of Things*

Wallace, 09

Damewood, 08

Wallace, 08

### Education

**Bachelor of Arts**, Monmouth College, Monmouth, Illinois

Majors: English/ Theatre Minor: Secondary Education

Expected Graduation: May 2009

**Mother McAuley Liberal Arts High School** Chicago, IL 60655

### Special Skills

Theatre education (Certification in English and Theatre Education Expected December 2009)

Dance (Jazz, Irish, and Modern), Computer knowledge with Word, PowerPoint, and Excel

\*\*\*\*\*References and Portfolio Available Upon Request\*\*\*\*\*

Teaching Resume Example  
**NAME**

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**Home Address**

Home address  
1234 Broadway  
Monmouth, IL. 61462  
Mye-mail@monm.edu

**College Address**

College address here

**OBJECTIVE**

To obtain a teaching position in theatre for young audiences, theatre for youth and/or theatre education.

**EDUCATION**

**Bachelor of Arts**, Monmouth College, Monmouth, Illinois  
Majors: Theatre/ English Minor: Secondary Education  
Anticipated Graduation: May 2009 G.P.A.: 3.1  
**Mother McAuley Liberal Arts High School**  
Chicago, IL 60655

**EXPERIENCE**

2009	Teacher at the Buchanan Art Center, Children's Theatre class Ages 5 to 13 - Responsible for a creating a theatre education program
2008	Teacher at the Buchanan Art Center, Children's Theatre class
2007	Assistant Teacher at the Buchanan Art Center, Children's Theatre Class.
2007	Student Aided for High school English class Monmouth Roseville High School, Junior Level
2007	Teacher Aided for children's theatre class at Buchanan Art Center. Ages 5 to 12
2007	Student Aided at PASS Alternative School Various Age levels
2006	Student Aided in Sophomore/ Junior Latin class Monmouth – Roseville High School

**EMPLOYMENT**

Buchanan Art Center  
Theatre Teacher  
Grades 1 -3  
- Teach 2 classes every week  
- Responsible for class of 20 students  
- Teach a variety of lessons involving theatre  
- Put on a final show

Secretary  
Monmouth College

- Answering phones
- Computer skills( Microsoft Word and Excel)
- Having great communication skills and organization

## ACTIVITIES

Pi Beta Phi National Sorority,  
Chapter President

- oversee every decision
- ran the chapter for an entire year
- worked with Headquarters office to ensure documents were complete and sent in on time.

New Member Coordinator

- In charge of 20 girls
- Organize meetings every week

Vice President of Crimson Masque (theatre group)

- Organize activities and meetings
- Responsible for approving all activities

*Honor Societies:*

Kappa Delta Pi, Alpha Psi Omega, Order of Omega,

*Volunteer Positions:*

Scots Ambassador, Orientation Leader

## AWARDS

Doctor DeYoung Directing Award

Director of the Year for *The Man Who Turned Into A Stick*

Greek President of the Year

Overall Chapter President on Campus

Student Leader of the Year Award

Campus Leadership Award

Irene Ryan Competitor (2007 and 2008)

Theatre Competition

## SKILLS

*Software:* Microsoft Word, Excel, PowerPoint

\*\*\*\*\*References and Portfolio Available Upon Request\*\*\*\*\*

<p>Note: Teaching Resumes are often more than one page.</p>
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# FORMS – Accident Report

## Monmouth College Accident Report Department of Theatre

Date of Accident \_\_\_\_\_ Day of Week \_\_\_\_\_ Time \_\_\_\_\_ a.m. p.m.

Name of Injured \_\_\_\_\_

Student \_\_\_\_\_ Faculty \_\_\_\_\_ Staff \_\_\_\_\_ Other \_\_\_\_\_ (Specify)

Local Address \_\_\_\_\_ Local Phone (cell) \_\_\_\_\_

Home Address \_\_\_\_\_ Home Phone \_\_\_\_\_

Describe Injury and Part(s) of Body Affected

Place of Accident \_\_\_\_\_

Class \_\_\_\_\_ Shop \_\_\_\_\_ Rehearsal \_\_\_\_\_ Performance \_\_\_\_\_ Crew Call \_\_\_\_\_

Other (Specify) \_\_\_\_\_

Faculty Supervisor (if any) \_\_\_\_\_

Describe complete details of Accident (i.e. what injured was doing; How accident occurred: slipped, fell, etc.; What machine, substance, etc. was involved in accident:

Name and phone of Witness(es):

Was Security Notified? \_\_\_\_\_

Taken to Hospital? \_\_\_\_\_ Which one? \_\_\_\_\_

If Student, are you covered under: School's Insurance \_\_\_\_\_ Parent's Insurance \_\_\_\_\_

Own Insurance \_\_\_\_\_ No Insurance \_\_\_\_\_ -

Was Student unable to attend class(es) due to injury?

Which classes were missed? (Name Professor and Class)

Signature of Injured Stage Manager/Crew Chief \_\_\_\_\_ Date \_\_\_\_\_

Faculty Supervisor \_\_\_\_\_



# **FORMS – Accident Procedures Check-list**

In the event of an emergency or accident in one of the Theatre Department spaces, consult the following:

Warren County Emergency Direct Dial Number: 911

Fire/Emergency Number: 911

Non-emergency Number: 734-8383

Campus Security Number: 309-337-5708 (hours of 7:00pm-7:30am)

Dean-on-Call Number: 309-337-5713 ( hours of 7:30am- 7:00pm)

## **General Procedures**

- If a student is injured, the supervisor should complete the Student Health Form (see the following page) and submit it to the Dean of Students' office.
- Before working in the shops, students, staff and faculty should acquaint themselves with the location of the eye wash stations as well as the data sheets for hazardous materials.

## **Report all suspicious activity immediately to the following phone numbers:**

1. Monmouth College Security (between 7:00 pm to 8:00 am: 309-337-5708
2. Office of Residence Life: 309-457-2113
3. Monmouth College Emergency Phone: 309-337-5713

## **Bomb Threat**

- Remain calm
- Take all threats seriously
- Do not panic others
- Obtain as much information as possible about the bomb and caller
- Take notes on everything said
- Have co-worker call “**911**” while you’re talking to caller if possible
- Do not hang up phone when done with caller
- Call the Dean on Call at 309-337-5713
- If evacuation ordered, move at least 500 feet away from building
- Do not re-enter area until instructed

## **Fire**

- Remain calm
- Call “**911**” immediately
- Activate building fire alarm
- Evacuate building closing all doors – Do not lock
- Do not use elevators
- Assist the disabled outside or to enclosed stairwell
- Advise Police Department or Fire Department of location of disabled persons
- If evacuation ordered, move at least 500 feet away from building
- Keep roads and drives clear
- Do not re-enter area until instructed
- Call the Dean on Call at 309-337-5713

## **Flooding**

- Call Maintenance immediately at 3333

- Indicate nature of valuables at risk
- Notify supervisor
- Use extreme caution if electrical appliances or outlets are near leak
- Evacuate if any possible danger

### **Hazardous Material Incident**

- Remove individual from area unless unsafe to do so
- Call “**911**” and the Dean on Call at 309-337-5713
- If immediate medical attention is required:
- Administer first aid if qualified or seek someone who is
- Use emergency eyewash/shower
- Remove contaminated clothing
- Contaminated person should seek medical attention
- Contaminated person should avoid contact with others
- Chemical/Hazardous Material Inventory & Safety Data Sheets
- Hazard Communication Program

### **Medical/First Aid Accidents**

- Call or have someone call “**911**”
- Administer first aid if qualified or seek someone who is qualified
- DO NOT MOVE VICTIM except to prevent further injury
- Stay with victim until someone arrives

### **Weather**

- Seek shelter in basement or interior hall of lower floor. In Wells, use the men’s and women’s restrooms; in Fusion, use back bathrooms or basement.
- Avoid auditoriums, gymnasiums, theatre spaces, and similar large rooms
- Stay away from all windows and exterior doors
- Take cover under heavy tables and/or sturdy furniture when possible
- Follow room exit plans

### **Suspicious Package**

- Do not shake or empty contents
- Do not try to clean up spilled contents
- Cover with plastic to prevent leakage
- Leave room, close door or section off
- Wash hands with soap and water
- Call the Police “**911**”
- Call the Dean on Call at 309-337-5713
- List all persons who may have been exposed

### **Psychological/Suicidal**

- Call **911**, then call the Dean on Call at **309-337-5713**
- If you are in a residence hall, contact the **RA on duty**
- Nothing should be touched. Be observant but do not tamper with the scene.
- Maintain confidentiality. Keep the involvement of others to a minimum.

## Student Health Report

Student Name:

ID#:

Date of Birth:

Hall/House:

Room #:

Phone #:

Date of Incident:

Time:

Place of Incident:

Type of Incident:

- ☐ Accident/Injury
- ☐ Illness
- ☐ Suicide Attempt
- ☐ Emotional Disturbance

First Staff member contacted about this incident:

Student referred to:

Physician:

Hospital:

Other:

Describe Incident:

Attach description of incident or write on the back of this form

Was person returned to Campus? ☐ Yes

☐ No

Admitted to hospital?

If yes, list name of hospital

Other:

Person Filing Report / Title:

Date:

## FORMS – Department Audition Template



### Audition Form – *Show Name Here*

#### GENERAL INFORMATION

Name: \_\_\_\_\_ Year (circle one): Fr Soph Jr Sr Other  
Email: \_\_\_\_\_ Phone: \_\_\_\_\_  
Campus Address: \_\_\_\_\_  
Major: \_\_\_\_\_ Minor(s): \_\_\_\_\_  
Age: \_\_\_\_\_ Height: \_\_\_\_\_ Hair color: \_\_\_\_\_ Eye color: \_\_\_\_\_

#### PERFORMANCE BACKGROUND (attach resume and/or headshot if you brought one)

Prior Performance Experience (role, show, & location):

Special skills (musical instruments, dance, stage combat, dialect training, juggling, singing, clowning, etc.):

#### ADDITIONAL INFORMATION

Production auditioning for: \_\_\_\_\_ *Show Name 1* \_\_\_\_\_ *Show Name 2* \_\_\_\_\_ Both

Role(s) auditioning for: \_\_\_\_\_

Are you willing to accept a different role if offered? \_\_\_\_\_ Yes \_\_\_\_\_ No

Are you willing to temporarily alter your physical appearance for a role (hair color, hair style, facial hair, etc.)? \_\_\_\_\_ Yes \_\_\_\_\_ No

## SCHEDULING & AVAILABILITY

Please indicate when you are ***not available*** for rehearsal.

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
11 am-12 pm							
12-1 pm							
1-2 pm							
2-3 pm							
3-4 pm							
4-5 pm							
5-6 pm							
6-7 pm							
7-8 pm							
8-9 pm							
9-10 pm							
10-11 pm							

Please list any single obligations that may conflict with rehearsals OR performances.

Rehearsals begin –  
Performances –

Thank you for auditioning!

Callback lists will be posted on the call board in McMichael Academic (3<sup>rd</sup> floor).

Callbacks will be held on **DATE**.