**Welcome NDSU Theatre Arts Majors!**

**DATES & DEADLINES TO REMEMBER (Required Activities in Bold)**

**DEGREE PROGRAMS IN THE DEPARTMENT OF THEATRE ARTS**

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THEATRE PRACTICUM</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>THEA 370 TECHNICAL THEATRE PRODUCTION</td>
<td>22</td>
</tr>
<tr>
<td>2.1</td>
<td>Syllabus</td>
<td>22</td>
</tr>
<tr>
<td>2.2</td>
<td>Production Schedules and Deadlines</td>
<td>23</td>
</tr>
<tr>
<td>3</td>
<td>THEA 450 – CAPSTONE EXPERIENCE</td>
<td>25</td>
</tr>
<tr>
<td>3.1</td>
<td>THEA 450 General Guidelines</td>
<td>24</td>
</tr>
<tr>
<td>3.2</td>
<td>THEA 450 Capstone</td>
<td>25</td>
</tr>
<tr>
<td>3.2.1</td>
<td>Statement of Intent</td>
<td>25</td>
</tr>
<tr>
<td>3.2.2</td>
<td>Project Master Calendar (Use the following format)</td>
<td>27</td>
</tr>
<tr>
<td>3.2.3</td>
<td>Process Journal</td>
<td>27</td>
</tr>
<tr>
<td>3.2.4</td>
<td>Final Review</td>
<td>29</td>
</tr>
<tr>
<td>3.2.5</td>
<td>Capstone Paper</td>
<td>27</td>
</tr>
<tr>
<td>3.2.6</td>
<td>Evaluation</td>
<td>27</td>
</tr>
<tr>
<td>3.2.7</td>
<td>Final Portfolio</td>
<td>28</td>
</tr>
<tr>
<td>3.2.8</td>
<td>Grade</td>
<td>29</td>
</tr>
<tr>
<td>3.3</td>
<td>Examples of Appropriate, Measurable Objectives</td>
<td>28</td>
</tr>
<tr>
<td>3.4</td>
<td>THEA 450 Evaluation Form</td>
<td>30</td>
</tr>
<tr>
<td>4</td>
<td>MAJORS REVIEW</td>
<td>32</td>
</tr>
<tr>
<td>4.1</td>
<td>General Guidelines for the Annual Majors Review</td>
<td>31</td>
</tr>
<tr>
<td>4.2</td>
<td>BFA Design/Tech Majors Review Track</td>
<td>31</td>
</tr>
<tr>
<td>4.3</td>
<td>BFA Performance Majors Review Track (Includes BFA Performance and BFA Musical Theatre)</td>
<td>32</td>
</tr>
<tr>
<td>4.4</td>
<td>BA/BS Majors Review Track</td>
<td>32</td>
</tr>
<tr>
<td>5</td>
<td>ADVISORS</td>
<td>34</td>
</tr>
<tr>
<td>6</td>
<td>MAJORS MEETINGS</td>
<td>34</td>
</tr>
<tr>
<td>7</td>
<td>WORK WEEKENDS</td>
<td>35</td>
</tr>
<tr>
<td>7.1</td>
<td>Work Weekend Dates for the 2014-2015</td>
<td>34</td>
</tr>
<tr>
<td>8</td>
<td>STRIKES</td>
<td>35</td>
</tr>
<tr>
<td>9</td>
<td>EXIT INTERVIEWS</td>
<td>35</td>
</tr>
<tr>
<td>10</td>
<td>SCHOLARSHIPS/ASSISTANTSHIPS/GRANTS</td>
<td>35</td>
</tr>
<tr>
<td>10.1</td>
<td>General Scholarship Information</td>
<td>34</td>
</tr>
<tr>
<td>10.2</td>
<td>Theatre Assistantships</td>
<td>34</td>
</tr>
</tbody>
</table>
14.4 Donations .......................................................................................................................... 50

Section 15 SOCIAL ACTIVITIES .......................................................................................... 51
  15.1 Theatre Open House .......................................................................................................... 50
  15.2 Barbeque .......................................................................................................................... 50
  15.3 Holiday Party .................................................................................................................... 50
  15.4 Spring Banquet .................................................................................................................. 50
  15.5 Opening Night Celebration/Gala ....................................................................................... 51

Section 16 OPPORTUNITES FOR STUDENT ENRICHMENT ........................................... 52
  16.1 KCACTF .......................................................................................................................... 51
  16.2 USITT: NDSU Student Chapter of United States Institute of Theatre Technology .... 53
  16.3 newfangled theatre company ......................................................................................... 53
  16.4 TO BE DETERMINED .... The NDSU improvisational theatre troupe. ......................... 54

Section 17 OPPORTUNITIES FOR SERVICE ......................................................................... 55
  17.1 Drama Days ...................................................................................................................... 54
  17.2 Student Mentor Program .................................................................................................. 55
  17.3 Student Representative to the Faculty ............................................................................. 55
  17.4 ABC: Audience Building Committee .............................................................................. 55
  17.5 Student Outreach ............................................................................................................. 55
Welcome NDSU Theatre Arts Majors!

This booklet is designed to acquaint each Theatre Arts Major with the philosophy, practices and regulations of the theatre department. Please study it carefully. The handbook is updated annually; any changes to the policies/practices within the academic year will be posted on the theatre listserv as needed. The student should consult the NDSU website for general information about university regulations. Your advisor and/or your theatre mentor should be able to assist you with any academic or general concerns. The ultimate goal of this handbook is to insure that the student experience at NDSU and within the Department of Theatre Arts is positive and meaningful. Feedback is encouraged. If you have any questions, feel free to contact any faculty member.

NDSU THEATRE DEPARTMENT MISSION STATEMENT

Theatre at NDSU addresses the needs and aspirations of people in a changing world by providing intensive artistic and academic training through courses of study designed to develop, challenge, and broaden the skills and attitudes of our students. Utilizing our liberal arts context within a land-grant institution, we strive to create bridges between our region and the world by studying and producing theatre for an audience drawn from both the University and the region.
DIRECTORY OF NDSU THEATRE ARTS FACULTY/STAFF/ASSISTANTS

## THEATRE ARTS FACULTY

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Email</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Engler, Mark</td>
<td>Faculty/Technical Director</td>
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<tr>
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<tr>
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</tr>
</tbody>
</table>

## THEATRE ARTS STAFF

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Email</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evanson, Ian</td>
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## DIVISION OF PERFORMING ARTS

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Email</th>
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<tbody>
<tr>
<td>Costume Shop</td>
<td></td>
<td></td>
<td>231-8829</td>
</tr>
<tr>
<td>Scene Shop</td>
<td></td>
<td></td>
<td>231-7706</td>
</tr>
<tr>
<td>Box Office</td>
<td></td>
<td></td>
<td>231-7969</td>
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</tbody>
</table>
DATES & DEADLINES TO REMEMBER (*Required Activities in Bold*)
FALL 2014

AUGUST 26: FIRST FULL DAY OF CLASSES
AUGUST 28: THEATRE OPEN HOUSE/BBQ, ASKANASE HALL
SEPTEMBER 1: LABOR DAY (NO CLASSES, OFFICES CLOSED)
SEPTEMBER 2: MAJORS MEETING (TUESDAY, 5 PM, WALSH)
SEPTEMBER 3: LAST DAY TO REGISTER FOR CLASSES VIA CAMPUS CONNECTION
SEPTEMBER 4-6: AUDITIONS/CALLBACKS – *Little Shop of Horrors* AND *Women of Lockerbie*
SEPTEMBER 5-6: USITT-NBS FALL CONFERENCE
OCTOBER 4-5: WORK WEEKEND – *Little Shop of Horrors* (Sat. 9 AM-1 PM & 1-5 PM, Sun. 1-5 PM)
OCTOBER 23-25/29-31 AND NOVEMBER 1: LCT PRODUCTION *Little Shop of Horrors*, ASKANASE, 7:30 PM
OCTOBER 24: DRAMA DAY/INCOMING STUDENT SCHOLARSHIP AUDITIONS
OCTOBER 27: MAJORS MEETING (5 PM, WALSH)
NOVEMBER 2: STRIKE – 1PM
NOVEMBER 3: OPEN FORUM – *Little Shop of Horrors* (12 PM, WALSH)
NOVEMBER 3: ALL IRENE RYAN NOMINEES WISHING TO DO MT IN THEIR PACKAGE WITH A PARTNER – HAVE PARTNER CHOSEN (IN CONSULTATION WITH DR. NOONE)
NOVEMBER 11: VETERANS DAY (NO CLASSES, OFFICES CLOSED)
NOVEMBER 15-16: WORK WEEKEND – *The Women of Lockerbie* (Sat. 9AM-1PM & 1-5 PM, Sun. 1-5 PM)
NOVEMBER 17-19: AUDITIONS/CALLBACKS – *Next to Normal* and *Lysistrata*
NOVEMBER 17: ALL IRENE RYAN NOMINEES WISHING TO DO MT IN THEIR PACKAGE WITH A PARTNER – HAVE SONG(S) CHOSEN (IN CONSULTATION WITH DR. NOONE)
NOVEMBER 25: ALL IRENE RYAN NOMINEES, 1st READ/SING THRU 5:00pm
NOVEMBER 27-28: THANKSGIVING VACATION (NO CLASSES, OFFICES CLOSED)
DECEMBER 4-6 AND 10-13: LCT PRODUCTION – *The Women of Lockerbie*, WALSH, 7:30 PM
DECEMBER 7: HOLIDAY PARTY - 5-8 PM, WALSH
DECEMBER 8: DANCE RECITAL – 5PM, ASKANASE
DECEMBER 14: STRIKE – 1PM
DECEMBER 15: OPEN FORUM – *The Women of Lockerbie* (12 PM, WALSH)
DECEMBER 16: IRENE RYAN GROUP MEETING – “COLD-READS” (12 PM, WALSH)
DECEMBER 16: IRENE RYAN/KCACTF DESIGN COMPETITION GROUP MEETING AND SECOND READ/SING THRU FOR IRENE RYAN NOMINEES, 5 PM, ASKANASE
DECEMBER 15-19: FINALS WEEK
DECEMBER 17-18: EXIT INTERVIEWS
SPRING 2015

JANUARY 13: FIRST FULL DAY OF CLASSES

JANUARY 13: MAJORS MEETING (5 PM, WALSH)

JANUARY 17: IRENE RYAN/KCCTF DESIGN PRESENTATION SHOWCASE (9-NOON, ASKANASE)

JANUARY 18-24: KCCTF REGION V FESTIVAL – Normandale Community College, Bloomington, MN

JANUARY 19: MARTIN LUTHER KING DAY (NO CLASSES, OFFICES CLOSED)

JANUARY 22: LAST DAY TO REGISTER FOR CLASSES VIA CAMPUS CONNECTION

FEBRUARY 7-8: WORK WEEKEND – Next to Normal (Sat. 9 AM-1 PM & 1-5 PM, Sun. 1-5 PM)

FEBRUARY 16: PRESIDENTS DAY (NO CLASSES, OFFICES CLOSED)

FEBRUARY 26-28 AND MARCH 4-7: LCT PRODUCTION – Next to Normal, WALSH, 7:30 PM

MARCH 6: DRAMA DAY/INCOMING STUDENT SCHOLARSHIP AUDITIONS

MARCH 8: STRIKE – 1PM

MARCH 9: OPEN FORUM – Next to Normal (12 PM, WALSH)

MARCH 16-20: SPRING BREAK

MARCH 23: MAJORS MEETING (5 PM, WALSH)

MARCH 18-21: NATIONAL USITT CONFERENCE – CINCINNATTI, OHIO

MARCH 28-29: WORK WEEKEND - Lysistrata (Sat. 9 AM-1 PM & 1-5 PM, Sun. 1-5 PM)

APRIL 1: DEADLINE FOR MAJORS REVIEW MATERIALS, BFA APPLICATIONS, 450 STATEMENTS OF INTENT, AND SCHOLARSHIPS/ASSISTANTSHIP APPLICATIONS

APRIL 3-6: SPRING RECESS (NO CLASSES, OFFICES CLOSED FRIDAY AND OPEN MONDAY)

APRIL 23-25 AND APRIL 29-MAY 2: LCT PRODUCTION -Lysistrata, ASKANASE, 7:30 PM

MAY 3: STRIKE – 1PM

MAY 4: OPEN FORUM – Lysistrata (12 PM, WALSH)

MAY 4: DANCE RECITAL - 5PM, ASKANASE

MAY 7: MAJORS REVIEW

MAY 8: MAJORS REVIEW

MAY 9: SPRING BANQUET: TIME/LOCATION – TBA

MAY 11-15: FINALS WEEK

MAY 13-14: EXIT INTERVIEWS
DEGREE PROGRAMS IN THE DEPARTMENT OF THEATRE ARTS

Bachelor of Arts (BA) and Bachelor of Science (BS) in Theatre Arts
The Bachelor of Arts (BA) and Bachelor of Science (BS) with a major in Theatre Arts are general baccalaureate degrees providing a liberal arts background with major emphasis in theatre. Two years of a foreign language are required for the BA degree, while an approved minor area is required for the BS degree.

Bachelor of Fine Arts (BFA) in Theatre Arts
The Bachelor of Fine Arts (BFA) degree with a major in Theatre Arts is a professionally oriented program that provides in-depth study of a theatre specialization and related fine arts fields. Students may specialize in Performance, Musical Theatre, or Design/Technology.

All students wishing to study Theatre Arts are admitted into the BA/BS program following University admittance guidelines defined in the NDSU Bulletin.

Students may apply for probationary admission into the BFA program as they enter the program, and usually no later than the end of their sophomore year. Application consists of 1) a written letter outlining the student’s reasons for choosing the BFA concentration, their justifications for admittance, and future goals in theatre; 2) An updated transcript should be submitted with BFA application materials; and 3) an audition/portfolio presentation to the faculty in conjunction with the spring semester Majors Review. The faculty reviews each application individually, assessing the student’s talent, artistic sensibility, and commitment. Each student’s production involvement and contribution to the program are taken strongly into account.

Students will be accepted conditionally into that degree program. Their status will be reevaluated at the Majors Review the following year, at which time if they have managed to satisfy completely all requirements for full admission, they will be awarded unconditional status within the BFA track. If they still have failed to meet all requirements for full, unconditional acceptance, they will be advised to withdraw from the track and pursue a BA or BS degree instead. Students still have the option of reapplying for admission to the BFA track at any time during their undergraduate careers.

Once admitted into the BFA program, students are evaluated on several levels. A minimum GPA of 3.0 must be maintained by the BFA candidate, with no grade below a C in any courses required for the Theatre Arts Major, and no grade below a B in all theatre classes in the area of specialization.

Minor in Theatre Arts
Minors in Theatre Arts studies are available with an emphasis in either Dance, Musical Theatre, Performance, Theatre Education (High School Drama Coach), Design/Technology (Scenic or Costume), or a General Theatre Minor. Curriculum Guidelines can be found online at:

http://www.ndsu.edu/registrar/curricula/ahss/
Section 1  THEATRE PRACTICUM
THEA 205

Backstage Practicum - 1 credit

Instructors:

Mark Engler, section 1
126 Askanase Hall (office hours: MWF: 9-11am, or by appointment)
mark.engler@ndsu.edu
231.7706

Rooth Varland, section 2
107 Askanase Hall (office hours: M-F: 11am-noon, or by appointment)
rooth.varland@ndsu.edu
231.7788

Tiffany Fier, section 3
128 Askanase Hall (office hours: MWF: 9-10am, or by appointment)
tiffany.fier@ndsu.edu
231.7826

Description:

Participation in various activities connected with the Little Country Theatre productions. May be repeated. Requires crew assignment on a production.

Objectives:

Students will gain practical experience in theatrical production by working on plays produced by the Little Country Theatre. Each section of THEA 205 will cover different backstage production work:

- Section 1: scenery construction, run crew, stage lighting, sound
- Section 2: costume construction, wardrobe crew, stage makeup
- Section 3: stage properties, scenic painting

Students enrolled in THEA 205 will be given a production assignment based upon the students' interest, production needs, and section enrolled in. All students enrolled in THEA 205 are required to participate in at least one work weekend and one strike.

Load-In /Strike

Students are required to attend one load-in and one strike for the LCT productions being produced that semester. Load-in is when we assemble the scenery on stage, hang the lighting instruments and install the audio equipment. During load-in the costume shop is also in operation, finishing costumes and prepping for the first dress rehearsal. Strike is the opposite of Load-In, when we disassemble the set and get the stage ready for the next production. Strike happens after the last performance. Students
will need to sign up for one load-in time slot and one strike time slot. Students should sign up for the production that corresponds with their 205 assignment.

**Load In/Strike Times:**

### Little Shop of Horrors Load-In
- Saturday, October 4th: 9am-1pm
- Saturday, October 4th: 1pm-5pm
- Sunday, October 5th: 1-5pm

### Little Shop of Horrors Strike
- Sunday, November 2nd: 11am

### The Women of Lockerbie Load-In
- Saturday, November 15th: 9am-1pm
- Saturday, November 15th: 1pm-5pm
- Sunday, November 16th: 1-5pm

### The Women of Lockerbie Strike
- Saturday, December 13th: 11am

### Next to Normal Load-In
- Saturday, February 7th: 9am-1pm
- Saturday, February 7th: 1pm-5pm
- Sunday, February 8th: 1-5pm

### Next to Normal Strike
- Sunday, March 8th: 11am

### Lysistrata Load-In
- Saturday, March 28th: 9am-1pm
- Saturday, March 28th: 1pm-5pm
- Sunday, March 29th: 1-5pm

### Lysistrata Strike
- Sunday, May 3rd: 11am

**Students with special needs:**

Any students with disabilities or other special needs, who need special accommodations in this course are invited to share these concerns or requests with the instructor and contact the [Disability Services Office](#) as soon as possible.

**Academic Honesty:**

The academic community is operated on the basis of honesty, integrity, and fair play. NDSU Policy 335: Code of Academic Responsibility and Conduct applies to cases in which cheating, plagiarism, or other academic misconduct have occurred in an instructional context. Students found guilty of academic misconduct are subject to penalties, up to and possibly including suspension and/or expulsion. Student academic misconduct records are maintained by the Office of Registration and Records. Informational resources about
**academic honesty for students and instructional staff members can be found at** [www.ndsu.edu/academichonesty](http://www.ndsu.edu/academichonesty).

**Course Schedule:**

The course schedule and requirements will vary based on the production assignment chosen and the needs of the play. Most production assignments will begin work at the same time as rehearsals begin. Rehearsals generally begin 5-6 weeks before opening night. The Little Country Theatre production calendar can be found at the following link:

[http://www.ndsu.edu/performingarts/theatre/LCT/production_calendar.html](http://www.ndsu.edu/performingarts/theatre/LCT/production_calendar.html)

**Evaluation**

Students will be evaluated based upon the successful completion of the production assignment. The following criteria will be used for most assignments:

1) **Completion of Assignment (50 points).** Failure to complete ANY of the required assignments listed below will result in the loss of the entire 50 points and failure of the course:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Required</th>
<th>Completed</th>
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<tbody>
<tr>
<td>Work Calls:</td>
<td>Y N</td>
<td>Y N</td>
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<tr>
<td>Rehearsals:</td>
<td>Y N</td>
<td>Y N</td>
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<tr>
<td>Training:</td>
<td>Y N</td>
<td>Y N</td>
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<tr>
<td>Performances:</td>
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<td>Y N</td>
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<tr>
<td>Strike:</td>
<td>Y N</td>
<td>Y N</td>
</tr>
</tbody>
</table>

2) **Quality of Work: 50 points, as distributed below:**

   | Category            | 2 | 4 | 6 | 8 | 10 | Diligent | (10 pts) ________ |
   |---------------------|---|---|---|---|----|----------|__________________|
   | Execution of task   | Carelessness | 2 | 4 | 6 | 8 | 10 | Diligent | (10 pts) ________ |
   | Attitude            | Pessimistic | 2 | 4 | 6 | 8 | 10 | Optimistic | (10 pts) ________ |
   | Promptness          | Absent or tardy | 2 | 4 | 6 | 8 | 10 | Prompt | (10 pts) ________ |
   | Initiative          | Apathetic | 2 | 4 | 6 | 8 | 10 | Self-Motivated | (10 pts) ________ |
   | Timeliness          | Inattentive to deadlines | 2 | 4 | 6 | 8 | 10 | Attentive | (10 pts) ________ |

   **TOTAL POINTS EARNED ____________**

Grading Scale: A=90-100, B=80-89, C=70-79, D=60-69, F=59 or lower
**Course Schedule:**

The course schedule and requirements will vary based on the production assignment chosen and the needs of the play. Most production assignments will begin work at the same time as rehearsals begin. Rehearsals generally begin 5-6 weeks before opening night. The Little Country Theatre production calendar can be found at the following link:

http://www.ndsu.edu/performingarts/theatre/LCT/production_calendar.html

**List of available production assignments and the requirements of each:**

**Set Construction**

**Hours:** 40 shop hours during a semester. Work schedule arranged with the Technical Director. As a general rule, the hours are evenly spaced throughout the entire semester.

**Responsibilities:**

- Work on scenery or other design elements of the show as assigned.
- Coordinate tasks with the Technical Director and/or Shop Foreman.
- Maintain a regular work schedule.
- Practice safe working habits as instructed by the Technical Director.
- Maintain a friendly working relationship with colleagues and faculty.
- Assist in the construction, painting, moving, etc. of scenery as required.
- Assist in daily cleanup of the shop and/or stage working areas.
- Maintain a log of hours worked using the time clock of other approved medium.

**Run Crew (Grip)**

**Hours:** Approximately 40 hours, possibly more or less depending on the length of the run. Attend all technical and dress rehearsals, performances and strike.

**Responsibilities:**

- Prepare and handle the scenery during technical rehearsals and performances.
- Sign in at the designated time, usually one hour prior to the start of rehearsal or house opening.
- Check scenery and moving pieces immediately for breakage, damage, or loss.
- Check the backstage area for extraneous items or changes since the last rehearsal/performance. (Tools, lumber, stray backpacks, etc.)
- Place units in performance position at least thirty minutes before house opening.
- Sweep and wet mop all deck surfaces before actor warm-ups on stage (usually 30 minutes to house opening).
- Speak and move quietly backstage.
- Perform duties as assigned by the stage manager.
- Secure all units immediately following the end of rehearsals and performances. Leave all stage areas clean and safe.
- Other duties as assigned.

**Costume Construction**

**Hours:** 40 shop during a semester. Work schedule arranged with the Costume Shop Manager. As a rule, the hours are evenly spaced throughout the entire semester. (If the THEA 205 is for work on one show only, the hours will be scheduled accordingly.)
Responsibilities:

- Work on costumes or other design elements of the show as assigned.
- Coordinate tasks with the Costume Shop Manager.
- Maintain a regular work schedule; health issues and family emergencies excepted.
- Practice safe working habits as instructed by the Costume Shop Manager.
- Maintain a friendly working relationship with colleagues and faculty.
- Assist in the construction, altering, repairing, etc. of costumes as required.
- Assist in daily cleanup of the shop and/or dressing areas.
- Maintain a log of hours worked using the time clock of other approved medium.

Wardrobe/Makeup Crew

Hours: Approximately 40 hours total. Attend a run through of the show prior to the start of technical rehearsals. Attend makeup training, and work all dress rehearsals, performances, and strike.

Responsibilities:

- Arrive on time at the designated hour before the show (typically 1.5-2 hours before curtain).
- Maintain a friendly working relationship with colleagues and faculty.
- Perform backstage check of costume items as designated.
- Assist actors with applying makeup and styling hair as directed by the Makeup Designer.
- Assist performers with dressing and fast changes in keeping with costume plot created by the Designer and Wardrobe Master; checking the actors each time they go on stage.
- Operate in a quiet, efficient, and safe manner in the backstage environment.
- After the rehearsal/performance, ensure that all costume elements are secure.
- Maintain sanitary conditions in the dressing room.
- Help with show laundry as coordinated by the Wardrobe Master.
- Maintain a log of hours worked using the time clock of other approved medium.
- Other duties as assigned.

Wardrobe Master

Hours: Approximately 40 hours total. Attend a run through of the show prior to the start of technical rehearsals. Attend costume parade, dress rehearsals, strike, and performances as needed.

Responsibilities:

- Work with the Costume Designer, Makeup Designer, Director, Stage Manager and others in a cooperative and collaborative manner.
- Arrive at the theatre at the designated time for each rehearsal/performance. (Typically 2 hours before curtain).
- After consulting the Costume Shop Manager, Costume Designer, and Makeup Designer, prepare a costume plot, laundry list, and fast change plot. Working with the Stage Manager, prepare the backstage area as needed for fast changes.
- Arrange for all repairs and laundry to be completed before actor call each rehearsal/performance.
- Update and distribute costume plot throughout dress rehearsals.
- Operate in a quiet, efficient, and safe manner in the backstage environment.
- Maintain a log of hours worked using the time clock of other approved medium.
- Other duties as assigned.
Properties Coordinator

The Props Coordinator is responsible for the building, pulling, or acquisition of all props for the production. The PC will work closely with the Set Designer, Stage Manager, and Director in order to accomplish all the needs of the production.

Responsibilities: (condensed version)

- Request a preliminary props list from the Set Designer, Director and create your own props list gleaned from reading the script, you will then meet to make sure the preliminary list is the same list used by all parties. Props are all hand props, furniture props, set dressings, and consumables.
- The PC will be in charge of maintaining the budget; items can be purchased with the assistance of Professor Fier or Engler.
- Rehearsal props are due upon the end of the first week of rehearsal and will continuously be added until the last day to add props.
- Always check NDSU prop storage first before beginning to purchase new props. All props that are not in storage need to be purchased or built. The Set Designer is responsible for deciding the design of all the props and the PC will need to make sure all props work for the Set Designer’s vision.
- Add in props to rehearsal as they are finished if they are sturdy enough, otherwise wait until the Props Parade to give these prop items over to Stage Management.
- Make sure to check rehearsal reports every day for adjustments or adds to props.
- When adding new props into rehearsal make sure that you meet with Stage Management so they know what is being added when and where.
- You will be expected to attend all tech rehearsals.

Props Construction

Hours: Approximately 40 hours. Schedule work hours with Props Coordinator.

Responsibilities

- Will be responsible for assisting the Props Coordinator in the building, pulling, and acquisition of props according to the strengths and skills of the prop construction person.
- Props building is a messy job so make sure to dress as though working in Scenery construction or scenic painting.
- For the benefit of the Props Coordinator make sure to maintain a regular work schedule.
- Maintain a respectful relationship between yourself and the Props Coordinator.

Scenic Charge Artist

The scenic charge artist is in charge of painting all scenery in each production to the satisfaction of the Set Designer and coordinating other scenic painters to assist them in this effort.

Responsibilities: (condensed version)

- Creating recipes for the paint you mix and creating paint samples when necessary are also part of the scenic charge’s process.
- Keeping the paint area in an orderly fashion is also important and must be organized and cleaned on a daily basis.
- Attend production meetings beginning with Week 6 of the production schedule.
- Be in communication with the TD to know when certain scenic pieces are coming into the hands of the paint shop and coordinate the painting of those scenic pieces.
• Expect to do paint notes during tech week and attend the first dress rehearsal to get notes from the Set Designer

Scenic Painting

**Hours:** Approximately 40 hours. Need to schedule work times with the Paint Charge.

**Responsibilities:**

- Will be expected to assist the Scenic Charge in painting scenery for the current production.
- Will be working in messy working conditions so make sure to wear clothing that can be ruined by paint.
- Maintain a regular work schedule
- Maintain a respectful relationship with the Scenic Artist
- Maintain a log of hours worked using the time clock

Light Board Operator

**Hours:** Approximately 40 hours, possibly more or less depending on the length of the run. Attend all technical and dress rehearsal, performances and strike.

**Responsibilities:**

- Program and operate the light board for the assigned production.
- Meet with the lighting designer or Technical Director (TD) in advance of Level Set to become familiar with light board operation.
- If needed, set up additional practice time with the Lighting Designer or TD.
- Operate light board during all technical/dress rehearsals and performances.
- Operate light board during dimmer check before each run through.
- Work with the Master Electrician (ME) on maintaining show.
- Report to stage manager for show calls.
- Report serious maintenance problems to ME.
- Participate on general strike crew under supervision of ME.

Light Crew

**Hours:** Approximately 40 hours, possibly more or less depending on the size of the plot and needs of the production. Light hang usually begins three weeks before tech weekend.

**Responsibilities:**

- Attend light calls, work weekend and strike.
- Assist with the hang and focus of the light plot.
- Practice safe working habits as instructed by the Technical Director.
- Maintain a friendly working relationship with colleagues and faculty.
- Assist in daily cleanup of the shop and/or stage working areas.
- Maintain a log of hours worked using the time clock of other approved medium.

Sound Board Operator

**Hours:** Approximately 40 hours, possibly more or less depending on the length of the run. Attend all technical and dress rehearsal, performances and strike.
Responsibilities:

- Meet with the Sound Designer or Technical Director in advance of Level Set to become familiar with sound board operation.
- Attend all technical rehearsals, preview and performances.
- Sign-in at the designated time, usually one hour prior to the start of rehearsal or house opening (90 minutes to curtain).
- Check that all sound, music, and intercom equipment is functioning properly immediately after signing in.
- Operate the sound board during all tech rehearsals and performances.
- After each performance, gather and LOCK UP ALL PORTABLE EQUIPMENT.
- Speak and move about quietly in the booths and backstage areas.
THEA 206

Performance & Management Practicum - 1 credit

Instructors:
Hardy Koenig, section 1  hardy.koenig@ndsu.edu
133 Askanase Hall (Office Hours: MW 10:30-11:30 am; TTH 2–3 pm, or by appointment)

Jess Jung, section 2  jess.jung@ndsu.edu
134 Askanase Hall (Office Hours: , or by appointment)

Chelsea Pace, section 3  chelsea.pace@ndsu.edu
135 Askanase Hall (Office Hours: or by appointment)

Description:
Participation in various activities connected with the Little Country Theatre productions. May be repeated. Requires performance or management assignment on a production.

Objectives:
Students will gain practical experience in theatrical production by working on plays produced by the Little Country Theatre. Each section of THEA 206 will cover different performance or management work on a production.

• Section 1: acting, publicity
• Section 2: acting, stage management
• Section 3: acting

Students enrolled in THEA 206 will be given a production assignment based upon the students’ interest, or cast role. All students enrolled in THEA 206 are required to participate in one work weekend and one strike.

Load-In /Strike
Students are required to attend one load-in and one strike for the LCT productions being produced that semester. Load-in is when we assemble the scenery on stage, hang the lighting instruments and install the audio equipment. During load-in the costume shop is also in operation, finishing costumes and prepping for the first dress rehearsal. Strike is the opposite of Load-In, when we disassemble the set and get the stage ready for the next production. Strike happens after the last performance. Students will need to sign up for one load-in time slot and one strike time slot. Students should sign up for the production that corresponds with their 205 assignment.

Load In/Strike Times:

Little Shop of Horrors Load-In

• Saturday, October 4th: 9am-1pm
• Saturday, October 4th: 1pm-5pm
• Sunday, October 5th: 1-5pm

Little Shop of Horrors Strike

• Sunday, November 2nd: 11am
The Women of Lockerbie Load-In
• Saturday, November 15th: 9am-1pm
• Saturday, November 15th: 1pm-5pm
• Sunday, November 16th: 1-5pm

Next to Normal Load-In
• Saturday, February 7th: 9am-1pm
• Saturday, February 7th: 1pm-5pm
• Sunday, February 8th: 1-5pm

Lysistrata Load-In
• Saturday, March 28th: 9am-1pm
• Saturday, March 28th: 1pm-5pm
• Sunday, March 29th: 1-5pm

The Women of Lockerbie Strike
• Saturday, December 13th: 11am

Next to Normal Strike
• Sunday, March 8th: 11am

Lysistrata Strike
• Sunday, May 3rd: 11am

Students with special needs:
Any students with disabilities or other special needs, who need special accommodations in this course are invited to share these concerns or requests with the instructor as soon as possible.

Academic Honesty:
The academic community is operated on the basis of honesty, integrity, and fair play. NDSU Policy 335: Code of Academic Responsibility and Conduct applies to cases in which cheating, plagiarism, or other academic misconduct have occurred in an instructional context. Students found guilty of academic misconduct are subject to penalties, up to and possibly including suspension and/or expulsion. Student academic misconduct records are maintained by the Office of Registration and Records. Informational resources about academic honesty for students and instructional staff members can be found at www.ndsu.edu/academichonesty.

Course Schedule:
The course schedule and requirements will vary based on the production assignment chosen and the needs of the play. Most production assignments will begin work at the same time as rehearsals begin. Rehearsals generally begin 5-6 weeks before opening night. The Little Country Theatre production calendar can be found at the following link:
http://www.ndsu.edu/performingarts/theatre/LCT/production_calendar.html

Evaluation
Students will be evaluated based upon the successful completion of the production assignment. The following criteria will be used for most assignments:
1) Completion of Assignment (50 points). Failure to complete ANY of the required assignments listed below will result in the loss of the entire 50 points and failure of the course:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Required</th>
<th>Completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work Calls:</td>
<td>Y N</td>
<td>Y N</td>
</tr>
<tr>
<td>Rehearsals:</td>
<td>Y N</td>
<td>Y N</td>
</tr>
<tr>
<td>Training:</td>
<td>Y N</td>
<td>Y N</td>
</tr>
<tr>
<td>Performances:</td>
<td>Y N</td>
<td>Y N</td>
</tr>
</tbody>
</table>
| Strike:          | Y N      | Y N       | (50 pts)   

2) Quality of Work: 50 points, as distributed below:

<table>
<thead>
<tr>
<th></th>
<th>Carelessness</th>
<th>2 4 6 8 10</th>
<th>Diligent</th>
<th>10 pts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Execution of task</td>
<td>Pessimistic</td>
<td>2 4 6 8 10</td>
<td>Optimistic</td>
<td>10 pts</td>
</tr>
<tr>
<td>Attitude</td>
<td>Absent or tardy</td>
<td>2 4 6 8 10</td>
<td>Prompt</td>
<td>10 pts</td>
</tr>
<tr>
<td>Promptness</td>
<td>Apathetic</td>
<td>2 4 6 8 10</td>
<td>Self-Motivated</td>
<td>10 pts</td>
</tr>
<tr>
<td>Initiative</td>
<td>Inattentive to deadlines</td>
<td>2 4 6 8 10</td>
<td>Attentive</td>
<td>10 pts</td>
</tr>
</tbody>
</table>

TOTAL POINTS EARNED __________

Grading Scale: A=90-100, B=80-89, C=70-79, D=60-69, F=59 or lower

List of available production assignments and the requirements of each:

**Assistant Stage Manager**

**Hours:** Vary by production.

**Responsibilities:**

**During rehearsals:**
- Assist the Stage Manager (SM) with auditions.
- Attend all rehearsals.
- Set the stage.
- Organize rehearsal props.
- Shift scenery.
- Clean the stage.
- Take line notes as directed by SM.
- Stand in for actors when necessary.
- Other duties as assigned.

**During the run:**
- Manage all backstage and dressing room activities during and after the show.
- Clean the stage.
- Preset props.
- Give actor calls.
• Make sure actors are in place for entrances.
• Handle any backstage emergency.
• Communicate with and take cues from the SM.
• Other duties as assigned.

Publicity

Hours: 40 work hours during a semester. Work schedule arranged with the Artistic Director. As a general rule, the hours are evenly spaced throughout the entire semester.

Responsibilities:
• Create lobby displays, assist with planning and execution of promotional activities.
• Coordinate tasks with the Artistic Director.
• Maintain a regular work schedule.
• Practice safe working habits as instructed by the Artistic Director.
• Maintain a friendly working relationship with colleagues and faculty.
• Maintain a log of hours worked using the time clock of other approved medium.

House Management

Hours: Approximately 40 hours, possibly more or less depending on the length of the run.

Responsibilities:
• Usher recruitment and training.
• Supervise ushers and lobby area.
• Attend all performances.
• Write thank you cards to ushers following close of show.
• Coordinate additional tasks with the Artistic Director.
• Maintain a regular work schedule.
• Practice safe working habits as instructed by the Artistic Director.
• Maintain a friendly working relationship with colleagues and faculty.
• Maintain a log of hours worked using the time clock or other approved medium.

Acting

Hours: Hours will vary based on the size of a role and number of performances.

Responsibilities:
• Attend all scheduled rehearsals.
• Attend work weekend and strike.
• Attend all performances.
• Perform role as developed in rehearsal.
• Maintain a friendly working relationship with peers and faculty.
Section 2 THEA 370 TECHNICAL THEATRE PRODUCTION

2.1 Syllabus

INSTRUCTORS
Costume Design, Make-up Design:
   Rooth Varland (rooth.varland@ndsu.edu, Askanase 105, 231-7788)
Scene Design, Lighting Design:
   Tiffany Fier (tiffany.fier@ndsu.edu, Askanase 128, 231-7826)
Lighting Design, Sound Design, Technical Direction:
   Mark Engler (mark.engler@ndsu.edu, Askanase 126, 231-7706)
Stage Management:
   (@ndsu.edu, Askanase 135, 231-8776)

MEETING TIMES:
*Design & Production Meetings* 12-1:15PM Wednesday and Friday 12-1PM, Walsh.

DESCRIPTION
Advanced study in technical theatre production. Emphasis on planning process and individual duties/responsibilities for technicians at all levels of theatrical production. Hours arranged as appropriate to assignment. May be repeated. Students who are chosen for advanced production assignments are required to register for THEA 370 in the semester in which the production is mounted. Actual work on the production may begin in the prior semester.

The following assignments fall under THEA 370:
- Scenic Design
- Costume Design
- Lighting Design
- Technical Direction
- Sound Design
- Stage Management
- Makeup Design

Upon receiving a 370 assignment, students should meet with their design advisor to go over the syllabus and discuss deadlines and responsibilities.

OBJECTIVES
- Student will gain practical experience in communicating ideas through the medium appropriate to their area of technical theatre. (renderings, draftings, models, etc)
- Students will gain practical experience in presenting their ideas to varied audiences.
- Students will broaden their understanding of collaboration through an extended collaborative exercise.
- Students will gain a practical understanding of process and time management.
- Students will gain a practical understanding of the relationship between a design as conceived and developed on paper and as realized in performance.
- Students will create a significant addition to his/her portfolio.
• Students will make a significant contribution to the LCT season.

REQUIRED MATERIALS : Art Supplies/Drafting supplies as appropriate to the project.

EVALUATION

Timeliness: 20%
Evaluated on percentage of deadlines met. These are formal deadlines as outlined in the production calendar, and casual deadlines as agreed upon in process (ie: supplementary sketches, materials orders, incidental purchases, fittings etc.).

Preparatory Materials: 20%
Evaluation of drawings, renderings, models, etc. for completeness, effectiveness in communicating the project to the collaborative team (including the shops and company).

Finished Product: 30%
Evaluation of the effectiveness of the final product in performance.

Leadership: 10%
Evaluation of the students effectiveness in managing and leading the project in a positive manner.

Self Evaluation: 10%
A no-less-than- five page paper discussing ways to address problems encountered in the process as well as noting elements that worked particularly well.

Presentation: 10%
The project prepared for presentation as 1) a portfolio entry (either digital or hard copy) and2) as a competitive entry for the appropriate KCACTF competition.

Grades will be computed on the basis of total points earned out of total points possible according to the following: 90-100%=A, 80-89%=B, 70-79%=C, 60-69%=D, less than 60%=F.

2.2 LCT Production Meeting Schedule and Deadlines

<table>
<thead>
<tr>
<th>Week</th>
<th>Meeting</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Concept</td>
<td>Director will discuss concept and production style. Designers should have read play and be prepared to discuss concept and production requirements. Designers should have spoken to the director and done some preliminary research.</td>
</tr>
<tr>
<td>2</td>
<td>Research and Production Style</td>
<td>Present preliminary research and design ideas. Research should be presented in an organized format. Discuss production style and respond to the directors concept with written design concept statement.</td>
</tr>
<tr>
<td>3</td>
<td>Scenic and Costume Roughs</td>
<td>Scenic and Costume designer present rough designs: Rough model and rough GP/Costume plot and character</td>
</tr>
<tr>
<td></td>
<td></td>
<td>research. Director and other designers respond.</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>4</td>
<td>Refinements</td>
<td>Scenery Present white/color model and GP. Costumes present sketches and swatches. Lighting discuss motivation and movement. Sound Discuss underscoring, linkage and effects.</td>
</tr>
<tr>
<td>5</td>
<td>Walkthrough</td>
<td>Director and designers talk through the show scene by scene. Discuss scene &amp; costume changes. Lighting and Sound discuss motivation.</td>
</tr>
<tr>
<td>6</td>
<td>Finals</td>
<td>Final Scenic and Costume Designs presented.</td>
</tr>
<tr>
<td>7</td>
<td>Drawings Due</td>
<td>Final Scenic and Costume design packages due. Lighting Storyboard presented. Sound samples presented. Rough makeup sketches.</td>
</tr>
<tr>
<td>8</td>
<td>Build Starts/Rehearsals Begin</td>
<td>Design presentations at first read through</td>
</tr>
<tr>
<td>9</td>
<td>Meeting</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Meeting</td>
<td>Electrics plots and paperwork due, Makeup trainings scheduled this week</td>
</tr>
<tr>
<td>11</td>
<td>Load In</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Meeting</td>
<td>Book Q’s this week, Costume parade this week</td>
</tr>
<tr>
<td>13</td>
<td>Technical Rehearsals</td>
<td>TECHNICAL REHEARSALS BEGIN WEDNESDAY NIGHT</td>
</tr>
<tr>
<td>14</td>
<td>Opening</td>
<td>No Production Meeting this week. Notes given at rehearsals.</td>
</tr>
</tbody>
</table>

### Section 3  THEA 450 – CAPSTONE EXPERIENCE

Final evaluation of a student’s competency for all degree tracks is measured by an independent project within the student’s area of emphasis, taken as THEA 450, Capstone Experience. The course description appears as follows:

“Demonstration of mastery in selected area of theatre through an advanced project in acting, musical theatre, directing, design/technical theatre, or dramaturgy. Departmental capstone experience.”

### 3.1  THEA 450 General Guidelines
3.1.1 Scope
The THEA 450 Capstone Course consists of three components: preparation/planning, execution, and the final evaluation, all of which are documented in a Final Paper and Portfolio.

The THEA 450 Capstone is a major project whether self-manifested or related specifically to advanced participation in a Theatre NDSU main-stage production in which the student demonstrates competence in his/her area of emphasis. The Theatre Arts Faculty will guide these capstones. Please refer to specific capstone guidelines for more detailed information. Note: Before submitting a THEA 450 statement of intent or a proposal to the Theatre Arts Faculty, Students will meet with their academic advisor. Once accepted, students will be assigned a capstone advisor.

3.1.2 Assessment Objectives
The THEA 450 Capstone course measures the following student outcomes: (1) ability to recognize and discuss the essential staging demands and creative opportunities inherent in performance materials from a variety of periods, styles and genres; (2) ability to communicate verbally and/or physically a dramatic idea, situation, scene or character; (3) ability to use the technical skills of a specialty of theatre; (4) ability to exploit all appropriate tools and resources in creating a comprehensive, integrated production component (performance or design or technical element); (5) (for BFA students only) the ability to employ advanced skills and display versatility in practice of a specialty in production; and (6) (for BFA students only) ability to function as a reliable, responsible, self-motivated, self-disciplined, and flexible member of a creative team.

The student will work with their academic advisor to determine appropriate and challenging objectives for the capstone.

3.1.3 Process
It is the student’s responsibility to keep their project advisor current with the progress of your work via regular conferences. Weekly meetings are strongly recommended. The scope and length of these conferences will be dependent upon the student’s capstone and should be determined in consultation with their capstone advisor.

If your project is not part of the regular Theatre NDSU season, the student must be careful to keep the faculty updated on your design/technical and other support needs. While it is not uncommon for unforeseen needs to arise once the project is in process, the faculty members need to be notified of those changes in a timely manner. In addition, any financial costs of the project are the responsibility of the student unless designated as a budget item in the Theatre NDSU season.

3.2 THEA 450 Capstone

3.2.1 Statement of Intent

**DEADLINE: To be submitted April 1st the year prior**

The student will meet with their academic advisor to consult on the Statement of Intent.

ALL STUDENTS MUST INCLUDE THE FOLLOWING TO COMPLETE THE STATEMENT OF INTENT:

- Indication of first, second, etc., choices among the projects proposed, giving rationales as appropriate.
- A brief discussion of the student’s preparedness as a theatre practitioner to undertake this capstone.
- A statement of objectives which they are seeking to meet through this project.
- An explanation of how they will evaluate success in reaching their objectives. Such methods can include:
  - Audio/visual documentation at scheduled intervals during the process.
  - Notes and guidance from the director.
  - THEA 440/450 evaluation forms.
  - NDSU faculty review.
PERFORMERS:
• A discussion of how the student would meet those objectives in a mainstage role

AND

• A description of at least one such self-manifested capstone: No capstone can include more than a total of 3 performers. Capstones should be scenes, musical theatre scenes, songs, one-acts, new or devised work, or portions of full-length plays/musicals lasting no longer than 45 minutes. For each proposed project, include the following:
  o Title of play/musical or list of monologues/scenes/songs or description of intended work
  o Playwright(s)/composer/lyricist/creators
  o Statement of preliminary production concept and possible costs
  o Brief description of costume, scenic, lighting and sound needs
  o Number of other students needed as actors, designers, technicians, etc.

DIRECTORS:
• A statement of how the student would meet those objectives through a directoring capstone.
• A description of 3 productions that would enable them to meet the objectives. No capstone can include more than 4 performers. Capstones should be one-acts, new or devised works, or a portion of a full-length play lasting 30-45 minutes in playing time. For each proposed production, include the following:
  o Title of play
  o Playwright/creator
  o Statement of preliminary director’s concept
  o Roles, including gender, age, and doubling possibilities
  o Brief description of costume, scenic, lighting and sound needs, and possible costs of production
  o Rationale for doing this show here and now

STAGE MANAGERS:
• A statement of how the student would meet those objectives through a stage management capstone.
• A discussion of which stage management assignments would be appropriate for their project. For each assignment sought, give:
  o Title of play
  o Dates of production
  o Director’s name
  o An indication of previous stage management experience that qualifies the student to fill the particular assignment

DESIGNERS/TECHNICIANS:
• A statement of how they would meet those objectives through a design/tech capstone.
• A discussion of which design/tech positions would be appropriate for the student’s capstone. For each position sought, give:
  o Title of play
  o Dates of production
  o Director’s name
  o An indication of previous experience that qualifies the student to fill the particular position.

ALTERNATIVE:
• A statement of how the student would meet those objectives through an alternative capstone.
• A description of their intended capstone as developed in consultation with their academic advisor.
After the student’s academic advisor has approved the Statement of Intent, the student must email a copy to each theatre faculty member. They will then be assigned a Capstone Advisor.

### 3.2.2 Project Master Calendar

**DEADLINE: One week following notification of the 450 opportunity.**

Consult with your project advisor on a project calendar. Your project calendar should include deadlines for:

- Regular meeting times with your project advisor.
- Research such as:
  - Historical context of the play’s times (art/fashion/economy/socio-political climate, etc.).
  - Information about the playwright/composer/lyricist.
  - Criticism of the play/musical.
  - Description of original staging.
  - Production history.
- Analyses and plots including but not limited to such as action analysis, language, character analysis, French Scene Breakdown, shift plot, properties plot, costume plot etc.
- Concept statement (directors/new work creators/designers).
- Program Notes (directors/new work creators).
- Production dates and deadlines.
- Evaluations.
- Final review.
- Draft and final portfolio deadlines.

After the capstone advisor has approved the Capstone Master Calendar, the student must e-mail a copy to each theatre faculty member.

### 3.2.3 Process Journal

- The process journal is a record of the student’s work and reflections during the rehearsal and production process. Those reflections should reflect on a question or particular goal of the process that the student has determined with their capstone advisor. A complete journal will be very helpful in writing the analysis of the project.
- The journal is included as part of the appendix of the Final Portfolio.
- Unlike other sections of the Final Portfolio, the journal may be hand-written and can include annotated process photos, drawings, and digital media.

### 3.2.4 Final Review

The purpose of the Final Review is to give the student the opportunity to gain feedback from members of the theatre arts faculty and the production team about the execution of the project. The review allows the student to discuss thoughts and feelings about the process and its realization.

- The student may choose to meet with individual faculty members in a one-on-one basis or as a collective, but they must meet with all faculty members in your area.
- The Final Review must be held within 2 weeks after the close of the production.

### 3.2.5 Capstone Paper

The Capstone Paper must include:

- A restatement of the objectives for the capstone and how the student intended to meet those objectives (Statement of Intent).
- Discussion of the process by which the student’s research was incorporated into this capstone.
- Discussion of how your analysis was incorporated into this capstone.
- Statement of unanticipated difficulties, if any, and how they were solved.
- Discussion of the strengths and weaknesses of the capstone.
• Evaluation of how well the student reached their objectives and support for their conclusions.
• A summary of what they've learned and proposed strategies for how they would address these in the future.

As a general guideline, the above topics should be addressed for approximately two pages each.

The format for all capstone papers is as follows:
• 12pt Times New Roman
• Double spaced
• 1 inch margins on all sides
• Page number in upper right corner (except first page), formatted Lastname # (ex: Smith3)
• Papers must follow either MLA or Chicago style and citation guidelines

A copy of the Project Paper should be bound and submitted to the Department as part of a permanent archive.

3.2.6 Evaluation

Students will develop evaluation forms in consultation with their capstone advisors. Consult specific guidelines for the student’s capstone to determine who should be asked to complete an evaluation for your project as determined by the student and their capstone advisor. Examples of evaluators may include: director, stage manager, choreographer, actors, designers, shop forepersons, and/or musical director. A minimum of three evaluations is required.

Evaluation forms are to be included in the Appendix of the Final Portfolio.

3.2.7 Final Portfolio

DEADLINE: Final version is due within 4 weeks after the close of the production. The student will submit one copy of the completed Portfolio to your project advisor.

The Final Portfolio includes all of the written work. All sections of the Final Portfolio must be typed, except for the process journal, which may be handwritten.

The Final Portfolio will contain:
• Cover sheet (production, playwright/new work creators, dates of production, student name and the project title).
• Table of Contents.
• Statement of Intent.
• Master Calendar.
• Project Paper.
• Appendix containing all that apply:
  o Journal, program, sample publicity, review(s) of the production, evaluation forms, sketches, graphs, design/tech dailies, prompt book, concept statement, analyses, research images, program notes, costume bible, makeup bible, research, and all other pertinent paper work.

3.2.8 Grade

The THEA 450 course is graded on the following criteria by the following means:
• A final grade for the capstone project will be assigned after consideration of the following areas:
  o Quality of finished product: 30%
  o Process, preparation, management, and collaboration: 30%
  o Paper: 30%
Final portfolio: 10%

- The entire Theatre Arts faculty will evaluate the finished product, but the capstone advisor will be responsible for evaluating the student’s performance in all facets of the project. A grade below D in ANY ONE of the areas listed above will result in a failing grade on the ENTIRE CAPSTONE.

### 3.3 Examples of Appropriate, Measurable Objectives

**For actors/musical theatre actors** –
- To create a believable character using a dialect.
- To improve my line memorization capacity and speed.
- To create a believable middle-aged (or elderly) character without resorting to stereotype.
- To improve my comic timing.
- To demonstrate an ability to carry a show in a lead role.
- To create a successful performance in a nonrealistic period style.
- To craft a dramatically effective program of short scenes and monologues.
- To create a believable character while singing.

**For directors** –
- To create a unified “high concept” production.
- To establish a successful working relationship with a design team by exercising leadership while still allowing each team member to contribute freely.
- To improve my skills in working with actors.
- To improve my communication skills.
- To improve my script analysis skills.

**For designers/technicians** –
- To improve my ability to meet deadlines.
- To improve my drafting skills.
- To improve my rendering skills.
- To create a viable, unified design concept for costumes for a production.
- To improve my research skills.
- To create an appropriate period interior setting that fully serves the needs of the play.
- To coordinate my design effectively with those of the other members of the team.

**For stage managers** –
- To improve my communication skills.
- To do a successful job of production stage management.
- To stage manage successfully a large-scale musical.
- To improve my leadership skills.
- To keep more accurate paperwork.

**EXAMPLES OF INAPPROPRIATE OBJECTIVES: DO NOT CHOOSE THESE!!!**

- To play the role of ____________ in ____________.
- To direct a production of a contemporary dark comedy.
- To introduce Fargo audiences to the work of ____________.
- To design the costumes (lights, set) for a mainstage show.
- To show what I’ve learned in my classes.
- To present my interpretation of the character of ____________.
3.4 THEA 450 Evaluation Form

NAME OF STUDENT BEING EVALUATED: ____________________________________________

TITLE OF PROJECT: ______________________________________________________________

PROJECT ADVISOR: ______________________________________________________________

The student whose name appears above is seeking your input in evaluating the effectiveness of his or her work on the above named project. Please complete this form and give it to the student’s Project Advisor.

EXECUTION Careless 1 2 3 4 5 Diligent

FOCUS Inattentive 1 2 3 4 5 Attentive

ATTITUDE Pessimistic 1 2 3 4 5 Optimistic

PROMPTNESS Absent/Tardy 1 2 3 4 5 Prompt

INITIATIVE Passive 1 2 3 4 5 Self-Motivated

TIMELINESS Inattentive 1 2 3 4 5 Attentive

ORGANIZATION Disorganized 1 2 3 4 5 Organized

COLLABORATION Difficult 1 2 3 4 5 Easy

LEADERSHIP Indifferent 1 2 3 4 5 Inspiring

COMMENTS:
Section 4 MAJORS REVIEW

Dates for Majors Review for 2014-2015 are available in the Dates & Deadlines section at the beginning of this Handbook.

The Department of Theatre Arts conducts a Review of Theatre Arts Majors each year. This review consists of an audition and/or interview and feedback session. All theatre arts majors are required to participate in this process. The review is an opportunity for the faculty to review each major’s progress and to acquaint themselves with what the student is doing. This review also provides the faculty with information for making scholarship, hiring, and future reference decisions. The faculty offers guidance designed to assist the student in securing theatre work and/or graduate positions. It is also an opportunity for a student to discuss his/her artistic and academic progress with theatre arts faculty as well as share his/her goals for the future. Students should take this process seriously; your success at NDSU is measured by the effort you put forward. Remember, however, that this is a review, not a test.

4.1 General Guidelines for the Annual Majors Review

Please ask a faculty member if you have any questions regarding this process.

1. Prepare a professional resume, provide a recent transcript, and a writing sample digitally by April 1st.

2. Students who fail to submit all required paperwork by the stated deadline may not be allowed to participate in the Majors Review. Failure to participate in the Majors Review may carry the following consequences:
   a. Removal of a student from the BFA track, or
   b. Probationary status as a theatre major (i.e. not eligible for casting or design assignments for the following semester).

3. Treat this review as you would a professional audition or interview. Students are asked to dress appropriately (as for an audition for performers or an interview for designers) and to regard the faculty panel as professionals; we will do the same for you. The faculty regards this annual review as both an opportunity to meet one-on-one with each student and as preparation for the types of audition/interview situations you will encounter in “real life.” You are encouraged to take full advantage of this opportunity to refine your audition/interview skills.

4. Reviews will be held in the Walsh Studio Theatre. Sign up will be held and coordinated by the Administrative Assistant in the front office. Please check your email to find out when sign up is occurring.

5. If wish to be admitted to the BFA program, after meeting with your Faculty Advisor, prepare a letter to the faculty stating why you are seeking admission into that track. One copy of this letter must be submitted to Prof. Rooth Varland by the stated deadline with your resume and recent transcript (See Dates & Deadlines).

6. Plan to arrive at Askanase Hall at least 15 minutes before your review time.

STUDENTS WILL PARTICIPATE IN ONE OF 3 REVIEW TRACKS:
   BFA Design/Tech Track:
   BFA Performance Track: Includes BFA Performance and BFA Musical Theatre.
   BA/BS Track:

4.2 BFA Design/Tech Majors Review Track

All BFA Design/Tech students will be required to present a portfolio of their class/production work to fulfill the Majors Review. The work will be placed on display in the lobby for faculty review and public...
viewing. First year students who wish to apply for the BFA would be required to set up a display and apply for the program.

Review Guidelines:
- All portfolios will be set up in a designated space.
- Each student will be provided a table and a 4x8 vertical sheet of foam to display their work. It is recommended that the student cover both surfaces with fabric or dress them in such a way to make them aesthetically pleasing and to highlight the work being presented.
- Portfolios will be set up between 8am and 9am on the day of the review.
- Students will sign up for a feedback session with the Design/Tech faculty.
- Feedback sessions will be 10 minutes long and take place in the afternoon.
- Portfolios will be on display for public viewing (timeframe will be announced).

Display requirements:
- Portfolios should include your best class and production work.
- Include photos, paperwork, drafting, drawing, and artwork.
- Include several copies of your resume.
- Show a process for all materials displayed (research, early drafts, sketches, process and production photos).
- All work must be NEATLY presented with project name, your name and course or show title.
- Bring everything you need to display your work. Pins, fabric, tape, labels etc.
- Make sure your work is professionally and artistically displayed.

4.3 BFA Performance Majors Review Track (Includes BFA Performance and BFA Musical Theatre)

The Majors Review for Performance will take place in an audition format.
- The Student will have 10 minutes to audition, receive critique and speak with faculty.
- The presentation will take place as a professional presentation. All areas of the presentation will be considered, preparation, rehearsal, appropriateness of the material, apparel, etc.

Performance auditions will be required according to the following guidelines:
- BFA Performance will have 3 minutes to perform:
  - The student must perform two monologues, one contemporary and one classical. If the student chooses to sing this will be in addition to the two monologues and must not go over the allotted 3 minutes.
- BFA Musical Theatre will have 3 minutes to perform:
  - The student must perform one contemporary monologue and one song. If the student chooses to present additional monologues or music the time limit is still 3 minutes.
  - The requirements for the Majors Review will stay the same through the four years of the student’s career at NDSU except when moving from BA/BS to BFA. It is with the idea that the student will show progress and improvement in the quality of the work and their technique. Better work not more.

4.4 BA/BS Majors Review Track

The Majors Review for the BA/BS track will involve a 10 minute interview with the faculty from both performance and design.
Section 5  ADVISORS

Academic counseling is a vital part of the theatre department’s service to its majors and minors. As a theatre major or minor, you will choose or be assigned to a full-time faculty member for academic advising purposes.

Students are expected to meet with their advisors a minimum of twice each year, once during the advising week (usually one or two weeks following mid-term week) for each semester. During these sessions, your advisor will evaluate your course loads and record your progress in the general education curriculum as well as in the theatre major/minor. Since we are also concerned about your goals after graduation, we will often suggest that you take courses that would be useful in the pursuit of these goals.

Throughout the semester, you are encouraged to see your advisor as often as you feel it is necessary and useful and are requested to consult with your advisors before withdrawing from any course. Advisors have regularly scheduled office hours each week and are usually available for appointments on class days.

Information about each student’s performance in theatre classes is shared with the advisor on a regular basis at Faculty meetings.

To change your advisor you must file a ‘Major/Minor and Advisor Change Form’ at registration and records or see the administrative assistant in the Theatre Office. The form is available on-line and the contact person for advisor assignments/changes is Amber Triebold, 1-5474.

Section 6  MAJORS MEETINGS

The Theatre Arts Department holds required informational meetings at the beginning and middle of each semester in the Walsh Studio. Because discussions of important issues and due dates for major paper work usually occur at these sessions, majors are required to attend. Minors and interested parties are also strongly encouraged to attend all meetings. A reminder of all meetings will be posted on the callboard, to the departmental listserv, and in the student lounge.

The student liaison for the 2014-2015 year is Chelsea Brown. The student representative works as the liaison between students and faculty. While you are always welcome to express concerns to any faculty member, you are encouraged to speak to the student liaison regarding agenda items for the monthly meeting and/or items for faculty consideration at their regular meetings.

A “Suggestion Box” is located near or in the student lounge where students can put concerns and suggestions for the well-being of our department signed with his/her name (note: you will remain anonymous). The student liaison will sift through these concerns/suggestions each week and address the most pressing concerns with the theatre students at the next Major’s meeting. Those identified by the students as the most pressing issues will then be brought to the attention of the Theatre Arts Faculty/Staff.
Section 7  WORK WEEKENDS

Every LCT production is the product of a large student effort. To better facilitate student scheduling, Work W Weekends are held for each production. All cast members and a schedule of selected theatre arts majors are required to attend and contribute to the technical production of each show. Minors are required to attend one work weekend per year. In the case of a scheduling conflict, the student must contact the technical director, Mark Engler (231-7706) prior to the work weekend to schedule alternative hours.

7.1  Work Weekend Dates for the 2014-2015

LITTLE SHOP OF HORRORS: OCTOBER 4-5: (Saturday, 9 AM-1 PM & 1-5 PM, Sunday, 1-5 PM)
THE WOMEN OF LOCKERBIE: NOVEMBER 15-16: (Saturday, 9 AM-1 PM & 1-5 PM, Sunday, 1-5 PM)
NEXT TO NORMAL: FEBRUARY 7-8: (Saturday, 9 AM-1 PM & 1-5 PM, Sunday, 1-5 PM)
LYSISTRATA: MARCH 28-29: (Saturday, 9 AM-1 PM & 1-5 PM, Sunday, 1-5 PM)

Section 8  STRIKES

Designers, running crew and cast members are required to attend strike. Additionally, students assigned to the Work Weekend for a production are also required to attend the strike for that production, unless otherwise notified. Strike will be held on Sunday the day after the last Saturday performance (See “Dates & Deadlines”). The technical director supervises strike and determines the work that needs to be accomplished.

Section 9  EXIT INTERVIEWS

Confidential exit interviews with the faculty are available to graduating students or students leaving the program for other reasons. The full-time faculty attends the interviews. Exit interviews are held during finals week on Wednesday and Thursday and can be coordinated with the Administrative Assistant in the Theatre Office (Askanase 107).

Section 10  SCHOLARSHIPS/ASSISTANTSHIPS/GRANTS

10.1  General Scholarship Information
Applications for scholarships are accepted from all freshmen and transfer students prior to their arrival on campus. Current theatre arts majors apply in conjunction with the Majors Review. A theatre department scholarship is granted for one year unless otherwise specified.

Theatre department scholarship aid is given only to full-time NDSU theatre majors. The money is awarded in two equal installments at the beginning of each semester and is used to pay part of the student’s tuition costs.

10.2  Theatre Assistantships
NDSU Theatre offers six student assistantships (each valued at $1,500 per semester, averaging ten hours a week). These assistantships in Recruitment, Theatre Accompanist, Master Electrician, Costumes, Scene Shop, and Properties are specialized and highly competitive. Applications are accepted in Spring Semester by April 1st along with the Scholarship applications. An Assistantship is considered one of the valued venues for receiving scholarship money and usually those students who serve in these positions are considered leaders in our program. (Note: a student who is awarded an assistantship will not be awarded a theatre scholarship in addition).
(NOTE: LCT Employment Opportunities: LCT offers student employment through the University work/study program. Opportunities are available in the scene shop and costume shop. Inquire at the Theatre Office or the shops for work-study opportunities).

10.3 Types of Department Student Awards
[Note: Candidates cannot be awarded both a Scholarship and an Assistantship, although they may apply for both.]

1. NAMED SCHOLARSHIPS
   • Frederick G. Walsh
   • Jim and Sonja Ozbun
   • Peggy Gaynor
   • Alfred G. Arvold
   • Circle of Players
   • Donald E. Larew Circle of Players
   • Arthur and Vera Johnson
   • Margaret Richardson Lyddon Fund
   • Richard Kasper Memorial

2. STUDENT ASSISTANTSHIPS
   • Publicity/Recruitment
   • Costume Shop
   • Scene Shop
   • Props/Paint
   • Master Electrician
   • Theatre Accompanist

10.4 Processing Scholarship Applications (Returning Students)

10.4.1 Scholarship Deadlines
   1. All Scholarship and Assistantship applications must be submitted to the Theatre Faculty with supporting materials by April 1st
   2. Scholarship and Assistantship applications will be evaluated by the end of the semester.

10.4.2 Scholarship Application
   1. Scholarship applications should be fully completed including an updated GPA and references.
   2. Included in the Scholarship application packet should be a current resume and transcript.
   3. Several factors will come into play when deciding whether to award a scholarship and the amount.
      (5 Units or 25% to each category):
      Student Activity Record
      Talent/Potential (1–5 units)
      Seriousness of intent/attitude (1-5 units)
      Scholastic Record (1-5 units)

   The Returning Student Scholarship form is available at:
   www.ndsu.edu/performingarts/theatre/scholarships/scholarship_returning.pdf

   Regarding Assistantships: In addition to the above criteria, the applicant for a Student Assistantship must also interview with the Area Supervisor for each specified category prior to Majors Review. (Note: All Student Assistants will undergo a mid-year evaluation).
10.5 Student Contingency Grants

The Theatre Department has a limited amount of money that is to be used in support of student ‘travel’. This fund is to be used for students involved in exceptional activities.

Recipients should be using this money to leverage other money by securing matching funds elsewhere. For example: The faculty could offer them a promise of $X if they secure $X elsewhere which would in turn help them to solicit/compete for funds elsewhere.

OR

Recipients should have distinguished themselves through a SPECIAL invitation or competition to present or compete at a conference/convention etc.

Application should be made through a highly persuasive, well thought-out letter containing, among other things, a budget. The letter should be addressed to the faculty and delivered to Rooth Varland. The applications are reviewed at faculty meetings. The funds would be offered on a first come basis.

The funds are for reimbursement—applied for ahead of time, but paid out after the travel has occurred.

10.6 Theatre Assistantship Job Descriptions

Costume Shop Assistant Manager
Supervisor: Rooth Varland, Askanase 105
            231-7788 or rooth.varland@ndsu.edu

Manage costume inventory (meet with rental clients, fill and restock rental orders), process clothing donations, assist with cataloging of costume collection, bookkeeping, materials resourcing. Approximately 8-10 hours per week. Salary: $1500 per semester.

Properties/Paint Assistant
Supervisor: Tiffany Fier, Askanase 128
            231-7826 or tiffany.fier@ndsu.edu

Maintain properties and paint inventory, supervise acquisition and production of properties for LCT productions and theatre arts classes, manage rental of properties to outside organizations. Approximately 8-10 hours per week. Salary: $1500 per semester.

Recruitment and Advertising Assistants
Supervisor: Katherine Noone, Askanase 107a
            231-7834 or katherine.noone@ndsu.edu
            Hardy Koenig, Askanase 133
            231-6657 or hardy.koenig@ndsu.edu

Assist with theatre department recruitment, including creation and maintenance of contact database, coordinate outreach activities and communication with prospective students. Assist with coordination of publicity/promotional activities for NDSU Theatre Arts Recruitment & Retention. Including being an assistant to the Artistic Director for audience building and advertising. Approximately 8-10 hours per week. Salary: $1500 per semester.

Theatre Accompanist
Supervisor: Katherine Noone, Askanase 107A
            231-7834 or katherine.noone@ndsu.edu

Provide piano accompaniment for the Business of Acting, and Studio classes.
Assist theatre students in preparing for auditions and performances. Serve as an accompanist for LCT musical productions. Approximately 8-10 hours per week. Salary: $1500 per semester.

**Scene Shop Assistant**

Supervisor: Mark Engler, Askanase 126  
231-7706 or mark.engler@ndsu.edu

Assist LCT technical director and supervise student workers. Requirements: Knowledge of basic carpentry and safety procedures, familiarity with hand and power tools. Approximately 8-10 hours per week. Salary: $1500 per semester.

**Master Electrician**

Supervisor: Mark Engler, Askanase 126  
231-7706 or mark.engler@ndsu.edu

Assist LCT technical director and supervise student workers. Requirements: Knowledge of basic lighting and safety procedures. Approximately 8-10 hours per week. Salary: $1500 per semester.
10.7 LCT Job Application Form
(If applying for more than one position, please complete an application for each position)

Name: ________________________________ Class: Fr So Jr Sr Gr

Local Street Address: ____________________________ City: ____________________________

Local Phone: ____________________________ Student ID: ____________________________

E-mail: ____________________________ SS#: ____________________________

Are you an NDSU student? Yes No Are you eligible for work-study? Yes No Not Sure

Do you already have a job? Yes No Where? ____________________________

All LCT positions are budgeted at $3,000 with a work commitment of 10 hours per week for 30 weeks (15 weeks during fall semester and 15 weeks during spring semester). Duties begin the first week of classes and end the last week of classes. Your time commitment may vary from week to week but a total of 300 hours is expected, with an average commitment of 10 hours per week.

Position for which you are applying (circle one):

<table>
<thead>
<tr>
<th>Accompanist</th>
<th>Costumes</th>
<th>Properties</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recruitment</td>
<td>Scene Shop</td>
<td>Master Electrician</td>
</tr>
</tbody>
</table>

Why are you interested in this job?

List pertinent work/classroom experience:

Indicate below the hours during which you are available for work:

Mondays: ____________________________

Tuesdays: ____________________________

Wednesdays: ____________________________

Thursdays: ____________________________

Fridays: ____________________________

Are you available to work on weekends?

Return your completed application to the Theatre Office, Askanase 107. DEADLINE: Spring Majors Review.

The support the student assistants provide is essential to the smooth functioning of the department. The expectations on faculty and departmental productivity are based in part on a high level of responsibility and self-directed functioning on the part of the student assistants.
10.8 Guidelines for Successful Student Assistants

1. Represent the department well to the campus community and public.

2. Take the university’s mandatory safety training course (on-line).

3. If you are provided with a desk or work area keep it organized and presentable.

4. Act in a responsible and accountable manner in all matters regarding university property.

5. Never lend keys to the building, shops, or offices. Do not unlock doors for someone else. The keys are to provide access for only you and those under your direct supervision.

6. Must regularly check their NDSU e-mail account.

7. Participate in a review each semester.

8. Maintain a paper trail that makes your work and processes transparent and transferable.

9. Register for 2 credits worth of the applicable 20X unless there would be an increase in tuition.

10. Be a fulltime student.

While there is a great deal of flexibility in the schedule students must:

11. Average 10 hours weekly based on any two weeks. Exceptions can be made for production or illness to average the hours over 4 weeks or by special arrangement with the direct supervisor. (Shortage of hours will be a reason for dismissal).

12. Schedule some regular weekly hours during business hours. The number of hours and timing of the hours should be scheduled in cooperation with the direct supervisor.

I will do my best to adhere to these guidelines:

(signed) __________________________________________  ___/___/___
Section 11  LCT PRODUCTIONS

LCT Productions is the producing arm of the Department of Theatre Arts. LCT stands for Little Country Theatre. Throughout its 100-year history, LCT has been dedicated to quality artistic productions that challenge both our students and our audience. The goal for each production is to ensure a professional and rewarding experience for cast, crew and audience.

11.1 2014-2015 Season

**LITTLE SHOP OF HORRORS** by Alan Menken & Howard Ashman
October 23-25/29-31 and November 1 at 7:30 p.m.
Askanase Auditorium
Auditions: September 4-5
Callbacks: September 6
Director:

**THE WOMEN OF LOCKERBIE** by Deborah Brevoort
December 4-6/10-12 at 7:30 p.m.
Walsh Studio Theatre
Auditions: September 4-5
Callbacks: September 6
Director:

**NEXT TO NORMAL** by Brian Yorkey & Tom Kitt
February 26-28 and March 4-7 at 7:30 p.m.
Walsh Studio Theatre
Auditions: November 17-18
Callbacks: November 19
Director:

**LYSISTRATA** by Aristophanes
Askanase Auditorium
April 23-25 and April 29-May 2 at 7:30 p.m.
Auditions: November 17-18
Callbacks: November 19
Director:

newfangled theatre company

**7-11 Project:** September 26th and 27th at 7:30pm
**Parasite Drag:** November 13th and 14th

11.2 Production Spaces

LCT Productions traditionally presents in Askanase Hall. This building houses two stage spaces—Askanase Auditorium and the Walsh Studio Theatre. Stage space is selected as appropriate to each individual production.

Askanase Auditorium is a proscenium stage (approximately 28’ x 100’) seating 388. The auditorium is used for general lecture courses in the mornings and is reserved for LCT use in the afternoons and evenings. Students are not generally allowed to use this space for performances, rehearsals, or classroom work.

The Walsh Studio Theatre is a flexible black box space (49’ x 49’) seating a maximum of 160. The studio serves as a major classroom space for the theatre arts department. When not previously reserved, this space is available for student use. A sign-up sheet is posted weekly on the studio door. Students are asked to schedule only two hours per day to allow use by others.
In addition to the spaces housed in Askanase, the Theatre Department has access to both Festival Concert Hall and Beckwith Recital Hall located in the Music Education Building. These spaces are used for LCT productions on a limited basis as productions demand.

11.3 Season Selection
The Season Selection committee meets bi-weekly to discuss plays for upcoming seasons. The members will be expected to read roughly 2-3 plays between meetings in order to have an informed discussion. The committee will be composed of one performance and one technical faculty member along with a student representative. The faculty positions will be for a two-year term and staggered so they do not end concurrently. The student representative will change every year. A Play Submission form should be filled out for all works being suggested. Plays being requested for review should have been previously read before being submitted. The Season Selection committee will make periodic reports to the regular faculty meeting. The final season meeting, which is attended by the entire faculty, will be held the week of Thanksgiving. The committee will bring season recommendations to the final season meeting.

The following is the theatre’s rotation schedule (observed with some flexibility):

<table>
<thead>
<tr>
<th>Year 1:</th>
<th>Musical</th>
<th>Open</th>
<th>Shakespeare</th>
<th>Contemporary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 2:</td>
<td>Musical</td>
<td>Contemporary</td>
<td>Historical</td>
<td>Musical</td>
</tr>
<tr>
<td>Year 3:</td>
<td>Musical</td>
<td>Open</td>
<td>Shakespeare</td>
<td>Contemporary</td>
</tr>
<tr>
<td>Year 4:</td>
<td>Musical</td>
<td>Contemporary</td>
<td>Historical</td>
<td>Musical</td>
</tr>
</tbody>
</table>

11.4 Auditions
Any student enrolled at North Dakota State University, Minnesota State University at Moorhead or Concordia College at the time of auditions and the production, is eligible to audition for LCT productions. Audition announcements are posted to the NDSU Theatre Listserv, on the callboard, on posters distributed across campus, and are advertised in the campus newspaper, The Spectrum. Auditions are traditionally held on two consecutive evenings, with callbacks held on the third night. Perusal scripts and audition information sheets are available in the Theatre office, Askanase 107. Audition forms and information are also posted online: www.ndsu.edu/performingarts.

Auditions often consist of cold readings from the script or require a prepared monologue; in the case of a musical audition, students are asked to bring a short (approximately 16 bars) prepared musical selection and sheet music in the proper key. An accompanist is provided for musical auditions. Individual directors may provide additional audition guidelines.

Cast lists are posted in the Bijou Information Hub and on-line. Those cast in a production are asked to initial by their name on the posted list to indicate acceptance of a role and to meet with the costume shop manager as soon as possible to schedule a measurement session.

When a student is being considered for two or more roles in a semester, standard departmental policy is to cast the student in a designated role in one production; the student is then given the option of accepting or refusing any additional roles in the same semester. Students in this situation may not opt out of the designated role in order to accept the optional role(s) (i.e. if Joe Student is cast as Hamlet, and also given the option to play Big Daddy in the same semester, Joe may not refuse the role of Hamlet in order to play Big Daddy).

NDSU Theatre Arts majors are given priority in casting, followed by any student enrolled in the tri-college consortium. Community members (those not enrolled at any of the three universities as a student) are occasionally invited by the faculty to audition.
11.5 Design/Technical Auditions
Auditions/interviews are held concurrently with the Spring Majors Review. A second session is held in early fall for transfer/new students. The design/technical faculty will bring recommendations to the full faculty before final assignments are made.

11.6 Theatre Major Requirements for Auditions (Performance and Design/Tech)
Regular participation in LCT productions is expected of all majors. Specific expectations according to degree track are as follows:

BFA Performance or Musical Theatre
BFA Performance majors at NDSU are required to audition for each production and are expected to accept any role in which they are cast.

BFA Design/Technical
BFA Design/Technical students are required to audition/interview for assignments. Students may indicate preference, but the Theatre Arts faculty makes the final decision.

BA/BS (Performance, Design, or General emphasis)
All non-BFA students are required to audition/interview for both design/tech opportunities and performance roles. Students who are given technical assignments that would preclude them from auditioning will be exempted from auditioning with approval from the faculty.

EXCEPTIONS TO THIS POLICY: Exceptions may be granted for financial or academic reasons. The student will meet with his/her academic advisor prior to an appeal to the faculty. To appeal for an exemption, the student will appear at a regular faculty meeting no later than the meeting prior to auditions. The decision of the faculty is final.

11.7 Rehearsals
Rehearsals for LCT productions are normally held from 7-10 p.m., Sunday through Thursday. Additional rehearsals (on weekends and/or free days) are at the discretion of the director. A tentative rehearsal schedule will be provided by some LCT directors at auditions. Consideration will be given to individual student schedules, but the director will determine final scheduling.

Technical rehearsals normally begin the Friday before opening and run through preview night. Depending on the production’s technical demands, actors and crew are called for a number of hours over the course of tech weekend. Cast and crew members are asked to clear their schedules of other commitments between the hours of 6 p.m. to 10 p.m. on Friday, 9 a.m. to 10 p.m. on Saturday, and Noon to 10 p.m. on Sunday of tech weekend. The stage manager will announce individual call times for cast and crew. Every effort is made to give sufficient notice of the tech schedule and to make the best use of each individual’s time.

11.8 Technical Rehearsal Guidelines
All LCT theatre productions follow a standard technical rehearsal schedule. The Production Manager may alter this schedule based on the production and where it falls in the calendar. Always check the production calendar for exact dates and times.

1. Each rehearsal has a GO time. This is when we start not when we arrive. Check with the SM or your supervisor as to your specific call time.
2. Be patient. Integrating all the production elements takes time, sometimes a lot of time. The more patient you are the quicker the process will go. Bring homework, a book, or something to occupy yourself when you aren’t needed on or backstage.
3. Stay within earshot. Never leave the theatre without first clearing it with one of the SM’s. Make sure somebody knows where you are at all times.

4. Be available. Do not schedule work or make other commitments during tech weekend. The schedule is never set in stone and may need to change to accommodate issues that arise during the rehearsal process.

5. Support each other. Everyone is working toward the same goal.

Standard Tech Weekend Schedule

Sunday (two weeks before opening)
   Light Level set.
   9:00am Start
   5:00pm END

Wednesday (day one)
   Cue to Cue Act 1
   6:00pm cast and crew call
   6:30pm GO
   10:30pm END OF DAY

Thursday (day two)
   Cue to Cue Act 2
   6:00pm cast and crew call
   6:30pm GO
   10:30pm END OF DAY

Friday (day three)
   Tech Run
   6:00pm Cast and Crew Called
   7:00pm GO
   11:00pm END OF DAY
   11:00pm Tech Notes in House

Saturday (day four)
   DARK
   Actors and crew have day off
   Designers and technicians have day for notes

Sunday (day five)
   10 of 12
   12:00pm GO: work show
   4:30pm Stop
   BREAK
   6:30pm Call
   7:30pm GO: First Dress
   10:30pm End of Day
   10:30pm Tech notes in house
   10:40pm Actor notes in alternate theatre

Monday (day six)
   6:00pm Call
   7:30pm 2nd dress
   10:30pm END OF DAY
   10:30pm Tech Notes in House
   10:45pm Actor notes in Walsh
Tuesday (day seven)

6:00 pm Call
7:30 pm 3rd dress
10:30 pm END OF DAY
10:30 pm Tech Notes in House
10:45 pm Actor notes in Walsh

Wednesday (day eight)

6:00 pm Call
7:30 pm 4th dress
10:30 pm END OF DAY
10:30 pm Tech Notes in House
10:45 pm Actor notes in Walsh

Thursday

Opening Night

Level Set Rehearsal

- Level set is the time set aside for the Lighting Designer to write light cues. No actors are called for this rehearsal. SM’s, LB operator, ME, and LD are all called. The Sound designer may also use this time to set sound levels.

Dry Tech

- Dry tech is used to go from cue to cue with shifts, lights and sound. Emphasis is on the transitions between cues and scenes.

Cue to Cue

- Cue to Cue is almost the same but without the scene changes, just lights and sound.

Tech Run

- This is the first full rehearsal with lights, sound, and props. It’s the Stage manager’s first opportunity to call the show. Expect to run challenging sequences several times.

Dress Rehearsal

- Dress rehearsals incorporate all the remaining elements (costumes and makeup). Rehearsals are typically run under performance conditions.

11.9 Measurements and Fittings

Dates and times for measurements will be posted on the callboard. The stage manager will ensure each actor signs up for the appropriate date and time. Appointments are expected to be kept; if you are unable to keep a scheduled appointment, please contact the costume shop manager (231-8829) as soon as possible. Be sure to wear clean underwear and socks to your fittings.

11.10 Crew Assignments (Theatre Practicum Design/Tech Opportunities)

All available crew positions for upcoming productions are posted on the callboard and are announced at the monthly theatre meetings. Students are encouraged to sign up for those in which they are most interested;
however, final assignment will be made by the faculty. Design/Technology students are expected to accept each production duty as assigned by the faculty, unless a waiver has been submitted and approved.

See Section 2.2 of the handbook, for a description of the Theatre Practicum Design/Tech Opportunities available.

11.11 Rehearsal Guidelines

The following rehearsal and performance guidelines were developed by students to ensure those involved in a production enjoy the most successful professional experience possible. Cast and crew are encouraged to study these guidelines carefully.

1. By choosing to accept a role in a production, you are making a commitment to that show. Please honor this responsibility with the same respect and dedication you would any job or class.

2. Be on time. Call time is when rehearsal begins, not when you are expected to arrive. Unless previously arranged with the director, you should arrive early enough to be ready to begin promptly at call time.

3. It is your responsibility to check the callboard daily. The callboard contains vital information such as: rehearsal/performance schedule, important phone numbers, costume fitting information, and schedule changes.

4. It is your responsibility to make and keep all of your fitting appointments. Fitting information will always be posted on the callboard.

5. Work weekend and strike are not optional. Theatre is a team effort, and these events are just as important as any rehearsal or performance.

6. Keep excessive noise to a minimum. Please respect your director and cast mates by not talking in the house or wings during rehearsals. Cast members must help enforce this rule.

7. There is to be absolutely no food, drink (except water in a closed container) or chewing gum in the auditorium or on stage (unless part of the rehearsal requirements).

8. Respect all members of cast and crew. Remember that the show could not go on if you did not have lights, costumes, or the set. It also would not work if there were not actors.

9. Rehearsals are imperative to the success of a production. If you are running late, contact the stage manager or director. One unexcused absence or three unexcused tardies may result in your dismissal. Terms of any possible dismissal will be left to the director's discretion.

10. Come prepared for all rehearsals. You should always bring along your script, a pencil, and paper for taking notes and a positive attitude.

11. Your health and well-being are vital to a production’s success. Please attempt to keep yourself healthy by getting rest and proper nutrition. Remember, your body is your instrument—mistreat it, and you only have yourself to blame.

12. You may leave the theatre after dark; do not feel you must walk to your car or home unaccompanied. Do not hesitate to ask a fellow cast member or crew whom you trust, or call the campus escort service to walk with you (231-8998).

On Parking: Parking in Loading Dock area behind Askanase Hall is not an option unless you are loading or unloading. You will be ticketed or possibly towed!!
11.12 Performance Guidelines

1. Your stage manager should always be treated with respect. Whenever the Stage Manager makes an announcement, the appropriate response is “Thank you.” Beginning with tech week and continuing throughout the performances, the stage manager assumes the position of “surrogate” director. This position brings with it a great deal of responsibility, but very little thanks. Have you thanked your stage manager today?

2. Be on time. Performance nights are the big payoff for all of your hard work. It is more important than ever that you be on time. Be certain to sign in immediately when you arrive at each rehearsal and performance.

3. The key word is teamwork. Remember the crew members are your teammates and they work hard to keep the production running as smoothly as possible. Extend to them the same courtesy you would give your director or fellow actors.

4. You must never eat, drink, or smoke in costume. Also, be certain that your garment is always hung up properly after each performance. If you are unsure of how it should be done, any dresser can instruct you. Many hours and a great deal of work go into the construction and maintenance of each and every garment.

5. “Places” means places! Know that when the stage manager calls “places,” you must go to your place immediately. If you are prompt and efficient, you will always be ready when “places” is called.

6. No loitering in the wings! This is a nuisance to the crew and a distraction to your fellow actors. Between your scenes, you should wait in the make-up room, being sure to maintain your focus on the production.

7. Your cues are your responsibility. There is a monitor in the make-up room so you can hear the action on stage; however, if it is not on or not functioning, you must still remain on alert for your cues.

8. The costume and scene shop phones are reserved for emergency use only.

9. Your props are your responsibility. They must be checked prior to and put away after each performance. The properties are not toys; handle them with care, as many of them are irreplaceable. Give your attention only to those props assigned to you.

10. No visiting in costume. Your friends and family are welcome to visit you in the Walsh Studio Theatre after the performance, but only after you have removed and hung up your entire costume and have put all your props away.

11. Support your cast. Nothing brings down a cast’s energy faster than a negative comment about the energy level of an audience. Not all crowds are vocal so do not become discouraged. Be assured you have an audience enjoying your performance.

Section 12  BOX OFFICE POLICIES

Tickets can be purchased at: http://www.ndsu.edu/performingarts/theatre/LCT/box_office.html. The phone number for season information or tickets is 231-7969. The LCT Box Office operates out of the Division of Performing Arts Office, located in the Music Education Building, Room #107 (directly west of Askanase). Regular hours are 8 a.m. to 4:30 p.m., Monday through Friday. On show nights, the box office operates out of the Box Office in Askanase or Festival Concert Hall depending on the show location and opens one hour before curtain.

All ticket orders must be paid for with cash, check, or credit card when placed and will not be filed until paid. All phone and mail orders will be held at the reservations window for pick-up before the show unless directed otherwise. There is a $1 charge for mailing tickets off-campus.
We regret that no refunds can be made. Exchanges may be made up until 4:30 p.m. on the evening of the performance if tickets are still available. There will be a $1 per ticket handling charge for exchanges.

Note: NDSU Theatre Arts (LCT) maintains a “Theatre Major Ticket Exchange Policy” within the Tri-college System (i.e. MSUM and Concordia Theatre Depts.) Majors may receive a comp. Tickets for all department shows by appearing on the list of majors and showing their student IDs.

12.1 Ticket Prices
LCT 2014-2015 Flex Passes prices are as follows (4 mainstage productions):
Adults, Seniors, NDSU Alumni, Faculty, Gen. Students - $40.

Single tickets for LCT productions are as follows:
**LITTLE SHOP OF HORRORS/NEXT TO NORMAL**
Adults: $18
Seniors, NDSU Alumni, Faculty, and Staff - $15
Non-NDSU Student: $10
NDSU Students: Free, $8 online

**THE WOMEN OF LOCKERBIE/LYSISTRATA**
Adults: $12
Seniors, NDSU Alumni, Faculty, and Staff: $10
Non-NDSU Student: $8
NDSU Students: Free, $5 online

12.2 The Edwin Booth Society
Active membership requires current enrollment in practicum courses, which support the LCT season: THEA 205, 206, 270, 271, 370, or 450. Students must be on the official course roster to be considered active. The rank of active members is raised for every two semesters of work completed. The list of active members will be generated each time a LCT program is prepared.
- Apprentice = first and second semesters
- Journeyman = third and fourth semesters
- Artist = fifth and sixth
- Master Artist = seventh and above

If you are a Theatre Major in good standing with the department you can of course get a free ticket by swiping your I.D. at the door or at the box office prior to any show. Plus you will receive one comp per show.

If you are working on the show – as cast, crew, designer or any assignment that gets your name in the program – you will receive 2 coms for that particular show.

Section 13 GENERAL FACILITIES USE AND PROCEDURES

13.1 The Callboard/Bijou Hub
The Theatre Arts callboard is located in Walsh Studio, in the Bijou. Information of varying importance is disseminated to students via the callboard, including production notes, costume fittings, production schedules, and meeting announcements. Sections of the board are dedicated to current productions, classes, departmental announcements, employment, scholarship opportunities, and internship notices. Theatre majors are encouraged to check the callboard daily, as it serves as a major vehicle for student/faculty communication.
The refrigerator located in the back hallway is available for student use. Students are expected to help keep it clean and in good working condition. Items left in the refrigerator should be labeled and should not be allowed to spoil. Unlabeled items will be discarded. Labeled food and containers left for an extended period of time will be discarded.

13.2 Lockers
Lockers are located in the back hallway and are available for student use. Students are asked to label their lockers and to provide their own locks if concerned about privacy. Because of increasing demand, students are asked to limit their use to one locker. Lockers must be cleaned out at the conclusion of spring semester; any items remaining in the lockers after that time will be discarded.

13.3 Faculty and Staff Offices
Students should not enter faculty offices without an express invitation from a theatre faculty or staff member to do so. Theatre faculty and staff members may be seen during their office hours or by appointment. Students should not use any machinery or supplies contained in these offices unless they are authorized by a faculty or staff member to do so.

13.4 Building Keys
Shop assistants, designers and stage managers are assigned a set of keys, which allow access to spaces throughout the building on a need-only basis. These students are held responsible for the use of these keys; keys may not be given out without a specific purpose and only when the student is not available to open an area. Keys are distributed through the Department of Performing Arts office (Music Education #115).

13.5 Student Leadership Office
The Student Leadership Office is designed to be utilized by the students who currently hold the paid assistantship positions, USITT board members, and newfangled board members. It is a privilege to have this space to work and it is expected that the assistants keep the space clean and organized. The space is not to be used by other theatre students.

13.6 Music Rehearsal Room
The Music Rehearsal Room is a practice room designed for rehearsing music and musical scenes assigned in courses in the department. The room is open at all times. It is not to be used as a study room or place to hang out. Please be respectful of the space – tidy the room after you use it for the next person.

13.7 Photocopying
The use of photocopying equipment in any of the departmental or divisional office is restricted to faculty and staff only. Students are not to use these photocopiers to make copies for classroom assignments or scenes. Copiers for student use are located in the NDSU Library and the Memorial Union. In the case of availability or time restrictions, students may use the copier in the DPA office (Music Ed. #115) or the Theatre Office (Askanase 107) and pay a fee of $.10 per copy to be paid at the time of use.

13.8 Smoking, Eating & Drinking Regulations
ALL UNIVERSITY BUILDINGS ARE DESIGNATED SMOKE-FREE. ABSOLUTELY NO EATING, DRINKING (EXCEPT WATER), OR SMOKING IS ALLOWED DURING A PERFORMANCE.

There is to be no eating or drinking in Askanase Auditorium or the Walsh Studio Theatre. This includes the stage, wings, and auditorium, the dressing rooms, storage rooms, costume shop, scene shop, light and sound booths, and the prop loft. Students may use the back hallway to eat and drink during the day or in rehearsal.

13.9 Parking
Student parking is available in T-lot, located across 12th Avenue. All vehicles at NDSU require permits, which may be obtained at the Thorson Maintenance Building (on Bolley Drive). Student vehicles without a permit parked in university parking lots before 4:30 p.m. will be ticketed and/or impounded.

**THE AREA BY THE BACK DOOR OF ASKANASE HALL IS DESIGNATED AS A LOADING ZONE. UNDER NO CIRCUMSTANCES ARE STUDENTS TO PARK BEHIND ASKANASE DURING CLASSES, REHEARSALS, OR PERFORMANCES. VEHICLES PARKED IN THIS AREA WILL BE IMMEDIATELY TICKETED AND/OR IMPOUNDED.**

**13.10 Building Hours**

During the school year, Askanase Hall is open Monday through Saturday from 7 a.m. to midnight and Sunday from 12pm to midnight (these hours vary during holidays). On the weekend, only the northeast doors (Walsh entrance) are open. If the building is locked during posted hours, students may contact campus police (231-8998) for building access. Students requiring access outside of regularly scheduled hours must have prior approval from a faculty member and obtain clearance from campus police before entering the building. Students are discouraged from pulling “all-night” sessions in the classrooms or rehearsal spaces, primarily for safety reasons. The building is for the use of our theatre students and is not available to other groups.

**13.11 Security**

NDSU Campus Police may be reached by dialing 1-8998 from any university phone. This number may be used in the event of an emergency or other need of service: for example, unlocking or locking doors, vehicular difficulties, suspicious persons, fire alarms, or potential criminal activity. In addition, “blue-light” phones are located across campus for instant connection to campus police. NDSU offers an escort service to all faculty, staff, and students. You are encouraged to call 1-8998 for escort service to and from the university and your vehicle or place of residence, especially during evening hours.

**13.12 Accident Reports/Procedures**

IF YOU HAVE AN ACCIDENT, INFORM A FACULTY MEMBER IMMEDIATELY. The faculty will insure the proper university procedures are followed and, if necessary, drive you to the hospital. If no faculty member is immediately available, do not drive yourself. Have someone else take you or call campus police (231-8998) for assistance.

**Section 14 GUIDELINES FOR STUDENT PROJECTS**

**14.1 Use of Rehearsal Space**

The Walsh Studio Theatre is used for acting and directing class rehearsals if no departmental or university functions are scheduled in these spaces. The Bijou (the antechamber to the Walsh Studio Theatre) and north hallway may be used only if it is not disruptive to the faculty whose offices are adjacent to the hallway. *Any disorder (furniture, chairs, props, etc.) caused by these rehearsals must be cleaned up before students leave.* In the case of a production in the Studio, the Askanase stage may be made available if student need necessitates its use. Sign-out sheets for the Studio, Bijou, and Studio hallway are posted each week on the doors to the Studio. Students are asked to limit their checkout time to no more than 2 hours per day. Rehearsal spaces are not available from 5:30 p.m. to 11 p.m. during performances (11 a.m. to 5 p.m. during matinees). During a production, these spaces are used as a green room.

**14.2 Use of Department Materials for Class**

In general, the use of materials in the costume shop, scene shop, prop loft, and furniture loft for class projects is not a usual practice. Such use is normally expected only in upper level production classes. Classes are encouraged to make use of the rehearsal blocks in the Walsh Studio Theatre and to return the blocks to their stored location following each use.

Materials stored in the costume shop, scene shop, prop loft, and furniture loft may be used only with the permission of the teacher of the course in which these materials are to be employed and with approval from the
appropriate shop supervisor. Students completing acting and directing class assignments should consult the faculty member involved prior to planning for the use of such materials.

A complete list of requested props, costumes, and/or furniture must be signed by the instructor of the course and submitted to the technical director and/or the costume shop supervisor for approval. All items must be requested at least 24 to 72 hours before use. In the case of costume requests, students may be asked to wash/dry clean certain items before returning or pay the cost of such cleaning.

At no time are items from classrooms, hallways, or offices to be used for class scenes without prior permission.

14.3 Copyrights
Students do not need to request permission from the publisher to use scripts (or parts of scripts) that are used for projects assigned as class work and performed in class during regular class meeting times. HOWEVER, if a performance for an audience is scheduled, the student must provide written proof that the rights have been obtained. Students requesting the use of NDSU facilities to present a project that is not a part of assigned class work must provide written proof that the rights have been obtained.

14.4 Donations
Students should not request donations of materials or funding from individuals or businesses without first receiving permission from the department (this includes passing the hat/ free-will offerings at performances). In most instances the department would be held responsible for any action that would interfere with the fundraising efforts of the university. The theatre faculty should be able to ascertain if there is a conflict of interest fairly quickly.

Section 15 SOCIAL ACTIVITIES

15.1 Theatre Open House
Each fall, we start the semester off in the first week (August 28th) with an Open House introducing new majors and interested students to the department’s activities, classes, organizations, and LCT Productions. In this overview presentation in Askanase, selected student performers present sample audition packages, scenes, and songs often previewing the LCT season to come. Officers of student organizations share info, and the NDSU Theatre Arts faculty/staff share info on classes, trips, and the upcoming LCT season. The evening includes a Design exhibit and refreshments along with tours of the facilities. Everyone is strongly encouraged to attend with your Theatre Mentor or Protégé.

15.2 Barbeque
The Theatre Department will hold a Barbecue for majors, minors, and faculty/staff outside the shop of Askanase in conjunction with the Open House on (August 28th). Theatre mentors serve as hosts to their protégés while faculty/staff serve hotdogs, hamburgers, and a potluck of specialties to the group. Everyone is strongly encouraged to attend.

15.3 Holiday Party
On the Friday following the close of classes in Fall Semester (December 12th – 6:00-8:00pm) NDSU Theatre Dept. holds a Holiday Party for the Theatre majors/minors and all students involved with LCT Productions. A holiday party committee of students decorates the Walsh Studio, and everyone brings a small gender-neutral gift (worth no more than $7.00) to share at the party. A potluck dinner is served, senior salutes for graduating seniors are made, and the upcoming season is announced. Everyone is strongly encouraged to attend.

15.4 Spring Banquet
On the Saturday following the close of classes in Spring Semester, NDSU Theatre Dept. holds an Annual Spring Banquet. The Banquet is a special “dress up” event usually held in a Banquet room at a nice restaurant (everyone pays a moderate banquet fee) where we all get together to celebrate the year, to honor our graduating seniors,
and to give out some special awards. A Banquet committee of students organizes and implements the Banquet. Special banquet duties are traditionally divided among the majors by class groups (Juniors emcee the Banquet including the “Year in Shorts;” Sophomores organize categories of the Freddie Awards, oversee voting, and present the Freddies at the banquet; Freshmen create the actual Freddie awards). Everyone connected with LCT Productions is invited to attend the Banquet.

15.5 Opening Night Celebration/Gala
The Theatre Department works toward making every opening night for a Theatre NDSU, LCT productions a special event. All Faculty, Staff, Theatre Majors and Minors are encouraged to attend the production on opening night. The festivities will continue after the show where all are welcome with the purpose of marking the special occasion of another Theatre NDSU opening night.

Section 16 OPPORTUNITES FOR STUDENT ENRICHMENT

16.1 KCACTF
NDSU Theatre is an active member of the Kennedy Center American College Theatre Festival/Region V, which is sponsored by the Kennedy Center in Washington, D.C. As a member of KCACTF, NDSU Theatre registers its LCT main stage productions as either associate or participatory. Respondents (experienced professionals) travel to NDSU to attend the production and give feedback to the production company. In addition, the respondent and the LCT director select up to two performers to compete regionally in the Irene Ryan Acting competition (in the case of participating productions, the number of possible nominees is increased to three). Along with the Irene Ryan nominees, many student designers and production members receive recognition at the ACTF Festival in January for their excellence. This year’s Region V festival will be held January 18-24th in the Twin Cities. At the Festival, students can attend two to four selected college productions a day, in addition to participating in workshops lead by specialists in the field, and competing for awards and scholarships in their area of theatre interest. Irene Ryan competitors and their partners, along with student designers entered in the Barbizon design competition, will receive financial support for registration, housing, and travel. Other members of the NDSU Theatre Arts program can pay (approx. $200 for the week) to attend the ACTF Festival. There will be space for up to 25 participants to attend KCACTF, along with the NDSU Theatre Faculty, this year. NDSU students attending the festival are required to sign and abide by the following contract:
KCACTF Attendee Contract

I, the undersigned, agree to the following terms and conditions in return for receiving Department of Theatre Arts financial support to help me defray expenses involved in my attendance at the Region V Kennedy Center American College Theatre Festival meeting in January:

First, I agree to attend performances of at least the three invited productions at the festival, unless I receive express permission to be excused beforehand from a department faculty member in attendance at the festival. Such permission will be granted only in the case of a legitimate excuse such as illness, a prior commitment requiring me to leave the festival early, etc.

Second, I agree to attend one workshop per day during the period when such workshops are offered at the festival. I will be prepared to offer proof of attendance in the form of handouts, notes, etc.

Third, I agree to tour the design competition exhibits at some point during the festival AND to attend Irene Ryan competition events – preliminary, semifinal, and final rounds – OR the open critique of the design competition, even if I myself am not competing for any of these awards. I will sit in on NDSU nominees’ preliminary Ryan rounds if permitted.

Fourth, I agree to attend AT LEAST TWO of the following events: Costume Parade, Ten-Minute Play Festival, National Critics’ Institute sessions, Inge Festival auditions, etc.

I further agree to conduct myself at all times in a manner that will reflect positively on NDSU and the Theatre Department, recognizing that I will be representing those two entities the entire time I am at the festival.

If I have met all the faculty expectations for any given day, I will communicate with a faculty member in attendance before leaving for any recreational activity. I agree in addition to attend all daily group meetings held for the purpose of general communication.

If I fail to meet these terms, I know that I will become ineligible for an Irene Ryan Scholarship nomination or nomination for one of the design awards the following year and in addition will be ineligible to travel to the festival that year.

(Signed) ____________________________________________

NAME (PLEASE PRINT) ____________________________________________  Student ID ________________________

CERTIFICATION

I hereby affirm that I attended the following Festival events (LIST ALL – use reverse side for more):

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

_____________________________  ________________________________
Signed: _______________________________  Date: ____________________
16.2 USITT: NDSU Student Chapter of United States Institute of Theatre Technology

MISSION STATEMENT

The United States Institute for Theatre Technology (USITT) is the association of design, production, and technology professionals in the performing arts and entertainment industry. This Chapter of USITT shall encourage the performing arts as a right rather than a privilege for all the people of North Dakota and especially the Eastern North Dakota area; therefore we will encourage and stimulate the finding of performance artists, and the creation of production facilities and audiences in the state of North Dakota and particularly in our immediate area.

For more information: Contact , Chair of NDSU’s USITT Student Chapter at @my.ndsu.edu or the Faculty Advisor, Professor Rooth Varland.

The NDSU Student Chapter was founded in 2005 and has grown in numbers and reputation each year. Student members have the opportunity to attend the NBS (Northern Boundary Section) and National conferences to learn, network, and interview with others in our field. As a recognized student organization we receive funding from the NDSU Student Government, but supplement this with various fundraising activities including selling concessions and building sets for theatrical functions in the area. We encourage original student productions, teach workshops at Drama Days, build a float for the annual homecoming parade, and compete in Tech Olympics and Stage Crew Showdown. Any student, regardless of major or emphasis is welcome and encouraged to join and participate in our activities. As a whole the NDSU Student Chapter of USITT works to promote awareness and respect for technical theatre in and outside of our department.

2014-2015 OFFICERS

Chair: Katie Guzzi  katherine.guzzi@ndsu.edu
Vice Chair: Kelsy Hewitt  kelsy.hewitt@ndsu.edu
Treasurer: Macy Gourneau  macy.l.gourneau@ndsu.edu
Secretary: Chelsea Brown  chelsea.l.brown.2@ndsu.edu
Events/Publicity: Bekah Herdklotz  rebekah.herdklotz@ndsu.edu
Chair of the Committee for Improvement: Brian Lynch  brian.p.lynch.2@ndsu.edu

MEETING DATES:
SEPTEMBER 16: 1st USITT MEETING, 5PM, DESIGN STUDIO
OCTOBER 11: HOMECOMING PARADE, 6:30PM, Downtown Fargo
OCTOBER 21: 5PM, DESIGN STUDIO
NOVEMBER 18: 5PM, DESIGN STUDIO
FEBRUARY 17: 5PM, DESIGN STUDIO
APRIL 21: 5PM, DESIGN STUDIO

16.3 newfangled theatre company

The newfangled theatre company strives to challenge and enlighten audiences by presenting bold, innovative works of theatre. Each newfangled theatre production is entirely student-directed, designed, and produced. The company is a branch of the Little Country Theatre, and combines that institution’s commitment to theatrical excellence with the daring, “newfangled” vision of the next generation of theatre artists.
2014-2015 season:

7-11 Project: September 26th and 27th at 7:30pm
Parasite Drag: November 13th and 14th

The newfangled theatre company production board for 2014-2015:

Chair: Clare Geinert
Vice-Chair: Austin Koenig
Secretary: Kami Sim
Treasurer: Ali Wu
Publicity: Lexi Zawatzke
Production Manager: Chelsea Brown

The board’s duties:
• Oversees the newfangled production season.
• Chooses the upcoming year’s season:
  ○ Reads plays.
  ○ Listens to suggestions from the student body.
  ○ Narrows down and chooses productions that best suit our department and the student body needs.
• Selects the production teams for each newfangled production.
• Receives applications, interviews and votes on applicants.
• Divides the budget (determined by the faculty) between both shows in the season.

The mission of the student production board is to facilitate and oversee an entirely independent, student-run production season that encompasses and employs students’ acting, directing, management, and technical skills in a professional atmosphere and that reflects the voice of a young generation of theatre artists.

16.4 TO BE DETERMINED…. The NDSU improvisational theatre troupe.

To Be Determined Improvisational Comedy Troupe is an NDSU Student Organization that performs for the general public to provide evenings of fun, relaxation, and a great time. The group is made up of student of many different majors, but all have the same desire to have some fun.

MISSION STATEMENT

“Our primary goal is to provide a creative outlet for students, expand their performance skills, and create a positive, respectful environment to learn and create together through improvisational theatre under the concepts of CROW and the Four Pillars of Improvisation. Our secondary goal is to provide quality, family-friendly entertainment to campus and community as a whole. We want to create an atmosphere that throws aside the troubles and struggles of academics and allows for people to come together to not only have fun, but to also better themselves not just as performers, but as team players.”

Section 17 OPPORTUNITIES FOR SERVICE

17.1 Drama Days
The theatre department hosts Drama Days for high school students in conjunction with the LCT main stage productions for high school students (see Dates & Deadlines). Drama Day is a day of theatre workshops with NDSU theatre faculty and students, tours of the theatre facilities, to meet majors and to learn about theatre at
NDSU. The students who attend Drama Day also have the option to attend that night’s performance free of charge. Majors are often asked to volunteer to help on these days. Volunteers assist with registration of the students, tours, question and answer sessions before the workshops start during registration and sit at the registration table throughout the day in case any student has a question. Some majors are also asked to assist with workshops.

17.2 Student Mentor Program
All incoming majors, whether freshman or transfer students are given a theatre mentor. A mentor is a theatre major in either tech or performance who has volunteered to be a student mentor. The students will be assigned a new major who has the same emphasis - either tech or performance. Each mentor will be given his/her incoming student’s contact information and he/she is expected to contact his/her protégé over the summer and inform them of the events in the Theatre Department such as Theatre Open House, theatre barbecue, auditions, classes, or anything else about which the new major may have questions. Over the year, mentors are expected to keep in touch with their protégés.

17.3 Student Representative to the Faculty
2014-2015 Student Representative: Chelsea Brown  chelsea.l.brown.2@my.ndsu.edu

17.4 ABC: Audience Building Committee
The committee will focus on all things having to do with the relationship between Theatre NDSU and the audience, increasing audience and making sure the audience has the kind of experience that will lead them to support Theatre NDSU.

The members of the committee will be chosen during the first Majors Meeting of the year in an election run by the student representative.

The make-up of the committee will include the Head of the Theatre Department and the Artistic Director as well as the following students who will be nominated and elected by their peers in specific groups.

One representative from each of the four classes: freshman, sophomore, junior, senior. And from any class, one Performance representative, one Design/Tech Representative, and one Generalist.

The committee’s nine members will meet at least twice a semester and additional times if the need is apparent.

17.5 Student Outreach
As part of the ongoing activity of recruiting, students are invited to go along on outreach excursions with Dr. Noone and the Publicity and Recruitment Assistants. Students may be asked to share their experiences at Theatre NDSU and/or asked to perform.