

NDSU

THEATRE ARTS

2017--2018

HANDBOOK

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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 NDSU develops the creative potential of emerging artists to help them realize their vision of success through a thoughtful, personal and professional approach to education, practice and production. Through our commitment to nurturing multifaceted artists, we achieve a lasting impact on our region and beyond.

DIRECTORY OF NDSU THEATRE ARTS FACULTY/STAFF/ASSISTANTS

THEATRE ARTS FACULTY

Albrecht, Nick	Faculty/Musical Theatre	nick.albrecht@ndsu.edu	231-7834
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Pace, Chelsea	Faculty/Movement	chelsea.pace@ndsu.edu	231-7785
Roholt, Cindy	Adjunct Faculty/Costume Technologist	cynthia.roholt@ndsu.edu	231-8829
Varland, Rooth	Faculty/Costume Designer	rooth.varland@ndsu.edu	231-7788

THEATRE ARTS STAFF

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Dryburgh, Matthew	Student Representative	matthew.dryburgh@ndsu.edu	231-8725
Gilbert, Abigail	Co-Publicity/Recruitment Asst.	abigail.gilbert@ndsu.edu	231-8725
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Remmen, Cedar	Master Electrician	cedar.a.remmen@ndsu.edu	231-7706

DIVISION OF PERFORMING ARTS

Dahl, Tracey	Bookkeeper, DPA	tracey.dahl@ndsu.edu	231-7833
Erdmann, Tammy	Administrative Assistant, DPA	tammy.erdmann@ndsu.edu	231-7932
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Law, Bill	Assist. Director, DPA	bill.law@ndsu.edu	231-7420
Miller, John	Director, Div of Performing Arts	ej.miller@ndsu.edu	231-7933
Price, Angela	Concert Facilities Mgr	angela.price@ndsu.edu	231-9441
Richardson, Amy	Publicity/Public Relations, DPA	amy.k.richardson@ndsu.edu	231-9564

Costume Shop

231-8829

Scene Shop

231-7706

Box Office

231-7969

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

FALL 2017

AUGUST 22: MENTOR/MENTEE (TUESDAY, 5:00pm, ASKANASE)

AUGUST 22: FIRST FULL DAY OF CLASSES

AUGUST 24: THEATRE OPEN HOUSE/BBQ, ASKANASE HALL 4:00PM

AUGUST 28: MAJORS MEETING (MONDAY, 12 Noon)

AUGUST 28-30: AUDITIONS/CALLBACKS – *Urinetown & How I Learned to Drive*

AUGUST 30: LAST DAY TO REGISTER FOR CLASSES VIA CAMPUS CONNECTION

SEPTEMBER 4: LABOR DAY (NO CLASSES, OFFICES CLOSED)

SEPTEMBER 16-17: USITT-NBS FALL CONFERENCE

SEPTEMBER 21-22: NEWFANGLED 7/11 PROJECT, 7:30pm, WALSH

OCTOBER 1-2: LOAD IN WEEKEND – *Urinetown* (Sat. 9AM-1PM & 1-5PM, Sun. 1-5PM)

OCTOBER 9: MAJORS MEETING – 12 NOON

OCTOBER 19-21: *Urinetown*, Askanase, 7:30PM

OCTOBER 25-28: *Urinetown*, Askanase, 7:30PM

OCTOBER 26: Prospective Student Day

OCTOBER 27: Drama Day

OCTOBER 29: STRIKE – 4PM

NOVEMBER 6: OPEN FORUM – *Urinetown* (12Noon - Askanase)

NOVEMBER 10: VETERANS DAY (NO CLASSES, OFFICES CLOSED)

NOVEMBER 14-15: LOAD IN WEEKEND – *How I Learned to Drive* (Sat. 9AM-1PM & 1-5 PM, Sun. 1-5 PM)

NOVEMBER 23-24: THANKSGIVING VACATION (NO CLASSES, OFFICES CLOSED)

NOVEMBER 30, DEC 1-2: *How I Learned to Drive*, 7:30 PM

DECEMBER 3-5: AUDITIONS/CALLBACKS – *Tartuffe & Junie B. Jones*

DECEMBER 6-9: *How I Learned to Drive*, 7:30PM

DECEMBER 10: STRIKE – 1PM

DECEMBER 10: HOLIDAY PARTY – 6pm

DECEMBER 11: OPEN FORUM – *How I Learned to Drive* (12Noon, WALSH)

DECEMBER 11-15: FINALS WEEK

DECEMBER 17-18: EXIT INTERVIEWS

SPRING 2018

JANUARY 9: FIRST FULL DAY OF CLASSES

JANUARY 12: MAJORS MEETING

JANUARY 15: MARTIN LUTHER KING DAY (NO CLASSES, OFFICES CLOSED)

JANUARY 18: LAST DAY TO REGISTER FOR CLASSES VIA CAMPUS CONNECTION

FEBRUARY 3-4: LOAD IN WEEKEND – *Tartuffe* (Sat. 9 AM-1 PM & 1-5 PM, Sun. 1-5 PM)

FEBRUARY 19: PRESIDENTS DAY (NO CLASSES, OFFICES CLOSED)

FEBRUARY 22-24: *Tartuffe*, Walsh, 7:30 PM

FEBRUARY 28: *Tartuffe*, Walsh, 7:30pm

MARCH 1-3: *Tartuffe*, Walsh, 7:30pm

MARCH 2: DRAMA DAY/INCOMING STUDENT SCHOLARSHIP AUDITIONS

MARCH 4: STRIKE – 1PM

MARCH 9: OPEN FORUM – *Tartuffe* (3 PM, WALSH – DURING PORTFOLIO CLASS)

MARCH 12-16: SPRING BREAK

MARCH 14-17: NATIONAL USITT CONFERENCE – FORT LAUDERDALE, FLORIDA

MARCH 23: MAJORS MEETING (3 PM, WALSH – DURING PORTFOLIO CLASS)

MARCH 30 – APRIL 2: SPRING RECESS (NO CLASSES, OFFICES CLOSED FRIDAY AND OPEN MONDAY)

MARCH 31 – APRIL 1: LOAD IN WEEKEND – *Junie B. Jones* (Sat. 9 AM-1 PM & 1-5 PM, Sun. 1-5 PM)

APRIL 2: DEADLINE FOR MAJORS REVIEW MATERIALS, BFA APPLICATIONS, 450 STATEMENTS OF INTENT, AND SCHOLARSHIPS/ASSISTANTSHIP APPLICATIONS

APRIL 20, 21 AND APRIL 26-28 *Junie B. Jones*, 7:30 PM, 2pm on the 21st and 28th, 10am on the 26th

MAY 4: DANCE RECITAL - 5PM, ASKANASE

MAY 4: MAJORS REVIEW

MAY 4: OPEN FORUM – *Junie B. Jones* (3PM, WALSH)

MAY 6: STRIKE – 1PM

MAY 9: SPRING BANQUET: TIME/LOCATION – TBA

MAY 7-11: FINALS WEEK

MAY 11: OPEN FORUM – *Junie B. Jones* (3 PM, WALSH – DURING PORTFOLIO CLASS)

MAY 10-11: EXIT INTERVIEWS

MAY 12: COMMENCEMENT CEREMONIES (10AM & 2PM, FARGODOME)

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

A minor in Theatre Arts studies is available. Students may also choose to minor in Theatre Arts studies with an emphasis in Dance. Curriculum Guidelines can be found online at:

<http://www.ndsu.edu/registrar/curricula/ahss/>

Section 1 THEATRE PRACTICUM & PORTFOLIO CLASSES

1.1 THEATRE PRACTICUM / THEA 210

Instructors:

Mark Engler

126 Askanase Hall (office hours: MWF: 9-11am, or by appointment)

mark.engler@ndsu.edu / 231.7706

Hardy Koenig

107 Askanase Hall (Office Hours: MW 10:30-11:30 am; TTH 2–3 pm, or by appointment)

hardy.koenig@ndsu.edu / 231.6657

Jess Jung

135 Askanase Hall (Office Hours: MF 10-11am, or by appointment)

jessica.jung@ndsu.edu / 231.8776

Chelsea Pace

134 Askanase Hall (Office Hours: MWF 11am-12noon or by appointment)

Chelsea.pace@ndsu.edu / 231.7785

Tiffany Fier

128 Askanase Hall (office hours: MW: 8:00am-10:00am, or by appointment)

tiffany.fier@ndsu.edu / 231.7826

Rooth Varland

133 Askanase Hall (office hours: MW 9:30-10:30am, TTH 12:15-1:00pm, or by appointment)

rooth.varland@ndsu.edu / 231.7788

Nick Albrecht

107A Askanase Hall (office hours MW 10am-12noon, F 11am-12noon, or by appointment)

nick.albrecht@ndsu.edu / 231-7834

Description:

Participation in Theatre NDSU's production season. May be repeated.

Objectives:

Students will gain practical experience in theatrical production by working on plays produced by Theatre NDSU. Various positions are available for each play. Non-Performance positions will be assigned by the Theatre Production Manager after casting (mark.engler@ndsu.edu).

Credit Variable Instructions:

Students will register for variable credits each semester. Please use the following guidelines during registration:

First Year Students

- Fall: 1 credit THEA 210
- Spring: 1 credit THEA 210

Second Year Students

- Fall: 2 credit THEA 210
- Spring: 2 credit THEA 210

Third Year Students

- Fall: 2 credit THEA 210
- Spring: 2 credit THEA 210

Fourth Year Students

- Students should register for 2 credit THEA 210 in the alternate semester of their 450 project (i.e. Fall: THEA 450 / Spring: THEA 210, or vice versa)

Course Schedule & Requirements:

Theatre majors are required to take either one or two credits of practicum each semester based on their year in school. Each production assignment has different expectations and requirements. The following outlines general guidelines for each assignment or combinations of assignments. Any specific requirements not outlined here will be given by the individual instructor.

Each practicum credit is assigned to a production. If the student is taking a second practicum credit, that assignment will begin either at the start of the semester before rehearsals begin, or after strike if the assignment is in the first production of the semester. In most instances, practicum assignments should not overlap.

Cast Role:

Students cast in a role for the Theatre NDSU production season will be required to:

- Attend all rehearsals as required by the director
- Attend all technical and dress rehearsals
- Attend all performances
- Attend one load-in session during load-in weekend (work weekend)
- Attend strike.

Scene Shop or Costume Shop or Properties:

- Students are required to put in 3 hours per week in the shop
- Complete tasks assigned by the shop supervisor during work time
- Any hours missed during the week will need to be made up before the end of the semester
- Attend one Load-in session and strike for the current production

Electrics:

- Assist with the installation of the lighting and sound equipment for Theatre NDSU's productions
- Attend the Electrics load-in session and strike
- Attend the weekly electrics lab

Paint:

- Assist with the painting of the scenery for Theatre NDSU productions
- Work out a schedule with the designer to complete assigned duties
- Average of 4-5 hours per week for 4 -5 weeks
- Attend one Load-in session and strike for the current production

Run crew/costume crew/wardrobe master:

- Attend all technical and dress rehearsals
- Attend all performances
- Attend one Load-in session and strike
- Perform duties as assigned by the stage manager
- Attend makeup trainings
- Perform all duties assigned by the makeup designer

Light board/sound board operator:

- Attend all technical and dress rehearsals
- Attend all performances
- Attend one Load-in session and strike
- Perform duties as assigned by the lighting or sound designer

House Manager:

- Attend all performances
- Attend one Load-in session and strike
- Perform duties as assigned by the artistic director

Music Director Assistant:

- Assist in creating music rehearsal schedule
- Rehearsing the ensemble, small groups and soloists
- Teaching and correcting vocal issues
- Teaching and correcting acting the song issues

Evaluation

Students will be evaluated based upon the successful completion each production assignment. The following criteria will be used for most assignments. Scores from each assignment will be averaged to reach final grade:

1) Completion of Assignment (50 points).

<u>Assignment:</u>	<u>Required</u>		<u>Completed</u>		
Load-in weekend:	Y	N	Y	N	
Rehearsals:	Y	N	Y	N	
Training:	Y	N	Y	N	
Performances:	Y	N	Y	N	
Strike:	Y	N	Y	N	(50 pts) _____

2) Quality of Work: 45 points, as distributed below:

Execution of task	Carelessness	0	5	10	Diligent	(10 pts) _____
Attitude	Pessimistic	0	5	10	Optimistic	(10 pts) _____
Promptness	Absent or tardy	0	5	10	Prompt	(10pts) _____
Initiative	Apathetic	0	5	10	Self-Motivated	10 pts) _____
Timeliness	Inattentive to deadlines	0	5	10	Attentive	(10 pts) _____

TOTAL POINTS EARNED _____

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

Attendance

“According to [NDSU Policy 333 \(www.ndsu.edu/fileadmin/policy/333.pdf\)](http://www.ndsu.edu/fileadmin/policy/333.pdf), attendance in classes is expected.”

AMERICANS WITH DISABILITIES ACT FOR STUDENTS WITH SPECIAL NEEDS STATEMENT

“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 \(www.ndsu.edu/disabilityservices\)](http://www.ndsu.edu/disabilityservices) as soon as possible.”

ACADEMIC HONESTY STATEMENT

“The academic community is operated on the basis of honesty, integrity, and fair play. [NDSU Policy 335: Code of Academic Responsibility and Conduct](http://www.ndsu.edu/policy/335) 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](http://www.ndsu.edu/officeofregistrationandrecords). Informational resources about academic honesty for students and instructional staff members can be found at www.ndsu.edu/academichonesty.”

Load In/Strike Times:

Urinetown Load-In

- Saturday, October 1st: 9am-1pm
- Saturday, October 1st: 1pm-5pm
- Sunday, October 2nd: 1-5pm

Urinetown Strike

- Saturday, October 29th: 4pm

How I Learned to Drive Load-In

- Saturday, November 14th: 9am-1pm
- Saturday, November 14th: 1pm-5pm
- Sunday, November 15th: 1-5pm

How I Learned to Drive Strike

- Sunday, December 10th: 1pm

Tartuffe Load-In

- Saturday, February 3rd: 9am-1pm
- Saturday, February 3rd: 1pm-5pm
- Sunday, February 4th: 1-5pm

Tartuffe Strike

- Sunday, March 4th: 1pm

Junie B. Jones Load-In

- Saturday, April 1st: 9am-1pm
- Saturday, April 1st: 1pm-5pm
- Sunday, April 2nd: 1-5pm

Junie B. Jones Strike

- Sunday, May 1st: 1pm

1.2 THEA 211 / STAGE MANAGEMENT PRACTICUM

Meets Fridays 12:00-12:50pm / 2 credits

- **This practicum is for students serving as Assistant Stage Managers on a main-stage production.**

Instructors:

Mark Engler

126 Askanase Hall (office hours: MWF: 10am-12noon, or by appointment)

mark.engler@ndsu.edu / 231.7706

Jess Jung

135 Askanase Hall (Office Hours: MF: 11am-12noon, or by appointment)

Jessica.jung@ndsu.edu / 231.8776

Description:

Practical application of stage management practices including independent study and mentorship. Students must serve as an assistant stage manager on a main stage production to enroll in this practicum

Objectives:

- Students will master the role of the assistant stage manager from pre-production to strike through selected readings, group discussion, and serving as assistant stage manager on a main stage production.
- Students will explore several avenues for effective communication in production meetings, rehearsal, tech, and performance.
- Students will strengthen organizational skills through the creation of a professional stage management documents and a prompt book.
- Students will anticipate problems and be challenged to be proactive within a production process.

Required Text

The Stage Manager's Toolkit, 1st edition by Laurie Kinckman

Course Schedule & Requirements:**REQUIREMENTS**

- Students must attend all rehearsals and performances for the production they are serving as assistant stage manager
- Students must attend and participate in the bi-weekly Stage Management meetings.
- According to [NDSU Policy 333 \(http://www.ndsu.edu/fileadmin/policy/333.pdf\)](http://www.ndsu.edu/fileadmin/policy/333.pdf), attendance in classes is expected. Students are expected to alert the instructor if they will be absent. Only two absences will be accepted if the student completes and/or makes up for the assignments missed. More than two absences will result in the final grade being lowered (one grade per absence).
- Assignments must be typed, proof-read, and completed on time.
- Course activities that will require travel may be scheduled.

ASSESSMENT/ASSIGNMENTS**Stage Manager's meetings**

Stage managers and assistant stage managers meet every other Friday to discuss the semester's productions and other topics. Attendance at these meetings is required.

Reading

Students must complete readings from the textbook on time and come to class prepared for discussion.

Practicum

Students must serve as a stage manager or assistant stage manager on a main stage production within the semester. Students will be expected to discuss their experience on the production during group meetings.

Documentation

Students must compile and submit stage management documents at the end of the semester.

GRADING

Class Participation / Discussion	100 points
Practicum	300 points
Documentation	<u>100 points</u>
	Total = 500 points

Grading Scale: A = 450-500 / B = 400-449 / C = 350-399 / D = 300-349 / F = below 349

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 \(http://www.ndsu.edu/disabilityservices/\)](http://www.ndsu.edu/disabilityservices/) as soon as possible.

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.

CLASS SCHEDULE (subject to change)

WK	TOPIC	ASSIGNMENT
1	MANAGEMENT MEETING	Kincman 1-3
2		
3	MANAGEMENT MEETING	Kincman 4-5
4		
5	MANAGEMENT MEETING	Kincman 6-7
6		
7	MANAGEMENT MEETING	Kincman 8
8		
9	MANAGEMENT MEETING	
10		
11	MANAGEMENT MEETING	
12		
13	MANAGEMENT MEETING	
14		
15	MANAGEMENT MEETING	
16		

Section 2 THEA 370 TECHNICAL THEATRE PRODUCTION

2.1 Syllabus

INSTRUCTORS

Costume Design, Make-up Design:

Rooth Varland (rooth.varland@ndsu.edu, Askanase 133, 231-7788)

Scene 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:

Mark Engler (mark.engler@ndsu.edu, Askanase 126, 231-7706)

Jess Jung (jessica.jung@ndsu.edu, Askanase 135, 231-8776)

MEETING TIMES:

Design & Production Meetings 12-1:30PM Wednesday and Friday 12-1PM, Askanase B05. Friday meetings will alternate weekly between stage management meetings and design meetings.

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 (*this does not include assistant stage managing, or THEA 211*)
- 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 throughout 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 Theatre NDSU 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 (i.e.: supplementary sketches, materials orders, incidental purchases, fittings, etc.).

Prepatory 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 a portfolio entry (either digital or hard copy).

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 Theatre NDSU Production Meeting Schedule and Deadlines

Week	Meeting	Description
1	Concept	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.
2	Research and Production Style	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.
3	Scenic and Costume Roughs	Scenic and Costume designer present rough designs: Rough model and rough GP/Costume plot and character research. Director and other designers respond.
4	Refinements	Scenery present white/color model and GP. Costumes present sketches and swatches. Lighting discuss motivation and movement. Sound discuss underscoring, linkage and effects.
5	Walkthrough	Director and designers talk through the show scene by scene. Discuss scene & costume changes. Lighting and Sound discuss motivation.
6	Finals	Final Scenic and Costume Designs presented.
7	Drawings Due	Final Scenic and Costume design packages due. Lighting Storyboard presented. Sound samples presented. Rough makeup sketches.
8	Build Starts/Rehearsals Begin	Design presentations at first read through.
9	Meeting	
10	Meeting	Electrics plots and paperwork due. Makeup trainings scheduled this week.
11	Load In	
12	Meeting	Book Q's this week. Costume parade this week.
13	Technical Rehearsals	TECHNICAL REHEARSALS BEGIN WEDNESDAY NIGHT
14	Opening	No Production Meeting this week. Notes given at rehearsals.

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

Students registered for a 450 will meet weekly for a seminar style class.

3.2 THEA 450 Capstone

3.2.1 Statement of Intent

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

The student will meet with their academic advisor to consult in writing a Statement of Intent.

ALL STUDENTS MUST INCLUDE THE FOLLOWING TO COMPLETE THEIR 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 the objectives 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.
 - NDSU faculty review.
 - Response from an outside capstone respondent (i.e. ACTF respondent or a faculty specialist from another institution).

PERFORMERS:

- A discussion of how the student would meet those objectives in a main-stage 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:
 - Title of play/musical or list of monologues/scenes/songs or description of intended work
 - Playwright(s)/composer/lyricist/creators
 - Statement of preliminary production concept and possible costs
 - Brief description of costume, scenic, lighting and sound needs
 - Number of other students needed as actors, designers, technicians, etc.

DIRECTORS:

- A statement of how the student would meet those objectives through a directing 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:
 - Title of play
 - Playwright/creator
 - Statement of preliminary director's concept/vision
 - Roles, including gender, age, and doubling possibilities
 - Brief description of costume, scenic, lighting and sound needs, and possible costs of production
 - 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:
 - Title of play
 - Dates of production
 - Director's name
 - 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:
 - Title of play
 - Dates of production
 - Director's name
 - 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

Students will consult with their capstone mentor and instructor on a project calendar. Project calendars should include deadlines for:

- Regular meeting times with capstone 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 script 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.

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 mentor and instructor. 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 his/her 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 a minimum of two pages each.

The format for all capstone papers is as follows:

- 12pt Times New Roman
- Double spaced
- 1 inch margins
- 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 spiral bound and submitted to the Department as part of a permanent archive.

3.2.6 Evaluation

Students, in consultation with their capstone advisor, will choose a method for evaluation. Methods for evaluation may include holding a one-on-one meeting with an evaluator, hosting an open forum for feedback, or consulting with a critic. Students should receive feedback from no less than three evaluators. Examples of evaluators may include: director, adjudicator, professional artist working in the student's medium, stage manager, choreographer, actors, designers, shop forepersons, and/or musical director. Evaluation notes and reflection should consist of 2-3 pages of the student's capstone paper.

3.2.7 Final Portfolio

DEADLINE: Final version is due within 4 weeks after the close of the production/project. The student will submit one copy of the completed Portfolio, as well as having submitted a spiral bound copy of the project paper as noted above.

The Final Portfolio includes all 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:
 - 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:
 - Quality of finished product: 30%
 - Process, preparation, management, and collaboration: 30%
 - Paper: 30%
 - Final portfolio: 10%
- The entire Theatre Arts faculty will evaluate the finished product, but the capstone instructor will be responsible for evaluating the student's performance in all facets of the project. A grade below a 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 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 successfully stage manage 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 main-stage show.
- To show what I've learned in my classes.
- To present my interpretation of the character of _____.

Section 4 STUDENT ASSESSMENT AND MAJORS REVIEW

Dates for Majors Review for 2017-2018 are available in the *Dates & Deadlines* section at the beginning of this Handbook.

NDSU requires that all departments conduct an annual assessment review of majors to ensure students are making adequate progress toward graduation. In addition, departments must assess whether or not students are acquiring the requisite knowledge in their chosen field. The Department of Theatre Arts conducts a Review of Theatre Arts Majors each year. The review consists of a review of materials submitted by the student in a digital portfolio. In addition to the digital portfolio, BFA students are required to participate in a BFA progress review consisting of an audition/feedback session for performers and a formal portfolio review for design/tech majors. After the review, students should schedule an individual meeting with their advisor to discuss his/her academic and artistic progress.

4.1 General Guidelines for the Annual Majors Review

The Theatre Arts faculty have determined that students graduating with a degree in Theatre Arts from NDSU should:

1. Be familiar with Major works of dramatic literature from a variety of historical eras and cultures.
2. Be familiar with the history of theatrical production and with theatres' role in shaping society and culture: past, present and future.
3. Be familiar with modern production processes from conception to stage.
4. Have the ability to think critically and communicate ideas (both verbally and written) about theatrical text, production and performance.
5. Have competence in one or more theatre specializations: creation, performance or scholarship.

To help the faculty assess student competencies in the five categories, Theatre majors will keep and maintain a digital portfolio in Blackboard. Students are also required to enroll in THEA 150, 250 or 350 Theatre Foundations each spring (except for the year they are preparing their 450 project). Portfolio creation and specific materials to be submitted will be covered in the course.

General Portfolio guidelines:

- Include a professional resume and a recent transcript
- Include materials from theatre arts courses that highlight your strengths and abilities as a theatre artist. Some courses will require portfolio submissions but materials may be submitted from any course.
Examples:
 - a. Stagecraft/Costume Craft projects
 - b. Writing samples
 - c. Journal samples
 - d. Video from acting, directing, voice & movement, acting the song
 - e. Video from dance recitals or other class performances
- Video clips from Theatre NDSU or newfangled productions
- Material/video from summer work or from work not part of the NDSU season

4.2 BFA Qualifying and Progress Review Policy

Fall Semester:

- **Week 8 (midterm)** 10/16/17
 - At the weekly faculty meeting, faculty will discuss current BFA student progress and identify students of concern
- **Week 10 (advising week)** 10/30/17
 - Students wanting to apply for the BFA program should discuss with their advisor during advising
 - Students applying to the BFA program should write a letter of intent to be submitted to their advisor and the rest of the faculty no later than 5pm on Friday of Advising week
 - Students already in the BFA program should discuss progress with their advisor
- **Week 11(faculty meeting)**11/13/17
 - Discuss applications
 - Discuss Student progress
 - BFA probations issued/resolved
- **Week 17 (finals week faculty meeting)** 12/11/17
 - Discuss any BFA probation issues

Spring Semester:

- **Week 1 (THEA 150)** 1/9/18
 - Short Class
 - Hold BFA candidates after class to discuss process and answer questions
- **Week 10 (advising week)** 3/19/18
 - BFA qualifying auditions Thursday night 6-10pm
 - Interview for Design Tech
 - Interview and audition for performance
- **Week 11(faculty meeting)** 3/26/18
 - Discuss applications
 - Discuss Student progress
 - BFA probations issued/resolved
- **Week 16 (faculty meeting)** 4/30/18
 - Final decision is made on BFA applications after THEA 150 portfolios are submitted and reviewed
 - Students will be notified by their advisor as to the faculty decision regarding their application during finals week.
 - Faculty Vote on BFA applications
 - Discuss any BFA probation issues

Current BFA students will no longer need to do a traditional majors review audition. An audition video should be submitted as part of their portfolio for THEA 250 and 350 or a display board for Design/Tech

4.3 BFA Design/Tech Qualifying Audition and Progress Review

In addition to the five competencies listed in section 4.1, the Theatre Arts faculty have determined that students graduating with a BFA degree in Design and Technology from NDSU should:

- 1) Develop a specialization in one or more areas of design and technology
- 2) Develop an understanding of the design and production process in all areas of design and technology from concept to execution
- 3) Be able to communicate ideas both to the production team and to the production shops through:
 - a) Verbal communication skills
 - b) Drawing and drafting skills (both hand and computer)
 - c) Craft techniques and model building
- 4) Have a fundamental knowledge of art, architecture, dress and décor from different historical periods
- 5) Be familiar with the business of technical theatre
- 6) Ability to understand and articulate basic elements and principles of design theory

Procedures for the BFA qualifying audition and the annual progress review are the same. In addition to the digital portfolio required of all majors, all BFA Design/Tech students will be required to prepare a display of their class/production work to fulfill the review. Displays should highlight the students' ability in the five competencies. The work will be placed on display in the Design Studio for faculty review.

Review Guidelines:

- Displays 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.

Display requirements:

- Displays should be minimum of 24"x36"
- They should be prepared digitally and printed either professionally or by using the department printer.
- Specific requirements and content will be discussed in Foundations class.

4.4 BFA Performance Majors Review Track (includes BFA Performance and BFA Musical Theatre)

In addition to the five competencies listed in section 4.1, the Theatre Arts faculty have determined that students graduating with a BFA degree in Performance from NDSU should:

BFA Acting

1. Possess a demonstrated ability to act; first by developing a personal acting process and performance skills, project believably in word and action into imaginary circumstances using a wide range of resources, media and genres.
2. Possess a demonstrated ability to engage effectively in improvisation both alone and in an ensemble.
3. Possess a clear, articulate and expressive voice, which can be used effectively as an instrument for characterization together with the ability to project the voice appropriately in theatre spaces of varying sizes and in media productions.

4. Possess a flexible, released and efficient body, trained in basic stage movement disciplines and the demonstrated ability to use their body effectively in performance as an instrument for characterization and to be responsive to changing demands and spatial relationships.
5. Possess the ability to demonstrate a comprehension understanding of the basic business procedures of the actor's profession, including audition procedures, resumes, agents and other pertinent information.

BFA Musical Theatre

1. Possess a demonstrated ability to act, first by developing a personal acting process, which will allow them to exhibit performance skills that will project themselves believably in word and action into imaginary circumstances using a wide range of resources, media and genres.
2. Possess a clear, articulate and expressive voice, which can be used effectively as an instrument for characterization together with the ability to project the voice appropriately in theatre spaces of varying sizes and in media productions.
3. Possess a flexible, released and efficient body trained in a variety of stage movement disciplines and the demonstrated ability to use their body effectively in performance as an instrument for characterization and to be responsive to changing demands and spatial relationships.
4. Be able to sing as appropriate in all musical theatre styles in a healthy, versatile and flexible manner.
5. Be able to dance as appropriate in all musical theatre styles, including jazz, tap, ballet and modern.
6. Possess a thorough development of basic musical skills including vocal performance, musicianship, music theory and sight singing.
7. Possess the ability to demonstrate a comprehension understanding of the basic business procedures of the actor's profession, including audition procedures, resumes, agents and other pertinent information.

Procedures for the BFA qualifying audition and the annual progress review are the same. In addition to the digital portfolio required of all majors, all BFA Performance students will be required to prepare a video audition package and upload to myefolio.

4.5 Expectations for students pursuing a degree in theatre arts.

A degree in Theatre is a rigorous degree. All students in the NDSU Theatre program are expected to:

- Show leadership in the department
- Show satisfactory work habits in coursework and production
- Attend classes – no excessive absences
- Be on time
- Complete coursework and meet deadlines
- Maintain adequate GPA
- Participate in all progress reviews
- Show adequate growth and achievement in the chosen area of study
- Adhere to NDSU Policy 335: Code of Academic Responsibility and Conduct

BFA students failing to meet these expectations may be placed on departmental probation. Students placed on departmental probation will be notified and receive a contract that includes a list of corrective actions. Students will have one semester to complete the terms of the contract after which they will be either be removed from probation or dropped from the BFA track.

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. Required meetings will be held during advising week (usually one or two weeks following mid-term week) each semester. During these sessions, advisors will evaluate student course loads and record their progress in the general education curriculum, as well as in the theatre major/minor. Faculty advisers will also suggest courses that will help students pursue their professional goals after graduation.

Throughout the semester, students are encouraged to meet with their advisor as often as they find necessary and useful. Students are requested to consult with their advisor before withdrawing from any course. Advisors have regularly scheduled office hours each week and are usually available for appointments on class days.

Students should consult with their advisors before auditioning/interviewing/accepting outside roles or work. It is always best to seek counsel and give careful consideration to protecting yourself from an overload that may prove detrimental to your academic progress. Additionally, some local directors/theatres request clearance from the faculty before casting or hiring a student. Meeting with your advisor is the first step in the clearance process.

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

If a student would like to change advisors, they must file a 'Major/Minor and Advisor Change Form' at registration and records or see the administrative assistant in the Theatre Office. This form is available online.

Section 6 MAJORS MEETINGS

The Theatre Arts Department holds *required* informational meetings for theatre majors at the beginning and middle of each semester in the Walsh Studio Theatre. 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 majors meetings. A reminder for all meetings will be posted on the callboard, to the departmental listserv, and in the student lounge.

The student liaison for the 2017-2018 year is Matthew Dryburgh. This 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 majors meetings and/or items for faculty consideration at their regular faculty meetings.

Section 7 LOAD IN WEEKENDS

Every Theatre NDSU production is the product of our company model, and therefore requires a large student effort. To better facilitate student scheduling, Load In Weekends are held for each production. All cast members and selected theatre arts majors are required to attend and contribute to the technical production of each show. Minors are required to attend one Load In weekend per year. In the case of a scheduling conflict, the student must contact the technical director, Mark Engler (231-7706, email to:mark.engler@ndsu.edu) prior to the Load In weekend to schedule alternative hours.

7.1 Load In Weekend Dates for the 2017-2018

URINETOWN: **OCTOBER 1-2**: (Saturday, 9 AM-1 PM & 1-5 PM, Sunday, 1-5 PM)

HOW I LEARNED TO DRIVE: **NOVEMBER 14-15**: (Saturday, 9 AM-1 PM & 1-5 PM, Sunday, 1-5 PM)

TARTUFFE: **FEBRUARY 3-4**: (Saturday, 9 AM-1 PM & 1-5 PM, Sunday, 1-5 PM)

JUNIE B. JONES: **MARCH 31, APRIL 1**: (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 attend the Load In Weekend for a production are also required to attend the strike for that production, unless otherwise notified. Strike is usually held the Sunday 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 may apply for a scholarship in conjunction with their Majors Review (more information about how to apply in 10.4.2). A theatre department scholarship is granted for one year and renewed each semester 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 up to \$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, and due by April 1st along with the Scholarship applications (more information about how to apply in 10.4.2). 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. A student who is awarded an assistantship will not be awarded a theatre scholarship in addition.

(NOTE: **Theatre NDSU Employment Opportunities:** Theatre NDSU also 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

Candidates cannot be awarded both a Scholarship and an Assistantship, although they may apply for both. Students do not need to apply for a SPECIFIC scholarship – faculty will decide IF a student receives a scholarship and WHICH scholarship and the amount based on the student’s application.

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
- Bison Arts

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)

Note: Scholarship students are required to maintain a GPA of 3.0 or above.

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 a student 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 Hardy Koenig. Student contingency grant applications are reviewed at faculty meetings. Funds are awarded on a first come basis.

Please note these funds are for reimbursement. Students apply for funds before travel, and are reimbursed after the travel has occurred.

10.6 Theatre Assistantship Job Descriptions

Costume Shop Assistant Manager

Supervisor: Rooth Varland, Askanase 133
231-7788, rooth.varland@ndsu.edu

Serve as First Hand to the Shop Foreman. Manage costume inventory (meet with rental clients, fill and restock rental orders), process clothing donations, assist with cataloging of costume collection, bookkeeping, and materials resourcing as needed. Approximately 8-10 hours per week. Salary: up to \$1500 per semester.

Properties/Paint Assistant

Supervisor: Tiffany Fier, Askanase 128
231-7826, tiffany.fier@ndsu.edu

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

Recruitment and Publicity Assistants

Supervisor: Tiffany Fier, Askanase 128
231-7826, tiffany.fier@ndsu.edu
Chelsea Pace, Askanase 135
231-7785, chelsea.pace@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. This position includes assisting the Artistic Director in audience building and advertising. Approximately 8-10 hours per week. Salary: up to \$1500 per semester.

Theatre Accompanist

Supervisor: Nick Albrecht, Askanase 107A
231-7834, nick.albrecht@ndsu.edu

Provide piano accompaniment as needed for the Business of Acting, Acting the Song, Studio classes and various departmental needs such as Open House and Scholarship Auditions. Assist theatre students in preparing for auditions and performances. Serve as an accompanist for Theatre NDSU musical productions as needed. Hours vary per week. Salary: \$15 per hour, as directed by department.

Scene Shop Assistant

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

Assist Theatre NDSU technical director and supervise student workers. Requires knowledge of basic carpentry and safety procedures, and familiarity with hand and power tools. Approximately 8-10 hours per week. Salary: up to \$1500 per semester.

Master Electrician

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

Assist Theatre NDSU technical director and supervise student workers. Requires knowledge of basic lighting and safety procedures. Approximately 8-10 hours per week. Salary: up to \$1500 per semester.

10.7 Theatre NDSU 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 Theatre NDSU 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):

	Accompanist	Costumes	Properties
Why are you interested in this job?	Recruitment	Scene Shop	Master Electrician

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 the public.
2. Take the university's mandatory safety training course (online).
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 370 (120 hours) 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 THEATRE NDSU PRODUCTIONS

Theatre NDSU Productions is the producing arm of the Department of Theatre Arts. Throughout its 100-year history, Theatre NDSU 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 the cast, crew and audience.

11.1 2017-2018 Season

URINETOWN Music and lyrics by Mark Hollmann, book and lyrics by Greg Kotis
October 19-21 and 25-28 at 7:30pm.

Askanase Auditorium

Auditions: August 28-29

Callbacks: August 30

Director: Nick Albrecht

HOW I LEARNED TO DRIVE by Paula Vogel

November 30 and December 1,2 and ,6-9 at 7:30pm.

Walsh Studio Theatre

Auditions: August 28-29

Callbacks: August 30

Director: Matthew Dryburgh

TARTUFFE by Moliere

February 22-24, 28 and March 1-3 at 7:30pm.

Walsh Studio Theatre

Auditions: December 3-4

Callbacks: December 5

Director: Chelsea Pace

JUNIE B. JONES by Allison Gregory

April 20, 21 and 26-28 at 7:30pm, April 21 & 28 at 2pm and April 26 at 10am

Askanase Auditorium

Auditions: December 3-4

Callbacks: December 5

Director: Jess Jung

Newfangled Theatre Company

7/11 Project: September 21 & 22 at 7:30pm

Newfangled Performance Studio – Friday evenings in the Walsh starting in January

Spring production title and dates TBA

11.2 Production Spaces

Theatre NDSU 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 Theatre NDSU 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 available in the Theatre Office (Askanase 107). 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 Theatre NDSU productions on a limited basis as productions demand.

11.3 Season Selection

Submissions Procedure:

- Directing faculty must submit at least one title from each of the four categories in the appropriate year of the season rotation calendar. Titles must be submitted using the season submission form and the titles must show the faculty member is willing/interested in directing and feels are appropriate for the Theatre NDSU season.
- Non-directing faculty and students are encouraged to submit titles for consideration based on the season rotation calendar using the season submission form.
- Early in the season selection process, after consultation with the faculty, the Artistic Director will assign the director of the musical for the following year. The director and the music director will meet to discuss all Musical Theatre submissions. Based on submissions of faculty and students and the five criteria listed below, director and music director will submit between 2 and 4 musicals for seasons presenting a large musical and 4 to 6 musicals for seasons presenting a medium and a small musical to the Artistic Director for consideration.
- In order for a title to be considered for the season it must meet 4 of the following 5 criteria:
 - Does it fit in the rotation?
 - Do we have the talent to cast the production?
 - Is there desire and/or enthusiasm among a majority of the faculty and/or students for the title?
 - Do we have the labor and resources to mount a quality production?
 - *Is the title likely to generate money at the box office?

* ***At least 2 titles in the season proposal must be likely revenue generators***

After receiving Submissions:

- The Artistic Director will consult with the Production Manager and Department Chair (and other design faculty if needed) regarding questions concerning budget or labor issues with a particular title prior to bringing a season proposal to the faculty
- The Artistic Director will consult with the performance faculty regarding questions concerning casting a particular title prior to bringing a season proposal to the faculty
- The Artistic director will consult with individual directors if a title is being considered that he/she did not submit but might be asked to direct, prior to bringing a season proposal to the faculty

Season Proposal:

- The Theatre NDSU Artistic Director will review the submissions and assemble at least two seasons for the Theatre faculty to discuss at the season selection meeting with the full theatre faculty and student representative.
- The Artistic Director will ask faculty to voice opportunities and challenges presented by each season proposed at the season selection meeting.
- The Artistic Director will choose the final season paying special attention to faculty feedback (offered in the season selection meeting), and audience enrichment opportunities with the Fargo-Moorhead community. With the help of the Production Manager and the Department Head, the Artistic Director will pick the order of the shows and the spaces where the shows will be presented.

Four-Year Production Cycle / Calendar Rotation:

Year 1

1. Musical (in Festival)
2. Cannon
3. Contemporary
4. Open

***Year 2**

1. Musical (in Askanase)
2. Cannon
3. Contemporary
4. Open

Year 3

1. Musical (in Festival)
1. Cannon
2. Contemporary
3. Open

***Year 4**

1. Musical (in Askanase)
2. Cannon
3. Contemporary
4. Open

* Double musical year: the cannon, contemporary or open slot will be filled with a small musical

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 Theatre NDSU 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 evening. Perusal scripts and audition information sheets are available in the Theatre Office, Askanase 107. Audition forms and information are also posted online at <http://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 will provide additional audition guidelines prior to auditions.

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

Theatre NDSU does not double cast (i.e. a student will not be cast in more than one main stage production in one semester). Faculty directors will work together to offer the best role academically for any student called back for both mainstage productions.

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.

Students *must* be available to fulfill their obligations to Theatre NDSU productions (THEA 210, 370 or 450) before seeking/accepting work outside the department. Please see the information under Section 5, Advisors.

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 Theatre NDSU 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 must meet with his/her academic advisor prior to appealing to the faculty. To appeal for an exemption, the student must present reasons for appeal 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 Theatre NDSU 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 Theatre NDSU directors at auditions. Consideration will be given to individual student schedules, but the director will determine final rehearsal schedule.

Technical rehearsals normally begin the Wednesday 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 Theatre NDSU 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. The production calendar can be found here:

http://www.ndsu.edu/performingarts/theatre/LCT/production_calendar.html. During tech, please adhere to the following guidelines:

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)

1:00pm GO First dress

4:30pm Stop

BREAK

6:30pm Evening call, work notes – no tech

10:30pm End of Day

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)

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

Wednesday (day eight)

6:00pm Call
7:30pm 4th dress
10:30pm END OF DAY
10:30pm Tech Notes in House
10:45pm 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 and/or communicated by the Stage Manager. 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 and appropriate underwear and socks to your fittings. Dance or workout wear should not be worn to fittings unless expressly requested.

11.10 Crew Assignments (Theatre Practicum Design/Tech Opportunities)

All available crew positions for upcoming productions will be assigned by Theatre NDSU Production Manager Mark Engler. Theatre majors 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 and your NDSU email 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 these are 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, 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 the loading dock area behind Askanase Hall is not an option unless you are loading or unloading for a production. 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.
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 back in their assigned location 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 lobby 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

Current NDSU students can reserve a ticket for a Theatre NDSU production free of charge with a valid student ID.

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 Theatre NDSU 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 11 a.m. to 5:00 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.

We regret that no refunds can be made. Exchanges may be made up until 5:00 p.m. on the evening of the performance if tickets are still available. There will be a \$.50 per ticket handling charge for exchanges.

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

12.1 Ticket Prices

Theatre NDSU 2015-2017 **Flex Passes** prices are as follows (4 main-stage productions):
All Flex Passes are \$40. This includes Adults, Seniors, NDSU Alumni, Faculty, Staff and General Students.
(There is no Flex Pass for NDSU Students.)

Single tickets for Theatre NDSU productions are as follows:

URINETOWN

Adults: \$20

Seniors, NDSU Alumni, Faculty, and Staff (All group rates): \$15

General Student: \$10

NDSU Students: Swipe ID for entry

HOW I LEARNED TO DRIVE, TARTUFFE and JUNIE B. JONES

Adults: \$15

Seniors, NDSU Alumni, Faculty, and Staff (All group rates): \$12

General Student: \$8

NDSU Students: Swipe ID for entry

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 backstage of Askanase Auditorium 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 backstage of Askanase Auditorium and are available for student use. Students are asked to label their lockers and to provide their own locks if concerned about privacy. Students limited 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. 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 a paid assistantship position, USITT board members, and newfangled board members. It is a privilege to have this space to work and it is expected that students **keep this space clean and organized**. The space is not to be used by any other theatre students.

13.6 Music Rehearsal Room

The Music Rehearsal Room, located in the basement of Askanase Hall, is a practice room designed for rehearsing music and musical scenes assigned in courses within the department. It is also the Theatre Library room. Students may be asked to practice in an alternate space during specified class times. These times will be posted on the door of the rehearsal room. This room 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. Additional practice rooms are located on the second floor of the music building.

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 except if enrolled in Applied Voice with Nick Albrecht. 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 the 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 and Askanase Auditorium are used for acting and directing class rehearsals if no departmental or university functions are scheduled in these spaces. *Any disorder (furniture, chairs, props, etc.) caused by these rehearsals must be cleaned up before students leave.* The sign-out procedure is transitioning to on-line - until it is fully up and functioning, please see mark Engler. 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) when these spaces are being 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, and loft may be used only with permission from the appropriate faculty member, or scene shop supervisor. Props may be signed out through the props assistant, students are not allowed to remove any items from the props loft, prop storage room, or furniture loft without assistance from the props assistant.

A complete list of requested props, costumes, and/or furniture must be signed by the instructor of the course and submitted to the props assistant 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 24th**) with an Open House introducing new majors and interested students to the department's activities, classes, organizations, and Theatre NDSU Productions. In this overview presentation in Askanase, selected student performers present sample audition packages, scenes, and songs often previewing the Theatre NDSU season to come. Officers of student organizations share info, and the NDSU Theatre Arts faculty/staff share info on classes, trips, and the upcoming Theatre NDSU 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 24th**). Theatre mentors serve as hosts to their protégés while faculty/staff serve hotdogs, hamburgers, veggies, and a potluck of specialties to the group. Everyone is strongly encouraged to attend.

15.3 Holiday Party

At the close of classes for Fall Semester, the NDSU Theatre Dept. holds a Holiday Party for the Theatre majors/minors and all students involved with Theatre NDSU Productions. The date for the party is December 10, 2017 from 6-9pm. 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, the NDSU Theatre Department holds an Annual Spring Banquet. The Banquet is a special "dress up" event (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 Theatre NDSU 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 production 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 OPPORTUNITIES FOR STUDENT INVOLVEMENT

16.1 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 mollyvines@ndsu.edu or the Faculty Advisors, Rooth Varland (rooth.varland@ndsu.edu), Mark Engler (mark.engler@ndsu.edu), and Tiffany Fier (tiffany.fier@ndsu.edu).

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.

2017-2018 OFFICERS

Chair: Molly Vines
Vice Chair: Christian Ekren
Treasurer: Cedar Remmen
Secretary: Michel Reith
Events Coordinator: C.C. Manstrom

MEETING DATES:

First Thursday of every month

SEPTEMBER 7: 1st USITT MEETING, 5PM, DESIGN STUDIO

SEPTEMBER 30: HOMECOMING PARADE, 5:30PM, Downtown Fargo

OCTOBER 5: 5PM, DESIGN STUDIO

NOVEMBER 2: 5PM, DESIGN STUDIO

DECEMBER 7: 5PM, DESIGN STUDIO

JANUARY 4: 5PM, DESIGN STUDIO

FEBRUARY 1: 5PM, DESIGN STUDIO

MARCH 1: 5PM, DESIGN STUDIO

APRIL 5: 5PM, DESIGN STUDIO

MAY 3: 5PM, DESIGN STUDIO

16.2 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 Theatre NDSU, and combines our institution's commitment to theatrical excellence with the daring, "newfangled" vision of the next generation of theatre artists.

2017-2018 season:

7/11 Project: September 21 & 22 at 7:30pm

Newfangled Performance Studio – Friday evenings in the Walsh starting in January

Spring production title and dates TBA

The Newfangled Theatre Company production board for 2017-2018:

Chair: Alex Kleven, alexander.k.kleven@ndsu.edu

Vice Chair: Marc Michaelson, marc.michaelson@ndsu.edu

Treasurer: Brenna Lahren, brenna.lahren@ndsu.edu

Publicity & Marketing Manager: Marissa Kopyy, marissa.f.kopyy@ndsu.edu

Production Manager: Mitchel Rieth, Mitchel.rieth@ndsu.edu

Faculty Advisor: Nick Albrecht, nick.albrecht@ndsu.edu

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 season productions.

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.

16.3 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 consists of students of many different majors.

TBD 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 Theatre NDSU main-stage productions (see Dates & Deadlines). Drama Day is a day of theatre workshops with NDSU theatre faculty and students, as well as tours of the theatre facilities. Drama Day allows high school students to meet theatre majors and learn about theatre at NDSU. 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 Drama Day. Volunteers assist with registration, tours, question and answer sessions, and may sit at the registration table throughout the day to field questions. 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 the 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

The Student Representative is elected at the mid-spring majors meeting for the following year. The 2017-2018 Student Representative: Matthew Dryburgh matthew.dryburgh@ndsu.edu

17.4 ABC: Audience Building Committee

The ABC 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 make-up of the committee will include the Publicity Director, as well as student volunteers.

The student members for 2017-2018 are: Megan risk, Riley Smith, Zach Christensen, Jacob Dybwad and Tommy Hoesley.

The committee will meet weekly – Fridays at noon.

17.5 Student Outreach

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