

**NDSU**

THEATRE ARTS

**2019--2020**

**HANDBOOK**

Welcome NDSU Theatre Arts Majors!.....	5
DATES & DEADLINES TO REMEMBER ( <i>Required Activities in Bold</i> ).....	7
DEGREE PROGRAMS IN THE DEPARTMENT OF THEATRE ARTS.....	9
<b>Section 1 THEATRE PRACTICUM.....</b>	<b>10</b>
<b>Section 2 THEA 370 TECHNICAL THEATRE PRODUCTION.....</b>	<b>17</b>
2.1 Syllabus.....	17
2.2 Production Schedules and Deadlines.....	19
<b>Section 3 THEA 450 – CAPSTONE EXPERIENCE.....</b>	<b>20</b>
3.1 THEA 450 General Guidelines.....	20
3.2 THEA 450 Capstone.....	21
3.2.1 Planning.....	21
3.2.2 Execution.....	22
3.2.3 Evaluation and Report.....	23
3.2.4 Capstone Paper.....	23
3.2.5 Grading.....	23
3.2.6 Rubric.....	25
3.3 Examples of Appropriate, Measurable Objectives.....	26
<b>Section 4 MAJORS REVIEW.....</b>	<b>29</b>
4.1 General Guidelines for the Annual Majors Review.....	29
4.2 BFA Design/Tech Majors Review Track.....	30
4.3 BFA Performance Majors Review Track (Includes BFA Performance and BFA Musical Theatre).....	30
4.4 BA/BS Majors Review Track.....	30
4.5 Expectations for Students Pursuing a Degree in Theatre Arts.....	30
<b>Section 5 ADVISORS.....</b>	<b>31</b>
<b>Section 6 MAJORS MEETINGS.....</b>	<b>31</b>
<b>Section 7 LOAD IN WEEKENDS.....</b>	<b>32</b>
7.1 Load In Weekend Dates for the 2019-2020.....	32
<b>Section 8 STRIKES.....</b>	<b>32</b>
<b>Section 9 EXIT INTERVIEWS.....</b>	<b>32</b>
<b>Section 10 SCHOLARSHIPS/ASSISTANTSHIPS/GRANTS.....</b>	<b>32</b>
10.1 General Scholarship Information.....	32
10.2 Theatre Assistantships.....	32
10.3 Types of Department Student Awards.....	33
10.4 Processing Scholarship Applications (Returning Students).....	33

10.4.1	Scholarship Deadlines .....	33
10.4.2	Scholarship Application .....	33
10.5	Student Contingency Grants .....	34
10.6	Theatre Assistantship Job Descriptions.....	34
10.7	Theatre NDSU Job Application Form.....	36
10.8	Guidelines for Successful Student Assistants .....	37
<b>Section 11</b>	<b>Theatre NDSU PRODUCTIONS .....</b>	<b>38</b>
11.1	2019-2020 Season.....	38
11.2	Production Spaces .....	38
11.3	Season Selection.....	39
11.4	Auditions .....	40
11.5	Design/Technical Auditions.....	41
11.6	Theatre Major Requirements for Auditions (Performance and Design/Tech) .....	41
11.7	Rehearsals.....	41
11.8	Technical Rehearsal Guidelines.....	41
11.9	Measurements and Fittings.....	43
11.10	Crew Assignments (Theatre Practicum Design/Tech Opportunities) .....	43
11.11	Rehearsal Guidelines.....	43
11.12	Performance Guidelines .....	44
<b>Section 12</b>	<b>BOX OFFICE POLICIES .....</b>	<b>45</b>
12.1	Ticket Prices.....	45
<b>Section 13</b>	<b>GENERAL FACILITIES USE AND PROCEDURES.....</b>	<b>46</b>
13.1	The Callboard/Bijou Hub .....	46
13.2	Lockers .....	46
13.3	Faculty and Staff Offices.....	46
13.4	Building Keys.....	46
13.5	Student Leadership Office.....	46
13.6	Music Rehearsal Room .....	46
13.7	Photocopying.....	47
13.8	Smoking, Eating & Drinking Regulations .....	47
13.9	Parking .....	47
13.10	Building Hours .....	47
13.11	Security .....	47
13.12	Accident Reports/Procedures.....	47
<b>Section 14</b>	<b>GUIDELINES FOR STUDENT PROJECTS.....</b>	<b>48</b>
14.1	Use of Rehearsal Space.....	48
14.2	Use of Department Materials for Class .....	48
14.3	Copyrights.....	48
14.4	Donations .....	48
<b>Section 15</b>	<b>SOCIAL ACTIVITIES .....</b>	<b>48</b>

15.1	Theatre Open House.....	48
15.2	Barbeque .....	49
15.3	Holiday Party .....	49
15.4	Spring Banquet .....	49
15.5	Opening Night Celebration .....	49
<b>Section 16</b>	<b>OPPORTUNITIES FOR STUDENT INVOLVEMENT.....</b>	<b>49</b>
16.1	USITT: NDSU Student Chapter of United States Institute of Theatre Technology .....	49
16.2	Newfangled Theatre Company .....	50
16.3	<b>TO BE DETERMINED....</b> The NDSU improvisational theatre troupe.....	51
<b>Section 17</b>	<b>OPPORTUNITIES FOR SERVICE .....</b>	<b>51</b>
17.1	Drama Days .....	51
17.2	Student Mentor Program.....	51
17.3	Student Representative to the Faculty .....	52
17.4	ABC: Audience Building Committee .....	52
17.5	Student Outreach .....	52

## **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 ensure 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.

NDSU does not discriminate in its programs and activities on the basis of age, color, gender expression/identity, genetic information, marital status, national origin, participation in lawful off-campus activity, physical or mental disability, pregnancy, public assistance status, race, religion, sex, sexual orientation, spousal relationship to current employee, or veteran status, as applicable. Direct inquiries to: Vice Provost, Title IX/ADA Coordinator, Old Main 201, 701-231-7708, [ndsuoaa@ndsuo.edu](mailto:ndsuoaa@ndsuo.edu).

## DIRECTORY OF NDSU THEATRE ARTS FACULTY/STAFF/ASSISTANTS

### THEATRE ARTS FACULTY

Devine, Marc	Faculty/Movement	<a href="mailto:marc.devine@ndsu.edu">marc.devine@ndsu.edu</a>	231-7785
Engler, Mark	Faculty/Department Head	<a href="mailto:mark.engler@ndsu.edu">mark.engler@ndsu.edu</a>	231-7706
Fier, Tiffany	Faculty/Scene Designer	<a href="mailto:tiffany.fier@ndsu.edu">tiffany.fier@ndsu.edu</a>	231-7826
Gasper, Matt	Adjunct Faculty/Dance	<a href="mailto:gasper5678@yahoo.com">gasper5678@yahoo.com</a>	234-9440
Hamilton, Karen	Voice lessons	<a href="mailto:karen.hamilton@ndsu.edu">karen.hamilton@ndsu.edu</a>	231-7834
Horab, Elizabeth	Academic Staff	<a href="mailto:elizabeth.horab@ndsu.edu">elizabeth.horab@ndsu.edu</a>	231-6657
Jung, Jess	Faculty/Directing/Artistic Director	<a href="mailto:jessica.jung@ndsu.edu">jessica.jung@ndsu.edu</a>	231-8776
Larew, Don	Professor Emeritus	<a href="mailto:Donald.larew@ndsu.edu">Donald.larew@ndsu.edu</a>	303-0346
Roholt, Cindy	Adjunct Faculty/Costume Technologist	<a href="mailto:cynthia.roholt@ndsu.edu">cynthia.roholt@ndsu.edu</a>	231-8829
Varland, Rooth	Faculty/Costume Designer	<a href="mailto:rooth.varland@ndsu.edu">rooth.varland@ndsu.edu</a>	231-7788

### THEATRE ARTS STAFF

Remmen, Cedar	Scene Shop Supervisor	<a href="mailto:cedar.remmen@ndsu.edu">cedar.remmen@ndsu.edu</a>	231-7706
Dregseth, Karen	Administrative Assistant	<a href="mailto:karen.dregseth@ndsu.edu">karen.dregseth@ndsu.edu</a>	231-8725

### STUDENT ASSISTANTS

Andreachi, Katie	Properties/Paint Assistant	<a href="mailto:katherine.andreachi@ndsu.edu">katherine.andreachi@ndsu.edu</a>	231-7706
Bohnsack, Nikole	Student Representative	<a href="mailto:nikole.bohnsack@ndsu.edu">nikole.bohnsack@ndsu.edu</a>	231-8725
Ferreira, Raffi	Costume Assistant	<a href="mailto:raphael.ferreira@ndsu.edu">raphael.ferreira@ndsu.edu</a>	231-8829
Funke, Jackson	Master Electrician	<a href="mailto:jackson.funke@ndsu.edu">jackson.funke@ndsu.edu</a>	231-7706
Geisness, Ethan	Scene Shop Assistant	<a href="mailto:ethan.geisness@ndsu.edu">ethan.geisness@ndsu.edu</a>	231-7706
Hennessy, Casey	Co-Publicity/Recruitment Asst.	<a href="mailto:casey.d.hennessy@ndsu.edu">casey.d.hennessy@ndsu.edu</a>	231-8725
Smith, Riley	Co-Publicity/Recruitment Asst.	<a href="mailto:riley.j.smith@ndsu.edu">riley.j.smith@ndsu.edu</a>	231-8725

### DIVISION OF PERFORMING ARTS

Booher, Amanda	Publicity/Public Relations, DPA	<a href="mailto:Amanda.booher@ndsu.edu">Amanda.booher@ndsu.edu</a>	231-9564
Dahl, Tracey	Bookkeeper, DPA	<a href="mailto:tracey.dahl@ndsu.edu">tracey.dahl@ndsu.edu</a>	231-7833
Erdmann, Tammy	Administrative Assistant, DPA	<a href="mailto:tammy.erdmann@ndsu.edu">tammy.erdmann@ndsu.edu</a>	231-7932
Huber, David	Technical Production Manager	<a href="mailto:david.a.huber@ndsu.edu">david.a.huber@ndsu.edu</a>	231-9441
Latterell, Maggie	Concert Facilities Manager	<a href="mailto:Margaret.latterell@ndsu.edu">Margaret.latterell@ndsu.edu</a>	231-9442
Law, Bill	Assist. Director, DPA	<a href="mailto:bill.law@ndsu.edu">bill.law@ndsu.edu</a>	231-7420
Miller, John	Director, Div of Performing Arts	<a href="mailto:ej.miller@ndsu.edu">ej.miller@ndsu.edu</a>	231-7933

<b>Costume Shop</b>			<b>231-8829</b>
<b>Scene Shop</b>			<b>231-7706</b>
<b>Box Office</b>			<b>231-7969</b>

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

### **FALL 2019**

AUGUST 26: MENTOR/MENTEE (MONDAY, 3:00PM, ASKANASE)

AUGUST 27: FIRST FULL DAY OF CLASSES

AUGUST 29 THEATRE OPEN HOUSE/BBQ, ASKANASE HALL 4:00PM

**AUGUST 30: MAJORS MEETING (FRIDAY, 12Noon)**

SEPTEMBER 2: LABOR DAY (NO CLASSES, OFFICES CLOSED)

**SEPTEMBER 3-4: AUDITIONS 6:00-9:30PM – *Fun Home* and *A Dream Play***

**SEPTEMBER 5: CALLBACKS – *Fun Home* 5-8PM / *A Dream Play* 8-11PM**

**SEPTEMBER 4: LAST DAY TO REGISTER FOR CLASSES VIA CAMPUS CONNECTION**

SEPTEMBER 13-14: USITT-NBS FALL CONFERENCE

**SEPTEMBER 28-29 LOAD IN WEEKEND – *Fun Home* (Sat. 9AM-1PM & 1-5PM, Sun. 1-5PM)**

**OCTOBER 7: MAJORS MEETING – 12NOON**

OCTOBER 17-19: *Fun Home*, Walsh, 7:30PM

OCTOBER 23-26: *Fun Home*, Walsh, 7:30PM

OCTOBER 27: STRIKE – 1PM

OCTOBER 28: OPEN FORUM – *Fun Home* (12Noon - Walsh)

OCTOBER 31-NOVEMBER 1: NEWFANGLED TBA, 7:30PM, WALSH

NOVEMBER 2-24: SPRING REGISTRATION ONLINE BASED ON TOTAL CREDITS COMPLETED

**NOVEMBER 3-4: AUDITIONS – *Into the Woods* and *The Velveteen Rabbit***

NOVEMBER 5: CALLBACKS – *Into the Woods* and *The Velveteen Rabbit*

NOVEMBER 11: VETERANS DAY (NO CLASSES, OFFICES CLOSED)

**NOVEMBER 16-17: LOAD IN WEEKEND – *Dream Play* (Sat. 9AM-1PM & 1-5 PM, Sun. 1-5 PM)**

NOVEMBER 25: OPEN REGISTRATION FOR SPRING

NOVEMBER 27-29: THANKSGIVING VACATION (NO CLASSES, OFFICES CLOSED THURSDAY)

DECEMBER 5-7: *Dream Play*, 7:30PM

DECEMBER 11-14: *Dream Play*, 7:30PM

DECEMBER 9-13: DEAD WEEK

DECEMBER 15: STRIKE – 1PM

**DECEMBER 15: HOLIDAY PARTY – 7PM**

DECEMBER 16: OPEN FORUM – *Dream Play* (12Noon, WALSH)

DECEMBER 16-19: EXIT INTERVIEWS

DECEMBER 16-20: FINALS WEEK

DECEMBER 20: COMMENCEMENT

## **SPRING 2020**

JANUARY 14: FIRST FULL DAY OF CLASSES

**JANUARY 17: MAJORS MEETING**

JANUARY 20: MARTIN LUTHER KING DAY (NO CLASSES, OFFICES CLOSED)

**JANUARY 23: LAST DAY TO REGISTER FOR CLASSES VIA CAMPUS CONNECTION**

FEBRUARY 1: APPLICATIONS FOR ON-LINE, RETURNING STUDENT SCHOLARSHIPS DUE

**FEBRUARY 8-9: LOAD IN WEEKEND – *Into the Woods* (Sat. 9 AM-1 PM & 1-5 PM, Sun. 1-5 PM)**

FEBRUARY 17: PRESIDENTS DAY (NO CLASSES, OFFICES CLOSED)

FEBRUARY 20-23: *Into the Woods*, Festival, 7:30PM

FEBRUARY 27-29: *Into the Woods*, Festival, 7:30PM

MARCH 1: *Into the Woods*, Festival, 2PM

MARCH 1: STRIKE – 5PM

MARCH 2: OPEN FORUM – *Into the Woods* (12NOON, WALSH)

MARCH 16-20: SPRING BREAK

**MARCH 28-29: LOAD IN – *The Velveteen Rabbit***

MARCH 30-APRIL 19: SUMMER/FALL REGISTRATION ONLINE BASED ON TOTAL CREDITS COMPLETED

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

APRIL 1-4: USITT, HOUSTON, TX

APRIL 23: *The Velveteen Rabbit*, preview 7PM

APRIL 24: *The Velveteen Rabbit*, opening 7PM

April 25: *The Velveteen Rabbit*, 2PM and 7PM

April 30: *The Velveteen Rabbit*, 10AM

MAY 1: *The Velveteen Rabbit*, 7PM

MAY 2: *The Velveteen Rabbit*, 2PM and 7PM

MAY 3: STRIKE – 1PM

MAY 4: OPEN FORUM – *The Velveteen Rabbit* (12NOON, WALSH)

APRIL 10-13: SPRING RECESS (NO CLASSES, OFFICES CLOSED FRIDAY AND OPEN MONDAY)

MAY 4-8: DEAD WEEK

**MAY 4 SPRING BANQUET: TIME/LOCATION – TBA**

MAY 8: MAJORS REVIEW

MAY 11-15: FINALS WEEK

MAY 11-14: EXIT INTERVIEWS

MAY 16: 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

105 Askanase Hall (Office hours: TTH: 9:00AM – 11:00AM, or by appointment)

[mark.engler@ndsu.edu](mailto:mark.engler@ndsu.edu) / 231.7706

Jess Jung

135 Askanase Hall (Office Hours: MWF 11:00AM-12:00PM, TTH 3:30PM-4:30PM, or by appointment)

[jessica.jung@ndsu.edu](mailto:jessica.jung@ndsu.edu) / 231.8776

Marc Devine

128 Askanase Hall (Office Hours: MWF 11:00AM-12NOON, or by appointment)

[marc.devine@ndsu.edu](mailto:marc.devine@ndsu.edu) / 231-7785

Tiffany Fier

134 Askanase Hall (Office hours: MW: 10:00AM-12NOON, or by appointment)

[tiffany.fier@ndsu.edu](mailto:tiffany.fier@ndsu.edu) / 231.7826

Rooth Varland

133 Askanase Hall (Office hours: TTH 11:00AM – 12:30PM, or by appointment)

[rooth.varland@ndsu.edu](mailto:rooth.varland@ndsu.edu) / 231.7788

#### **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](mailto:mark.engler@ndsu.edu)).

### **Credit Variable Instructions:**

Students will register for variable credits each semester. If a student takes a lab connected with a design class, the practicum credit will be reduced by one credit. 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 (40 hours total per semester)
- 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 both Electrics load-in sessions and strikes

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: 50 points, as distributed below:**

<b>Execution of task</b>	Carelessness	0	5	10	Diligent	(10 pts) _____
<b>Attitude</b>	Pessimistic	0	5	10	Optimistic	(10 pts) _____
<b>Promptness</b>	Absent or tardy	0	5	10	Prompt	(10pts) _____
<b>Initiative</b>	Apathetic	0	5	10	Self-Motivated	10 pts) _____
<b>Timeliness</b>	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/codeofconduct) 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](http://www.ndsu.edu/academichonesty).”

### **Load In/Strike Times:**

#### ***Fun Home Load-In***

- Saturday, September 28th: 9AM-1PM
- Saturday, September 28th: 1PM-5PM
- Sunday, September 29th: 1-5PM

#### ***A Dream Play Load-In***

- Saturday, November 16th: 9AM-1PM
- Saturday, November 16th: 1PM-5PM
- Sunday, November 17th: 1-5PM

#### ***Into the Woods Load-In***

- Saturday, February 8th: 9AM-1PM
- Saturday, February 8th: 1PM-5PM
- Sunday, February 9th: 1-5PM

#### ***The Velveteen Rabbit Load-In***

- Saturday, March 28th: 9AM-1PM
- Saturday, March 28th: 1PM-5PM
- Sunday, March 29th: 1-5PM

#### ***Fun Home Strike***

- Sunday, October 27th: 1PM

#### ***A Dream Play Strike***

- Sunday, December 15th: 1PM

#### ***Into the Woods Strike***

- Sunday, March 1st: 5PM

#### ***The Velveteen Rabbit Strike***

- Sunday, May 3rd: 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.**

### **Instructor:**

Mark Engler

105 Askanase Hall (office hours: TTH: 9AM-11AM or by appointment)

[mark.engler@ndsu.edu](mailto:mark.engler@ndsu.edu) / 231.7706

**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, 1<sup>st</sup> 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, proofread, 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](http://www.ndsu.edu/academichonesty).*

## **CLASS SCHEDULE** (subject to change)

<b>WK</b>	<b>TOPIC</b>	<b>ASSIGNMENT</b>
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](mailto:rooth.varland@ndsu.edu), Askanase 133, 231-7788)

Scene Design:

Tiffany Fier ([tiffany.fier@ndsu.edu](mailto:tiffany.fier@ndsu.edu), Askanase 134, 231-7826)

Lighting Design, Sound Design, Technical Direction:

Mark Engler ([mark.engler@ndsu.edu](mailto:mark.engler@ndsu.edu), Askanase 105, 231-7706)

Stage Management:

Mark Engler ([mark.engler@ndsu.edu](mailto:mark.engler@ndsu.edu), Askanase 105, 231-7706)

Assistant Director:

Jess Jung ([jessica.jung@ndsu.edu](mailto: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.).

***Preparatory Materials: 20%***

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

***Finished Product: 30%***

Evaluation of the effectiveness of the final product in performance.

***Leadership: 10%***

Evaluation of the students effectiveness in managing and leading the project in a positive manner.

***Self Evaluation: 10%***

A no less than five page paper discussing ways to address problems encountered in the process, as well as noting elements that worked particularly well.

***Presentation: 10%***

The project prepared for presentation as 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

<b>Week</b>	<b>Meeting</b>	<b>Description</b>
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 director's 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 THEA 450 Capstone is a major project either 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.

### **BULLETIN DESCRIPTION**

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

### **3.1 THEA 450 General Guidelines**

#### **3.1.1 Purpose**

The THEA 450 Capstone Course is an applied research project which demonstrates your ability to address challenges presented by your area of emphasis. The appropriate Capstone Project will be at the 'growing edge' of your skill set and knowledge base. You will identify and then apply research to meet the challenge of realizing the performance or development of a particular script/material. BS/BA students are encouraged to synthesize multiple areas of study such as second majors or minors.

#### **3.1.2 Assessment Outcomes**

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
- (6) (for BFA students only) ability to function as a reliable, responsible, self-motivated, self-disciplined, and flexible member of a creative team.

#### **3.1.3 Process Summary**

The THEA 450 Capstone Course consists of three components: Preparation/Planning, Execution, and Evaluation, all of which are documented in a Final Paper and Portfolio.

#### **PART I – Planning**

- 2-3 semesters before intended graduation:
  - Identify the challenges (deficits in skill and/or knowledge)
  - Select the challenge that can be best addressed through applied research
  - Propose 3 Capstone Projects (2 should be Theatre NDSU mainstage, 1 self-realized)
- When the Project is approved:
  - Select a Capstone Mentor

- Select Evaluators
- Create a Project Plan and Calendar

#### PART II – Execution

- Record the process in a *digital* journal or log
- Paper #1: Research and/or Script work – culminating in a no-less-than-8-page paper summarizing findings
- Performance Project or Presentation of Research

#### PART III – Evaluation and Report

- Meet with outside respondents
- Meet with 4 faculty members, including all faculty members in your area
- Paper #2: Capstone Paper and Portfolio. A no-less-than-6-page paper REPORTING and SYNTHESIZING the process
- A digital appendix of supporting documentation. See chart titled 450 Project Descriptions.

## 3.2 PROCESS EXPLANATION

### 3.2.1 PART I - Planning

- **2-3 Semesters before intended graduation:**  
Reflect on your education and experiences at NDSU and identify your strengths. Then identify the areas in which growth is still needed. These might be deficits in skills, training, practice, or knowledge. Considering the upcoming Theatre NDSU season, identify appropriate potential opportunities to address those areas of needed growth. Then imagine how the same areas of growth might be addressed through a self-realized project.
- Meet with your Academic Advisor to talk through your ideas and discuss a potential research plan so that you have at least some vague ideas formulated. After meeting, write a letter of intent that outlines your strengths and weaknesses and how you plan to draw on your strengths and address a weakness through three (3) proposed projects. Two of the projects should be part of the Theatre NDSU mainstage season and one should be self-realized. Some previous self-realized projects include script translations, script development, production work with a community organization, or a program of scenes. Your letter of intent should be *approved by your Academic Advisor* and then distributed to the faculty via e-mail.
- **Once your project has been selected and approved**, you can determine the specifics about your project. At this point you should also select a faculty member to serve as your **Capstone Mentor** to guide you through the artistic aspects of the project. Note: The director of a play in which you are acting or designing CANNOT be your mentor. You should plan to meet with your mentor on an as-needed basis.
- Rework your Statement of Intent using only the parts that are still applicable. Be sure to describe the knowledge/skill deficit to be addressed, the research and analysis to be done, a possible plan for applying the research, specific approved dates, time, and location for non-mainstage performances or presentations, who has agreed to serve as your faculty mentor, who has agreed to serve as your outside evaluators (with a one-sentence qualifying bio), as well as how and when you have scheduled the evaluations to occur with both outside and faculty evaluators. This one-page document is your **Project Plan** and is due the second Friday of the semester at class time.

- Also due at the second Friday of class is a **Project Calendar** that lays out the entire project from start to finish (using a traditional calendar format). Be sure to include production deadlines and due dates for the capstone class. Also include other academic or personal obligations that may impact progress. The Project Calendar is due no later than the second Capstone Class meeting. The following are the predetermined due dates for the capstone:
  - **Project Plan: Due the second Friday of the semester**
  - **Project Calendar: Due the second Friday of the semester**
  - **Journal/Log: Weekly checks at class time**
  - **Presentation #1: Due week 4-6**
  - **Paper #1 Consultation with Rooth: During week 6**
  - **Outline of Paper #1: Due Monday of Week 7**
  - **Paper #1: Due by class time Week 9**
  - **Outline of Capstone Paper: Due Monday of Week ????**
  - **Rough Draft of Capstone Paper and Portfolio: Due no later than the Monday of Dead Week**
  - **Capstone Paper and Portfolio: Due no later than the Wednesday of Finals Week.** You may request an Incomplete if the Wednesday of Finals Week is less than 4 weeks after the closing of the pre-scheduled production. All other self-manifested projects or presentations must be scheduled to allow completion of the paper and portfolio by the assigned due date.

### 3.2.2 PART II – EXECUTION

Students registered for a 450 will meet weekly for a seminar style class. You will present your research and analysis for discussion and suggestions during class as described below.

- **Record the process in a *digital journal or log*.**

Every time you ‘work’ on the project you should make a journal or log entry, including but not limited to rehearsals, coaching, production meetings, shop work, research sessions, etc. Sometimes this might be a daily activity and sometimes that may be only once a week. Use the journal format if you like to think things through by writing. Use the log format if making lists and recording short notes about activities and progress is more productive for you. Either format will help you be more focused in your work and help you to recall the process when it is time to write your paper. Each day you should answer the questions, in some form: how did I use my research today? How did I use my analysis today? What was lacking in my knowledge or skills? What can I do to address that? What happened today that significantly impacted my work? These questions will help you to be more intentional about your process.

- **Research and Script Work**

The first half of the semester will focus on research and getting to know the script. Each student will give a 10-minute presentation on their work-in-progress followed by 10-15 minutes of discussion and feedback from the class. These will happen in weeks 4 to 6. During week 6 you will schedule a **Consultation with Rooth** to review your thesis and outline. The **Outline for Paper #1** is due the Monday of Week 7. **Paper #1 Research & Script Work** is a no-less-than-8-page paper which summarizes and synthesizes your findings, which is due by class time Week 9. Please see the rubric for both papers and the *Capstone Project Descriptions* below for more details.

- **Performance Project or Presentation of Research**

The execution phase of your project will culminate either in a public performance or a public research presentation for students engaged in formal research projects or un-realized projects.

### **3.2.3 PART III – EVALUATION AND REPORT**

You MUST meet with faculty following the performance or presentation to receive oral feedback about your work. Please see the Capstone Project Descriptions below for faculty evaluation requirements. You MUST also arrange for feedback from at least two knowledgeable people from outside the theatre department. These can be local theatre artists, theatre faculty from other universities/colleges, or faculty from other NDSU departments with applicable knowledge base. For example, in the past students have consulted faculty from English, Sociology, Psychology, History and Apparel Textiles. Another option, when it possible to tape the project, you can work with someone at a distance. Think of this as a networking opportunity or at the very least, an opportunity to practice networking. You need two outside evaluators so arrange for three, so you don't get stuck at the last minute. NOTE: MAKE ARRANGEMENTS FOR YOUR EVALUATORS EARLY!! THESE ARE LIKELY BUSY PEOPLE! You may also gather and record feedback from additional sources but a minimum of two knowledgeable responses as described above is required.

The final phase of the project is an extensive report of the design, process, and evaluation of the Capstone Project in paper and portfolio format. **Paper #2: Capstone Paper and Portfolio** is a no-less-than-6-page paper REPORTING and SYNTHESIZING (use section titles for the following):

- How the intent of the project changed
- How the research and script-work influenced the project
- A report of the actual process and outcomes, both positive and negative
- A summary of and reaction to the feedback from evaluators
- A rigorous self-evaluation regarding the design and execution of the project
- Harvest the learning in a proposed future course of action

### **3.2.4 The Capstone Paper is accompanied by a Digital Portfolio and must include the items listed on the chart 450 Project Descriptions.**

These materials can be created digitally or scanned in preparation for submitting the portfolio.

### **3.2.5 Grading**

Throughout the process the student should:

- Communicate in a clear, organized, effective manner
- Work collaboratively and constructively when working with others
- Make reasoned decisions, the essential staging demands and creative opportunities inherent in performance materials from a variety of periods, styles and genres
- Demonstrate an understanding of theories and perspectives of theatre
- Use research skills critically
- Evaluate feedback critically

The THEA 450 CAPSTONE EXPERIENCE 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% (graded by Theatre Faculty)
  - Process, preparation, management and collaboration: 30% (graded by Capstone Advisor and Mentor in consultation with pertinent faculty)
  - Paper: 30% (graded by Capstone Advisor and a faculty reader)
  - Final portfolio: 10% (graded by Capstone Advisor)
- A grade below D in **ANY ONE** of the areas listed above will result in a failing grade on the **ENTIRE CAPSTONE**.
- A grade of C or higher is required to pass the course.

\*\*Synthesis combines information and ideas from two or more sources. In the case of the capstone you should synthesize:

- Knowledge from your theatre courses
- Research and script-work for the capstone project
- Your experience(as an artist or researcher) working on the project
- Your response from your evaluators (faculty and outside evaluators)



### 3.2.6 Capstone Papers Rubric

D: 60-69%	C: 70-79%	B: 80-89%	A: 90-100%
<b>INTRODUCTION</b>			
Thesis missing	Thesis stated or, thesis in unclear	Thesis clear	Clear, relevant thesis
No context	Little or no context	Context addresses reasons for paper	Well developed context
No summary of points to be explored in body of paper	And/or no summary of the argument to be explored in the body of the paper	Summary of argument is included	Introduction is engaging and describes the purpose of the paper
			Writing is fluent and interesting
<b>BODY OF PAPER</b>			
Not connected to introduction	Ideas connected to introduction but organization is not clear	Each paragraph clearly connected to introduction or to preceding paragraph(s)	Organization is the same as indicated in the introduction
Unsupported opinions used to develop argument	Claims based on texts/evidence but ideas not explored /no argument	Claims based on references* and the Claims build an argument	Appropriate use of references* to support claims
No references to (research,text or evaluation) support claims	References do not support the thesis	good use of references*	Thorough exploration of claims and possible counter-arguments to build an argument
<b>CONCLUSION</b>			
Concluding paragraph missing	Final/concluding paragraph reviews some major points	Final /Concluding paragraph reviews all major points	• Reviews major points in interesting way •
or the paragraph introduces new information	Conclusion not related to thesis	No conclusion related to Thesis	Offers conclusion about thesis
<b>ACCURACY OF CLAIMS</b>			
Most claims indicate lack of understanding of the references*	information indicates partial understanding of references* but also contains several gaps in logic or understanding	Individual references* understood but connections are not understood	demonstrates a thorough understanding of references*and their connections
<b>SYNTHESIS</b>			
Paper reports summaries of individual references* but no generalizations, explanations, or conclusion	Attempts synthesis by combining ideas from references* but stops short of offering conclusions and generalizations	Missing conclusions OR generalizations	Relates knowledge from several areas and draws conclusions
Synthesis Missing		Or conclusions & generalizations drawn directly from references* and do not represent ability to create new ideas	creates new ideas and generalizations based upon previous knowledge and experiences.
<b>MECHANICS</b>			
Multiple spelling and grammar errors that spell check would catch	A few (2-3)missed spelling and grammar errors despite spellcheck	Spelling or grammatical errors that spell check could miss	Correct spelling/No grammatical errors
passive voice	passive voice	active voice	active voice
Many wordy sentences	a few wordy sentences	clear sentences	clear sentences
<b>MLA</b>			
Incorrect citation format	Close to correct citation form	All citations in correct form	Correct citations
<b>* Script, research material, evaluations</b>			
The format for all capstone papers is as follows: Title Page (not included in page count!)			
12pt Times New Roman, Single Spaced, 1" margins, Page number in upper right corner (except first page), formatted Last Name # (example: Smith 3)			

### 3.3 Examples of Appropriate Application of Research Topic

ROLE	PROJECT PARAMETERS	ANALYSIS	RESEARCH	SUGGESTED GOALS	GENERAL PORTFOLIO MATERIALS	SPECIFIC PORTFOLIO MATERIALS	Evaluators	
REALIZED PROJECT	<p>Directing on the main stage <b>OR</b> Assistant Directing on the main stage <b>OR</b> Directing for Newfangled Theatre Company <b>OR</b> Directing in partnership with a community organization and/or with a specific population (such as children, people of all abilities, etc.) <b>OR</b> Producing and Directing a special project outside of the theatre season *</p>	Substantial directing analysis using the two contrasting models covered in directing classes (Aristotelian vs. Fuchs analysis)	Research of directing theory not covered in class <b>OR</b> Research of an iconic director the students would like to explore and incorporate into their work.	<p>To collaborate successfully with a design team. To improve communication of objectives and tactics with actors. To create a unified story with a team of artists.</p>	Statement of Intent, Project Calendar, Paper #1: Research & Script Work, Paper #2: Evaluation Paper, Journal, Research notes and images for Paper #1, Script/music marked for analysis for Paper #1, outlines for both papers, Notes or recordings from evaluation sessions.	Production photos	2 outside evaluators Performance Faculty +2 Design Faculty	
	Acting in a mainstage 450 designated role			<p>To create a believable character using a dialect. To improve line memorization and speed. To perform age. To create a believable historical figure. To perform in a non-realistic style. To maintain vocal health. To incorporate the practices of a particular acting style.</p>			2 outside evaluators 3 Performance Faculty + 1 other	
		Same as actor + song analysis						2 outside evaluators 3 Performance Faculty
				<p>To improve communication skills. To improve leadership skills. To keep more accurate paperwork. To successfully stage manage a large scale musical.</p>				2 outside evaluators 2 Performance Faculty

REALIZED PROJECT	ROLE	PROJECT PARAMETERS	ANALYSIS	RESEARCH	SUGGESTED GOALS	GENERAL PORTFOLIO MATERIALS	SPECIFIC PORTFOLIO MATERIALS	Evaluators	
	Dramaturg	Serving as dramaturg for a main stage production <b>OR</b> Serving as dramaturg on a new play produced by Newfangled Theatre Company.			To collaborate successfully with a director. To improve research skills. To improve understanding of the role of the dramaturg throughout the rehearsal process.	Statement of Intent, Project Calendar, Paper #1: Research & Script Work, Paper #2: Evaluation Paper, Journal, Research notes and images for Paper #1, Script/music marked for analysis for Paper #1, outlines for both papers, Notes or recordings from evaluation sessions.	An accessible actor packet completed by the first day of rehearsal. An engaging lobby display that illuminates historical context and the intent of the playwright.	2 Performance Faculty +2 Design Faculty 2 outside evaluators	
	Lighting Designed							3 Design Faculty + 1 Other 2 outside evaluators	
	Costume Designer	Costume designs for a NDSU main stage <b>OR</b> a Challey School of Music production.	Theme, Character, Plot and Spectacle analysis	In depth research into one of the following: Cultural Research, Period Clothing, Rendering Technique, Alternative Materials, Dyeing	To successfully design for a crafts-heavy show. To successfully design period costumes. To successfully feature dyeing in a design. To improve rendering skills. To create a culturally sensitive design			Renderings (w/ swatches for builds), Production photos, Initial Costume plot w/script notes. Final Costume Plot, Fitting Notes, Research Images, Record of expenditures. Preliminary drawings and color studies.	3 Design Faculty 2 outside evaluators
	Scenic Designer	Scenic designs for NDSU main stage	Theme, Character, Plot and Spectacle analysis	In depth research into one of the following: Drafting Techniques, Rendering Techniques, Period Research, Model Building Techniques, Color Theory	To successfully create a drafting packet. To successfully create paint elevations. To successfully create a scale To successfully create a color model. To successfully create a full set rendering using preferred media.			Ground plan, Elevations, Detail drawings, furniture drawings (if applicable), paint elevations, 1/4" scale color model, properties research packet	3 Design Faculty 2 outside evaluators

ROLE	PROJECT PARAMETERS	ANALYSIS	RESEARCH	SUGGESTED GOALS	GENERAL PORTFOLIO MATERIALS	SPECIFIC PORTFOLIO MATERIALS	Evaluators	
					Statement of Intent, Project Calendar, Paper #1: Research & Script Work, Paper #2: Evaluation Paper, Journal, Research notes and images for Paper #1, Script/music marked for analysis for Paper #1, outlines for both papers, Notes or recordings from evaluation sessions.			
Devised Project								
Playwright	<p>Writing a new play for Newfangled Theatre Company <b>OR</b> Producing a new play workshop in collaboration with a director. New play workshops should culminate with a staged reading of the play for the public <b>OR</b> Playwriting in partnership with a community organization <b>OR</b> Producing and playwriting a special project outside of the</p>	<p>An exploration of how the work of the playwright either fits within or pushes against Aristotelian dramatic structure.</p>	<p>Research of playwriting genres that inform the work and goals of the playwright for the project.</p>	<p>To collaborate successfully with a director. To strengthen your ability in writing compelling dialogue. To improve understanding of script development and the new play process.</p>				
BA/BS ONLY	<p>Create a design for a production which will not be produced.</p>	<p>Theme, Character, Plot and Spectacle analysis</p>	<p>In depth research into one of the following: Cultural Research, Period Clothing, Rendering Technique</p>	<p>To successfully design period costumes. To improve rendering skills. To create a culturally sensitive design</p>		<p>Submit all pre-production work listed above for Designers in the relevant area.</p>	<p>2 outside evaluators 3 Design Faculty</p>	
PAPER PROJECT		<p>Theme, Character, Plot and Spectacle analysis</p>	<p>In depth research into one of the following: Architecture/Art/Period style for appropriate region and time period for production, Cultural Research, Drafting/Rendering/Model</p>	<p>To successfully create a drafting packet. To successfully create paint elevations. To successfully create a scale, color model. To successfully create a full set rendering using preferred media.</p>				
RESEARCH PROJECT BA/BS	<p>Write a 20 page paper and present your theatre--related research for the public.</p>							

## **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 BFA Auditions and Progress Review**

Dates for BFA Review are available in the *Dates & Deadlines* section at the beginning of this Handbook.

### **4.1 BFA Qualifying and Progress Review Policy**

The BFA in Theatre is a pre-Professional degree and requires students to audition or interview for the program. All first year BFA students are considered probationary until they pass the BFA review in the spring semester. All BFA students must complete the spring BFA review to maintain good standing in the program. Students who do not maintain good standing will be placed on probation. Probationary students who do not fulfil the conditions of their probation will be dropped from the program.

### **4.2 Dates/Deadlines for BFA students**

#### **Fall Semester:**

- **Within the first two weeks of the semester**
  - Performance and MT students who have not auditioned for the BFA need to complete an audition to be considered for the program
  - Design/Tech students who have not interviewed for the BFA need to do so to be considered for the program
  - Audition dates will be announced at the first majors meeting
- **Week 4**
  - Faculty will meet to discuss BFA candidates
- **Week 10 (advising week)**
  - Students meet with their advisor
  - First year BFA candidates should write an official letter of intent to be submitted to their advisor no later than 5pm on Friday of Advising week
    - The letter of intent should address why you want to be in the program, what strengths you feel you would bring, as well as goals and expectations.
  - Students already in the BFA program should discuss progress with their advisor
- **Week 11**
  - Faculty meet to discuss applications and student progress
- **Week 17 (finals week)**
  - Faculty meet to discuss any BFA probation issues

#### **Spring Semester:**

- **Week 1**
  - Faculty meet to discuss any BFA probation issues
- **Week 15 or 16 BFA Reviews**
  - BFA 1<sup>st</sup> year reviews scheduled
  - Interviews for Design Tech scheduled
  - BFA performance & MT reviews scheduled
- **Week 17 (Finals week)**
  - BFA candidates, and students on probation, will be informed of their status by the end of finals week.

### **4.3 BFA Design/Tech Qualifying Audition and Progress Review**

Procedures for the BFA qualifying review and the annual progress review are the same. Students pursuing the BFA in design are expected to create and maintain a digital portfolio of their work, both production and classwork. Portfolios will be presented at the review. The presentation will be followed by a discussion with the design faculty about the student's progress and goals for the next year.

Review Guidelines:

- Students will sign up for a review time-slot in the main office.
- Students will email a link to their digital portfolio at least one week before the scheduled review day
- Reviews will take place in Askanase B06
- Students will bring 4 copies of their resume to the review
- Students will present their digital portfolio to the design faculty during the review

### **4.4 BFA Performance and Musical Theatre Qualifying Audition and Progress review**

Procedures for the BFA qualifying review and the annual progress review are the same. Students pursuing a BFA in performance or MT should treat the progress review as they would a professional audition. Audition packages should be memorized and polished. Students should wear appropriate audition garments and begin their package with a slate. Audition pieces will be followed by a discussion with the performance faculty about the student's progress and goals for the next year.

- Students should sign up for a review time slot in the main office
- BFA Musical Theatre Majors should present:
  - two contrasting (in tempo and era) 1-minute song cuttings, in addition to a 1-minute monologue
- BFA Performance majors should present:
  - two contrasting 1-minute monologues

### **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
- Participate in departmental service activities (contact table, usher, poster hang, etc.)
- Show satisfactory work habits in coursework and production
- Attend classes – no excessive absences
- Be on time
- Complete coursework and meet deadlines
- Maintain a 3.0 overall GPA and no lower than B's in all BFA emphasis courses
- 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 2019-2020 year is Kolie Bohnsack. 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](mailto:mark.engler@ndsu.edu)) prior to the Load In weekend to schedule alternative hours.

### **7.1 Load In Weekend Dates for the 2019-2020**

*FUN HOME*: **SEPTEMBER 28-29**: (Saturday, 9AM-1PM & 1-5PM, Sunday, 1-5 PM)

*A DREAM PLAY*: **NOVEMBER 16-17**: (Saturday, 9AM-1PM & 1-5 PM, Sunday, 1-5PM)

*INTO THE WOODS*: **FEBRUARY 8-9**: (Saturday, 9AM-1PM & 1-5PM, Sunday, 1-5PM)

*THE VELVETEEN RABBIT*: **MARCH 28-29**: (Saturday, 9AM-1PM & 1-5PM, Sunday, 1-5PM)

## **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 1<sup>st</sup> 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 applications must be submitted on line by February 1<sup>st</sup>.
2. Assistantship applications must be submitted to the Theatre Faculty by April 1<sup>st</sup>.
2. Scholarship and Assistantship applications will be evaluated by the end of the semester.

### **10.4.2 Scholarship Application**

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:  
[https:// www.ndsu.edu/onestop/finaid/scholarships](https://www.ndsu.edu/onestop/finaid/scholarships)

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 Mark Engler. 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](mailto: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 134  
231-7826, [tiffany.fier@ndsu.edu](mailto: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: Jess Jung, Askanase 135  
231-8776, [jessica.jung@ndsu.edu](mailto:jessica.jung@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: Karen Hamilton, Askanase 107A  
231-7834, [karen.hamilton@ndsu.edu](mailto:karen.hamilton@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 105  
231-7706, [mark.engler@ndsu.edu](mailto: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 105  
231-7706, [mark.engler@ndsu.edu](mailto: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):

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

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 2019-2020 Season

***FUN HOME*** book and lyrics by Lisa Kron, music by Jeanine Tesori , based on the graphic novel by Alison Bechdel  
October 17-19 and 23-26, at 7:30PM.  
Walsh Studio Theatre  
Auditions: September 3-4  
Callbacks: September 5  
Director: Marc Devine

***A DREAM PLAY*** by August Strindberg , adapted by Caryl Churchill  
December 5-7 and 11-14, 7:30pm  
Askanase Auditorium  
Auditions: September 3-4  
Callbacks: September 5  
Director: Elizabeth Horab

***INTO THE WOODS*** – book by James Lapine, music and lyrics by Stephen Sondheim  
February 27-29 at 7:30PM and March 1 at 2PM  
Festival Concert Hall  
Auditions: TBD  
Callbacks: TBD  
Director: Doug Scholz-Carlson

***THE VELVETEEN RABBIT*** by Phil Grecian, based on the book by Margery Williams  
April 24 and May 1 at 7PM, April 25 and May 2 at 10AM and 2PM, April 30 at 10AM  
Askanase Auditorium  
Auditions: TBD  
Callbacks: TBD  
Director: Jess Jung

#### Newfangled Theatre Company

**7/11 Project:** October 31 and November 1 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 380. 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 80. 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 apply for assignments.

### 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 season. 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 (Director's discretion)

10:30pm End of Day

### **Monday (day six)**

6:00pm Call

7:30pm 2<sup>nd</sup> dress

10:30pm END OF DAY

10:30pm Tech Notes

10:45pm Actor notes in Walsh

### **Tuesday (day seven)**

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

### **Wednesday (day eight)**

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

### **Thursday**

Opening Night

## **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](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 2019-2020 **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:

#### ***FUN HOME and INTO THE WOODS***

Adults: \$20

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

General Student: \$10

NDSU Students: Swipe ID for entry

#### ***A DREAM PLAY, INTO THE WOODS and THE VELVETEEN RABBIT***

Adults: \$18

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

General Student: \$11 for *INTO THE WOODS*, \$12 for *A DREAM PLAY* and *THE VELVETEEN RABBIT*

NDSU Students: Swipe ID for entry

## **Section 13            GENERAL FACILITIES USE AND PROCEDURES**

### **13.1 The Callboard**

The Theatre Arts callboard is located in Askanase, by the theatre office. 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 downstairs in Askanase Auditorium and are available for student use. Students are asked to label their lockers. Students are 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 Catherine Tlusty. 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 12<sup>th</sup> 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 7AM 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 ensure 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 5:30PM. to 11PM. during performances (11AM to 5PM 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 29th**) 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 29th)**. 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 15, 2019 from 7-9PM. 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**

The NDSU Theatre Department holds an Annual Spring Banquet where we all get together to celebrate the year with a potluck dinner 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. This year the Banquet will be held on May 4, 2020.

## **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 [molly.vines@ndsu.edu](mailto:molly.vines@ndsu.edu) or the Faculty Advisors, Rooth Varland ([rooth.varland@ndsu.edu](mailto:rooth.varland@ndsu.edu)), Mark Engler ([mark.engler@ndsu.edu](mailto:mark.engler@ndsu.edu)), and Tiffany Fier ([tiffany.fier@ndsu.edu](mailto: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.

### **2019-2020 OFFICERS**

Chair: Mitchel Reith

Vice Chair: Monica Robinson

Treasurer: Katie Andreach

Secretary: Douglas Sklarski

Events Coordinator: C.C. Manstrom

### **MEETING DATES:**

First Thursday of every month

SEPTEMBER 5: 1<sup>st</sup> USITT MEETING, 5PM, DESIGN STUDIO

OCTOBER 3: 5PM, DESIGN STUDIO

OCTOBER 11: HOMECOMING PARADE, 5:30PM, from the Dome south on University then west of 12<sup>th</sup> Ave

NOVEMBER 7: 5PM, DESIGN STUDIO

DECEMBER 5: 5PM, DESIGN STUDIO

JANUARY 16: 5PM, DESIGN STUDIO

FEBRUARY 6: 5PM, DESIGN STUDIO

MARCH 5: 5PM, DESIGN STUDIO

APRIL 2: 5PM, DESIGN STUDIO

MAY 7: 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.

### **2019-2020 season:**

7/11 Project: October 31 & November 1 at 7:30pm

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

Two Spring productions - titles and dates TBA

### **The Newfangled Theatre Company production board for 2019-2020:**

Artistic Director: Ariel Walker, [ariel.walker@ndsu.edu](mailto:ariel.walker@ndsu.edu)

Executive Director: Michaela Burns, [michaela.burns@ndsu.edu](mailto:michaela.burns@ndsu.edu)

Production Manager: Ethan Geisness, [ethan.geisness@ndsu.edu](mailto:ethan.geisness@ndsu.edu)

Marketing Director: Kolie Bohnsack, [nikole.bohnsack@ndsu.edu](mailto:nikole.bohnsack@ndsu.edu)

Faculty Advisor: Jess Jung, [jessica.jung@ndsu.edu](mailto:jessica.jung@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 2019-2020 Student Representative: Nikole Bohnsack [nikole.bohnsack@ndsu.edu](mailto:nikole.bohnsack@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 2019-2020 are: Riley Smith, Zach Christensen, Jacob Dybwad and Casey Hennessy.

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.