

Indiana University South Bend
Ernestine M. Raclin School of the Arts

Department of Theatre & Dance
Student Handbook

Updated 2016-2017

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Purpose

This Handbook has been designed to help you gain the most out of your education within the Theatre and Dance Area of the Ernestine M. Raclin School of the Arts at Indiana University South Bend. It is intended as a resource regarding general information, policies, procedures, expectations, and requirements within the department. You are expected to read and understand all information in this Handbook--not just that which apparently pertains to you.

Mission Statement

To empower students to thrive as creative and compassionate theatre and dance artists through rigorous liberal arts-based curricula guided by professional faculty for career preparation.

All students are provided opportunities for:

- Extensive and diverse production and artistic work.
- Academic research, scholarship, and creative activity in the arts and beyond.
- Establishing a work ethic of collaboration, personal discipline and respect.

Vision Statement

The vision of the department of theatre and dance is to inspire, inform, nurture, amaze, amuse, educate, and empower student artists and audiences.

Full Time Faculty

Timothy Hanson

Department Chair of Theatre & Dance

Lighting Design/Scenic Technology

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(574) 520-4385

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Aimee Cole	Costume Technology	aimcole@iusb.edu	(574) 520-4673
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History of the IUSB Department of Theatre and Dance

Northside Hall, originally called the IU South Bend Center, the home of theatre and dance, opened in 1961, already too small for the needs of its 1,500 students. Northside was our first – and for a long time, the primary building on campus. Northside included not only classrooms and laboratories, but also most of the campus' offices as well as the library (now the costume shop and upstage), and the auditorium. Initially the campus auditorium was constructed to allow the Music and Theatre Departments at IU Bloomington to tour productions to the new South Bend Campus, after only a few years that program was discontinued. Professor Emeritus Warren Pepperdine was hired in 1965 as the first and only faculty member in theatre, and was a one-man production team. With theatre residing in the College of Liberal Arts and Sciences and paired with speech, he served as the director, costume and scenic designer, and costumer for theatre productions.

In 1972 the west wing of Northside hall opened and included the new recital hall, which was used for theatre and music productions. Professor Emeritus Thomas C. Miller joined Warren in 1975 as a professor of technical direction, scenic and lighting design. The area soon added positions in costume design, technical direction (as a separate position), and an acting/directing professor to join Warren and Thomas in the theatre program.

In 1990 the Division of the Arts is created, unifying communication studies, fine arts, music, and theatre now a separate area. Robert W. Demaree Jr. was appointed as dean of the new Division of the Arts. Just a year later, in 1991, the first Bachelor of Arts in Theatre is conferred. Before 1990 theatre students earned a communications degree. The Dance program began in 1992, originally in the music area. In 1998 the Theatre area received approval for a BFA program in Theatre with the first BFA degree conferred in 2002. Our first professor, Warren Pepperdine retired in 1994 after building a thriving Theatre program.

The Division of the Arts officially becomes the School of the Arts in 2000 providing a greater autonomy of the arts programs at IUSB. One year later, Thomas C. Miller, professor of scenic design, is appointed Dean of the School of the Arts. Another year later, in 2002, the School of the Arts is renamed the Ernestine M. Raclin School of the Arts with a generous endowment gifted by Ernestine M. Raclin. In 2003 the Dance program moves from the music program to the theatre program forming the Theatre and Dance area. In 2008, Dr. Marvin V. Curtis is appointed, and remains, the Dean of the Ernestine M. Raclin School of the Arts.

The first Doloris C. Cogan (1925-2016) IU South Bend Summer Theatre Series took place in 2012. It is an ongoing endowment to bring the IU South Bend Theatre and Dance Company to Elkhart annually. In 2013 the Theatre and Dance Area officially becomes the Department of Theatre and Dance.

The annual children's theatre production welcomes the largest audience to campus each year. This tradition, begun in 1967, continues today. The children's theatre production was officially dubbed 'Michele's Little Hearts' in memory of Michele Morgan-Dufour, long time Communications Specialist in the school of the arts, who devotedly organized the school performances each year. Income from Michele's Little Hearts Theatre is directed toward scholarships for theatre students.

The Department of Theatre and Dance has continued to produce shows including, as of 2013, an annual Dance Concert to feature the students in the dance program and IUSB Dance Company. In 2015 the Department of Theatre and Dance added a BFA in Theatre with a concentration in Musical Theatre Performance.

(See production history listing in the appendix)

Important Telephone Numbers

School of the Arts Office: 574-520-4134

University Box Office: 574-520-4203

Scene Shop: 574-520-5125

Costume Shop (Aimee): 574-520-4673

Emergency Phone Numbers:

Campus police: 574-520-4239

Emergency: 911

Local Theatre Box offices:

Notre Dame/ Notre Dame Shakespeare Festival: 574-631-2800

Behtel: 574-807-7080

St. Mary's: 574-284-4626

South Bend Civic: 574-234-1112

Morris Center: 574-235-9190

Primary Production and Academic Facilities

Theatre productions are primarily presented in the Campus Auditorium and the Upstage Theatre, both in Northside Hall. There are usually four productions per year with an additional dance concert. Each theatre production is truly considered another classroom or laboratory complementing the academic course work in Theatre. Season selection is made by the Faculty, but input from students, alumni and the community are considered.

Mainstage (Campus Auditorium) (NS 029)

The Campus Auditorium seats 801 in a traditional proscenium arch configuration and includes fly, wing, and backstage space. This theatre is used for larger scale productions, usually, but not exclusively Faculty directed.

Upstage Theatre (NS118)

The Upstage, with a flexible seating capacity, is a flexible black box-style space. It is utilized as a classroom, for Faculty directed productions, to showcase acting and directing scenes, and for occasional student generated performances.

Design Studio (NS03)

The Design Studio is a classroom and lab space for the design and technical production program. The space includes 16 drafting tables with parallel rules, task chairs, and easels, Light Table, Digital Projector, Document Camera, Flat Storage File, Drafting Plotter, Color Laser Printer, and two computer workstations.

Dance Studio (NS 0035)

The Dance Studio is the principle classroom space for the Dance program at IUSB. The room has a sprung floor with ballet barres and dance mirrors. The space has a seating area for changing into shoes as well as audio replay capabilities and a dedicated upright piano. Shoes (other than dance shoes) may not be worn in the Dance Studio.

Costume Facilities

- 1) Costume Shop; located in Northside Hall room 117
 - a. Costume Shop Manager/ Theatre Lecturer office
 - b. Dance, Shoe, Jewelry, and Undergarment storage is located in the costume shop.
 - c. 3 industrial PFAFF sewing machines, Bernina 1008 home sewing machines, domestic sergers, PFAFF domestic sewing machines, Industrial blind hem machine, industrial serger, Industrial Shoe Patch.
 - d. Dress forms in various sizes; both women's and men's
 - e. 3 industrial Irons
 - f. 3 cutting tables
 - g. Fitting Room
 - h. Various small equipment and tools
 - i. Storage of Costume Crafts supplies and Hair and wig supplies
 - j. Costume crafts work area
- 2) Costume Accessory and Laundry Room; located in Northside Hall room 120
 - a. Washing machines
 - b. Storage of dyes and chemicals
 - c. Storage of costume accessory pieces including hats
 - d. Storage of Wigs
- 3) Hanging Costume Storage; located in Northside Hall Room 121
 - a. Clothing stock collected from former university theatre productions as well as donations organized by period, style and/or specialty
- 4) Dressing Rooms; located in Northside Hall Room 025 And 027
 - a. Departmental makeup supplies; These rooms are not theatre specific rooms, they are used by the entire school of the arts.
- 5) Warren Peppardine Historic Garment Collection; Located in Northside Hall
 - a. The historic garment collection includes vintage clothing pieces spanning from the early eighteenth century through the mid twentieth century and includes some shoes and accessories as well as clothing pieces and vintage stage and movie costumes. These garments are not available for use in productions or rental but are made available for academic study.

Scenic Facilities

- 1) Scene Shop; located in Northside Hall room 0029
 - a. Scene Shop Forman Desk, Cutting Room, Tool Crib, Paint Shop
- 2) Large Props Storage; located in Northside Hall Room 0030
 - a. Large Scenic and Prop Items – Shop Overflow Storage
- 3) Small Props Storage; located in Northside Hall Room 0005G
 - a. All Small hand and dressing props. Used by the department for shows as well as other events within the school of the arts.

Lighting Facilities

- 1) Campus Auditorium; located in Northside Hall Room 0029
 - a. Ion Lighting Console, Fly system with 6 dedicated overhead lighting positions
- 2) Upstage theatre; located in Northside Hall Room 118
 - a. Element Lighting Console, Overhead Grid Lighting Positions.
- 3) Lighting Room; located in Northside Hall Room 029B
 - a. This room serves as a storage location for all Lighting Accessories.

Space Reservations

For use of either performance space, the dance studio, or NS013 contact our Production Coordinator (Demaree Dufour-Noneman [ddufourn@iusb.edu]). Classes and Department productions and their rehearsals take precedent, but every effort will be made to accommodate anyone interested in using the space. Take note, due to the great demand for the Campus Auditorium, scheduling a time is difficult if not impossible.

Eating and Drinking in Theatre Spaces

There will be no eating or drinking in either theatre or dressing rooms without the express consent of a Faculty/Staff member (i.e. Strike Snacks, use in a scene, etc.). Actors must never eat or drink while in costume unless required for a scene. Cast and crew may have water in a closed container backstage and in dressing rooms during rehearsal and performance.

Design Studio Usage Policy

Design and Technology students in the department of theatre are granted access allowing them to use the design studio (NS03) for completion of projects for classes and production work. This access is given with the understanding that this privilege is contingent upon the room remaining clean and the equipment in the room being maintained in good order. Damage to the room will result in removing access to the facilities outside of faculty-supervised times.

- For access to the room check with your design faculty advisor. A key to the room is available to check out (during the day only) from the main arts office (NS101).
- Clean up after yourself. Keep the tables clean, don't leave art supplies or projects around the room, etc.
- If you choose to allow access to someone else while you are in the room you are liable for their actions, make sure that you don't allow others to damage the room.
- You may leave drafting in the flat storage cabinet in the appropriate drawer... this does not mean that this cabinet is a storage for four years of drafting but a place to store your current projects.
- You have access to the room any time the building is open, with the execution of class times.
- Access to the room during classes is on a case-by-case basis... you must ask the professor in advance if you would like to work in the back row during a class and you must be respectful of the class going on (no noise, not entering and leaving, etc.)
- Make sure the door is closed and the lights are off if you leave the room.

The faculty is extending the access to this facility to allow you to have a place to work on projects and access to equipment such as the plotter and drafting tables. This is a workspace and a teaching space and a part of our department facilities... respect the department and your fellow students by keeping the space in good order.

Complimentary Ticket Policy

In general, all members of the cast and crew of Theatre & Dance productions receive two complimentary tickets to all productions. Remember, all students receive free tickets to all Department and School productions and events.

Safety/Emergency Protocol

If there is an emergency call Safety and Security, IU Police Department, South Bend 574-520-4239, or 911; for other matters, e-mail: iupdsb@iusb.edu. For any injuries during theatre and dance events including sanctioned rehearsals a School of the Arts Injury form must be filled out. On these occasions seek a faculty member to assist with filling out this paperwork. (Paperwork can be found in the Appendix.)

Smoking

IU South Bend - Tobacco-Free Campus Policy

Indiana University has determined that all campuses will be smoke-free in order to promote the health and well-being of employees, students, and other constituents. This following IU South Bend campus policy is in response to the University-wide policy requirement as well as the overall desire to provide a healthier work and learning environment for our campus community.

CAMPUS POLICY

- The use or sale of tobacco or tobacco products is prohibited on university owned, operated, or leased property.
- The use or sale of tobacco or tobacco products is prohibited in university owned, operated, or leased vehicles.
- The parking lots and garage owned by the university are included in the ban. However, the use of tobacco products in personal vehicles is allowed, provided users make a reasonable effort to contain smoke and smoking materials inside the vehicle.
- Violations of the policy will be addressed through existing processes already in place for students, faculty, and staff.
- Smoking cessation programs will be offered to all employees and students at little or no cost to participants. Continuation of the cessation programs will be evaluated annually to determine if these programs should be continued based on interest and participation.

Costume Rental Guidelines and Procedures

- 1) Costumes are not pulled by university staff... a representative from your theatre company/troupe must pull costumes appropriate to your usage.
- 2) Access to costume storage is strictly limited to costume shop staff and costume designers and technicians in order to maintain organization. If you need something for rehearsal or a class project that request must go through the costume shop manager.
- 3) Any necessary alterations must be reversible... absolutely no cutting of the garments for alterations.
- 4) If items from our collection are used you must list "Ernestine M. Raclin School of the Arts: Department of Theatre and Dance" under special thanks in the printed program.
- 5) Items must be returned in good repair and clean. If you are unsure of the cleaning method for any item please contact the costume shop manager before taking any action.
- 6) Items must be returned by the agreed upon date.
- 7) A check written to "Ernestine M. Raclin School of the Arts" in the amount of \$50 will be held as a deposit. The check will only be cashed if the renter fails to return items.
- 8) Should items be lost or returned in poor condition or with irreversible alterations the renter will be charged the replacement value of the piece.
- 9) Rental fee lists are available from the costume shop manager as part of the rental paperwork package. Not all items in our stock are available for rental.

Prop Rental Guidelines and Procedures

- 1) Props are not pulled by university staff... a representative from your theatre company/troupe must pull costumes appropriate to your usage.
- 2) Access to prop storage is strictly limited to scene shop staff and scene designers and technicians in order to maintain organization. If you need something for rehearsal or a class project that request must go through the Technical Director or Scenic Design Faculty
- 3) Any necessary alterations must be approved by the Technical Director or Scenic Design Faculty.
- 4) If items from our collection are used you must list "Ernestine M. Raclin School of the Arts: Department of Theatre and Dance" under special thanks in the printed program.
- 5) Items must be returned in good condition.
- 6) Items must be returned by the agreed upon date.
- 7) A check written to "Ernestine M. Raclin School of the Arts" in the amount of \$50 will be held as a deposit. The check will only be cashed if the renter fails to return items.
- 8) Should items be lost or returned in poor condition or with unapproved alterations the renter will be charged the replacement value of the piece.
- 9) Rental fee lists are available from the Scenic Design Faculty as part of the rental paperwork package. Not all items in our stock are available for rental.

Callboards

Bulletin boards are used for announcements of auditions and internships, posters from graduate theatre programs, and so on. You are encouraged to check this board periodically for career and educational opportunities. Of particular interest are the announcements for regional audition/interviews such as SETC, MWTC, U/RTA, etc.

Callboards-- The primary callboards for the Department of Theatre and Dance are in the upper lounge (Queens Landing/Fishbowl) outside the costume shop (NS117). The callboards are designated for specific topics... 'Production' (rehearsal reports, cast lists, rehearsal schedules, etc.), 'Theatre Performance' (items related to the performance area), 'Design and Production' (items related to the design and production area), and 'Scholarships and Travel'.

Dance Bulletin Board-- The dance bulletin board, outside the Dance Studio (NS0035), is for announcements concerning dance workshops, internships, auditions, graduate schools, etc.

Student Conduct

Lounges & Public Spaces

The Upstage lounge (Queens Landing/Fishbowl) is a popular place for students to hang out between classes or rehearsals. In addition to the upstage lounge, the 'Pear Garden' (the loading dock area behind the Campus Auditorium and beside Tim Hanson's office) is also a lounge area for Theatre and Dance Students. While these areas are provided for you to relax, study, or connect with friends between classes, they are also public areas representative of the Department of Theatre and Dance.

While in the lounge areas students must keep the noise at a reasonable level... remember even if you are on a break there are classes going on throughout the building and offices nearby which could be disrupted when the lounges get too loud. Please monitor yourself so that the theatre faculty doesn't have to intervene.

In addition, these spaces are not your dorm room. The lounges must remain clean and in good order. If furniture is moved for any reason it should be returned to its original location before you leave the space. Students should not sleep in the lounge areas and blankets and pillows are not appropriate for these spaces. Any inappropriate activities happening in the lounge areas will have consequences from the theatre and dance faculty.

A Side Note: the founder of the Theatre and Dance program at IUSB, Warren Pepperdine, named the 'Pear Garden'. The name refers to the first known royal acting and musical academy in China. The original Pear Garden was founded during the Tang Dynasty (8th century) and trained actors and musicians. Actors in China were traditionally called 'Children of the Pear Garden'.

Arts in 4

“Learn your art. Practice your art. Love your art. Share it with the world.”

1) Take 30 credit hours per academic year.

- Remedial classes or Overflow classes do not count in this total

2) See your advisors regularly (both academic and financial aid).

- Follow their advice! Register during advanced registration!

3) Make your education a PRIORITY.

- Cut back on outside work. Do whatever is necessary to devote time to your studies. Financial aid will run out. . .NOW is the time to invest in your education; you will reap the benefits the rest of your life.

4) Immerse yourself in the experience.

- Take advantage of every opportunity to learn more and hone your skills. Practical experience will impress future employers.

-If you follow these four steps, you will graduate in four years with the knowledge, skills, and experience needed to be successful.

*Academic
Policies and Procedures*

Theatre & Dance Degree Programs

The Area offers the **Bachelor of Arts (B.A.) in Theatre**, and the **Bachelor of Fine Arts (B.F.A.) in Theatre**, and minors in theatre and dance.

The B.A. degree requires 120 credit hours; no grade lower than C- in the major; minimum of 30 credit hours at the 300-level or above, and satisfactory participation in the co-curricular production season. Acceptance into the B.A. degree program occurs at the Upper Divisional Review (typically 56 credit hours; mid-way through the course of study or by acceptance through audition.)

The B.F.A. degree requires 125 credit hours; no grade lower than C- in the major; minimum of 30 credit hours at the 300-level or above, and satisfactory participation in the co-curricular production season. Acceptance into the B.F.A. degree program begins with self-nomination (discuss with your faculty mentor), audition/portfolio presentation and interview, and by action of the department faculty, and occurs during reviews (or by entrance audition).

The B.A. degree program offers concentrations in

Performance

Design and Technical Production

Theatre Studies (by special approval of faculty only)

The B.F.A. degree program offers concentrations in

Performance

Musical Theatre Performance

Dance

Design and Technical Production (specializations: costume, lighting, or scenic design and technology)

University Communication Policy

The University reserves the right to send official communications to students, faculty, and staff by e-mail. Official university e-mail accounts are available for registered students, faculty, and staff. Official communications will be sent to official e-mail addresses.

Students, faculty and staff are expected to check their e-mail on a frequent and consistent basis in order to stay current with university related communications. For students, in addition to their university e-mail account (@iusb.edu), course related e-mails can be found in Canvas. The same user id and password are used for OneStart, Canvas, and the university e-mail system.

Individuals who choose to have their e-mail forwarded from their official university e-mail address to another address do so at their own risk. The University is not responsible for any difficulties that may occur in the proper and timely transmission or access to e-mail forwarded to any other address, and any such problems will not absolve students, faculty, or staff of their responsibility to know and comply with the content of official communications sent to their official IUSB e-mail address.

Conflict, Illness and Disability Communication

See University Communication Policy—above.

Documentation of illnesses and conflicts—All illnesses that impact your ability to attend classes or production assignments, including rehearsals, crew assignments, etc. must be documented appropriately.

Carefully present, in writing, any schedule conflicts as early as possible to your teachers, directors, or supervisors. Schedule conflicts will be requested as part of the audition process.

Documentation of conditions that may affect academic performance— Any claim of a condition, which may affect your academic performance, must be documented effectively and appropriately by the University. For assistance, contact the Office of Disability Support Services, Office Hours: Monday-Friday 8:00 a.m.- 5:00 p.m.; Telephone: (574) 520-4832, Toll free: 1-877-462-4872, TDD: 1-574-520-4121, Fax: 1-574-520-4610, E-mail: hassej@iusb.edu

Without appropriate documentation any claimed condition cannot be acknowledged and efforts to accommodate them cannot be undertaken. Because claims of a condition cannot be acknowledged or accommodated without the appropriate documentation, the student must present official and appropriate documentation to each and every faculty member at the start of each and every semester. It is the responsibility of the student to provide any and all appropriate documentation to the faculty of the courses in which enrolled. Further, it is highly recommended that you provide the appropriate faculty with any and all necessary documentation at the first class meeting.

To ensure appropriate accommodations conditions, which may arise within a semester, should be communicated at the earliest possible date with the appropriate documentation to the appropriate faculty member.

While every effort will be made to accommodate any and all appropriately documented condition or situation, some courses may not be able to accommodate all conditions or circumstances on a case-by-case basis.

Without appropriate documentation there can be no “excused” absence. And, documentation for an absence does not guarantee that an absence will be “excused.”

Advising/Advisement

It is required in the Ernestine M. Raclin School of the Arts that all students in the School must be advised each and every semester; Theatre & Dance students are assigned an advisor by the department chair and will be notified via email of their advisor assignment. A hold will be placed on students' ability to register for classes until they successfully advise. Be sure to meet with your advisor at the earliest possible time; advising begins just prior to Advanced Registration. This provides you with the opportunity to have greater control over your access to the courses you need in each and every semester.

You are encouraged to prepare for your advisement meeting by examining the Schedule of Classes and establishing a tentative plan for the ensuing semester. You should also be familiar with the general education requirements of your degree program. Also, do not hesitate to set up a meeting with your advisor to discuss challenges you have encountered at any given time.

You should meet with your advisor:

- when you wish to discuss any matter that affects your academic performance.
- when you wish to add or drop a class, etc.
- when you are having trouble in your coursework.
- when you wish to share academic successes.
- when you wish to improve your study skills.
- if you are considering changing your major.
- if your interests and/or goals have changed.
- to check-in periodically and say hello.
- when you don't know where else to go for help.

Although the School of the Arts and the university provides advising and counseling services, it is ultimately your responsibility to monitor your own progress, and to understand and follow university standards for academic performance. While your advisor will direct you on your path if you choose to register for classes not agreed upon in your advising appointment it could lengthen the time it takes for you to graduate.

To maintain good standing, it is a Theatre student's responsibility to:

- utilize your IUSB e-mail account
- collect all relevant decision-making information (schedule of classes, academic bulletin, etc.)
- stay up to date with all university policies and procedures.
- maintain all personal copies of grade reports, degree progress reports, and all other pertinent information.
- always come prepared to advising appointments with proper information, forms, etc.
- build a schedule free of conflicts that allows time for the many department responsibilities and expectations.
- become familiar with all of the services available you.
- **ASK QUESTIONS!**
- Be Dependable and Accountable.

Student Reviews

Theatre and Dance students are reviewed on an annual basis to ensure their successful progression through the program. These reviews are a chance for the faculty to check in on progress, address issues, discuss future plans, and other topics that may be of relevance to the progress of each student. The reviews are generally broken down into the following review formats...

- A. End of Freshman Year Review
- B. Mid-Course Review
- C. Performance Reviews
- D. Exit Interview

The **End of Freshman Year Review** takes place when a student has accomplished two semesters of work as a major in the program. This Review is an interview with the department faculty. Acting students are required to audition and design/technical students are required to present a portfolio (see your advisor for more details on requirements).

The **Mid-Course Review (Upper Divisional)** is formally conducted when a theatre major has arrived at the approximate mid- point of their studies: 56 credit hours and/or 18 credits in the major. For the Mid-Course Review all students participate in an interview with the Area faculty; acting students are required to present an audition and all design/technical students are required to present a portfolio. These students also present a resume of theatrical work. All majors must participate and successfully accomplish the Mid-Course Review for the opportunity to continue in the course of study unless previously accepted into the degree program by an early Upper Divisional Request or by entrance audition. (for further information see 'Upper Divisional Reviews')

Performance Reviews may be requested at the end of any semester and are conducted by the entire theatre faculty. All acting students are required to audition and all design/technical students are required to present a portfolio. All of these students also present a resume representative of their theatrical work. All students must participate in an interview. During this review the student is provided the opportunity to reflect on the year of study and participation in the co-curricular production program. The student is also encouraged to discuss individual strengths and weaknesses and their academic progress. In turn, the faculty address academic issues specific to theatre, curricular shortfalls, potential advising issues, and skill development and enhancement for preparation for the next academic year.

The **Exit Interview** is required of all graduating theatre majors and provides an opportunity for the student to discuss the program with the entire theatre faculty and to present future goals in the theatre profession.

Awards and Scholarships

Every year, the Ernestine M. Raclin School of the Arts and the Theatre and Dance Area presents several awards to outstanding students at the annual Ernestine M. Raclin School of Arts Awards Event.

Deans List

All students that have earned recognition to the Dean's List are recognized at the arts excellence awards.

All IU South Bend students who complete at least 6 credit hours of graded course work in a semester are eligible for an academic program's Dean's List. If they complete at least 12 credit hours of graded course work in a semester they are placed on the Dean's List if they have a grade point average of 3.5 or greater in that semester. If they have completed between 6 and 11 credit hours of graded course work in a semester they are placed on the Dean's List if they have a grade point average of 3.5 or greater and they have a cumulative grade point average of 3.24 or greater.

Arts Excellence Award in Theatre & Dance

The Criteria for the award are:

1. Be a declared Theatre and Dance major in the Ernestine M. Raclin School of the Arts
2. Be progressing normally towards a Theatre & Dance degree
3. Have demonstrated excellence through scholarship, performance, exhibition, or other appropriate activity
4. Have minimum overall GPA of 2.5 and minimum GPA in the major of 3.0
5. Students are nominated by the faculty of the Theatre & Dance Department.

Theatre Scholarships

The Theatre & Dance Area awards scholarships to incoming and returning students every year. The receipt of these scholarships is based on an application and audition/interview process or assessment of department participation. Academic performance plays a significant role in this process. Scholarship recipients are recognized at School of the Arts Awards ceremonies. Scholarships are at varying amounts dependent upon available funds and theatre faculty assessments.

- Available to full-time Theatre Majors
- **All applicants must apply through the IU South Bend on-line Scholarship Application process; <https://www.iusb.edu/scholarships/OSA.php>**
- Theatrical audition and/or interview before Theatre Faculty may be required
- Award based on demonstrated talent and department participation
- Participation in all major productions required to renew Theatre Scholarship
- Must maintain at least a 2.0 G.P.A. to be considered for renewal of Theatre Scholarships
- Renewable up to eight full-time semesters

Children's Theatre Scholarship

Children's Theatre Scholarships are funded entirely from the funds from ticket sales of our annual children's theatre production.

Broadway Theatre League Scholarship

Broadway Theatre League Scholarships are funded from an endowment specifically to fund theatre and dance students in their educational goals.

Responsibilities of the Scholarship Recipient: Recipient must

- Carry a minimum academic load of twelve credit hours
- Maintain at least a GPA of 2.0 (Cumulative)
- Participate in fundraising or public relations activities for the Ernestine M. Raclin School of the Arts
- Design /Technical concentration students must assume production assignments on each of the Main Season Plays, as mentored by the Theatre Faculty
- Performance concentration students must audition for each of the Main Season Plays and accept a role if cast. If not cast performance concentration students must participate in each play's production, as mentored by the Theatre Faculty
- All scholarship recipients will be reviewed each semester. If the recipient meets all of the criteria listed above the scholarship will be renewable for the following semester.

IUSB Theatre and Dance New Student Talent Scholarship

Availability:

Recruitment scholarships may be awarded to incoming students who show extraordinary potential in both academic and production work. Scholarship awards may vary from year to year based on enrollment and available funds.

Requirements:

- Available to incoming students
- Carry a minimum academic load of twelve credit hours per semester
- Maintain at minimum a GPA of 2.0 (Cumulative)
- Participate in fundraising or public relations activities for the Ernestine M. Raclin School of the Arts when applicable
- Participate in all theatre and dance productions as assigned
- All scholarship recipients will be reviewed each semester.
- This scholarship is a 'one time only' scholarship for incoming students. You will be eligible for continuing student scholarships after your first year.

Scholarship awards may be divided between fall and spring semesters. Spring scholarship awards are contingent upon meeting or continuing to meet the above requirements.

Application:

Incoming students may be awarded a scholarship on a conditional basis. To receive the scholarship the student must be accepted to IUSB and complete an entrance audition (or off site audition such as those at state Thespians Festival).

Bullying or cliques in Theatre & Dance

Within the theatre and dance program it's important to remember that we are all part of the same team, with the same goal... to create outstanding works of theatre and dance. In the course of your education you may not be cast in a part that you wanted or not get a design assignment you wanted. You may be disappointed, but a professional theatre artist congratulates the lucky one who got that choice role and supports them in their endeavor. Remember, your fellow students have worked very hard to get the opportunities that they have been given... support them as they support you! The department of Theatre and Dance will not tolerate bullying or unproductive cliques of any kind. Any negative drain on the department, classes, or production will be addressed in reviews.

Preparation for Class

Majoring in Theatre & Dance requires extensive work outside of class preparing scenes and monologues for acting, voice, and directing courses, completing projects for design and technology courses, and preparing for academic courses. Successful balancing of all the demands placed on Theatre & Dance students requires a great deal of personal discipline and strong time management skills. In order to receive the most benefit from work in class, students must devote the time outside of class. Ill-prepared scenes and projects will not be tolerated.

Furthermore, work (rehearsal or project work) should not be put off until the last possible minute. Creative work takes time to incubate--rarely can the process be rushed successfully. Steady consistency throughout the semester is another important work habit to cultivate.

Academic Probation Consequences

Within the Department of Theatre and Dance it is crucial that students participate in the production season but at the same time maintain good academic standing. Students who are placed on Academic Probation With Impact are ineligible for casting and major production roles (rolls of responsibility) until they are 'off probation'. Students who are on Academic Probation Without Impact may only take on one performance role or major production roll in that semester. This policy allows those students more time to complete academic work and pull themselves out of probation. In order to continue participation in the department, students on Academic Probation may be assigned to crew positions but not to crew head positions.

Internship THTR-T392

B.F.A. students must complete at least one summer internship or high-level theatre job, preferably outside of the South Bend area as a part of their specified degree track. The Lerner Summer Series or an internship at a community theatre are not sufficient to be used as the internship credit. *

The following rules/requirements apply to all seeking opportunities to fulfill their internship credits:

- 1) The internship opportunities and/or theatrical opportunities must be discussed with the student's major advisor. If any questions still remain, the full Theatre and Dance faculty will weigh in on the subject.
- 2) The internship and/or theatrical opportunities must be directly related to and/or closely related to the student's field of study.
- 3) The student will seek out and apply or audition for multiple internship opportunities and/or theatrical opportunities.
- 4) The internship could be fulfilled at any time throughout the student's time in the degree track. The earlier the better. As the academic year runs August through May, it is suggested that the student concentrate on the summer months for their internship fulfillment.

Ways to fulfill the internship credit:

- 1) Securing a theatrical internship or apprenticeship at a high-level theatre or entertainment venue that is related to or closely related to area of study and approved by the academic advisor and/or the Theatre and Dance faculty.
 - Resources:
 - i. <http://www.lort.org> (League of Resident Theatre website)
 1. Click on "member theatres"
 2. Use these links to visit the theatre websites and look for links that say "internships," "education," "work with us," etc... for possible internship options they might offer and their application procedures and deadlines.
 - ii. Tcg.org (login> artsearch> career development) – sometimes internship opportunities are listed here.

For the most updated resources, please see your advisor.

- 2) Auditioning for and being granted a role or applying and being offered a technical theatre position at a high-level summer stock theatre or other professional theatre as approved by the academic advisor and/or the Theatre and Dance faculty.
 - Resources:
 - i. Backstage.com (auditions/jobs)
 - ii. Chicagoplays.com (sitemap/auditions)
 - iii. Playbill.com (jobs)
 - iv. Audition/Interview Conferences (SETC [setc.org]/NETC [netconline.org])
 - v. Design/Technical Conferences (LINK [www.usitt.org/link/], USITT [www.usittshow.com])
 - vi. Any other reputable audition/interview listing sites available.
 - vii. Local opportunity: Notre Dame Shakespeare Festival (Young Company or internship/staff positions)

For the most updated resources, please see your advisor.

3) Applying to and being accepted at a theatrical training program during the summer months (for performance students this must last at least 4 weeks or more to ensure breadth of training is equivalent to credits earned and up to two educational programs can be linked together in consideration of the full internship credit.) This must also be approved by the academic advisor and/or the Theatre and Dance faculty.

- Resources:
 - i. Tcg.org (login>Artsearch>career development (sometimes training opportunities are listed here)
- Some reputable theatre training programs are:
 - i. The Open Jar Institute (one week program)
<http://www.openjarinstitute.com/Summer-Institute.html>
 - ii. The American Academy of Dramatic Arts: <https://www.aada.edu/programs/summer-program/>
 - iii. CAP21 – Musical Theatre Conservatory:
 - iv. <http://www.cap21.org/cap21/conservatory/programs/summer-professional-musical-thea/>
 - v. [Williamstown Theatre Festival:](http://wtfestival.org/work-learn/)
<http://wtfestival.org/work-learn/>
 - vi. Stratford Off the Wall: <http://www.stratfordoffthewall.com/index.html>
 - vii. USITT Symposia & Master Classes: <http://www.usitt.org/master/>
 - viii. Broadway Lighting Master Class: <http://livedesignonline.com/>

*For the most updated resources, please see your advisor.

- And many more options are out there. Please look around and discuss these with your academic advisor prior to applying. Many of the theatres linked to above via lort.org may also have educational summer training components in addition to their internship opportunities as well.

*In some cases, multiple areas may be combined to create one internship-level credit fulfillment. This is on a case-by-case basis and at the discretion of the academic advisor and the faculty of the Theatre and Dance department.

4) Student Assessment outcomes:

- Your direct mentor during the internship will be contacted to ensure completion of internship experience as laid out. Any assessment from your direct mentor will be taken into account in grading.
- At the end of the internship you will be responsible for completing the following:

A) WRITTEN PAPER

This paper is a written encapsulation of your internship experience. Please be sure this paper is:

- 1) 12 point Times New Roman Font
- 2) 5-7 pages in length
- 3) Double-spaced
- 4) .5" margin each side
- 5) Please include:
 - 6) Where you completed your internship
 - 7) The length of the internship
 - 8) An experiential account of the classes taken and experiences gained. Be specific with this. Let us know what you were taught and how it relates to your educational journey at IUSB. How did it add? How has it shaped your ultimate journey? What were your preconceived notions of the experience before? How did they alter over the course of the experience? What was your overall impression of the journey? How has this internship spurred your creative and theatrical goals? What are your next goals and what have you done or are you looking at next? What are some of the tangible outcomes of this experience? What are some of the intangible outcomes of this experience? Anything else you would like to add about this experience?
- 9) Please be sure to consistently format this as a college-level paper (MLA or APA is your choice). Be sure to proofread for format, spelling and grammar.

B. VISUAL/AUDIO PRESENTATION

- 1) Powerpoint or Keynote-based presentation.
- 2) 5 minutes in length (if recorded as video presentation of slides)
- 3) 10- 15 slides (if slide-based and navigated at viewers own pace)
 - a) If this option is chosen, please be sure your narrative talking points are included as a part of the slides – or as a separate document.
- 4) Include pictures, audio clips, audio recordings of your narrative, etc...
- 5) This is a fun way to encapsulate your experience and include anything that may not be possible to include in the written paper assignment.
- 6) Think of this as a show and tell of the experiences.
- 7) If you need any of the aforementioned software, please remember that you, as a student of IUSB, have access to many kinds of free software through IUware. (see IUSB website and search IUware)

C. PRESENTATION OF PAPER AND A/V DOCUMENT TO FACULTY AND STUDENTS.

- 1) The student must present their experience to the faculty and students utilizing your paper and the A/V demonstration as the backbone of your

Class Attendance

In accordance with the University, the Faculty of the Theatre & Dance Area subscribes to a policy requiring students to attend class regularly. It is vital for theatre artists to establish professional work habits, especially punctuality dependability. Therefore, it is expected that Theatre students will attend each and every class and be consistently on time. Illness, religious holidays, or participation in athletic or University sponsored activities are usually acceptable reasons for absences, but **notification and arrangements should be made with the instructor by the student.**

Faculty establishes, publishes, and enforces attendance policies for their classes. Faculty takes attendance and report absences to the registrar. Faculty may request reasonable documentation or verification of claims regarding absences. Students may be administratively withdrawn from class because of excessive absences.

Repeated unexcused absence or tardiness in Theatre courses demonstrates a lack of commitment to the program and may result in the recommendation to change majors.

Course Lab Policy

Some of the fundamental classes in the department of Theatre and Dance have associated lab hours. These classes include:

THTR-T120 Acting I: Fundamentals of Acting
THTR-T220 Acting II: Scene Study
THTR-T225 Stagecraft I
THTR-T228 Design for the Theatre (10 hours)
THTR-T230 Costume Technology I

For most students this means that for your first year you will be doing 40 hours of lab per semester (20 hours for each course). Lab requirements can be fulfilled via working in the costume or scene shops or by being cast in or crewing a production.

T225 and T230 require you to do your lab hours in the respective shop or crews associated with that discipline. For T228 the lab hours must be completed by a technical assignment. For the two acting classes, the lab requirement can be fulfilled by either a performance role, crew, or working in one or both of the shops.

The rationale for creating the associated lab for these courses is to further your development as a theatre artist. These labs, which mostly happen in your freshman year, help you to get immediately involved in the activities of the theatre department. They form the foundation of your experiences as a Theatre and Dance Major at IUSB.

Notes on Course Labs:

Lab Assignments are not Production Assignments: Assignments as part of a lab requirement for a class; these are a class requirement and cannot be 'double dipped' as part of your production requirements. The exception is in cases where students are in two labs. Taking two labs in a semester count as fulfilling production assignments. (Students taking only one lab are still required to do their production assignments.)

No double dipping: If you are enrolled in both practicum and a class that requires lab hours you may not use the same assignment for both. (IE: if you are cast in a show, it can be either your practicum or your lab but not both.)

Multiple Lab Assignments: In the unlikely event that a student is enrolled in more than two classes with a lab, the student will not be asked to do more than 40 hours of lab time over the semester. For example... if a student is enrolled in 3 classes with a lab, one of the classes will have a 20-hour lab assignment and the other two classes will split the remaining 20 hours (10 each).

In the case of classes that require their lab to be in a specific area, that lab will take precedence over the other two. So, for example, in *T230 Costume Technology I* and *T225 Stagecraft I* the lab hours must be in the costume shop or scene shop respectively. So, the lab associated with that class will take precedence and the other 2 classes will share the remaining 20 hours with the exception of students who are able to use a performance to fulfill their lab; in such cases the performance will count as 20 hours and the other two labs will be split.

Graduation Audit Guidelines

For students who are near graduation, a graduation audit will be required. This is an audit by the university to make sure that you have fulfilled or are currently fulfilling all requirements for graduation. It is suggested that you submit for a graduation audit one semester before the semester you plan to graduate. So, for example, if you plan to graduate in May you should submit a graduation audit in the fall. This ensures that you have at least one semester to add any courses you may have missed, which you will be notified about following the audit. Your advisor should suggest getting your audit done when you are in your last year, you can also suggest an audit be done by contacting your advisor and Tamea Rector, Coordinator of Student Services (tarector@iusb.edu). You will need to see Tamea Rector to fill out graduation paperwork, which begins the process of your graduation audit. That audit should catch any outstanding classes and assess your possibility for graduation.

Approved Alternative Courses for the Language Requirement

The faculty of the Department of Theatre and Dance encourages all students to take a language course and it is a requirement for those students in the BA program. For any student who plans to teach or pursue a scholarly career, which may include completing a PhD in theatre, we very strongly encourage taking at least one language, if not more. While we encourage students to take a language course, some students may need an alternate option for a myriad of reasons.

For students who wish to choose an alternative to the language requirement the faculty has created a list of courses offered at IUSB that may be chosen as a replacement. Remember that you are still required to take 6 CREDITS. The two courses chosen to fulfill this requirement MUST constitute a continuum of classes (IE: related classes such as History of Russia 1 & 2); they may not be two unrelated topics. Your academic advisor must approve this change to your degree in advance.

English

ENG-L 220 Introduction to Shakespeare
ENG-L 313 Early Plays of Shakespeare
ENG-L 314 Late Plays of Shakespeare
ENG-L 315 Major Plays of Shakespeare

History

HIST-A 355 African American History 1
HIST-A 356 African American History 2
HIST-B 342 Women in Medieval Society
HIST-B 352 Western Europe in the High and Later Middle Ages
HIST-B 362 Europe in the Twentieth Century 1
HIST-B 362 Europe in the Twentieth Century 2
HIST-C 386 Greek History from the Minoans to Alexander
HIST-C 388 Roman History
HIST-H 201 History of Russia 1
HIST-H 202 History of Russia 2

Speech

SPCH-S 223 Business and Professional Communication
SPCH-S 380 Nonverbal Communication
SPCH-S 440 Organizational Communication

Upper Divisional Reviews

Theatre Upper-Divisional Review

All students are considered pre-Bachelor of Arts and pre-Bachelor of Fine Arts students until they pass an upper-divisional review.

Students are expected to successfully complete this review at the earliest possible point in their academic careers. Once students earn between 50 and 60 credit hours they are scheduled for their upper-divisional review, which must be undertaken at this time.

A student can elect to attempt to audition into a program prior to their upper-divisional. This must be communicated by the 7th week of the semester to the student's academic advisor. Please remember that you may audition for an academic program up to two times throughout your course of study (see below re: upper divisional reviews).

One bonus entrance audition attempt is included in the first semester of matriculation in the per-theatre programs. This opportunity will be held in the October entrance auditions. If you are interested in auditioning early, we encourage contacting your academic advisor to find out more details.

For further questions about this review process, please see academic advisor
Students undertaking this review are expected to perform the following:

- **Musical Theatre concentration** students are expected to prepare one monologue (1 minute in length) and one (1) contrasting 32 bar cut of a song from the musical theatre cannon. Students should also be prepared to learn a dance combo in the review. Please include a copy of your resume and headshot for each faculty member at the review.
- **Performance concentration** students present two contrasting monologues representing their understanding of acting performance and the audition process. Please include a copy of your resume and headshot for each faculty member at the review.
- **Dance concentration** students are expected to perform a 2-3 minute dance piece of your choice. This can be your original choreography or the choreography of another. You can bring music; or dance without music. You are encouraged to bring your own means of playing music (ipod, CD player, etc...). Please include a copy of your resume for each faculty member at the review.
- **Design and Technical concentration** students should present a portfolio appropriate to the year of study and a current resume for all faculty at reviews. Please see your academic advisor for further clarification.
- All students will participate in an interview. The audition should show breadth (work in all the areas that a student has studied) and quality (a careful selection of the best work in the student's area of concentration). The faculty expects to see work that demonstrates ability and improvement.
- The faculty expects students to present their work in good condition and in a manner that expresses their personal development, course of study, or academic goals. For the interview, students are expected to have outlined their achievements so far and goals for the future, as well as to address any faculty questions.

At the conclusion of the review, the faculty may choose to accept a student into the appropriate degree programs, Bachelor of Arts or Bachelor of Fine Arts with, or without, provisions outlined by the faculty. The faculty may also decide to rehear students if work in some areas requires improvement. In certain cases, the faculty may decline to accept a student into the degree programs, if the quality of either their classroom or studio work is deemed insufficient. A student may attempt to pass upper-divisional review only two times. Each hearing counts as one attempt; failure to meet provisions within a specified time counts as one attempt. Failure to attend a scheduled review counts as one attempt.

Program Specific Requirements

Design and Technical Production Expectations

The Design and Technical Production program at IUSB places expectations on its students to ensure that those who graduate from our program are prepared for success in our competitive industry with a rigorous and well-rounded education.

Expectations of BFA Students:

Year 1

- 1) Create a 'Starter' Portfolio by the end of the year (See *Portfolio Guidelines*)
- 2) Crew a Production
- 3) Start working in the scene or costume shop
- 4) End of year Portfolio Showcase
- 5) Work on the Lerner Production or Notre Dame Shakespeare *
- 6) Read 5-10 plays/musicals per semester that are not a part of the curricula
- 7) Attend live theatre in the area and/or Chicago

Year 2

- 1) Create an 'Intermediate' Portfolio by the end of the year (See *Portfolio Guidelines*)
- 2) Assistant design in your area of interest
- 3) Intermediate position on a production
- 4) Complete a semester in the shop you don't normally work in
- 5) End of year Portfolio Showcase
- 6) Internship or job at a summer theatre outside of South Bend/Indiana *
- 7) Read 5-10 plays/musicals per semester that are not a part of the curricula
- 8) Attend live theatre in the area and/or Chicago

Year 3

- 1) Create an 'Advanced' Portfolio by the end of the year (See *Portfolio Guidelines*)
- 2) Create a 'Digital Portfolio' by the end of the year (See *Portfolio Guidelines*)
- 3) Design or Major Technical Project eligible
- 4) End of year Portfolio Showcase
- 5) Internship or job at a summer theatre outside of Indiana *

Year 4

- 1) Create a 'Professional' Portfolio by the end of the year (See *Portfolio Guidelines*)
- 2) Create a 'Portfolio Website' by the end of the year (See *Portfolio Guidelines*)
- 3) Design or Major Technical Project eligible
- 4) End of year Portfolio Showcase /BFA presentation
- 5) Complete the capstone class requirements (see *Design and Technical Production Capstone*)
- 6) Read 5-10 plays/musicals per semester that are not a part of the curricula
- 7) Attend live theatre in the area and/or Chicago

In addition, all students must:

- 1) Work, in some capacity, outside of their area of interest on at least one production.
- 2) Must Assistant Stage Manage a production.
- 3) Must Stage Manage a production.

Expectations of BA Students:

Year 1

- 1) Create a 'Starter' Portfolio by the end of the year (See *Portfolio Guidelines*)
- 2) Crew a Production
- 3) Start working in the scene or costume shop
- 4) End of year Portfolio Showcase
- 5) Read 5-10 plays/musicals per semester that are not a part of the curricula
- 6) Attend live theatre in the area and/or Chicago

Year 2

- 1) Create an 'Intermediate' Portfolio by the end of the year (See *Portfolio Guidelines*)
- 2) Intermediate Design or Technology Position
- 3) End of year Portfolio Showcase
- 4) Internship or job at a summer theatre *
- 5) Read 5-10 plays/musicals per semester that are not a part of the curricula
- 6) Attend live theatre in the area and/or Chicago

Year 3

- 1) Create an 'Advanced' Portfolio by the end of the year (See *Portfolio Guidelines*)
- 2) Assistant Design or assist on a major Technical Project
- 3) End of year Portfolio Showcase
- 4) Internship or job at a summer theatre *
- 5) Read 5-10 plays/musicals per semester that are not a part of the curricula
- 6) Attend live theatre in the area and/or Chicago

Year 4

- 1) Create a 'Professional' Portfolio by the end of the year (See *Portfolio Guidelines*)
- 2) Create a 'Portfolio Website' by the end of the year (See *Portfolio Guidelines*)
- 3) Design or Major Technical Project eligible
- 4) End of year Portfolio Showcase
- 5) Complete the capstone class requirements (see *Design and Technical Production Capstone*)
- 6) Read 5-10 plays/musicals per semester that are not a part of the curricula
- 7) Attend live theatre in the area and/or Chicago

In addition, all students must:

- 1) Work, in some capacity, outside of their area of interest on at least one production.
- 2) Must Assistant Stage Manage a production.

* Summer internships or theatre jobs are encouraged as a part of your continued education but exceptions for this requirement can be made. BFA's must complete at least one summer internship or theatre job, preferably outside of South Bend. The Lerner Summer Series or an internship at a Community Theatre are not sufficient to be used as the Internship credit for BFA students.

Design and Technical Production Capstone Requirements

In your senior year as a Design and Technical Production Student you will complete the capstone class. Below are the guidelines for the capstone project for each area. These projects are designed to be intensive challenges that prove to the faculty that you have gained the skills while at IUSB to continue on into the professional world or to graduate study.

Overview:

All students taking the capstone project should be in contact with their advisor to schedule their capstone project. This should take place close to the end of their last semester. It is imperative that you prepare and take your capstone seriously. Not passing your capstone project could mean not graduating on time. Capstone Projects take place on two 8 hour days and test both design and technical skill. These projects are done on campus in a private room. You will be allowed to bring in materials to complete your project as well as food and drink for the day. What may be done in advance is limited to reading a script and specific paperwork items. The principle part of your capstone will be done in a classroom during the two 8 hour periods.

eSet Testing:

Though not a graded part of the capstone, we encourage students to take the eSet exam administered through USITT. eSet (Essential Skills for Entertainment Technicians) exams are a two-part test starting with an online exam in general terms and safety then a section on your specific areas. The second half includes a practical exam, which will be given at the national USITT conference as well as regional conferences over each year.

The cost for your first subject exam is \$40. Upon successful completion of a subject exam, you will receive a discount code to take your next exam at 50% off should you choose to take a second area exam. The cost of the online exam includes the practical exam as well.

To register for the practical exam you **MUST SUCCESSFULLY COMPLETE** the Online Exam. Successful completion of the practical exam is the highest level of eSET skills proof. To show your completion you will be mailed a second certificate noting both online and practical completion.

For more information consult: www.usitt.org/eset

Scenic Capstone Project:

One week before the first exam day, students will be given a script for a play that they must read, take notes on, and complete some basic research. However, students will only be able to do some advance work, as requirements will not be assigned until the morning of the exam.

Before the 1st exam day students must complete:

Props list

Scene Shift Plot

Day 1 (8 Hours 9am-5pm):

Students will be given a concept for the play and be told what scene they are to design that morning.

Students then must complete:

Ground Plan on a pre-drafted theatre space

Color Rendering or White Model with color representations

Day 2 (8 Hours 9am-5pm): *

Students must complete a practical application in either:

Scenic Painting or Scenic Construction

Your choice must be communicated at least a week before the exam.

Costume Capstone Project:

One week before the first exam day, students will be given a script for a play that they must read, take notes on, and complete some basic research. However, students will only be able to do some advance work, as requirements will not be assigned until the morning of the exam.

Before the 1st exam day students must complete:

Actor/Scene Chart

Costume List

Day 1 (8 Hours 9am-5pm):

Students will be given a concept for the play and be told what characters they are to design that morning.

Students then must complete:

3 Complete Costume Renderings

1 Costume Detail Sketch

Day 2 (8 Hours 9am-5pm): *

Students will be given a costume sketch and must pattern and create a presentation quality mockup of muslin and canvas for a section of the costume (IE: pattern and make the bodice)

Lighting Capstone Project:

One week before the first exam day, students will be given a script for a play that they must read, take notes on, and complete some basic research. However, students will only be able to do some advance work, as requirements will not be assigned until the morning of the exam.

Before the 1st exam day students must complete:

Cue Sheet

Lighting Mood Descriptions for each scene

Day 1 (8 Hours 9am-5pm):

Students will be given a concept for the play that morning.

Students then must complete:

Light plot (ground plan only on a pre-drafted theatre space)

3 Lighting Renderings (These can be digital)

Day 2 (8 Hours 9am-5pm): *

Students will be given a lighting plot to hang and focus. Students will have a pre-chosen song that they will cue a lighting display to, based on a piece of research (evocative painting). This will take place in the upstage.

*** Assistance:**

For the 2nd day of the scenic, costume, and lighting exams students are allowed to recruit one student to assist them in completing the project. This can be any student in the department who is a junior or below. It is the student's responsibility to find this assistant and the student completing the capstone must lead the project... they are there to assist you in completing the project, not to do it for you.

Stage Management Capstone Project:

Day 1 (8 Hours 9am-5pm):

Students will be given a script and must create a blocking script from the given materials

Produce the following paperwork:

Contact Sheet

Daily Call

Wallet Cards

French Scene Breakdown

Actor/Character List

Line Notes Form

Preshow Checklist

Create an Emergency Contact Form

Create your own Rehearsal Report

Create your own Performance Report

Take blocking notes in the script for one scene of the play based on a video of the scene

Day 2 (8 Hours 9am-5pm):

Student will be required to produce a calling script based on cue sheets that will be handed out that morning.

The student will also be required to create a daily call schedule for two productions being produced in rep with an evening performance of a third production. In addition they must schedule a selection of costume fittings for both shows around the rehearsal requirements.

Theatre Performance Expectations

This is a four-year map of expectations outlined here for anyone on the Performance BA or BFA tracks. These are offered in an effort to help you stay on track with the expectations of this profession and hopefully, working toward preparedness for the industry itself.

Expectations of BA/BFA students:

Year 1

- 1) Create an acting/theatrical experience resume
- 2) Read 5-10 plays/musicals per semester that are not a part of the curricula
- 3) Attend live theatre in the area and/or Chicago
- 4) Audition for potential summer production work locally and or in the greater tri-state area.
- 5) Amass a repertoire book for future auditions.

Year 2

- 1) Source starter headshots locally.
- 2) Update and refine your acting/theatrical experience resume.
- 3) Read 5-10 plays/musicals per semester that are not a part of curricula
- 4) Look toward preparing for a professional audition conference (NETC/SETC)
- 5) Book a theatre job outside of the immediate area.
- 6) Attend live theatre in the area and/or Chicago
- 7) Start identifying theatres for potential internships.*
- 8) Attend major theatre conference (SETC, NETC, KCACTF, etc....)

Year 3

- 1) Refine acting resume/headshots for mailers.
- 2) Develop an online presence as an actor.
- 3) Read 5-10 plays/musicals per semester that are not a part of curricula
- 4) Attend professional audition conference (NETC/SETC, etc...)
- 5) Start applying for internships and casting opportunities with larger professional theatres. *
- 6) Attend live theatre in the area and/or Chicago
- 7) Book a summer stock performance job.
- 8) Network with theatre companies by attending shows and/or audition opportunities and/or conferences (SETC/NETC, etc...)
- 9) Assess repertoire book for any new additions, deletions.

Year 4

- 1) Source professional headshots
- 2) Refine resume
- 3) Update online presence/website for professional work
- 4) Update repertoire book looking toward professional auditions.
- 5) Attend professional audition conference and high-level individual auditions with professional theatre companies.
- 6) Attend live theatre in the area and/or Chicago
- 7) Read 5-10 plays/musicals per semester that are not a part of curricula
- 8) Book a summer stock job and/or other professional acting job after graduation.
- 9) Consider applying for a year-long acting-based internship/apprenticeship with a LORT theatre for after graduation.

In addition, all BFA students must:

- 1) Participate in 2 IU South Bend Theatre productions per semester (as cast or as assigned).
- 2) Audition for every show in the IU South Bend Theatre season.
- 3) Must utilize one practicum outside of their area in some capacity on a production.

In addition, all BA students must:

- 1) Participate in 1 IU South Bend Theatre production per semester (as cast or as assigned).
- 2) Audition for every show in the IU South Bend Theatre season.
- 3) Must utilize one practicum outside of their area in some capacity on a production.

*Summer internships or theatre jobs are encouraged as a part of your continued education. BFA's must complete at least one summer internship or theatre job, preferably outside of South bend. The Lerner Summer Series or an internship at a Community Theatre are not sufficient to be used as the Internship credit for BFA students.

Theatre Performance Capstone Requirements

All B.A. and B.F.A. Theatre Performance students may be presented with the option to complete their capstone projects with a major role in a production depending on casting. This role-based capstone will be accompanied by paperwork, scoring/analysis and a final paper. If not presented with this option, the recital is the required capstone project. If a student is presented with the option of a role-based capstone and they would like to complete the recital instead, they are to make this known to their academic advisor as soon as possible.

The Recital Consists of five (5) five solo pieces and 1 scene.

NOTE: In addition to the performance of this recital a part of your grade on this Capstone Project will be dependent on your organization of this process; including the work with your partner and the scheduling of rehearsals with the performance faculty. Another aspect of your grade will be dependent on your ability to address and utilize the feedback you receive from the performance faculty.

Solo Pieces (Each piece must be two minutes or less):

- 1) A Shakespeare piece in verse
- 2) A contrasting Shakespeare piece
- 3) A Moliere (Richard Wilbur translation)
- 4) A piece that shows off your special skills or individuality
- 5) A piece that is against your type

Scene:

- 6) A contemporary scene played with one other actor.
The scene partner must be a currently enrolled student majoring in theatre with a performance concentration.

Minimum preparation parameters:

- 1) Pieces must be chosen from published plays and or literature.
- 2) Pieces must be approved by the performance faculty.
- 3) Please send the performance faculty a copy of your overall rehearsal schedule once set.
- 4) There must be a minimum of 2 rehearsals with the performance faculty prior to the recital. Each rehearsal must be at least a week apart.
- 5) The date of the recital must be set by the fifth week of classes; the Production Office must be contacted by you to book the space for rehearsals and the performance.
- 6) The recital will be a public performance under the auspices of the Theatre & Dance Area of the Ernestine M. Raclin School of the Arts.
- 7) The recital shall be no longer than 15 – 20 minutes.
- 8) The performance will be contiguous with simple/essential use of costume pieces and props as needed.
- 9) In addition to the above performance work, please provide Stanislavski-based scoring as supporting paperwork for 4 of your 6 chosen pieces. (template will be provided)

Dance Capstone Requirements

*All BFA Theatre students with a concentration in dance must complete this recital as a part of their capstone project.

Consists of five (5) five solo pieces and 1 choreographed dance with a partner.

NOTE: In addition to the performance of this recital a part of your grade on this Capstone Project will be dependent on your organization of this process; including the work with your partner and the scheduling of rehearsals with the performance faculty. Another aspect of your grade will be dependent on your ability to address and utilize the feedback you receive from the performance faculty.

- 1) **Choreograph a dance piece for one person.** You will not be dancing in this piece and will be responsible for solely choreographing this piece. (1:30 – 2:00 minutes)
- 2) **Choreograph a piece and dance in it with one partner** (must be the same partner from dance solo piece). A list of steps that must be included in the choreography will be provided. Think of this as a dance-based scene. (3:00 – 4:00)
- 3) **Solo dance piece.** (This piece will be from one of the following techniques: ballet, tap, modern or jazz. This piece must be choreographed by someone else) 2:00 – 3:00
- 4) **Contemporary Monologue.** One minute in length.
- 5) **Contrasting Shakespearean monologue.** One minute in length
- 6) **A performance that shows individuality.** (Can be dance, acting or singing based – or all three together) 1:30 – 2:00

Minimum preparation parameters:

- 1) Pieces must be chosen from published plays and or literature.
- 2) Pieces must be approved by the performance/dance faculty.
- 3) Please send the performance faculty a copy of your overall rehearsal schedule once set.
- 4) There must be a minimum of 2 rehearsals with the performance faculty prior to the recital. Each rehearsal must be at least a week apart.
- 5) The date of the recital must be set by the fifth week of classes; the Production Office must be contacted by you to book the space for rehearsals and the performance.
- 6) The recital will be a public performance under the auspices of the Theatre & Dance Area of the Ernestine M. Raclin School of the Arts.
- 7) The recital shall be no longer than 20 – 25 minutes.
- 8) The performance will be contiguous with simple/essential use of costume pieces and props as needed.
- 9) In addition to the above performance work, please provide documentation of all choreography done and Stanislavski-based acting scores (templates provided) for all monologues.

Musical Theatre Performance Capstone Requirements

(B.F.A. Theatre w/ Musical Theatre Concentration)

*All B.F.A. Theatre with a concentration in Musical Theatre Performance students must complete this recital as their capstone project.

NOTE: In addition to the final performance aspect of this recital, you will also be graded on your organization of the rehearsal process, your scheduling of and working with a collaborative pianist, the two required rehearsals the performance faculty will attend and your ability to incorporate the feedback given from the faculty and translate that to your final performance.

Solo Pieces:

- 1) **A contemporary monologue (1940's to present)** [1:15 – 1:30 in length]
- 2) **A Shakespearean monologue in verse** [1:30 – 2:00 in length]
- 3) **A Song by one of the following Golden Age Composer/lyricist teams:** Rodgers and Hammerstein, Rodgers and Hart, Lerner and Loewe, Coleman, Comden and Green, Jerry Herman (music and lyrics), Kander and Ebb. [Ballad or Uptempo – 2:00 – 3:00 in length]
- 4) **A song with composition and lyrics by Stephen Sondheim** [Ballad or Uptempo – must be different than choice made for #3. 2:00 – 3:00 in length]
- 5) **A contemporary musical Theatre Scene** [must be from 2000 – present day, 5:00- 6:00 in length] This must include performing a duet and scene work with one partner.
- 6) **A selection from an operetta composed by one of the following:** Herbert, Gilbert and Sullivan, Novello, Strauss). This selection can be either a ballad or an uptempo and must be 2:00 – 3:00 in length.
- 7) **A cover song from the last 10 years.** For this, please choose a popular song written within the last 10 years. This selection can be either a ballad or an uptempo and must be 2:00 – 3:00 in length.
- 8) **A dance piece.** You may choose from a list of pre-choreographed routines built to assess your progress in dance technique throughout your time in the program. (1:30 – 2:00 in length)

Minimum preparation parameters:

- 1) Pieces must be chosen from published plays, musicals and or literature.
- 2) At least three (3) of the pieces chosen to sing/act must be new to the student and learned throughout the semester of capstone (the dance piece does not count in this goal)
- 3) Pieces must be approved by the performance faculty.
- 4) Please send the performance faculty a copy of your overall rehearsal schedule once set.
- 5) There must be a minimum of 2 rehearsals with the performance faculty prior to the recital. Each rehearsal must be at least a week apart.
- 6) The date of the recital must be set by the fifth week of classes; the Production Office must be contacted by you to book the space for rehearsals and the performance.
- 7) The recital will be a public performance under the auspices of the Theatre & Dance Area of the Ernestine M. Raclin School of the Arts
- 8) The recital shall be no longer than 30 minutes.
- 9) The performance will be contiguous with simple/essential use of costume pieces and props as needed.
- 10) In addition to the above performance work, please provide Stanislavski-based/Musical theatre - based scoring as supporting paperwork for 4 of your 6 chosen pieces. (template will be provided)

Production Policies and Procedures

Code of Ethics

Part of the great tradition of the theatre is a code of ethics, which belongs to every worker on the legitimate stage. This code, while tacit, has been observed throughout the centuries and will continue long after us. It is an attitude towards craftsmanship, a respect for associates, and a dedication toward the audience. This code outlines a self-discipline, which, far from robbing one of individuality, increases personal esteem and dignity through cooperation and common purpose.

- The Show Must Go On! I will never miss a performance.
- I shall play every performance to the best of my ability, regardless of how small my role or large my personal problems.
- I will respect my audience regardless of size or station.
- I shall never miss an entrance or cause a curtain to be late by my failure to be ready.
- I shall forego all social activities that interfere with rehearsals and will always be on time.
- I shall never leave the theatre building or stage area until I have completed my job.
- I shall remember that my aim is to create illusion; therefore, I will not destroy that illusion by appearing in costume and make-up off stage or outside the theatre.
- I will not alter lines, business, lights, properties, settings, costumes, at any phase of the production without consultation with and permission from the director.
- I shall accept the director's advice in the spirit in which it is given for the director sees the production as a whole and my role as a portion thereof.
- I shall look upon the production as a collective effort demanding my utmost cooperation; hence I will forego the gratification of ego for the demands of the play.
- I will be patient and avoid temperamental outbursts, for they create tension and serve no useful purpose. I shall respect the play and the playwright, remembering that "A work of art is not a work of art until it is finished."
- I shall never blame my coworkers for my own failure.
- I will never engage in caustic criticism of another artist's work from jealousy or an urge to increase my own prestige.
- I shall inspire the public to respect me and my craft through graciousness in accepting both praise and constructive criticism.
- I will use stage properties and costumes with care, knowing they represent the hard work of others.
- I will observe backstage courtesy and shall comport myself in strict compliance with rules of the theatre in which I work.

Cast/Crew Professional Behavior

All cast members must be out of costume and make-up before meeting family and friends in lobby areas (with the exception of the 'signatures' for the children's production). All electronics (cell phones, laptops, iPods, Blackberries, etc. etc. etc.) must be turned completely off backstage unless directed by a faculty member and may be collected by the Stage Manager. Turning cellphones to "silent" is not sufficient. These devices are an unnecessary distraction to cast and crew. The Stage Manager will enforce this policy.

Production Participation Requirements

Theatre and Dance productions constitute the lab portion of the theatre degree. With that in mind the department sets forth requirements for all T&D majors to participate regularly in production assignments. Without participation in the production program the requirements of the degree are not met. Failure to participate before the upper divisional review may result in non-acceptance into the degree program. If accepted into the degree program there should be no question about your commitment to participate in university productions. THIS IS A CRUTIAL PART OF YOUR EDUCATION... HOW ARE YOU TO DO THIS IN THE REAL WORLD IF YOU REFUSE TO PARTICIPATE HERE?

All BFA students are required to participate in every production... either onstage or off.

All BA and Pre-theatre students are required to participate in, at minimum, one production per semester... either onstage or off.

If you are not cast in a show that does not mean that you are not required to participate in some way. To help facilitate participation we offer academic credit in the form of the Theatre Production classes for 3 semesters. Though this is a base line we expect students of the theatre and dance program to fully participate in every production when possible. We expect all Design/Tech students to participate in every production regardless of degree program (BA/BFA).

What counts as production participation?

Practicum Assignments: Assignments as part of a practicum class.

Non-Coursework Assignments: Voluntary work not associated with a class such as practicum; performance or technical assignments on a voluntary basis.

Major Production Assignments: this includes design (or assistant), artistic (director, assistant Dir., etc.) or major technical assignments (such as student shop manager, lead carpenter or draper) that are not a part of the practicum course. These are assigned based on merit by faculty advisors and must be above and beyond normal duties in the shop if the student is a shop employee.

Capstone: Capstone classwork that fulfills a production role (performance major option).

Dance Company: Dance majors who are part of the dance company (rehearsing bi-weekly) may count membership in the dance company as fulfilling their production assignments, although they are free to request theatre assignments if they wish.

What does not count as production participation?

Shop Employees: Paid employees of the scene and costume shops are privileged to be able to work within the department. This employment does not, in most cases, constitute production participation.

Lab Assignments: Assignments as part of a lab requirement for a class; these are a class requirement and cannot be 'double dipped' as part of your production requirements unless you have more than one lab.

Guidelines:

No double dipping: If you are enrolled in both practicum and a class that requires lab hours you may not use the same assignment for both. (IE: if you are cast in a show, it can be either your practicum or your lab but not both.)

2/1 Breakdown: You may not complete more than two of your Theatre Production (Practicum) assignments in the same area. Two can be in your primary area of concentration and at least one must be in a different area. For the purposes of practicum, these areas are **Performance/Technical/Management**.

Design: Designing a production, like working in the shops, is a privilege. While it does count as production participation, in many cases the practicum courses are completed before the student is eligible to design a production. Design students can get course credit for design assignments by enrolling in THTR-T427 Design Studio, which will fill an elective.

Scholarship students: Scholarship students must participate in some way in every production. If a student receiving a scholarship fails to meet this requirement, the theatre scholarship will be in jeopardy.

Practicum: Practicum will only cover part of the expected participation within the department. You are expected to participate as outlined above or as it pertains to your degree track whether you are in a graded course or not.

Lab: If a student should be enrolled in more than one class that requires a lab in the same semester considerations will be made. (See *Course Lab Policies*)

A note on dedication

The theatre field is competitive; you should be doing all you can while in school to prepare yourself for your future in the theatre industry. While it is entirely possible to take the classes and do the work to make yourself look good on paper, this cursory level of work will not serve you well in your career endeavors. If your teachers and mentors can't, in good conscience, recommend you for employment you will be at a serious disadvantage. Understand that a degree does not guarantee employment, nowhere is there a guarantee... but your devotion to your craft and continued hard work and study will put you in a position to achieve your career goals. Within any arts program more than just course work is required; a commitment to learning the craft is necessary. Devotion and participation in the production program is not an option, it is a requirement.

Policy on Participation and Employment

Rationale:

Student participation in activities and employment within the school of the arts must necessarily be limited to those who are making academic progress in their chosen degree path. The activities of the department require funding from the school and it is the intention of the faculty that funding be used to enhance the education of students currently attending and in good standing with the university.

Participation and Employment Policy:

Employment in the scenic and costume shop as well as participation in all theatre and dance productions is contingent upon the students' academic status. **Students who are not enrolled at least two (2) weeks prior to the start of a semester will not be allowed employment in either shop or participation in department productions.** Any special circumstances that may arise that would break this policy will be considered and subject to a vote of the entire theatre and dance faculty.

Community Participation Policy:

Community members from South Bend and the surrounding areas may participate in theatre productions, however, former students of the program who have not graduated (such as students taking a leave of absence) will not be allowed to participate until they are either 1) enrolled as a student working towards graduation or 2) Graduate with a degree from another campus or institution. It should be noted that while we enjoy working with community members our goal in production endeavors (which are effectively laboratories for the program) is to provide experiences for our current IUSB students and as a department we must address those needs above all others.

Summer Participation Policy:

While many theatre and dance students do not enroll in summer sessions they may be asked to engage in other summer activities such as performances at festivals or the Lerner Summer Series. Students do not need to be enrolled in classes to participate in summer activities or employment; however, participation will be guided by the students' academic status. Students with probationary status will not be allowed to participate in our summer programs or be employed for any summer work. Students must register for classes no later than two (2) weeks before the start of the semester or any participation or employment will be immediately terminated. The entire theatre and dance faculty must vote on any exceptions to this policy that may arise.

Position Appointment Policy:

The appropriate faculty supervisor for each area will appoint positions or casting for productions or shop staffs based on the above policy and with a goal of furthering the education of our students. (directors will cast productions, design faculty will assign design positions, technical faculty will assign technical positions including shop staff and, dance faculty will cast dance performances) Any grievances regarding these assignments can be brought to the full faculty for discussion and due diligence in regards to the following of participation policies.

Strike and Strike Make-up

Regardless of your area of interest it takes a lot of work to create theatre and we need everyone's help. In order for the department of theatre and dance to facilitate productions all students must participate. After the final performance of each production there will be a 'strike' for the production. ALL theatre and dance majors are REQUIRED to attend strike for productions in support of your fellow theatre and dance majors. Theatre majors must report to ALL theatre production strikes, Dance majors must report to ALL dance production strikes. (Design and Technical Production majors are required at all strikes)

Everyone should report to the TD for strike assignments (lists will also be posted during the final performance). Once your area of strike is done you are required to report to the TD for your next assignment. No one leaves until strike is complete.

If you have a good reason for missing a strike you MUST notify Assistant Professor Kazmierczak (jenkazm@iu.edu) in ADVANCE with your rationale for missing strike. If you are unable to attend you are REQUIRED to make up any missed hours by working in either the scene shop or the costume shop. The hours must be made up by the end of the semester (exceptions MAY be made for students who are unable to attend the strike for the December production).

Any student who does not complete their hours will be subject to disciplinary measures under the discretion of the Faculty. **Students will be ineligible for casting or major production assignments for the following semester** and will remain on probation until they complete their required hours. Additional measures may be taken for students who repeatedly skip strike hours including removal from the BFA programs where applicable or dismissal from the department. Those decisions will be made on a case by case basis by the faculty.

Auditions

Auditions for the co-curricular production seasons are "open"; anyone, majors, non-majors, and community members, may audition for casting consideration. However, all Theatre and Dance performance majors or Pre-Majors are REQUIRED to audition every semester.

The first two nights are for the initial audition and the third night is callbacks.

There are two types of show auditions in our program: the New Student Audition, and the Prepared Audition. All individuals that have participated in previous co-curricular productions or accomplished THTR-T 120 Acting 1 must present a prepared audition.

The Prepared Audition

The minimum requirement for a prepared audition is the presentation of two contrasting memorized monologues and a song. A poor audition is almost always the product of poor preparation; the quality of work put into the audition will be exemplified in the presented prepared audition

The 'New Student' Audition

There is a sheet of information available at all auditions, which explains the New Student Audition. This type of audition is suitable for students new to the program or who may be auditioning for reasons other than casting (ie. as a requirement for a class). The Department of Theatre and Dance is aware that new students entering the program may not be aware of audition procedures and may not have prepared monologues, the 'new student' audition allows them to fulfill the audition requirement in their first semester while they prepare monologues in beginning acting classes.

The instructions on the New Student Audition sheet are quite simple. They are as follows:

- 1) Introduce yourself after you have entered the audition space
- 2) Have a song picked out, this can be as simple as 'twinkle twinkle little star' ... remember to introduce your song before you sing
- 3) Tell a personal story in the place of a monologue, this should be 1-2 minutes ...remember to introduce your story before you begin
- 4) Be prepared for some questions

How individuals choose to follow, or ignore, the instructions on the information sheets provides insight to those making casting decisions. However, the 'new student' audition process is significantly about proving a fair process for all who endeavor to audition.

Audition Requirement

Semester auditions are open to all students in the community and on campus. It is REQUIRED that all Theatre and Dance performance majors and pre-theatre majors with a desired concentration in a performance area, audition every semester for every production.

Theatre Performance majors and pre-majors who do not attend auditions are subject to the following guidelines:

- 1) **First time missing a semester audition** – written warning on file and a meeting with the full faculty of the Theatre and Dance department to explain absence. Faculty will make determination regarding student's standing and/or probationary status in program at this time.
- 2) **Second time missing a semester audition** – written warning on file, a meeting with the full faculty of the Theatre and Dance department and possible probation and/or dismissal from program or pre-major as determined by the faculty of the Theatre and Dance department.

Casting Requirements

If you are offered a role in a show (cast) after auditioning you are expected to accept the role as offered. A part of pursuing a degree in theatre is participating in theatre. The co-curricular production process is an essential component of your educational experience within the Theatre and Dance department and desired or declared degree tracks.

If you think you have a legitimate reason for not being able to accept the responsibility of the role you are required to meet with the full Theatre and Dance faculty. The protocol for this is as follows:

- 1) Request a meeting with the full faculty of the Theatre and Dance department by sending an e-mail to the faculty alerting us to your need to meet within 24 hours of the cast list being posted. The meeting must be held within 48 hours of the cast list being posted.
- 2) It is your responsibility to explain as much of your reasoning for not being able to accept the role as offered as you are able to the faculty and request a release from the casting decision.
- 3) The faculty will confer on the information presented and decide if a release can be granted or not
- 4) If the release is not granted, the student is strongly encouraged to participate in the production as cast and required by their participation in the major. If the student chooses not to participate the following guidelines apply:
 - a. **First infraction:** written warning on file and a meeting with the full faculty of the Theatre and Dance department to determine parameters of probationary status with degree track or desired degree track.
 - b. **Second infraction:** written letter on file and a meeting with the full faculty of the Theatre and Dance department discussing the parameters of probationary status and/or dismissal from the degree track or the desired degree track.
- 5) If the release is granted, the student is allowed to defer casting in this production.
- 6) Deferments are decided on a case-by-case basis. If the amount of deferments requested are deemed excessive by the faculty of the Theatre and Dance department, this will be addressed with the student and certain steps may be taken up to and including probationary status and/or dismissal from the declared or desired degree track. These steps will be determined at the discretion of the full faculty.

Dance Company

The Raclin School of the Arts Dance Company gives students an opportunity to perform for Dance events during the year. Any student who wants to be a member of this ensemble must audition. For the most current information about the dance company contact Jen Kazmierczack (jenkazm@iu.edu).

Design and Production Opportunities

Design and production opportunities are available to all students in the BFA and BA degree tracks. The Design and Technical Production faculty assign major production assignments for each year in the spring of the previous year based on an interview process. New students may be inserted into open spots at the discretion of the faculty.

Design opportunities are dependent on previous demonstrated commitment. In addition, to be assigned a design students must have assisted a faculty designer on a previous production and successfully completed the first level course in that design area (Set design 1, Costume design 1, or Lighting design 1).

Advanced Technology Opportunities are available to those wishing to pursue an interest in areas such as draping, craftwork, technical direction, shop management, painting, props and many other technical areas.

While design & technology students are expected to complete a design as a part of their study, a design assignment is a privilege and will only be granted to students who demonstrate the responsibility to take on that role. Students interested in design or assistant design should discuss their interest with their respective faculty designer.

Costume and Makeup Production Guidelines

- 1) Actors are not allowed to change their appearance after they are cast as part of a university production without the consent of the director and costume designer. This includes cutting or changing hair color, extreme loss or gain of weight, piercings that can't be removed and tattoos.
- 2) Fittings, Makeup Sessions and photo calls will be scheduled through each shows Stage Manager. You must arrive at the appointed time. If you will be late or have some emergency circumstance that changes your availability the costume shop manager should be notified as soon as possible. Multiple people are planning their lives around your fitting... be on time. Remember...
 - a. Never be late.
 - b. Do not miss a fitting.
 - c. Underwear and Deodorant are required attire for fittings.
 - d. No heavy perfumes
- 3) Actors are required to provide their own makeup kit for each production. This may include both theatrical and street makeup. Men generally do not wear makeup in our productions, with the exception of character needs. Makeup kits are available from several sources and should be procured early... don't wait until the last minute to get your makeup kit. In addition you will need makeup wipes, cold cream or face wash to remove the makeup. We will begin using makeup at the first dress rehearsal.
- 4) Any specialty makeup items will be supplied by the department... makeup purchased for a particular student then belongs to that student.
- 5) WE DO NOT SHARE MAKEUP... sharing makeup can spread illnesses and diseases between people; it is unsanitary. IUSB theatre does in NO WAY condone sharing of makeup supplies.
- 6) You will be assigned a dressing area for each production; it is your duty to ensure that your space remains clean over the course of the run.
- 7) NO EATING OR SMOKING IN COSTUME, BACKSTAGE OR IN THE DRESSING ROOMS...EVER. Water is the only exception and must be in a sealed container.
- 8) Please use common sense and courtesy... use hangers properly, use the trashcan, say "please" and "thank you", and avoid foul language and poor personal hygiene.
- 9) The wardrobe crew is there to help... but they are not your personal servants. Hang up your clothes, don't leave the sleeves inside out, make sure pants are hung properly... generally take care of the costumes that the costume shop has worked hard to create.

Production Photos Policy

Production photos can be obtained for each production by contacting Jason Resler (reslerj@iusb.edu). Department photos are uploaded on IU Box drive, access to this drive is by IUSB email address and will be granted by Professor Resler.

Taking Production Photos

Students in the department of theatre and dance are free to take photos of productions during the run and subsequent photo call for productions. Production photos are taken by the department for future publicity and record keeping purposes and, due to this, the photos may or may not be useful for portfolio purposes. Students and other staff can take photos at production photo calls however, top priority must be given to the department photographer.

Photos are generally taken at the final dress rehearsal for each production. Photos will be taken of that night's run of the show and set-up's will be done after, typically going from the end of the show backwards. The stage manager will solicit photo requests from the production team and compile those into a list of no more than 15 photos. Photo calls should generally not take more than 1 hour and will be stopped if they run over two hours.

No flash photography will be permitted during the run of final dress. If necessary, though discouraged, during the set-up's we may take time with each shot for both non-flash photos and then flash photos.

No video taping of University Theatre Productions is permitted without the express permission of the Department Chair, Director, and Production Coordinator. Videos created by the university for archival purposes are available from the library to view (you can not check them out).

Picture Usage

Photos taken during the production can have a serious impact on the reputation of IUSB and its arts programs; especially in the age of digital media.

Production photos, such as those from the photo call, may be used in portfolios, personal or professional websites, and on Facebook. Process and rehearsal photos in which partially completed elements are present may be used in portfolios and on professional websites but should not be uploaded to Facebook.

Photos taken backstage (unless done by a university sanctioned photographer) should not be uploaded to Facebook or other social media. **NO PHOTOS SHOULD BE TAKEN IN THE DRESSING ROOMS.**

If university officials become aware of inappropriate photos being uploaded to social media the university will ask for them to be taken down immediately.

Thank you for adhering to this policy. We know that you are proud of the work you are doing at IUSB but this policy is intended to preserve the reputation of the Department of Theatre and Dance with our community members both student and non-student.

Student Projects Policy

At times students within the Department of Theatre and Dance wish to create independent projects or performances either as part of a student organization or independently. The faculty is happy that students are passionate about their craft and creating performances, however, there are some concerns, which the faculty must address in relation to these projects.

1) Independent project (performances or other projects not part of the official Theatre and Dance Season) must be approved by the faculty of the Department of Theatre and Dance BEFORE the start of the project; including any pre-production.

2) It must be clear in any advertising or programs that the project is NOT part of the Department of Theatre and Dance Season or an activity of the Theatre and Dance Department but a student created event. The student organization or individual student who created the event should be the producing body. Only the official Theatre and Dance season can be advertised as a Department Production.

3) Facility use must be approved by appropriate staff members. (Demaree Dufour-Noneman [ddufourn@iusb.edu] and Alex Blatt [alexblat@iusb.edu] for facilities in Northside and Maureen Muldoon [mmuldoon@iusb.edu] for events outside of the 'normal' Theatre and Dance Spaces)

4) Use of equipment (lighting, props, scenic elements, costumes, etc.) must be approved by the faculty of the Department of Theatre and Dance and it is up to the students organizing the event to ensure that the equipment be used safely and without damaging the facilities or the equipment. Effectively the organizers are 'renting' items from the Department for use in the project and must ensure the items are returned in good condition. Faculty approval must be granted BEFORE any item is 'pulled' or used as part of the project.

5) No independent project takes precedent over Department of Theatre and Dance productions. If an independent project is creating problems with rehearsals, shop hours, or performances of a Department of Theatre and Dance production the faculty will, out of necessity, shut down the project. These disruptions may include things like missing rehearsals or shop hours to work on an outside project or not accepting roles or refusing production work due to the outside project. INDEPENDENT PROJECT CANNOT AFFECT THE NORMAL OPERATIONS OF THE DEPARTMENT OF THEATRE AND DANCE.

6) Outside of rentals of existing equipment, NO DEPARTMENT RESOURCES WILL BE USED TO CREATE THE PRODUCTION. This includes existing stock of fabrics and lumber, paid labor hours in either shop, budget funds (including for securing production rights), and any other 'expendable' item such as gaff tape or lighting gells unless permission is expressly given. Independent projects must be fully funded by the individual or student group sponsoring the event.

7) A faculty advisor must be secured for each event and the faculty must be kept up to date with the progress and any changes of plan in the development of the event. Due to the nature of the academic institution and the liability of both the school and the advising faculty it is imperative that the faculty is aware of everything happening as part of the event.

8) No event will be allowed to happen during the 2-3 week period that includes Tech, Dress, and Performances of any Theatre and Dance Production. Exceptions may be given by vote of the full Theatre and Dance Faculty for cases where the event is intended as a companion to a Department Production.

9) In any program, if applicable, please list under Special Thanks "Indiana University South Bend Department of Theatre and Dance"

Not following the guidelines set out by this policy may have consequences as determined by the faculty. We want you to be passionate about your craft and explore your creativity but ultimately the faculty must ensure the safety and reputation of our students and Department. While these stipulations may be frustrating for those wishing to create an event, it is imperative that the normal operations and reputation of the Department of Theatre and Dance be maintained for the benefit of all Theatre and Dance students.

Ideal Production Schedule

The list below is a brief breakdown of the typical production schedule for the Department of Theatre and Dance as well as a list of advisors for each are of production.

Week 1

Design Meeting: Initial Discussion

Week 2

Design Meeting: The World of The Play

Week 3

Design Meeting: Requirements/ Visual Ideas

Week 4

Design Meeting: Preliminary Designs

Week 5

Design Meeting: Refinement

Week 6

Design Meeting: Final Designs Due

Week 7

Production Meeting: Final Budget Check/ Final Design Revisions

Final Prop List Due

Measurements Week

Week 8

TD and Costume Shop Manager Prep Week

Production Meeting

Week 9

Stage Management Prep Week

Production Meeting: Final Construction Drawings Due

Draper Meetings (Costume Shop)

Scene Shop Design Presentation

Scenic and Costume Builds Begin

Week 10

Rehearsals Begin
Designer Presentation/ Read Through (Typically First Rehearsal)
Production Meeting
Rehearsal Schedule Distributed

Week 11

Final Paint Elevations Due
Production Meeting: Rough Light Plot Due

Week 12

Production Meeting: Final Light Plot and Blocking Plots Due
Paint Calls Begin

Week 13

Designer Preview/ Run
Production Meeting: Lighting and Sound Plots Due
Lighting Hang Begins

Week 14

Production Meeting
Prop Preview
First Sound Call (Quiet Time)
Light Focus Begins (Dark Time)
Sound Content Review
Preliminary Cue Sheets due to Stage Management
Paper Tech

Week 15

Production Meeting
Crew Watch
Crew Training
Second Sound Call (Quiet time)
Prop Review
Light Preview (Dark Time)
Dry Tech
Sitzprobe

Friday: Tech/Dress Rehearsal (start production meetings after each rehearsal)

Saturday: Tech/Dress Rehearsal (10 of 12)

Sunday: 1st Dress Rehearsal (Performance Conditions)

Week 16

Monday: TBA (no Dress/Tech for shop notes)
Tuesday: 2nd Dress Rehearsal (Performance Conditions)
Wednesday: 3rd Dress Rehearsal (Performance Conditions)
Thursday: Opening Night
Sunday: Strike (on a typical one weekend schedule)

Advisors:

Directing: Justin Amellio/ Randy Colborn

Technical Direction/Lighting Design: Tim Hanson

Scenic Design/ Props/ Paint: Jen Kazmierczak

Costume Design/ Hair & Makeup Design: Jason Resler

Costume Construction/ Costume Crafts: Aimee Cole

Sound Design: Jen Kazmierczak

Stage Management: Jason Resler

Shop Employment

All current students are eligible to work in the scene and/or costume shops at the prevailing university pay rate (note other polities in this handbook pertaining to enrolment requirements). Priority will be given, in order, to design and technical production students, Theatre and Dance Majors/Minors, and IUSB students in other departments. Other considerations include capability to perform the duties required and reliability as a worker. While these jobs are a wonderful addition to your education, can be fun, and certainly have their benefits over outside employment, they are indeed jobs. The work of the shops must be done or our productions will not succeed. If student employees are not meeting the demands of the shop or are consistently not reporting for work the shop supervisor may end a student's employment in the shop. To apply to work in either shop you should contact Scenic Designer (Jen Kazmierczak – jenkazm@iu.edu) or the Costume Shop Manager (Aimee Cole - aimcole@iusb.edu).

Work-Study

Students who are awarded work-study through the financial aid office have opportunities and are encouraged to work within the department of theatre and dance. The scene shop and costume shop both have positions available for qualified students with work-study awards.

Shop Employment Policies

- Mandatory weekly shop meetings on Fridays
- Swipe in and out **and** sign in and out in binder
- You must have a weekly work schedule determined and approved by the shop supervisor by the end of the first week of each semester. Production assignments will be determined based on schedules, and skill level of employee.
- Schedule 1 1/2 hour minimum in the shop in order to be most productive with your time
- Do not come to work if you are ill and contagious.
- Call, text or email beforehand if you will miss/ be late for work
 - You will be placed on probation if you are ten minutes late or miss work four times, in a semester, without advance notification
 - Employees who miss work more than three times in a two week period, even with notification, will face probation or possible termination of employment
- Beverage in shop is to be left in the designated area (at the Counter next to the Drafting Table in the scene shop or in the student cubby area in the costume shop)
- All Food and Drink trash must be disposed of outside of the shop
- Work is to be done during work time. **No exceptions.**
 - Breaks for restroom are okay, not to get food and drink from vending or grill
- No laptops or cell phones in the work area. **No Exceptions**
 - All electronics should be placed with your personal items before swiping in to work.
- No headphones. You are welcome to play music in the shop - this must be appropriate to the professional work environment - though some musicals with strong language are the exception.
- This is a professional work/ learning environment
 - Visitors are to be asked to leave after 5 minutes.
- Please clean up your work area at the end of your shift.
- Be respectful of others
- Keep conversation appropriate – gossip and negative talk not allowed
- You must wear work appropriate attire, which includes close toed shoes
- The Shops are not to be used as a hangout space or a homework space. Students may not use the shop to work on assignments, the shop is for work and any tasks not directly related to a show will not be completed in the shop. (This excludes class projects in which the shop tools are needed, with supervision)
- Your performance will be evaluated at the end of each production. Failure to comply with the guidelines set forth may result in your termination of employment.

Late Hours

The department of Theatre and Dance Faculty recognizes that theatre productions require after-hours work in rehearsals, shops, or class projects. While the campus area is a relatively safe location the faculty encourages students to take safety precautions when working in the building late. STUDENTS LEAVING THE BUILDING AT NIGHT ARE URGED TO TRAVEL TOGETHER.

Theatre Production (Practicum) Guidelines

THTR-T341, 342, 343, Theatre Production or Practicum, are classes that offer students credit for working on a production as an actor, technician, crew, management, or artistic staff. It is expected that students working on department productions maintain a professional demeanor during the process. While theater can certainly be fun it is also a job; have fun, but understand that you will need to take the rehearsal process seriously. Theatre is hard work... do the work.

It takes the full engagement of all actors and technical staff to ensure the best quality production, and we as a department expect your best at every point.

Grading

The student will be graded based on the instructor and advisors evaluations in consultation with the faculty of the Department of Theatre and Dance. Please note that ANY theatre faculty member may make recommendations to the instructor as to the evaluation of the students performance. The full Theatre and Dance Faculty approve grades for practicum.

Practicum requirements

Theatre and Dance students are required to take three (3) Theatre Production courses. You may only do 2 theatre production courses in your specialty area. At least one of your production credits must be outside of your specialty area. For the purposes of this class the three areas are Performance, Production, and Management.

For example, if a student has a specialty in Stage Management they may stage manage or assistant stage manage two productions for practicum credit but must either earn a performance role or take on a production role for their third practicum credit.

Non-departmental productions

We very much encourage our students to avail themselves of high-level professional theatre performance and/or design/technical opportunities outside of the university setting during the summer months. However, during the academic year (Late August to Early May), it is an expectation that all students (performance and design/technical) keep themselves available for any and all IU South Bend Theatre and Dance company casting and design/technical positions until all decisions have been made as to what roles (casting and production) are assigned to whom.

If, after all roles and positions are discerned, you have an opportunity to work on a show that in no way conflicts with your current assignments, you are required to fill out a "Request to Work" form that clearly states the role, schedule, etc... of your outside opportunity to ensure no conflicts exist. Your academic advisor must sign this form to ensure it has been cogently prepared prior to going up for faculty consideration. The faculty of the Theatre and Dance department will meet to discuss the possibility of approving this request once all academic and co-curricular obligations are assigned for the semester.

If students are found to have not gone through this process, the faculty of the Theatre and Dance department will meet to discuss possible ramifications up to and including possible dismissal from desired degree track and program.

Conflicts and the rehearsal process

As a Theatre and Dance student, it is imperative that you understand that presenting multiple conflicts with production calls and/or rehearsals will most likely preclude you from consideration for design/technical positions or potential casting on the production. To this end, as it is assumed by declaring a Theatre and Dance major (or pre-major) that you are interested in pursuing this career path in some way in the future, we would be remiss if we did not set expectations that mirror the professional world.

If outside conflicts are discerned by the faculty of the Theatre and Dance department to be precluding you from casting for shows (if a performance major) and/or participation on crews or production staff (if a design/technical major) or are in any other way prohibiting you from successfully completing your major requirements regarding casting or design/technical participation as assigned, the Theatre and Dance department will meet with you to discuss ramifications up to and including possible dismissal from the desired or current degree track based on inability to fulfill major requirements. These meetings are handled on a case-by-case basis. Please remember that there are both academic and co-curricular production requirements to any and all Theatre and Dance majors. To this end, engagement on all levels is required.

To add to this, please remember that while, at times, certain conflicts brought up during the casting and/or production assignment process may be able to be allowed on a case by case basis, keep in mind that as our productions are a part of the co-curricular degree program, your outside obligations must not interfere with the expectations of your degree track (successful participation in all levels of production AND your classwork endeavors).

Appendix

Job Search Information

The following is a list of available resources for seeking summer work and post graduation employment.

www.offstagejobs.com

This is a free website that offers job listings, primarily technical... National but Chicago Based

www.playbill.com

The playbill website offers job listings, though national, most listing are for the East coast/NYC area.

www.tcg.com/artsearch

Theatre Communication Group's ArtSearch Service is subscription service offering users national job listing in a variety of areas as well as academic positions. IUSB maintains a subscription to this service available to students for seeing internships and jobs upon graduation. IUSB maintains a subscription to this service... for information contact Jason Resler (reslerj@iusb.edu)

http://minnesotaplaylist.com/

This is a free website that offers job listings for Minneapolis based theatre companies.

http://creativealliancemke.org/

This is a free website that offers job listings for Milwaukee based theatre and arts companies.

www.higherEdJobs.com

This is a free website that offers job listings for Academic positions... most require an MFA minimum.

www.chicagoplays.com

This is a fee website that offers job listings for Chicago based theatre companies.

Offline Job and Internship Resources

Some Placement and Service Organizations

- Alliance of Resident Theatre Internship Directory

- New Dramatists

- Off Off Broadway Online Career Center

- Stage Managers Association

- Stage Source - Greater Boston Theatre Alliance Theatre Communication Group University/Resident

- Theatre Association (URTA)

- Juilliard School Internship Program

- Drama League of NY

Directories and Periodicals

- Back Stage (weekly) Theatre

- Dance Magazine

- Dance Magazine Annual Directory

Books & Bookstores

The Book; An Actor's Guide to Chicago, Performing Books, Ltd. An Actor's Guide; Making it in New York City, Glenn Alterman Backstage Handbook for Performing Artists, Sherry Eaker
Career Opportunities in Theatre and the Performing Arts, Shelly Field
Directory of Theatre Training Programs, Jill Charles
Internships: Peterson's Guides (annual)
Handbook for Theatrical Apprentices, Dorothy Lee Tompkins
New York's Other Theatres, Mindy Levine
Opportunities in Theatrical Design and Production, Ann Folke & Richard Harden
Princeton Book Company – Dance Horizons
Professional Actor Training in NYC, Jim Monos
Performing Arts Career Directory, Bradley J. Morgan and Joseph M. Palmisano
Regional Theatre Directory, Jill Charles
Summer Theatre Directory, Jill Charles
TCG Theatre Directory Theatre Profiles (TCG) The Business of Show Business, Judith Katz The Actor's Picture/Resume Book, Jill Charles
Drama Book Shop: 250 W. 40th St., New York, NY 10018, Tel: (212) 944-0595
Applause Theatre Books: 19 West 21st Street, Suite 201, New York, NY 10010, Phone 212-575-9265, Fax 212-575-9270
Samuel French, Inc/Ltd
Theatrebooks, Inc.: 1600 Broadway, room 1009, NYC 10019 (212) 757-2834

Theatre & Dance Organizations

ACTF (American College Theatre Festival)

This is a national organization that involves the viewing and adjudication of college productions as part of a competition at several levels. Outside adjudicators visit colleges to review productions, give feedback, and choose productions to advance to the regional festival held in January.

Irene Ryan Acting Scholarship--A school is eligible to nominate at least one actor from the production under consideration for the Irene Ryan Acting Scholarship competition.

You are encouraged to attend the regional festival to participate in workshops, meet other theatre students from around the region, and see productions from other colleges.

ECTC (East Central Theatre Conference), MWTC (Midwest Theatre Conference), SETC (South Eastern Theatre Conference) and SWTA (South Western Theatre Association)

These are regional organizations for theatre professionals. They hold annual conventions comprised of workshops, performances, and panels, and sponsors auditions and technical interviews every spring that you are encouraged to attend. Professional and summer stock companies attend these audition/interviews.

MidWest Theatre Auditions

Every year, usually in February, the Midwest Theatre Audition/Interviews are held at Webster University in St. Louis. Representatives from summer stock companies, graduate programs, and year-round theatres attend. There are acting, dance, and tech/design opportunities.

National Dance Association (NDA)

The National Dance Association (NDA) was originally established as the section on Dance in 1932 by the American Physical Education Association (APEA), a forerunner to the American Alliance for Health, Physical Education and Recreation (AAHPER). In 1965 the Section on Dance was elevated to Divisional status. In 1974 the National Dance Association became an association of the Alliance and "Dance" was added to AAHPER to become AAHPERD. Since 1992, AAHPERD has been shifting to a more autonomous business model to better meet the approaching challenges of the twenty-first century. In 1998, the NDA Board of Directors reaffirmed its commitment to dance and educators teaching dance within physical education.

The organizational framework includes a network of national, six district, and 50 state officers. NDA supports a membership network of 2,000 individual dance educators, institutional and affiliate members and presently serves as a resource for federal/state agencies and arts/education organizations.

Straw-hat Auditions

Straw-Hat is an organization that supports the careers of non-equity actors and technical artists looking to start and continue their professional careers in the theatre. Its main activity is to produce the StrawHat Auditions, which are held in New York every spring. Over three days, over 600 actors, 75 "techies" and staff from over forty theatres attend. Actors audition for available positions in the theatres' summer seasons while technical people interview for positions.

Unified Professional Theatre Auditions

Combined auditions held in Memphis, TN. For performers seeking paid year-round positions, paid internships, paid job-in employment.

U/RTA (University and Regional Theatre Association)

This is a national organization made up of Universities and Regional Theatres around the country. They hold annual audition/interviews for admission into 32 Master of Fine Arts degree programs and producing companies in New York, Chicago, and Los Angeles.

USITT (United States Institute of Theatre Technology)

This is a national organization for technical theatre and design artists. USITT holds yearly meetings and includes an employment service. Members receive a subscription to Theatre Design & Technology.

PQ (Prague Quadrennial)

This is an international design competition and conference held every 4 years in Prague, Czech Republic. Each participating nation presents a national exhibit featuring the top design work from their country and prizes are awarded. There is also a student specific exhibit for each country, workshops and networking opportunities.

WSD (World Stage Design)

This is an international conference, design exhibit and performance gathering. Held every 4 years in varying locations, this event brings together top international designers, technicians and students for workshops and performances. In addition, the event features a juried gallery exhibit of design work from around the world.

STUDENT DIRECTOR APPLICATION (Children's Theatre)

Theatre and Dance Department
Ernestine M. Raclin School of the Arts
Indiana University South Bend

NAME: _____

Student ID#: _____

Cumulative GPA: _____

A. Please note, as a separate document, one to two pages, double--spaced, you will need to prepare and submit a written essay. Please include the following points.

- 1) Your experiences in Theatre and Dance at IUSB discussing how those experiences have prepared you for this opportunity. You may also include any external, related, activities that you deem appropriate.
- 2) Discuss your understanding of the play for which this application pertains. Also discuss your understanding of the play as it relates to how you will approach directing the play.
- 3) Discuss your strengths as a student at IUSB.
- 4) Discuss your weaknesses as a student at IUSB.
- 5) Discuss your plans as a theatre artist.

B. Professionalism and Confidentiality:

- 1) "Pre-casting" is rarely practiced in our program. On those rare occasions, usually for Senior Projects or with Guest Artists, "pre-casting" has always been communicated as soon as possible, and certainly prior to auditions. Casting will only be discussed with Theatre and Dance Department faculty.
- 2) Discussions of students and their individual progress in the program and level of engagement will often enter into the process of casting. Your acceptance of this opportunity and responsibility you will adhere to this policy.

By signing below, you agree to maintain confidentiality on the above issues.

Signature _____

Date _____

Student Project Proposal

The purpose of this form is to propose activities and projects to be managed, arranged for, and funded by students or student groups. This form allows the faculty to advise the student on proposals and help to create successful, vetted events.

This form **MUST** be completed for any event undertaken by a student or student group.

Event Name: _____

- 1) Location(s) for the event.
- 2) Detailed description of the event activities.
- 3) Total anticipated student involvement. (Total amount of time the student will need to produce the event, total anticipated attendance). Note that the Theatre and Dance faculty must ensure that any guild events will not affect the work on the theatre and dance season.
- 4) Note that IUSB maintains food service contracts that may affect the ability to provide food at events. Does the event require food?
- 5) In order to show a film, regardless of admission price or audience size, your organization must obtain the rights to show the film. Showing a film on a college campus does not count as "educational." Does your event involve showing a copyrighted film?
- 6) What are the total funds expenditure anticipated for this project?
- 7) Please attach a detailed budget for the project. (Note the theatre department does not fund student projects)
- 8) Please attach a detailed calendar for your event with planning, creation, and production deadlines.
- 9) Please attach a list of any department resources to be used for the event. (Borrowing props, costumes, etc. Use of equipment, fabric, wood, or other stock materials.)

This form and attachments must be submitted to the department chair and approved with the faculty in our next faculty meeting **BEFORE** any advertisement, construction or implementation happens. By all means continue to plan, however, the faculty must officially approve the event before any action is taken.

Job Descriptions and Advisors

Acting/Directing: Justin Amellio/ Randy Colborn

Acting: The Performance of a character in a theatrical production.

Directing: Directors are responsible for the interpretation of a written script, using their vision and creativity, along with organizational skills, to deliver a cohesive theatre piece.

Technical Direction/Lighting Design: Tim Hanson

Scene Shop Assistant: Scene Shop Assistants are responsible, with supervision, for the construction of scenic elements, maintenance of the scene shop, and occasionally installation of lighting and sound instruments.

Assistant Technical Director: The Assistant Technical Director will assist in organizing and facilitating the construction of scenery for a production. They work under the discretion of the Technical Director.

Lighting Designer: The Lighting Designer is responsible for the creation of the lighting design on a given production. This includes the creation of paperwork including research, a light plot, cue sheet, channel hookup and instrument schedule, and magic sheet. The lighting designer works with the Master Electrician in hanging the production, and will work with their assistant to program the lighting console.

Assistant Lighting Designer: The Assistant Lighting Designer works at the discretion of the lighting designer for a production. Job duties may include research, paperwork, drafting, cueing, light hang and focus, and other duties as directed by the Lighting Designer.

Master Electrician: The Master Electrician works with the lighting designer to determine the best way to hang and cable a production. They will update paperwork as needed and oversee the electricians working on a production.

Electricians: Electricians assist with the hang and cabling of the lighting equipment for a production.

Light Board Operator: The Light Board Operator is a part of the deck crew and is responsible for operating the lighting during the run of a production. They should have a basic knowledge of the light board and will do their job at the discretion of the Stage Manager and the Lighting Designer.

Scenic Design/ Props/ Paint/ Sound: Jen Kazmierczak

Scenic Designer: The Scenic Designer is responsible for the look of all scenic and properties elements in a production. The scenic designer will produce research, paperwork, rough sketches, drafting, models, and any other materials, which may be helpful in communicating the design. The set designer will create a prop morgue and work with the properties master to oversee the look of the props and furniture. The scenic designer interfaces with the scene shop to ensure construction of the scenic elements is to spec and with the stage manager and assistant stage manager regarding scene shirts.

Assistant Scenic Designer: The Assistant Scenic Designer works at the discretion of the scenic designer for a production. Job duties may include research, paperwork, drafting, model building, and other duties as directed by the Set Designer. This position may also assist the Scenic Designer with painting.

Properties Designer: The properties Designer works at the discretion of the scenic designer and scene shop supervisor. They are responsible for all properties for a production including hand props, furniture, set dressing, and expendables. The properties designer typically runs props backstage during performances.

Properties Assistant: Properties Assistants work with the properties master to pull, purchase, or build all properties for a production. Properties assistants typically run props backstage during performances.

Paint Charge Artist: The Paint Charge Artist works under the direction of the scenic designer and scene shop supervisor. The Paint Charge is responsible for overseeing all scenic painting including, when required, the painting of properties. The scenic charge works with the scenic designer to ensure that the required supplies are ordered and stocked. They create samples of paint treatments and then replicate those techniques on the scenic pieces. They oversee the scenic artists working on a production.

Scenic Artists: Scenic Artists assist the charge artist in painting the scenery for a production.

Deck Crew: The Deck Crew is responsible for sweeping and mopping the stage before performances as well as operating technical equipment and facilitating scene shifts as needed for a production.

Sound Designer: The Sound Designer is responsible for all sound produced during a performance. This includes, but is not limited to, amplification, recorded music, recorded or live sound effects, and sound systems installation. Like other design areas they work with the design team to create a cohesive environment for the production.

Assistant Sound Designer: The Assistant Sound Designer works at the discretion of the sound designer to set up the sound system and produce the needed amplification, effects, tracks, and other requirements for a production.

Sound Board Operator: The Sound Board Operator is a part of the deck crew who responsible for operating the sound board during a production. They operate pre-recorded effects and music, microphones, and any other requirements. In the case of a musical or other production utilizing body microphones they may be called upon to 'live mix' the production.

A2 (Audio Assistant): The A2 or Audio Assistant works under the discretion of the Sound Board Operator. The A2 works backstage during a performance ensuring actors have properly placed and working body microphones and serves as a troubleshooter during the performance (changing batteries, fixing microphone issues, etc). They oversee the distribution of the body microphones as well as any other microphones ensuring they are handled properly and secured after performances per protocol.

Costume Design/ Hair & Makeup Design/ Stage Management: Jason Resler

Costume Designer: The Costume Designer is responsible for the overall look for every character in a production, including their costumes, any accessories, and jewelry. They may work with a hair and makeup designer to establish looks for each actor, or will design the hair and makeup in the absence of a separate design position.

Assistant Costume Designer: The Assistant Costume Designer works at the discretion of the costume designer for a production. Job duties may include research, paperwork, shopping, and other duties as directed by the Costume Designer. This position may also assists the Costume Designer with Craftwork.

Hair and Makeup Designer: The hair and makeup designer, in consultation with the costume designer, will design hair and makeup applications for a production. They will produce paperwork to assist performers and crew with replicating the design for performances, and will oversee ordering of supplies for both makeup and hair in advance of dress rehearsals. The Hair and Makeup designer should assist in preparing the backstage space for a production as related the needs of the hair and makeup crew. The Hair and Makeup designer will assist in the maintenance of the wigs.

Hair and Makeup Crew: The Hair and Makeup crew works backstage during a production to assist actors with the hair and makeup needs of the production. The Hair and Makeup crew will work to maintain the wigs for a production and may ask for assistance from the Hair and Makeup designer for maintenance.

Stage Manager: The Stage Manager is responsible for the overall organization and running of a production. The stage manager works with the director to facilitate all rehearsals and maintains a prompt book that includes blocking notation and technical cues. The stage manager facilitates communication between all members of the production team as well as actors and crew. During a performance the stage manager 'calls' the show using their prompt book.

Assistant Stage Manager(s): The assistant stage manager will assist the stage manager in rehearsals, meetings, and performances at the discretion of the stage manager. The assistant stage manager will most often remain 'on book' during rehearsal periods and may be asked to take meeting notes. During technical rehearsals and performances the assistant stage manager acts as the head of the deck crew organizing sweeping and mopping of the stage as well as scene shifts.

Costume Construction/ Wardrobe: Aimee Cole

Costume Shop Assistant: Costume Shop Assistants are responsible, with supervision, for the construction of costume elements, maintenance of the costume shop, and maintenance of costume storage facilities.

Wardrobe Supervisor: The Wardrobe Supervisor oversees the wardrobe crew for a production. They ensure the accuracy of the paperwork, communicate with the costume shop manager and costume designer regarding the costumes for the production, and with their crew facilitate costume changes during a production. They are under the supervision of the Stage Manager and Costume Shop Manager.

Wardrobe Crew: The Wardrobe Crew is under the supervision of the wardrobe supervisor and the costume shop manager. The wardrobe crew creates presets, organizes and maintains costumes, and facilitates costume changes during performances.

Costume Crafts Artisan: The Costume Crafts Artisan is responsible for craft items (such as hats, jewelry, armor, painting, dyeing, masks, etc) as directed by the costume shop manager. They work closely with the costume designer in determining materials and look of craft items.

Other production & department duties:

Jen Kazmierczak : Calendar; Production Coordinator, Script Coordinator

Jason Resler: Show Programs; Production Photo Access; Recruitment and Entrance Auditions; Artsearch subscription

Aimee Cole: Scholarship Information

Lab/ Crew Assignments: Jen Kazmierczak, Aimee Cole, Jason Resler

Rehearsal Definitions

There are a number of different kinds of rehearsals that are (or may be) scheduled during a production's rehearsal process. Please refer to the following descriptions if you are unclear on the terminology.

Meet and Greet/First Rehearsal--The first rehearsal in which the director and design team present their ideas and designs to the cast to provide an overview of the production. Typically this is followed by a 'table read' of the play.

In attendance: Director, Cast, Stage Management, Designers & Assistants

Run-through/Crew Watch--Just prior to Tech Weekend, most directors will hold one or more run-through rehearsals in which the cast performs long sections (acts or the entire play), without interruption. This is an opportunity for those working backstage, front of house, designers, faculty, staff, et al., to see the show in its entirety prior to the beginning of technical rehearsals.

In attendance: Director, Cast, Stage Management, Designers & Assistants, Shop Heads, Wardrobe Crew, Deck Crew/ Board Ops

Paper Tech--a meeting in which the Stage Manager and director meet with various designers to go over cues without actors or crew members. It is an opportunity to talk through the cues and for the Stage Manager to pencil cues into her/his prompt book. Paper tech should be scheduled several days before the first Technical Rehearsal (Dry Tech, Cue to Cue, Tech/Run) in order to give the Stage Manager time to prepare her/his prompt book.

In attendance: Director, Stage Management, Designers & Assistants

Shift Rehearsal/Scene Shift Rehearsal--a rehearsal for the stage management team and the deck crew to rehearse scene changes.

In attendance: Stage Management, Designers & Assistants, Scene Shop Supervisor, Deck Crew/ Board Ops

Tech-- a rehearsal putting together all of the technical elements (scenic, lights, sound, costumes) except hair/make-up.

In attendance: Director, Cast, Stage Management, Designers & Assistants, Shop Heads, Wardrobe Crew, Deck Crew/ Board Ops

Dress (Dress Rehearsal)--the final rehearsals in which all technical elements including hair/make-up are included. Usually, these rehearsals are run without interruption as if an audience were present (show conditions).

In attendance: Director, Cast, Stage Management, Designers & Assistants, Shop Heads, Wardrobe Crew, Deck Crew/ Board Ops

Preview(s)--the final rehearsal(s) just prior to opening night, which may include an audience for the first time. This may be an invited audience of family and friends, or a public performance free of charge or at a reduced rate. Previews are occasionally scheduled into IUSB productions, depending on schedule imitations, but are common in professional theatre.

In attendance: Director, Cast, Stage Management, Designers & Assistants, Shop Heads, Wardrobe Crew, Deck Crew/ Board Ops

Graduate School Resources

The bachelor's degree is often considered preparatory to the MFA or PhD and the more extensive study afforded by these terminal degrees. For students interested in graduate training they should consult with their academic advisor for suggestions. While a graduate degree is not a requirement for a job in the theatre it does offer additional training and for design and technical production positions it is often an expectation. For those interested in teaching theatre it is a requirement for most institutions.

Increasingly graduate programs prefer students who have taken a 'gap year' or time off between undergraduate and graduate studies. This time should be spent working with a professional theatre company in some capacity in order to gain more experience and incite into the industry. Students who return to graduate study after working professionally often have clearer goals for their time in graduate school. The Theatre and Dance faculty suggest you make a plan regarding the first years following your graduation that includes graduate study if you plan to attend graduate school. This can be as simple as planning to take a year-long internship with a reputable company and then entering graduate school the following year. You should reach out to your academic advisor and discuss options and suggestions for graduate school while you are still at IUSB. For some students, going directly to graduate study may be the best option and the faculty are here to assist you in your search for a graduate program.

Suggested Process

- 1) Let your academic advisor know you are planning to attend graduate school. Consult with your academic advisor on the process for graduate school application.
- 2) Compile a list of the graduate programs you are interested in and take note of their application requirements and deadlines (this information can generally be found on their websites). Note that the deadlines for application vary between graduate programs; some of the top graduate schools require applications to be completed very early.
- 3) Prepare for application auditions and interviews. Schedule interviews with schools that do not attend URTA's and apply to attend URTA's. Your faculty advisor will need to prescreen your audition/interview before you apply to the URTA program.
- 4) Apply to graduate schools in the fall or early winter of your last year. Make sure to take note of the deadlines for schools you are interested in. You may also find schools through the URTA process that you had not applied to but would like to consider, for these programs you should apply shortly after your return from the URTA audition/interviews. Generally offers for graduate study will be made in April for most programs.

Resources for those interested in Graduate School

URTA (University Resident Theatre Association): Each year, the URTA Auditions and Interviews bring together faculty from dozens of top training programs and hundreds of prospective MFA candidates in all areas of theatre including acting, design and technology, directing, stage management and producing/theatre management. Candidates have the opportunity to be seen, in one place (New York, Chicago, or San Francisco), by recruiters from among our 39 member universities, as well as other prominent institutions. Our Satellite Auditions program affords acting candidates the chance to meet additional, non-member training programs, including many international schools. <http://urta.com/>

GRE: Some graduate schools require GRE (Graduate Record Examination) scores as part of their application. If you are considering a school or schools that require this exam you are encouraged to take the GRE in the fall of your senior year for those planning to move directly into graduate school. <http://www.ets.org/gre/>

Nearest Testing Center:

South Bend - Mishawaka--APCN-1811
3005 GRAPE RD, STE A
Mishawaka, Indiana

IUSB Theatre and Dance Injury Report Form

Name of Injured Party: _____ University ID: _____

Name of person filling out report: _____

Date: _____ Time: _____ Location: _____

Class or Production: _____

Faculty Supervisor: _____ Stage Manager: _____

Witnesses: _____

Briefly Describe injury: _____

Action Taken: _____

On additional pages create a detailed account of the accident.

This form and the extended account of the accident must be sent immediately with the Department Chair, Production Coordinator, and Stage Management Mentor. The Stage Management Mentor will file the report with the fine arts office.

REQUEST TO WORK FORM

This form must be filled out by any and all Theatre and Dance pre-majors or current majors who are interested in an opportunity to work on a production outside of the IU South Bend Theatre and Dance Company during the regular academic year.

This form will be considered by the full Theatre and Dance faculty on a case-by-case basis once all casting and/or production assignments have been settled for each semester.

Name: _____

IUSB e-mail: _____

Pre-major or major track: _____

Semester: Fall or Spring (please circle one) Year: _____

Please list all roles/production assignments you currently hold with IU South Bend Theatre and Dance company for the semester in which you are applying to work outside of the department.

Theatre company with which you are applying to work:

Outside show title and design/technical opportunity or role offered:

Please attach a full rehearsal schedule outlining each called rehearsal and all performances. (This will be used to ensure there are no existing conflicts)

Rationale on why you would like to participate in this production: (attach additional pages if necessary)

Please sign and date here to confirm there are no conflicts between the proposed production and any IU South Bend Theatre and Dance Company productions for which you have been assigned a role and/or position.

Print name: _____

Sign name: _____

Signature of Advisor: _____

Date: _____

THEATRE COMPANY AT I.U.S.B.

Audition Form

READ CAREFULLY AND FILL OUT COMPLETELY. PRINT LEGIBLY.

Name _____ Height _____ Weight _____
 Address _____ Eye Color _____ Hair Color _____
 _____ Voice Type _____ Vocal Range _____
 Student ID #: 0000- _____ - _____
 Phone (____) _____ GPA (or high school GPA) _____
 E-mail _____ Age _____ Year in School _____ Major _____
 (IUSB e-mail)

_____ **If you are NOT a theatre pre-major or major – please check this box if you are auditioning to fulfill a course requirement and are not interested in casting.**

****If you are a theatre major or pre-major, you are required to audition and be available for casting if offered a role.***

Class/Work Schedule:

	MON	TUES	WED	THUR	FRI	SAT	SUN
8:30-9:45a							
10-11:15a							
11:30a-12:45p							
1:00-2:15p							
2:30-3:45p							
4:00-5:15p							
5:30-6:45p							
7:00-11:00p							

List ALL conflicts/potential conflicts with BOTH rehearsal processes in the space provided below. Be specific with dates, times and days of the week. Conflicts brought up after this date cannot be guaranteed consideration (If no conflicts, please write "none" in the blank):

Please be sure to fill out the second page of this form. ----->

List any **SPECIAL TALENTS** such as gymnastics, juggling, sports, folk dancing, instruments, martial arts, etc. _____

List any **THEATRE EXPERIENCE** (plays, musicals, dance, concerts, etc.) _____

List any formal theatre, dance and/or music **TRAINING** (kind and number of years) _____

If cast, are you willing to: cut, dye, or grow your hair. Circle One: YES/NO

Do you have any allergies? Circle One: YES/NO Please Specify _____

Are you interested in assisting in the technical areas? Circle One: YES/NO

Which areas are you particular interested? _____

If I am cast in the show, I will remain for strike, which is immediately after the last performance. I understand that if I do not attend strike, I will be required to make up any and all missed strike-related hours. I will also abide by the IUSB Theatre Company rules and Code of Ethics and the Code of Student Rights, Responsibilities, and Conduct of Indiana University South Bend.

Signature _____

Date _____

Past Seasons

2016-2017 Season- 25 Years as a School of Arts: Music, Art, Communication Studies, New Media, Theatre

Opus
The Shape of Things
Teddy Bear Concert
The Trial of the Big Bad Wolf
A Celebration of Dance: Digital Age
A Funny Thing Happened on the Way to the Forum

2015-2016 Season- Stage Business: A Life in the Theatre

The Understudy
A Grand Night for Singing
Teddy Bear Concert
The Legend of John Henry
A Celebration of Dance: Broadway Rhythm
Musical of Musicals: The Musical!

2014-2015 Season- Common Ground: The Human in All of Us

Execution of Justice
A Celebration of Dance: All Our Relations
A Christmas Carol
Teddy Bear Concert
Lilly's Purple Plastic Purse
The 25th Annual Putnam County Spelling Bee

2013-2014 Season- The Works of Shakespeare

King Lear
The Complete Works of William Shakespeare [Abridged]
A Celebration of Dance
Teddy Bear Concert
A Midsummer Nights Dream (Children's adaption)
Kiss Me, Kate

2012-2013 Season

SMASH
Swan Lake
It's a Wonderful Life, A Radio Play
Teddy Bear Concert
Wizard of Oz (50th Anniversary Children's
Production)
Pippin

2011-2012 Season

Raisin In the Sun
It's a Wonderful Life, A Radio Play
Teddy Bear Concert
Johnny Appleseed
H.M.S. Pinafore

2010 - 2011 Season

Animal Farm
Amahl and the Night Visitors
Wind in the Willows
A Midsummer Nights Dream

2009 - 2010 Season

After Juliet
Amahl and the Night Visitors
Alice in Wonderland
West Side Story

2008 - 2009 Season

Female Transport
Holding the Man
Not Just A Boy, Young Abe Lincoln
Godspell

2007 - 2008 Season

Paragon Spring (An Enemy of the People)
Betty's Summer Vacation
Trumpet of the Swan
Show and Tell

2006 - 2007 Season

With Their Eyes
Lovers and Executioners
James and the Giant Peach
Lysistrata

2005 - 2006 Season

Freedomland
The Imaginary Invalid
The Ugly Duckling
Private Eyes

2004 - 2005 Season

Five Women Wearing the Same Dress
The Birthday Party
Just So Stories
Not a Trust: The Story of Ball Band and It's People

2003 - 2004 Season

Fuddy Meers
The Rainmaker
The Little Prince
Playhouse Creatures

2002 - 2003 Season

Hayfever
Who's Afraid of Virginia Woolf?
A Christmas Carol
Winnie the Pooh
Scapino

2001 - 2002 Season

The Triumph of Love
A Christmas Carol
Wiley and The Hairy Man
Deathwatch
Emperor Henry IV

2000 - 2001 Season

Tartuffe
Endgame
A Christmas Carol
Treasure Island
Courting Chekhov
A Bright Room Called Day

1999 - 2000 Season

Tragedy of Richard III
Spokesong
Dickens' A Christmas Carol
Wind in the Willows
A Flea In Her Ear

1998 - 1999 Season

A Servant of Two Masters
Glass Menagerie
Dickens' A Christmas Carol
The Masque of Beauty and the Beast
Fool for Love
Love's Labors Lost

1997 - 1998 Season

The Learned Ladies
Antigone
American Buffalo
The Velveteen Rabbit
Waiting for the Parade

1996 - 1997 Season

Merton of the Movies
Uncle Vanya
Charlotte's Web
Two Rooms
The Living

1995 - 1996 Season

More Than a Word
As You Like It
Space Odyssey
Goblin Market
Lydie Breeze

1994 - 1995 Season

God's Country
Betrayal
Ladyhouse Blues
The Time Machine
The Country Wife

1993 - 1994 Season

Othello
The Maids
True West
A Journey to the Center of the Earth
Arms and the Man
The House of Blue Leaves (Summer)

1992 - 1993 Season

Don Pasquale
Waiting for Godot
A Christmas Carol
Our Country's Good
Johnny Appleseed
Reckless
The Odd Couple (Summer)

1991 - 1992 Season

Hamlet
Graceland
Nice People Dancing to Good Country Music
Orphans
The Adventures of Tom Sawyer
A Day in Hollywood/ A Night in the Ukraine
The Mousetrap (Summer)
Tin Types (Summer)

1990 - 1991 Season

The Importance of Being Earnest
Blood Relations
Robin Hood
The Miser
Lucia di Lammermoor

1989 - 1990 Season

The Taming of the Shrew
Crimes of the Heart
Willy Wonka
Terra Nova

1988 - 1989 Season

Promised Land
Treasure Island
The Threepenny Opera
Ah, Wilderness!
The Seagull

1987 - 1988 Season

Patience / Bunthorne's Bride
The Diviners
Charlotte's Web
On the Razzle

1986 - 1987 Season

On the Razzle
Bingo
Charlotte's Web
The Diviners
Heroic and Lawless Acts
Patience
King Arthur
Captain Bligh
Kenny
The Seagull

1985 - 1986 Season

The Merchant of Venice
The Dining Room (Tour)
Night Mother
Rumplstiltskin is My Name
Bent

1984 - 1985 Season

The Way of the World
Rashomon
Fables Here and Then
The Ireland Saga (Yeats's 3 Plays)

1983 - 1984 Season

Lysistrata
The Corn is Green
Sinbad's Last Voyage
Buried Child

1982 - 1983 Season

Macbeth
Last Meeting of the Knights of the White Magnolia
Dickens Dinner
Alice (in Wonderland)
The Three Sisters

1981 - 1982 Season

Scapino!
Dogg's Hamlet; Cahoot's Macbeth
The Dickens Dinner Play of St. George
The Wizard of Oz
The Marriage of Figaro

1980 - 1981 Season

The History of American Film
Old Times
Beauty and the Beast
She Stoops to Conquer

1979 - 1980 Season

Equus
Mother Courage
Winnie the Pooh
Oedipus Tyrannus

1978 - 1979 Season

New Year's Eves
When You Comin' Back, Red Rider?
Pinocchio
Vanities
Of Mice and Men

1977 - 1978 Season

The Italian Straw Hat
The Runner Stumbles
The Stronger
The Bathrobe
Travesties

1976 - 1977 Season

Our Town
Berlin to Broadway
Jack and the Beanstalk
Splendor and Death of Joaquin Murieta

1975 - 1976 Season

Tartuffe
Les Precieuses Ridicules
Hay Fever
The Hostage
Timewarp '76
Hedda Gabler

1974 - 1975 Season

A Thurber Carnival
Make a Little Wish
Charlie's Aunt

1973 - 1974 Season

The Trojan Women
A Christmas Carol
Dark of the Moon
Gizella
Loot
Jacque Brel is Alive and Living in Paris (Summer)

1972 - 1973 Season

As You Like It
Cinderella
Twelfth Night

1971 - 1972 Season

Arms and the Man
Boys in the Band
The Killing of Sister George
Pegora the Witch
The Barber of Seville

1970 - 1971 Season

Ghosts
Uncle Vanya
Land of the Dragon
Caucasian Chalk Circle

1969 - 1970 Season

Royal Gambit

1968 - 1969 Season

Medea
A Taste of Honey
Tonight at 8:30
The Cradle Will Rock
Under the Gas Light
Dunder Head
Schwartz

1967 - 1968 Season

Amphitryon 38 (Bloomington)
Spoon River
A Delicate Balance
A Midsummer Nights Dream
Electra
A Slight Ache
No Exit
The Taming of the Shrew
Dido and Aeneas

1966 - 1967 Season

Winnie the Pooh
The Physicists
Misalliance (Bloomington)
The Rivals (Bloomington)
The Death of a Salesman (Bloomington)
The Magic Butterfly
Marat/Sade
The Emperor and the Nightingale (Summer)
The House at Pooh Corner (Summer)

1965 - 1966 Season

The Time of Your Life
Greensleeves Magic
Who's Afraid of Virginia Woolf?
U.S.A. (Bloomington) (Summer)
The Conquest of Mt. Everest (Summer)
Jade (Summer)
Something Unspoken (Summer)

1964 - 1965 Season

The Firebugs (Bloomington)
Romeo and Juliet

1963 - 1964 Season

Candida (Bloomington)
Antigone
Guys and Dolls

1962 - 1963 Season

The Glass Menagerie
Juno and the Paycock
The Doctor in Spite of Himself
The Chairs
The Lesson

1961 - 1962 Season

Henry III (Bloomington)