

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

Department of Theatre & Dance Student Handbook

Updated 2015

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

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Carolynn Hine-Johnson	Dance	chinejoh@iusb.edu	(574) 520-4654
Jason Lee Resler	Costume Design	reslerj@iusb.edu	(574) 520-4672

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): 574-520-4201

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

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 OnCourse. The same user id and password are used for OneStart, OnCourse, 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.

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 Area Coordinator. Students are notified by Email or when necessary by 'snail mail' 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. Your registration appointment can be found in OneStart. 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 to 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 Area responsibilities and expectations.
- become familiar with all of the services available you.
- ASK QUESTIONS!
- Be Dependable and Accountable.

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 Area faculty, and occurs during reviews (typically 56 credit hours; mid-way through the course of study or by special audition).

The B.A. degree program offers concentrations in
Performance

Design/Technology

Theatre Studies (by special approval of faculty only)

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

Musical Theatre Performance

Dance

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

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 Area faculty. Acting students are required to audition and design/technical students are required to present a portfolio (see your advisor and area handbook for more details on requirements).

The **Mid-Course Review** 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.

Performance Reviews are formally conducted on all theatre students once a year (or more by faculty request) 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. Since final grades are not available at this time, insight can be gained about each student's objectivity in relation to academic progress once their actual academic progress is determined. 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. It is an expectation that theatre students participate in professional theatre experience in the summer. Time is taken to discuss the potential challenges and opportunities inherent to each situation.

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.

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 Area.

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 as part of the general reviews for theatre students which take place near the end of each semester. If the recipient meets all of the criteria listed above the scholarship will be renewable for the following semester.

Theatre and Dance 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.”

IUSB Theatre and Dance

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 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 practicum 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 (unrealized designs or recital performances do not fulfill this).

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.

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 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 is not a practicum: Designing a production, like working in the shops, is a privilege. While it does count as production participation a design assignment can not be used to fulfill a practicum. (In most cases the practicum courses are completed before the student is eligible to design a production)

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 have the unusual instance of being enrolled in more than one class that requires a lab in the same semester, arguments can be made to the faculty to allow that to count as participating in one production on a case-by-case basis.

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.

Bulletin Boards

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) 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), 'Scholarships and Travel' and 'News'.

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

Production Callboard--The bulletin board marked "Production Callboard" located on the ground floor at the northeast corner of Northside Hall near the dressing rooms, is used for items pertinent to productions currently in the campus auditorium. For example sign-in sheets, call times and production reports.

Internships

The Theatre & Dance Area is very interested in helping to place students in "internship" or "apprenticeship" opportunities with local, regional, or national theatres. After graduation, prospective employers value professional or other non-college work experience on an applicant's résumé. We encourage students to pursue professional theatre work during their summers. Internships, when taken for credit, may be paid or unpaid. All internships are intended to enable college students to integrate classroom studies with actual professional experience. Interested students should contact a Faculty member for advice in their search for professional summer experiences and internships. Any internship must be cleared by your academic advisor, just because you have been accepted to an internship does not mean that the faculty will accept it for credit (for example internships at community theatres may not be accepted... we expect students to intern with an established, professional organization).

The primary goal of an internship is to provide you with professional work experience that goes beyond the learning experiences you have had here at IUSB; experience that will be additional preparation for your chosen specialty. It is meant to be the bridge from theatre training to the world of professional theatre. It is expected that your internship will be supervised by professionals (in your field and area of specialty), from whom you will learn increased skills in order to give you additional marketability.

There are many things to be gained through an internship:

- Learn new things and how to do things you know in a different way
- Meet professionals who will share their knowledge and experience with you
- Make contacts for future job opportunities.
- Build your professional résumé
- Discover if you've got what it takes to be a theatre professional and see if you really want to be doing this for the rest of your life.

Your job opportunity must meet certain criteria before it can be accepted as an internship.

- A) A Theatre and Dance faculty member in your area of specialization must approve your internship plan; this faculty member will serve as your faculty supervisor for the internship
- B) At least 80% of your internship must be in your field of study. Actors must act, stage managers must stage manage, etc.)
- C) You must identify an appropriate internship opportunity. Most theatre organizations have formalized internship programs.

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.

2015-2016 subscription

Username: reslerj@iusb.edu

Password: theatreIUSB

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

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 establish, publish, and enforce attendance policies for their classes. Faculty take 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.

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 Area and School productions and events.

Eating

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.

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.

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.

Production

Some Faculty-directed Theatre productions are presented on the mainstage of the Campus Auditorium while others are presented in the Upstage Theatre, both in Northside Hall. There are usually four or more such productions per year. Directors demonstrate, through their varied approaches, the dramatic and production synthesis that should contribute to the students' total theatre education. Each theatre is truly considered another classroom or laboratory complementing the academic course work in Theatre. Season selection is made by the Faculty with input from students, alumni, other faculty and staff.

Mainstage

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

The Upstage, seating approximately 80, 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 student generated performances.

Space Reservations

For use of either theatre space contact our Production Coordinator, Moira Dyczko (mdyczko@iusb.edu). Classes and Area 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 time there is difficult if not impossible.

Auditions

Auditions for Area productions will usually be held in the first weeks of each semester or as announced. These auditions are open to all. Upperclass and second semester freshmen Theatre majors (or those that have taken the beginning acting class) are required to perform prepared monologues, and sing at auditions. Other expectations may be defined.

New students must tell a short story and sing. The auditions will also include readings from the script of the play being cast, may include singing from the score, and movement or dance work as necessary.

As necessary, Callback lists will be posted on the Callboards. Roles are cast to facilitate the educational growth of the performers as well as to meet production demands. Supplementary auditions throughout the semester will be held as needed.

Anyone interested in working on any crew for a production are encouraged to stop by the auditions and talk to the faculty members present. Otherwise, these students should stop by, or contact, the Area Coordinator of Theatre and Dance, Tim Hanson tphanson@iusb.edu.

Dance Ensemble

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. Stop by, or contact Carolynn Hine-Johnson, chinejoh@iusb.edu.

Cast/Crew Professional Behavior

All cast members must be out of costume and make-up before meeting family and friends in lobby areas. All electronics (cell phones, laptops, iPods, Blackberries, etc. etc. etc.) must be turned completely off backstage 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.

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

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.

Technical 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.

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.

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.

Dry Tech--a technical rehearsal without actors. It is an opportunity to set and rehearse cues and other technical elements without the actors. Not every production will include a dry tech.

Cue to Cue (Q2Q)--a technical rehearsal with actors, but not costumes or make-up. The entire production company works through the play one cue at a time, skipping portions of the dialogue in which there are no technical cues or events.

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

Tech/Run-- a rehearsal putting together all of the technical elements except costumes and hair/make-up. The cast performs all the dialogue and blocking, not just that surrounding cues.

Dress/Tech (Dress Rehearsal)--the final rehearsals prior to Preview(s) in which all technical elements including costumes and hair/make-up are included. Usually, these rehearsals are run without interruption as if an audience were present.

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 not typically scheduled into IUSB productions, due to our schedule limitations, but are common in professional theatre.

Design Opportunities

Design opportunities are available to students in the BFA and BA. Design opportunities are dependent on previous demonstrated commitment to production work in the shops or on crews. 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. The respective faculty designer will mentor student designers. Students interested in design or Assistant design should discuss their interest with their respective faculty designer. Student designers may be asked to informally meet/interview with the director or designer of their potential assignment before they are officially accepted to the position.

Technology Opportunities

Advanced Technology Opportunities are available to those wishing to pursue an interest in areas such as draping, craftwork, welding, technical direction, shop management, painting, props and many other technical areas. Requests should be made through the costume shop manager or technical director.

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.

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 to make 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.

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 neither superstition, nor dogma, nor a statute enforced by law. 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 result is perfection which encompasses all that is meant by "Good Theatre."

- 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 which 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, or 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 are tools of my craft and a vital part of the production.
- I will observe backstage courtesy and shall comport myself in strict compliance with rules of the theatre in which I work.
- I shall never lose my enthusiasm for the theatre because of disappointment or failure for they are the lessons by which I learn.
- I shall direct my efforts in such a manner that when I leave the theatre, it will stand as a greater institution.

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.

Strawhat Auditions

StrawHat 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 and 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.

Recommended Reading List

The following are readings with which every well-educated theatre artist should be familiar. Not every book or article may be readily available in the IU South Bend Library.

Classical

Aeschylus: Oresteia, Seven Against Thebes
Aristophanes: Lysistrata, The Birds, The Frogs
Euripides: Medea, Trojan Women, Electra
Menander: The Grumbler
Plautus: The Twin Menaechmi
Seneca: Medea
Sophocles: Oedipus Rex, Antigone, Oedipus at Colonus
Terence: The Brothers

Medieval

Everyman
Mystery of Adam
Quaeritis Trope
Corpus Christi
Second Shepherd's Play

1500-1800

Beaumarchais: The Marriage of Figaro
Beaumont and Fletcher: The Maid's Tragedy
Calderon: Life is a Dream
Congreve: The Way of the World
Corneille: Le Cid
Dryden: The Conquest of Granada
Etherege: The Man of Mode
Farquhar: The Beaux' Stratagem
Ford: 'Tis Pity She's A Whore
Gay: The Beggar's Opera
Goethe: Faust, Part I
Goldoni: The Servant of Two Masters
Goldsmith: She Stoops to Conquer
Jonson: The Alchemist, Volpone
Kotzebue: The Stranger
Kyd: The Spanish Tragedy
Lessing: Miss Sara Sampson
Lillo: The London Merchant
Lope de Vega: Fuente Ovejuna (The Sheep Well)
Machiavelli: Mandragola (The Mandrake)
Marlowe: Dr. Faustus
Moliere: The School for Wives, The Misanthrope, The Miser, Tartuffe
Racine: Phaedra
Shakespeare: Hamlet, Othello, King Lear, Macbeth, Antony and Cleopatra, Richard III, Henry IV, Part I, The Merchant of Venice, Romeo and Juliet, A Midsummer Night's Dream, Julius Caesar, Much Ado About Nothing, Twelfth Night, The Taming of the Shrew, The Tempest
Sheridan: The Rivals, The School for Scandal
Tyler: The Contrast
Webster: The Duchess of Malfi
Wycherly: The Country Wife

1800-1915

Aiken: Uncle Tom's Cabin
Boucicault: The Octaroon, Rip Van Winkle
Buchner: Danton's Death
Chekhov: The Sea Gull, The Cherry Orchard, Three Sisters, Uncle Vanya
Dumas, fils: Camille
Hugo: Hernani
Gogol: The Inspector General
Gorki: The Lower Depths
Hauptmann: The Weavers
Hazlewood: Lady Audley's Secret
Ibsen: Peer Gynt, A Doll House, Ghosts, The Wild Duck, Hedda Gabler, The Master Builder
Jarry: Ubu Roi
Maeterlinck: The Intruder, The Blue Bird
Rostand: Cyrano de Bergerac
Sardou: A Scrap of Paper
Schnitzler: La Ronde
Scribe: A Glass of Water
Shaw: Arms and the Man, Man and Superman, Candida, Heartbreak House, Major Barbara, Saint Joan, Pygmalion

Strindberg: Miss Julie, The Father, Ghost Sonata, A Dream Play
Synge: The Playboy of the Western World, Riders to the Sea
Turgenev: A Month in the Country
Wilde: The Importance of Being Earnest

1915-Present

Albee: Who's Afraid of Virginia Woolf? The Zoo Story, The Goat or, Who Is Sylvia?
Anderson: Winterset
Anouilh: Antigone
Apollinaire: The Breasts of Tiresias
Auburn: Proof
Baraka (Jones): Dutchman, The Toilet, The Slave
Barber: Enchanted April
Barry: Philadelphia Story, Holiday
Beckett: Waiting for Godot, Endgame
Brecht: Mother Courage and Her Children, Three-Penny Opera, Good Person of Szechuan, Caucasian Chalk Circle, Galileo
Busch: The Tale of the Allergist's Wife, Vampire Lesbians of Sodom, Psycho Beach Party
Camus: Caligula
Churchill: Top Girls, Cloud 9
Cocteau: The Infernal Machine
Coward: Blithe Spirit
Cruz: Anna in the Tropics
Duerrenmatt: The Visit, The Physicists
Fierstein: Torch Song Trilogy
Fo: Accidental Death of an Anarchist, We Won't Pay, We Won't Pay
Frayn: Copenhagen, Noises Off
Friel: Dancing at Lughnasa
Fugard: Master Harold and the Boys, Blood Knot, A Lesson from Aloes
Genet: The Screens, The Blacks, The Balcony
Giraudoux: The Madwoman of Chaillot
Greenberg: Take Me Out
Guare: Landscape of the Body, House of Blue Leaves
Hampton: Les Liaisons Dangereuses
Hansberry: A Raisin in the Sun
Hare: Plenty, Map of the World, Pravda, Hellman: Children's Hour, Toys in the Attic
Henley: Crimes of the Heart
Howe: Painting Churches
Hwang: M. Butterfly
Ionesco: The Bald Soprano, Rhinoceros
Inge: Come Back Little Sheba, Picnic, Bus Stop
Kaufman and Hart: Once in a Lifetime
Kushner: Angels in America: Millennium Approaches, Angels in America: Perestroika
Lavery: Frozen
Leight: Side Man
Letts: August
Osage County
Lindsay-Abair: Rabbit Hole
Lorca: Blood Wedding
Lucas: Prelude to a Kiss
Ludlam: The Mystery of Irma Vep
McDonagh: The Pillowman, The Beauty Queen of Leenane
McNally: Master Class, Love! Valour! Compassion!, Corpus Christi
Marber: Closer
Miller: Death of a Salesman, All My Sons, The Crucible, The Ride Down Mt. Morgan
Mamet: American Buffalo, Glengarry Glenross, Sexual Perversity in Chicago, Speed the Plow
Medoff: Children of a Lesser God
Mrozek: Tango
Norman: Getting Out, 'night Mother
O'Casey: The Plough and the Stars
Odets: Waiting for Lefty
Osborne: Look Back in Anger
Pinter: The Birthday Party, The Caretaker, The Homecoming, Betrayal, Hothouse
Pirandello: Six Characters in Search of an Author, Right You Are, If You Think You Are, Henry IV
Rabe: The Basic Training of Pavlo Hummel, Sticks and Bones, Streamers, Hurlyburly
Rice: The Adding Machine
Reza: Art, God of Carnage
Saroyan: The Time of Your Life
Sartre: No Exit
Shaffer: Equus
Shanley, John Patrick: Doubt: A Parable
Shepard: Buried Child, A Lie of the Mind, Tooth of Crime, Cowboy Mouth, True West, Sherman: Bent
Sherwood: There Shall Be No Night
Simon: The Odd Couple, Rumors, Barefoot in the Park, Prisoner of Second Avenue, Brighton Beach Memoirs, Biloxi Blues, Lost in Yonkers, Broadway Bound

Soyinka: The Bacchae, The Strong Breed
Stoppard: Travesties, Hapgood, Rosencrantz and Guildenstern are Dead, Coast of Utopia, Arcadia, The Real Thing
Uhry: The Last Night of Ballyhoo, Driving Miss Daisy
Vogel: How I Learned to Drive
Wasserstein: The Sisters Rosensweig, The Heidi Chronicles
Weiss: Marat/Sade
Wertenbaker: Our Country's Good
Wilder: Our Town, The Skin of Our Teeth
Williams: The Glass Menagerie, Cat on a Hot Tin Roof, A Streetcar Named Desire
Wilson, A.: Gem of the Ocean, Joe Turner's Come and Gone, Ma Rainey's Black Bottom, The Piano Lesson, Seven Guitars, Fences, Two Trains Running, Jitney, King Hedley II, Radio Golf
Wilson, L.: The Fifth of July, Hot L Baltimore, Rimers of Eldridge
Wright: I Am My Own Wife
Zimmerman: Metamorphoses

Theatre Theory

Appia: The Work of Living Art
Aristotle: The Poetics
Arnold, Richard: Scene Technology Aronson: American Set Design Artaud: The Theatre and Its Double
Avery, et al.: The London Stage, 1660-1800
Ball: Backwards and Forwards
Barton: Historic Costume for the Stage
Berry: The Actor and His Text
Bigsby: Twentieth-Century American Drama
Blunt: Stage Dialects
Boal: Games for Actors and Non-Actors
Brecht: "A Short Organum for the Theatre," "The Modern Theatre is the Epic Theatre" Brockett: A History of the Theatre
Brook: The Empty Space
Campbell and Quinn: Reader's Encyclopedia of Shakespeare
Chinoy and Walsh: Women in American Theatre
Clark: European Theories of the Drama
Clurman: On Directing
Corson: Stage Make-Up
Craig: On the Art of the Theatre
Craig: Design for the Theatre
Crowell Handbook of Classical Drama
Crowell Handbook of Modern Drama
Davis and Evans: Theatre, Children and Youth
Davis and Watkins: Children's Theatre
Esslin: Theatre of the Absurd Goldberg: Children's Theatre Gorelick: New Theatres for Old Grotowski: Towards a Poor Theatre
Hainaux: Stage Design Throughout the World
Horace: The Art of Poetry
Jones, R.E.: The Dramatic Imagination
Matlaw: Modern World Drama
McCandless: A Method for Lighting the Stage McGraw-Hill Encyclopedia of World Drama Mielziner: Designing for the Theatre
Nagler: A Source Book in Theatrical History Odell: Annals of the New York Stage Ottemiller: Index to Plays in Collections Oxford Companion to the Theatre
Parker and Smith: Scene Design and Stage Lighting
Pecktal: Design and Painting for the Theatre
Russell: Stage Costume Design: Theory, Technique, & Style
Shurtleff: Audition
Simonson: The Stage is Set
Smith, Ronn: American Set Design 2
Spolin: Improvisation for the Theatre
Stanislavsky: An Actor Prepares, Building a Character, Creating a Role, My Life in Art
Stern: The Stage Manager's Handbook Strindberg: "Preface" to Miss Julie Styan: Drama, Stage, and Audience Zola: "Naturalism on the Stage"