

Ball State University  
College of Fine Arts

Department of Theatre & Dance

Departmental Handbook

Revised and Approved

October 2003

# Introduction

This handbook has been assembled for use by all members of the department, and all faculty, staff, and any students who participate in the department's classes and production programs are expected to be familiar with the guidelines and policies detailed below.

## **MISSION AND OBJECTIVES**

The mission of the Theatre Unit of the Department of Theatre and Dance at Ball State University is to provide quality undergraduate education and training in Theatre within a traditional humanistic liberal arts environment. The department is committed to serving its majors, minors, and the general student population through curricular offerings and performance opportunities. The curriculum includes courses which offer instruction in the theoretical and historical aspects of theatre as well as courses which emphasize training and the developing of skills needed in the practice of theatre arts. Performance opportunities include a formal production program and informal performances, both of which provide practical experience in creating theatre.

The objectives of the Theatre unit are (not in any priority order):

1. To provide academic training and practical experience for students who wish to pursue careers in Theatre and related fields or who wish to continue their studies at an advanced professional or graduate program.
2. To develop the students' artistic sensitivity, creativity, and integrity.
3. To afford the opportunity for students to develop a significant level of competency in one option area -- acting, musical theatre, technical/design, or production.
4. To expand students' knowledge of theatre history, dramatic literature, and dramatic theory as well as current trends in the theatrical arts.
5. To enable students to develop a variety of skills which will allow them to effectively participate in the creation of quality theatrical performances.
6. To encourage an appreciation and understanding of related disciplines such as Dance and Performance Studies.
7. To provide a quality "Introduction to Theatre" course for the University's General Studies Program that will encourage students to become enlightened and appreciative audience members.

8. To expand the liberal education of all students who enroll in Theatre courses or who participate in theatrical productions.
9. To assist in the preparation of future teachers of theatre in the public or private school system, K-12.
10. To foster appreciation of the theatre around us--on television, in film, and on the stage.
11. To provide students with career counseling in order to facilitate the transition between undergraduate training and the profession, graduate school or other potential areas of employment.
12. To serve as a cultural resource for the University, the communities in East-Central Indiana, and the State of Indiana.
13. To engender in our students, the University community, and the general population of East-Central Indiana an appreciation and understanding of the theatre and how it has enriched our cultural and aesthetic life.

The departmental major in dance performance concentrates on a broad coverage of the performance field with advanced course work in ballet, folk dance, jazz, modern dance, tap, and musical theatre dance styles. Central to the study of dance under this program is the affirmation that the focus is upon the fundamentals of dance approached in a way designed to develop basic technique, the ability to perform, and a set of principles and terms that lead to a fuller intellectual grasp of the art.

The Department of Theatre and Dance Performance believes our objectives can best be met by preparing undergraduate dance students to:

1. perform in public as dancers;
2. develop visual and aural perceptions;
3. become familiar with and develop competencies in a number of dance techniques;
4. understand and evaluate contemporary thinking about dance and related arts;
5. make informed assessments of quality in works of dance.

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## **PRODUCTION GUIDELINES AND POLICIES**

### ***I. PRODUCTION PROGRAM***

The Department of Theatre and Dance co-curricular production program consists of the following:

#### **A. University Theatre Subscription Series**

1. The University Theatre Subscription Series is the department's major performance program. The series features four faculty-directed, fully mounted productions with designs by faculty and students. One of the four productions is a musical production produced in cooperation with the School of Music.
2. The series also includes two dance programs presented by the Ball State Dance Theatre;
  - a. *Dance! Dance! Dance!* is held during the fall semester in the University Theatre.
  - b. *Festival of Dance* is held during the spring semester in the University Theatre.

#### **B. Studio Theatre Series**

1. Although usually smaller in scope, Studio Theatre Series productions are as important to the production program as the University Subscription Series.
2. The Studio Theatre Series is produced in the Edward S. Strother Theatre. The series features three productions: one during the fall semester and two during the spring semester. Normally one production is directed by an advanced student(s) and two productions are directed by faculty.
3. Applications and director guidelines are available in the department office (AC-306) for students interested in applying for a Studio Theatre Series slot.

#### **C. Workshop Productions**

1. Description:

A Workshop Production is a student or faculty directed production (play or musical) which receives very minimal technical and financial support and is produced primarily in AC-007 (Cave) or, in rare instances, in the Edward

S. Strother Theatre. Workshop Productions also are occasionally produced in venues outside of the Department of Theatre and Dance facilities.

2. Purpose:

A workshop production provides the student director an opportunity to experience the directing process in a relatively "safe" environment without the pressures of a budget, media critics, and major technical support. The emphasis of a workshop production is on the acting-directing process and on the need for successful communication between director and actor. For faculty directors, a workshop production is an opportunity to experiment in play selection, production approaches, etc., which may be unavailable in the department's Subscription or Studio seasons.

3. Student Qualifications and Procedures:

Any Theatre or Dance student who has completed Directing 1 with a B average or above may apply for a Workshop slot. An application is available from the Department of Theatre and Dance Office (AC-306) and applications are accepted until all workshop slots are filled. Priority is given to student applications. Priority also is given to those applications that place an emphasis on quality material and on material that is appropriate for the space.

All applications must be approved and signed by a faculty advisor before an application will be considered. Any application must be approved by the Faculty Coordinator of Workshop Productions, the Technical Director, the Costume Shop Supervisor (if any special costume requests are made), the Managing Director, and the Department Chair. A checklist for signatures is part of the Workshop application form.

4. Guidelines:

a. Royalties and Scripts

After a Workshop Production has been approved and the dates set, the director must contact the department's Managing Director. The Managing Director orders scripts and makes royalty arrangements.

b. Technical Support

Workshop Productions are intended to use minimal technical support. However, any special needs which directly impact upon

the production (e.g., a door frame with a door that must open and close) must be requested on the application form.

- 1) Scenery and Furniture: A basic set-up (i.e., periaktoi units, risers, boxes, etc.) is available for workshop productions. No other scenic units may be constructed or used.
- 2) Properties: Directors are responsible for finding their own props. Special hand props may be requested from the departmental prop room with approval of the Technical Director. Valuable or rare properties will not be allowed for workshop productions.
- 3) Costumes: Actors, in consultation with the director, are responsible for finding their own costumes. Special costume needs must be requested on the application form.
- 4) Lighting: Lighting for workshop productions consists of a basic light plot with a warm and cool front light wash, a cool top light over the stage, a DR top special, a DL top special, and a Center special. Any repatching of the light board is strictly prohibited. Any lamp outages need to be reported to the Technical Director for repairs or replacement. No other lighting is to be used unless approved by the Technical Director and requested on the application form.

Stage lights are to be used only for technical rehearsals, dress rehearsals, and performances. For rehearsals, work lights must be used. Directors are responsible for finding a light operator who must be trained by the Technical Director prior to the technical rehearsals.

Directors are responsible for turning off all rehearsal lights and stage lights in the performance space after each rehearsal and/or performance. Failure to comply with the Lighting Guidelines can result in cancellation of the production.

- 5) Sound: Directors are responsible for supplying any and all sound equipment for workshop productions. Contact the Technical Director to arrange for assistance in creating

sound effects and/or other sound needed for a workshop production.

c. Auditions and Casting

The director and the Faculty Coordinator of Workshop Productions will create a production calendar that includes audition dates, rehearsal schedule, dress and technical rehearsals, etc. Auditions should be conducted in a manner consistent with departmental practices and must open to all Ball State students registered for a minimum of 3 credit hours.

The Faculty Coordinator of Workshop Productions and the Department Chair must approve any pre-casting of roles. All approved pre-casting must be announced at the time of auditions. However, joint proposals from a director and an actor are acceptable.

d. Rehearsals

Rehearsal schedules should be consistent with departmental practices. Generally rehearsals are held in a 3-4 hour block, 5-6 times a week. Rehearsal periods are 5-6 weeks. Actors must have one day off a week except during the week of technical and dress rehearsals. Student directors must have their rehearsal schedule approved by their faculty advisors and the Faculty Coordinator of Workshop Productions.

e. Rehearsal and Performance Spaces

Workshop Productions assigned to AC-007 (Cave) or the Strother Theatre are guaranteed only 3 weeks in the space--two weeks of rehearsals and one week of dress rehearsals and performances. The director, in consultation with the Managing Director, is responsible for finding and arranging other rehearsal space prior to moving into Strother Theatre or AC-007 (Cave).

The Edward S. Strother Theatre and AC-007 (Cave) also function as classroom spaces for the department. The spaces must be restored to a condition conducive to classes after each rehearsal and performance. Failure to keep the room in a suitable condition can result in the cancellation of the workshop production. The Technical Director and the Faculty Coordinator of workshop

productions must approve the seating arrangement for each workshop production.

f. Performance Dates

The performance dates and times will be set when the workshop application is approved. No workshop productions will be presented during the final two weeks of classes.

g. House Management and Box Office

The director is responsible for finding volunteers to house manage and to sell tickets on performance nights. The house manager must meet with the department's Managing Director and the box office volunteer must meet with the University Theatre's Box Office Manager for training at least one week prior to opening night.

The Managing Director and the Department Chair set ticket prices for workshop productions.

h. Promotion and Publicity

There is no budget for the promotion of workshop productions. However, student directors may have twenty-five black and white posters printed for campus distribution only. Cast and crew usually are responsible for distributing the posters. The Managing Director and the Department Chair must approve posters before printing.

Programs can be photocopied in the Department of Theatre and Dance Office or at the University Copy Center. A photo-ready copy must be submitted to the Managing Director for approval at least ten (10) days prior to opening. The department covers the cost of the programs but the director is responsible for getting the program copied.

Student directors should meet with the Managing Director at least three weeks prior to opening night to plan the poster and program.

Student directors are encouraged not to invite the campus newspaper to a performance. The intent of workshop productions is to focus on process rather than product. Approval to invite a campus reviewer must be approved by the Department Chair. Muncie newspapers are not to be invited to the production.

#### h. Special Policies

##### 1). Smoking in Productions

Any request for smoking in a production must be submitted with the Workshop Application and approved by the Department Chair. Because of the small performance spaces, approval for smoking in a production will be granted only in the most rare of circumstances.

##### 2) Pyrotechnics, Fog, or other Special Effects

Any request for pyrotechnics, fog, or other special effects involving the use of fire (e.g., lighted candles) must be submitted with the Workshop Application and approved by the Technical Director, Department Chair, and the BSU Safety Officer. Because of the small performance spaces, costs, and fire regulations, approval of special effects in a production will be granted only in the most rare of circumstances.

##### 3) Auditorium Seating

The chairs currently assigned to each space for classes are to be used for workshop productions. Special circumstances may dictate the occasional use of the "good" Strother chairs for a workshop production.

#### **D. Faculty/Student Performance Hour.**

The Faculty/Student Performance hour is held annually during the fall semester, and is an opportunity for interested faculty and students to perform together. Performance is defined broadly to include literary scenes, mime, improvisation, dance, musical numbers, etc. All performances are critiqued. Applications are available in AC-300.

#### **E. Festival of the Word and Dance**

The Festival of the Word and Dance is held annually during the spring semester. It is a student performance hour that includes intermingled literary performances and dance projects. Applications are available in AC-300 for theatre students and in the Dance Office in Ball Gym. Student choreographers may enroll in Dance Practicum (DANCE 489) or Directed Study in Dance (DANCE 496) for 1 hour of credit to develop their projects.

**F. Works-in-Motion**

1. Works-in-Motion performances are informal dance programs offered each semester. Any Ball State student may perform. The intention of these programs primarily is to present new student choreography and experiments in dance from any style or form of dance. Choreography learned or created prior to attending Ball State or during summers also may be performed. Students must secure permission from the choreographer(s) to perform dances. Faculty choreography also may be presented.
2. Application forms for Works-in-Motion will be available in ball Gym approximately two (2) weeks prior to performances. Application forms must be submitted by the prescribed deadlines. Performances are normally held at in the Korsgaard Dance Studio at 6:00pm on a Friday. There is an admission charge.

**G. Senior and Junior Choreography Showcases**

Senior Choreography Showcases are usually presented in the fall semester. Students who have attained senior class standing or who continue for a fifth (or later) year may present new works of choreography for credit and assessment by the faculty. The syllabus and course responsibilities for Creative Project (DANCE 490) are distributed at the first meeting of student choreographers.

Junior Choreography Showcases are usually presented in the spring semester. Choreographers must have completed Dance 287 Choreography 1. The Showcase may be taken for 1 credit hour under Dance 489 Dance Practicum or Dance 496 Directed Study.

**H. Miscellaneous**

Occasional dance, theatre and performance studies productions are scheduled on an ad hoc basis. These productions are approved, budgeted and scheduled through the department chairperson in consultation with faculty.

**II. STUDENT RESPONSIBILITIES TO THE PRODUCTION PROGRAM****A. Class/Rehearsal Attendance**

The production program is an extension of the department's academic program -- an opportunity to realize on stage what has been taught and practiced in the classroom. The production program is an indispensable part of theatre and dance training. Students who are too ill to attend class

may not attend rehearsals. (See IV. Replacing Cast Members under CASTING for policies related to missed rehearsals or late arrivals.)

## **B. Rehearsal Scheduling**

Theatre rehearsals generally are held weekday evenings between 7 - 11 p.m. Dance students should avoid late afternoon classes. Ball State Dance Theatre has weekday rehearsals between 3 - 5 p.m. Students should not schedule classes during these times.

Senior and Junior Choreography rehearsals are scheduled on weekdays after 5 p.m. and on weekends during Ball Gym open hours. Rehearsal schedules and room assignments are determined after auditions. The Director of Dance must be informed of any changes in the rehearsal or room schedules.

## **C. Majors' Participation**

All Theatre and Dance majors in the Department of Theatre and Dance are expected to participate in the production program each semester. Participation can be in any area that supports the production program -- performing, running crews, construction crews, ushering, promotion, etc.

### **1. Theatre and Dance Practicum**

Students, especially freshmen and sophomores, are strongly encouraged to enroll in Theatre Practicum (THEAT 280) or Dance Practicum (DANCE 489) for one credit each semester. **Students must sign-up for specific crews and assignments during the first two weeks of each semester.** Contact the department office for information.

**Students failing to submit a completed contract to the departmental office by the end of the second week of the semester will be asked to withdraw from the course. Failure to withdraw by the end of the First Withdrawal Period of the term will result in a grade of "F".**

### **2. Departmental Loyalty**

Students may participate in productions outside of the Department of Theatre and Dance (e.g., Muncie Civic Theatre, University Singers, Anderson Young Ballet Theatre, Code Red, Heartland Stage Company, television or radio advertising work, T-Comm projects), but not to the detriment of their participation in the

department's program. Failure to participate in the department's production program will jeopardize the student's standing in the department.

### **III. PRODUCTION SCHEDULES AND DESIGN MEETINGS/GUIDELINES**

#### **A. Master Schedule**

The technical director will develop a master schedule of production deadlines. This schedule will be disseminated to appropriate personnel (directors, choreographers, designers, etc.,) well in advance of the established deadlines. It is expected that all involved will meet these deadlines.

#### **B. Production Meetings Attendance**

Time and place for departmental production meetings are usually predetermined at the beginning of each year. Department Production Coordinator, director, stage manager, technical director, faculty design advisors, designers (scene, costume, light, sound, makeup), prop coordinators, and the managing director are to attend all production meetings. Production meetings for musicals and dance productions should include the musical director and choreographer(s). Normally, production teams are added to the weekly meetings one week prior to going into rehearsal.

#### **C. Individual director/designer meetings**

In addition to the following meetings, the director should meet with each designer individually, as needed, to discuss special problems and design details.

#### **D. Design Meetings**

1. Design Meeting #1 (No later than 10-12 weeks prior to the first rehearsal)
  - a. Director presents production concept, including remarks on design elements.
  - b. Designer ideas and questions are discussed.
  - c. Budgets are presented to designers.
  - d. Production schedule is outlined including: management deadlines, when costumes and scenery go into shops,

technical and dress rehearsals, rehearsal space scheduling, light hang and focus dates, etc.

- e. Prop master/mistress presents prop list based in text. Major and special props are identified from this list.
  - f. Future meetings are scheduled.
  - g. The stage manager takes notes at this and all design meetings. From these notes, minutes are generated and distributed to all staff previous to the next meeting.
2. Design Meeting #2 ( No later than 2 weeks following design meeting #1)
- a. Stage Manager presents minutes from last meeting. Changes from previous meeting are discussed and approved.
  - b. Scene designer presents research, preliminary floor plans and thumbnail sketches showing possible approaches to production (copies are distributed to staff).
  - c. Costume designer presents research and preliminary costume sketches showing possible approaches to production concept (copies are distributed to staff).
  - d. Light designer presents research and indications of style through photographs, paintings, sketches, etc.
  - e. Prop master and scene designer present research and sketches of major props (identified in first meeting).
  - f. Makeup designer presents research and photos showing possible approaches to production concept.
  - g. Sound designer presents outline of sound plot with accompanying music and effect samples showing possible approaches to production concept.
  - h. Initial discussion of colors presented by designers using designer-provided examples.



- b. Sound and light designers meet with director for preliminary script cueing.
  - c. Costume designer presents updated sketches and a texture palette. Copies of sketches are distributed to staff.
  - d. Scene designer begins elevations, side section painted model, and/or perspective rendering.
5. Design meeting #4 (No later than 4 weeks prior to first rehearsal)

As many design elements as possible are finalized. No major changes in color, texture palette, and ground plan should be made beyond this meeting. It is understood that during the rehearsal process, the form of the production will evolve, thereby requiring an evolution in the form of all design elements. The entire artistic staff, must carefully explore the nature of this evolution while allowing for growth without complete reformation.

- a. Stage Manager present minutes from last meeting. Changes from the last meeting are discussed and approved.
  - b. Scene designer presents a complete design (model and/or renderings and/or elevations) and a ground plan. Copies are distributed to staff.
  - c. Costume designer presents completed color sketches, actual swatches and/or examples of costumes (e.g., photos). Copies are distributed to staff.
  - d. Makeup designer presents special makeup problems/
  - e. Props master presents updated prop list, indicating sources, props to be built, problems, etc. Copies are distributed to staff.
  - f. Sound designer continues to present specific examples of effects and music.
6. 3 weeks prior to first rehearsal

The director and designer will initiate individual meetings to discuss detail and special problems.



First Tech (With Actors)	6:00 - Call 7:00 - Go
Sunday - Second Tech/First Dress*	6:00 - 7:00 - Call 8:00 - Go
Monday - Second Dress/Final Dress	6:00 - 7:00 - Call 8:00 - Go
Tuesday - Final Dress	6:00 - 7:00 - Call 8:00 - Go

\* If a show opens on a Thursday night then First Dress will be on Monday instead of Sunday. This means Sunday Tech will have a 7:00 - GO.

#### **IV. Responsibilities/Guidelines**

##### **A. Responsibilities of the Stage Manager**

The following time line is an abbreviated start to finish look of the characteristic duties of the stage manager. It is not an all inclusive list; but, rather, a suggestion of what might be encountered during the stage managing process. A handbook detailing more specific responsibilities is available.

1. Read the play
2. Meet with the director
3. Help supervise script loans
4. Begin to assemble production book (prompt book)
5. Attend and help run auditions (maintain audition forms)
6. Post call backs and final cast list
7. Create cast and crew contact sheet
8. Assist the director with preliminary props list
9. Arrange artistic staff production meetings
10. Attend and run each artistic staff production meeting
11. Take minutes for production meetings
12. Type and distribute minutes
13. Revise/retype props list
14. Prepare rehearsal and production rehearsal schedule (with director)
15. Obtain keys to rehearsal areas
16. Set up rehearsal space (includes tape out of scenery areas according to ground plan)
17. Set up furniture (if any) and props for each rehearsal
18. Secure space after each rehearsal

19. Take attendance at each rehearsal
20. Record blocking in prompt book
21. Help schedule costume fittings
22. Check in with each shop daily
23. Note all cues (set, light, sound, props) in production book
24. Note all costume changes and review with costume designer
25. Take rehearsal notes daily
26. Distribute rehearsal notes daily
27. Help coordinate publicity photos with director and Managing/Publicity director
28. Meet with the Technical Director and Costume Designer regarding crew assignments
29. Set up cues with director and designers (before cue to cue rehearsal)
30. Assist the director with gathering/writing program materials and information
31. Arrange for crews to attend run-through rehearsals
32. Assist with coordination of scene shifts at technical rehearsal
33. Post sign in sheets on call board for tech rehearsals and performances
34. See that the stage is swept/mopped before each production rehearsal and performance
35. Check production call sheet before each production rehearsal and performance
36. Notify warnings to actors beginning with the 1 hour call
37. Run light (dimmer) check with lighting crew
38. Run sound check with sound crew
39. Make sure that headsets are functioning properly
40. Call props check 20 minutes before house opens
41. Coordinate opening of house with house manager
42. Call appropriate cues
43. Assist director with production notes
44. Spot check all scenery and report damage
45. Secure theatre facility after performance
46. Post strike notice
47. Attend and assist with strike
48. Complete production book
49. See that all borrowed items are returned
50. Return keys

## **B. Responsibilities of the Scene Designer**

Preliminary Set Design-- The following is a list of items that need to be presented to the Technical Director on the Preliminary Set Design due date:

1. Rough Ground Plan- to scale, but does not need to be a perfect copy
2. Rough Sketch of set-must show enough detail for a basic understanding, \* for a multiple set show-a rough sketch will be needed to show each environment.
3. Rough list of specific set or prop pieces that you feel may impact on your budget.
4. The following is a list of the items that are expected to be delivered to the technical director on the scene design due dates. Failure to submit the following items will result in the loss of 50% of the scenery show budget until all items are in.

Items:

1. Ground Plan (6 - 7 copies)
  - 1 - Shop
  - 1 - SM
  - 1 - Technical Director
  - 1 - Student Technical Director - (if necessary)
  - 1 - Lighting Designer
  - 1 - Director
  - 1 - Scene Designer
2. Section Plan (4 - 5 copies)
  - 1 - Shop
  - 1 - Technical Director
  - 1 - Student Technical Director - (if necessary)
  - 1 - Lighting Designer
  - 1 - Scene Designer
3. Front Elevations of ALL units with rough dimensions (3 - 4 copies)
  - 1 - Shop
  - 1 - Technical Director
  - 1 - Student Technical Director - (if necessary)
  - 1 - Scene Designer
4. One of the following for color
  - Painter's elevations - Preferred
  - Production Model
  - Colored Renderings

Additional Responsibilities

1. Work with technical director to maintain scenic budget

### C. Responsibilities of the Costume Designer

Preliminary Costume Design - The following are needed

Items:

1. Rough costume plot with all scenes marked
2. List of all fast changes that are known
3. Costume color choices.
4. A rough sketch or photo for each character or group of characters.
5. A copy of a painting(s) or collage that best supports the concept of the play.
6. An idea of what fabrics are required for the production.
7. A list of "pull" items that may be found in stock
8. Coordinate with the supervisor on scheduling fittings
9. Work with supervisor to establish design details for cutting and pulling purposes.
10. Cut, pattern and drape costumes if needed. ( Need determined by shop supervisor.)
11. Purchase, or arrange for purchase, all fabrics, trims, notions and accessories needed to realize costume designs.
12. If not employed by the costume shop, the designer must arrange to talk to the shop supervisor at least once each day and to arrange with the supervisor a working schedule for the build period.
13. Update the "to do" list for shop each morning and especially after every dress rehearsal.

Other responsibilities:

1. Attend all production meetings
2. Work as a team player to develop a unified design concept
3. Attend a rehearsal or run-through to get a visual idea of character and to ask the director any questions concerning the play.
4. Work with the shop supervisor to make sure all aspects of the costume designs are as complete as they should be for dress rehearsals.
5. Check to see that the actors have rehearsal clothes if needed.
6. Make sure all costumes are in the dressing rooms before dress rehearsal begins.
7. Make sure all costumes are tagged with the appropriate name of the actor
8. Attend all dress rehearsals

## D. Responsibilities of the Lighting Designer

Below is a list of the items that are to be delivered to the technical director on the lighting design due dates. Additional responsibilities are also listed to give the lighting designer an idea of what is expected of them at this institution.

Preliminary design: the following is a list of items to be presented to the Technical Director on the Preliminary Lighting Design due date:

1. Rough Light Plot-to scale, but does not need to be a perfect copy
2. List of Color Choices
3. Rough outline of how you plan to do your channel hook-up.
4. List of any accessories that may impact your budget

Items due on due date (failure to submit all items will result in the loss of 50% of the lighting production budget until items are in):

1. Light Plot (4 - 5 copies)
  - 1 - Shop
  - 1 - Technical Director
  - 1 - Master Electrician
  - 1 - Lighting Designer
  - 1 - Student TD - (only if there is one)
2. Section Plot (3 - 4 copies)
  - 1 - Technical Director
  - 1 - Lighting Designer
  - 1 - Master Electrician
  - 1 - Student TD - (only if there is one)
3. Submit the following types of paperwork:
  - 1 - Instrument Schedule
  - 1 - Channel Schedule

Additional Responsibilities:

1. Attend production meetings
2. Work with Design team to develop unified design concept
3. Attend a few rehearsals and/or run-thru's prior to the lighting design due date, \* this is to get an idea of cue placement, lighting ideas (check with Director and SM for best time to do this)

4. Meet with the director prior to any technical rehearsals to discuss lighting concept and cue placement.
5. Work within established lighting show budget, \* have all orders place in advanced to allow for standard delivery
6. Have the show focused and ready to go before any technical rehearsals begin
7. Have all cues programmed into the light board before any technical rehearsals take place
8. Meet with the SM before any technical rehearsals begin to get cues placed in prompt book. (This will be done during Paper Tech)
9. Be flexible - work with the production team
10. Work with technical director to establish time on stage for the hanging, circuiting and focusing of show
11. Attend ALL Technical and Dress rehearsals
12. Be available for short production meetings following Technical and Dress rehearsals.
13. Be available to SM and Director during Technical and Dress rehearsals
14. Have all appropriate paperwork copied for Light Board operators
15. Have all appropriate cue sheets completed by the Dry-Tech i.e. Follow spot Cues - including size and color

Failure to meet any of the above responsibilities can result in the removal of the lighting designer from the production.

## **E. Responsibilities of the Sound Designer**

Each Sound Designer will be responsible for the following items:

1. Begin work with Director and other Designers at the earliest possible time.
2. Supervise the recording of ALL sound effects and underscoring
3. Coordinate with the Shop Sound Engineer on the shows specific needs. (Must realize that equipment is limited)
4. Work with Shop Sound Engineer in executing system construction
5. Sound Plot must be completed at least 8 days prior to Technical Rehearsals, \* give copies to Shop Sound Engineer and Technical Director
6. Is responsible for the number and placement of all headsets
7. Must meet with Director and SM to go over ALL sound cues prior to Technical rehearsals - (Usually done in paper tech)
8. Must have all known sound effects ready by the Dry-tech rehearsal
9. Must work with Sound operator on how to execute sound cues
10. Must have a printed cue sheet of sound effects for Sound Operator on Dry-tech

11. Must work with Technical Director and other Designers on placement of equipment
12. Must work with Technical Director on Budget (Sound has a very limited budget that must be shared by ALL shows)
13. Must attend ALL Production Meetings
14. Must remain available or in contact with TD during load-in and tech rehearsals
15. Must be available for short production meetings following Technical and Dress rehearsals
16. Must attend and assist sound strike.

Any questions need to be directed to the Departmental Technical Director shop # 285-3756.

#### **F. Responsibilities of the Props Master (Mistress)**

The responsibility of the Props Master (Mistress) - is generally to coordinate the collection of, design and/or construction of the various decorative and functional props that are used in a production. He or she generally works under the supervision of the scenic designer and works closely with the technical director and scene-shop foreman. For clarity, stage properties are traditionally divided into three categories:

- 1) set props,
- 2) hand props
- 3) decorative props.

Set props are defined as larger movable items, not built into the set (furniture, floor lamps, rugs, stoves etc., etc.). Hand props refer to items that are handled or carried by the actor (plates, cups, letters, books, telephones, etc., etc.). Decorative props are items that are used to enhance the setting but not specifically touched by actors (window curtains, pictures hung on walls, doilies, table lamps, bric-a-brac, and books in a bookcase, etc.)

The following is a list of responsibilities or duties of the props master or mistress:

1. To secure a working "props" list from the director or stage manager.
2. To confer with the scene designer regarding the initial props list.
3. To conduct background research by studying books, paintings and other sources that contain pictures of the objects needed for the production.
4. To make design sketches (if necessary) or obtain photo reproductions of the needed properties. It is important to note that the scene designer has the ultimate authority over the design of the props.

5. To build, buy, rent or borrow the props for the production.
6. To attend all production meetings and to maintain a open line of communication between artistic staff and the technical director.
7. To secure rehearsal props for the director and actors to work with by a predetermined rehearsal date-usually after blocking rehearsals are completed.
8. To attend rehearsals on a regular basis and to keep the designer up to date with specific prop needs of the director and actors.
9. To make sure that all props are finalized and secured by no later than the first technical rehearsal.
10. To assist the stage manager in organizing all prop tables.
11. To supervise and or train the running crew.
12. To coordinate prop "strike".
13. To carry out postproduction responsibilities such as returning borrowed props, repairing damaged items, etc.

## AUDITIONS

### ***I. STUDENT ELIGIBILITY AND RESPONSIBILITIES***

- A. Any Ball State University student may audition for departmental productions.
- B. To audition, a student must be in good academic standing -- a GPA (Grade Point Average) of at least 2.0 for the previous semester and a 2.5 within the major, and not on academic probation. The Department of Theatre and Dance will verify each student's eligibility before the audition process. A list of ineligible departmental students will be distributed to the directors prior to any departmental auditions.
- C. All students cast in Department of Theatre and Dance productions must remain enrolled and in good standing throughout the rehearsal and performance periods.
- D. Theatre majors who have declared Performance, Acting, or Musical Theatre options are required to audition for all major productions (Subscription, Studio, and Cave Series). However, this rule is waived if the student is currently cast in a production and the current and future productions have rehearsal conflicts.
  - 1. All scholarship students are required to notify the departmental chair **prior to auditioning or accepting production responsibilities outside of the department.**
  - 2. Failure to comply with this requirement may jeopardize the student's standing in the department and may result in the withdrawal of any scholarship funds.
- E. Students currently cast in any departmental production may audition for subsequent conflicting productions only with permission from the director of the earlier production. This guideline applies to all Department of Theatre and Dance productions as well as productions outside of the department.
- F. Students who are not majors or minors in the Department of Theatre and Dance are expected to comply with all appropriate departmental guidelines regarding eligibility to participate in the production program. Such non-majors who only interested in the musicals are exempt from having to prepare a monologue.

## **II. FACULTY AND STAFF PARTICIPATION**

### **A. Philosophy**

Theatre and Dance artists, like their colleagues in other arts disciplines, must have the opportunity to develop and maintain their craft.

Participation in departmental productions (along with opportunities outside the department and university) allows the faculty artists to teach by example what is taught in the classroom. Furthermore, students benefit from working with faculty designers and actors whose experience and differing techniques add to the students' overall preparation.

The Department of Theatre and Dance believes that students may significantly advance their own technical skills and personal growth through occasionally rehearsing and performing with faculty as colleagues rather than exclusively as teachers and directors.

### **B. Procedure**

1. Faculty members will be cast when their age, skills, leadership and knowledge can benefit their fellow cast members and the production significantly.
2. Occasionally, the demands of a particular role or the programmatic needs of the department dictate the pre-casting of a faculty member. Pre-casting must be approved by the Departmental Chairperson and announced prior to auditions (see III.B.3. below).

## **III. PROFESSIONAL GUEST ARTISTS AND COMMUNITY ACTOR ELIGIBILITY**

### **A. Philosophy**

The primary responsibility of the Department of Theatre and Dance is education and training of students to prepare them to become thinking members of society who will contribute meaningfully to our nation's cultural and educational life. When students enter the cultural marketplace, they will work with a large variety of artists, educators and audiences. Students should, therefore, have opportunities to work with appropriate professional and community guest artists from time to time. Guest artists are particularly desirable when the demands of certain roles (e.g., King Lear) are beyond the capabilities of traditional undergraduate students.

### **B. Procedure**

1. A director wishing to cast a professional or community guest artist must submit a request to the department chairperson for approval as early as

possible.

2. If any honoraria for guest artists are anticipated, approval must be obtained from the department chairperson.
3. Any pre-cast role must be announced as early as possible, but not later than one week prior to the auditions.

#### **IV. AUDITION WORKSHOP**

Early in the fall semester an audition workshop is offered for incoming freshmen and transfer students before auditions are held for that semester's productions. The workshop usually includes an explanation of the audition requirements and procedures, a discussion of the shows being auditioned that semester, and responses to opening moments of monologues for students who want feedback.

#### **V. AUDITION PROCEDURES**

**It is required that students read the plays being cast before auditioning!**

##### **A. General Auditions**

1. Early in the fall semester the department holds a General Audition session for all Subscription, Studio, and Cave Series productions scheduled for that semester. A second General Audition session is held late in the fall semester for spring productions.
2. Notification of Audition: The audition date and time is posted in Ball Gym, the Green Room of University Theatre and outside the departmental office (AC-306). The audition announcement is also contained in the letter sent to all declared Theatre and Dance majors and minors prior to the beginning of fall semester classes, and faculty are encouraged to announce audition times in all dance and theatre classes.
3. All departmental majors and minors wanting to audition for the semester's productions must participate in the General Auditions. The department chairperson must approve exceptions.
4. Students must sign up for an audition time in the department office.
5. Audition format: For the General Audition students prepare a one-to two-minute monologue as specified in the announcement of auditions.
  - a. Introductions to the monologue include: the student's name,

## Auditions

year in school, major, the name of the work, its author, and the character portrayed. No additional information is necessary.

- b. Monologues must be memorized.
- c. Monologues should involve only one character, and this character should be one the student could reasonably be cast to play.
- d. Monologues should showcase the acting strengths and/or demonstrate growth of the student actor.
- e. Students are expected to wear appropriate attire (i.e. dress accordingly as they would for a professional audition. No jeans, flip-flops, t-shirts, etc.)

## B. Musical Theatre Auditions

1. In addition to the one- to two-minute monologue, students should prepare 16 bars of two contrasting pieces, normally one up- tempo song and one ballad, reflecting the nature of the production for which they are auditioning (e.g., if auditioning for My Fair Lady, audition pieces should not be from Rent). Directors may, however, request audition pieces be taken from the scheduled show, and will usually require audition songs from that show during callback auditions.
2. Students will also participate in a dance audition. The audition is conducted as a class. The appropriate shoes and attire will be announced in the Fall Departmental letter to majors and minors and in the Theatre and Dance Office, Ball Gym and the Green Room.

## C. Callback Auditions

1. Each production has callbacks following the General Auditions or following the initial individual show audition.
2. Directors make every effort to save student time by calling back only those who will be given serious casting consideration.
3. Callbacks are handled in a variety of ways and are up to individual directors. Students may be asked to read from the play, improvise, relate personal narratives, etc.

## Auditions

4. A student's participation in the callback auditions indicates his/her willingness to accept any role.

### D. Individual Show Auditions

Because of the academic or production calendar, it sometimes is not feasible to hold General Auditions. In such cases, each production will have individual auditions.

### E. Dance Auditions

#### 1. Ball State Dance Theatre

- a. All Dance majors and minors are encouraged to audition for Ball State Dance Theatre. Scholarship students who wish to perform with other groups must obtain permission from the Director of Dance.
- b. Notification of Audition

The audition date and time is posted in Ball Gym, the Green Room in University Theatre and outside the departmental office (AC-306). The audition announcement is also contained in the letter sent to all declared Theatre and Dance majors and minors prior to the beginning of fall semester classes, and faculty are encouraged to announce audition times in all dance and theatre classes.

- c. The audition for Ball State Dance Theatre is held on the first Tuesday of the Fall Semester. Acceptance into BSDT is a year-long commitment. Rehearsals are 3:00pm - 5:00pm Monday through Friday. Extra rehearsals may be called, especially for guest choreographers or when the Director deems necessary.
- d. Audition format

The audition is conducted as a class and includes material from the ballet barre, centre work and a modern combination. Other work such as a jazz combination, folk dances and improvisational exercises also may be included.

#### 2. Junior and Senior Choreography Showcases

The student choreographers conduct auditions for Junior and Senior Choreography Showcases as a class. They are held no later than the first week of each semester. Any Ball State student is eligible to audition and dance major and minors are expected to audition for these projects.



## CASTING

The Department of Theatre and Dance is committed to producing the best possible productions. We view these productions as extensions of the educational and training needs of our students. Consequently, casting decisions for departmental productions are made to meet the demands of the production and to address the needs and development of students. To promote these goals, the department has established a series of casting guidelines. Scenes for acting and directing classes and other class requirements are exempt.

### ***I. CASTING GUIDELINES FOR THEATRE PRODUCTIONS***

- A. Students will play as cast. Signing the general audition form signifies agreement to play **any** role. Non-acceptance of assigned role(s) or dropping out of a cast to accept a bigger or better role will necessitate a meeting with the department chairperson and the production's director, and will jeopardize the student's standing in the department.
- B. Students should not be cast in more than **one** mainstage, studio or workshop productions per semester. The department chairperson must clear exceptions.
- C. Students should not be cast in productions whose rehearsal times overlap without the approval of both directors and the department chairperson. Students cast in productions whose rehearsals overlap should not rehearse for the second production until after the first production has opened.
- D. Students participating in productions outside the department (e.g., Muncie Civic Theatre) are expected to comply with these guidelines.

### ***II. CASTING PROCESS FOR MAINSTAGE AND STUDIO THEATRE PRODUCTIONS***

- A. Following the auditions, the directors meet to discuss and decide on casting. Members of each director's artistic staff are encouraged to attend the meeting. Acting faculty are also invited to the casting meeting to provide input on student actors.
- B. The department chairperson may act as arbiter at this meeting.
- C. Script requirements, student ability and growth, and the department's responsibilities to its audiences are guiding factors in all casting decisions. While such factors as American College Theatre Festival participation may be considered, no production should be given casting priority.

### **III. CASTING OF WORKSHOP PRODUCTIONS**

- A. Casting for Workshop Productions is normally conducted separately from casting for Studio and Mainstage productions.
- B. Casting for Workshop Productions should be made by the student director in consultation with the faculty advisor for the production.

### **IV. CASTING OF DANCE PRODUCTIONS**

#### **A. SELECTION OF BALL STATE DANCE THEATRE COMPANY MEMBERS**

- 1. Eligibility
  - a. Company members must be enrolled in at least one technique class.
  - b. Company members must be in good standing with the university and maintain a minimum grade point average of 2.5.
- 2. Company Selection
  - a. Preference will be given to dance majors and minors.
  - b. Company members are selected after an audition class conducted by the Director of Ball State Dance Theatre in consultation with other Dance faculty.
  - c. Dancers are selected on the basis of technical ability and adaptability to all forms and styles of dance.
- 3. Casting for Individual Dances
  - a. The cast for each dance is selected by the choreographer in consultation with the Director of the Ball State Dance Theatre.
  - b. Other members of the company are considered understudies for the dancers cast and are to learn the dances. In many instances, specific assignments will be made concerning the understudying of roles.
  - c. Some dances may be double- or triple-cast

## **B. STUDENT CHOREOGRAPHY**

One of the goals of the dance program is to give dance students the opportunity to gain experience in creating and developing their own work and performing in student choreography. The venues for the presentation of this work are Junior Projects, Senior Creative Project, and Works-In-Motion programs. If a student wishes to pursue other choreographic projects, a Directed Study or a Dance Practicum may be possible.

### **1. CASTING OF STUDENT CHOREOGRAPHY**

- a. Student choreographers select from those students auditioning.
- b. Only students in good standing with the university and maintaining a minimum grade point average of 2.0 will be considered.
- c. Other students or non-students may be cast in cases of special needs of the choreography.
- d. Dancers may be cast in no more than three dances.
- e. A dancer may be removed from a dance at the discretion of the choreographer after consulting with the Director of Dance.

## **V. POSTING OF CAST AND COMPANY LISTS**

- A. The official cast list for a theatre production is posted on the Call Board in the Green Room. The official Ball State Dance Theatre company list is posted in the Dance Office. Cast and company members will acknowledge casting by initialing the official list after their names.
- B. Additional copies of cast lists may be posted outside the Department of Theatre and Dance Office (AC-306), outside Strother Theatre (TO-100), and in the Dance Office. (Copies of cast lists should be given to the department chairperson, the costume designer, and the director of dance.)
- C. Cast lists are posted within 48 hours after the final auditions, or after the run of a show currently in performance.
- D. All cast lists are tentative and role assignments may be subject to change.
- E. Cast members should read cast lists thoroughly as directors often include additional important information (e.g., time/location of first rehearsal) on the cast list.

## **VI. REPLACING CAST MEMBERS**

### **A. Reasons for Cast Member Dismissal**

1. Missing **two** or more rehearsals without prior approval of the director.
2. Arriving late for rehearsal more than **three** times.
3. Disruptive behavior.
4. Attendance at any rehearsal while under the influence of alcohol or an illegal substance.
5. Any behavior or activity that the director deems detrimental to the production or the Department of Theatre and Dance.
6. If the student's G.P.A. drops below 2.0 in a previous semester or falls below a 2.5 within the major.

### **B. Procedure for Dismissal**

1. The director should meet and discuss the problem with the department chairperson. Student directors should gain the approval of the production's faculty advisor before contacting the department chairperson.
2. The chairperson will discuss the situation with the director and the cast member. In the case of a student director, the chairperson will meet with the cast member alone.
3. The final decision on dismissal is made by the director and the departmental chairperson.

### **C. Finding a New Cast Member**

1. The director is free to replace the cast vacancy with another eligible person.
4. The director has the option to choose a replacement with or without a special audition.

## REHEARSAL GUIDELINES AND POLICIES

### I. REHEARSAL GUIDELINES

#### A. Rehearsal Period

##### 1. Theatre Productions

The normal rehearsal period for a departmental production is six (6) to 6.5 weeks. Directors may petition the Department Chairman for additional rehearsal time if the production has special needs or requirements. Calendar limitations may result in a shorter rehearsal period.

##### 2. Ball State Dance Theatre

The rehearsal period for Ball State Dance Theatre begins the day after auditions in the Fall semester, continues through the last week of fall classes, commences again the first day of Spring semester, and continues through the last week of spring classes. **The rehearsal commitment is for both semesters.** Exceptions may be made for students graduating in December.

##### 5. Choreography Showcases

The rehearsal period for Choreography Showcases is usually six (6) to eight (8) weeks depending on the calendar limitations.

#### B. Rehearsal Hours

##### 1. Theatre Productions

- a. Rehearsals should be scheduled a maximum of six days a week, maximum four hours per rehearsal. Rehearsals should be scheduled on weekdays between 6 p.m. and 11 p.m. and on weekends between 10 a.m. and 11 p.m.
- b. Technical and Dress rehearsals often require longer rehearsal times.

##### 2. Dance Productions

- a. Ball State Dance Theatre rehearsals are generally held between 3 and 5 p.m. Additional rehearsals are called as needed.

- b. Rehearsals for Junior and Senior Choreography Showcases and other student dance projects are limited to 1-2 hours in length with a maximum of three (3) rehearsals per week.
- c. Technical and dress rehearsals often require longer rehearsal periods.

### **C. Rehearsal Schedule for Theatre & Dance Productions**

#### Theatre Productions:

1. Directors, in consultation with their production staffs, are responsible for planning rehearsal schedules. Directors should consult the master schedule for planning technical and dress rehearsals.
2. When planning the rehearsal schedule, directors should make every effort to call actors **only when they are needed**. Rehearsal schedules should be arranged to save student actor time.
3. There is a mandatory one-day off for each seven-day rehearsal period.
4. No rehearsal should be scheduled the night of a Mainstage or Actors Studio Series production's Alpha Night. Cast members are to participate on these nights by helping to finish construction, painting, or whatever the Technical Director deems necessary.
5. No departmental rehearsals are to be scheduled on opening nights of Mainstage or Actors Studio Series productions. Students are encouraged to attend opening night performances. Rehearsal may be scheduled earlier on those evenings, but most conclude by 7:45 p.m.

#### Dance Productions:

1. Rehearsal space and times must be requested through the Director of Dance
2. Prior to the first day of rehearsal in Ball Gym needs for the rehearsal (chairs, music stands, etc.) must be determined by the Director, Musical Director, Stage Manager, and any other personnel involved and arranged through the Director of Dance.

3. Keys to Ball Gym for Stage Manager may be issued prior to the first rehearsal from the Director of Dance.
4. The Director of Dance must approve any equipment or storage requests. We do not always have storage available.
5. All personnel in charge of the rehearsals are responsible for securing and clean up of areas used during the rehearsals.
6. Any injuries or facility problems need to be reported to the Ball Gym Supervisor on duty immediately and the Director of Dance by the next day.
7. Ball Gym has specific hours. The supervisors stay the extra time for rehearsals arranged with Recreation Programs. BE considerate and leave in a timely fashion.
8. An NO time is the outside door to Ball Gym to be propped open unattended.
9. Any blocking tape placed on the dance floors must be removed at the end of the last rehearsal. All equipment used must be returned to its appropriate location at the end of the last rehearsal.
10. The Artistic Director and the choreographers determine rehearsal schedules for Ball State Dance Theatre. The choreographers, in consultation with the Director of Dance, determine rehearsal schedules for student showcases.

## **II. REHEARSAL POLICIES**

### **A. Smoking Policy**

1. In accordance with state law and university policy, **smoking is prohibited within university buildings.**
2. Smoking **may be** permitted in University Theatre, Strother Theatre and AC-007 **only** by specific characters during rehearsals and performances, provided **all** the following conditions are met:
  - a. Smoking by specific characters is required by the script and/or characterizations as determined by the director.
  - b. Prior approval has been requested **in writing** by the director

or stage manager and has been obtained from the departmental chairperson.

- c. Notification that there will be smoking in the show is made to audience members by means of posted notices and/or pre-show announcements.

## **B. Food and Drink Policy**

1. University Theatre
  - a. Only water in a container is allowed but all debris **must** be cleared following rehearsal.
  - b. **No food is allowed in the auditorium.**
2. Strother Theatre, AC-007 (The Cave), Rehearsal classrooms
  - a. Only water in a container may be consumed during rehearsals.
  - b. The theatre/room **must** be cleared of all debris and returned to acceptable conditions for use as a classroom following each rehearsal.
  - c. Studio, Cave, and classroom chairs **must** be returned to a standard classroom arrangement following each rehearsal.
4. Dance Studios (Ball Gym: KDS, 101, 104, 202)
  - a. **No food or beverages except water are allowed in the dance studios.**
  - b. The studios **must** be cleared of all debris and returned to acceptable conditions for use as a classroom following each rehearsal.
  - c. Please remove street shoes upon entering the room and wear only dance shoes, socks, or bare feet in the dance studios.
  - d. Lights must be turned off and doors closed at the end of the rehearsal.

**C. Open Rehearsals**

Rehearsals for all departmental productions are open to faculty, staff and students unless otherwise posted by the director. Visitors are expected to notify the director of the desire to attend a rehearsal and should not distract participants or disrupt the rehearsal.

**D. Rehearsals and Class Attendance**

**Students participating in departmental productions are expected to attend all their scheduled classes. Participation in a production is never an excuse for missing classes!**

## **GUIDELINES FOR ACTORS STUDIO SERIES PRODUCTIONS**

### ***I. DESCRIPTION***

The Actors Studio Series, formerly 'the Studio Series,' premiered in 1999-2000 in the Edward S. Strother Theatre. These student- or faculty-directed productions work with a limited budget. (It is also possible that a student-directed production will be done in Strother Theatre under Workshop production guidelines.)

### ***II. PURPOSE***

The intent of the Actors Studio Series is to focus the studio productions on the actor-audience relationship, to increase the number of acting opportunities for student actors, and to present theatre productions that because of audience appeal, and/or other reasons, may not be considered for the University Theatre Subscription Series.

### ***III. BUDGET***

Actors Studio Series productions have a limited production budget of \$300 for scenery, costumes, and other production needs. The production staff (director, costume coordinator, scene designer, lighting designer, etc.) in consultation with the Department's Technical Director, Technical Coordinator of Strother Theatre, and Costume Shop Supervisor determines budget allocations. Design opportunities in Strother are available, but designing is on a different scale and is a case of doing more with less -- more dependence on imagination and less on money and resources.

### ***IV. DESIGN AND TECHNICAL ELEMENTS***

#### **A. Construction Restrictions**

The Scene or Costume Shops do not construct the productions. By reducing the need to construct scenery or costumes for the Actors Studio Series, the Scene and Costume Shops can devote their resources and personnel to the Subscription Series of four theatre and two dance programs, and to the annual production of the a television/video project.

#### **B. Design/Crew Assignments**

The Design and Technology faculty assign student scene designers, lighting designers, costume designer/coordinators, and sound designers to the Actors Studio Series. For many Design and Technology students, this is the first design opportunity in the program. Crews for the productions are assigned by the Technical Director and Costume Designer from classes and interested practicum students.

**C. Available Stock Scenery**

Stock scenery available for Actors Studio Series productions include: a set of platforms, door units, a standard set of blocks of various sizes, and use of departmental prop furniture when available and appropriate. Hand props from departmental stock must be approved by the Technical Director.

**D. Available Stock Costumes**

The use of costumes will be consistent with the above approach to scenery. A small stock of neutral costumes will be available for the studio productions. These costumes include rehearsal skirts of a neutral color for women, and rehearsal sport coats and plain shirts for men. Actors would be responsible for supplying such costume pieces as character shoes, casual pants, and leotards. For some productions, the director and costume coordinator may decide to use clothes from the actor's personal wardrobe.

**E. Construction/Rental**

Occasionally, it may be necessary to construct (or rent) a specialty costume or scenic piece. Specialty needs should be negotiated with the Costume Shop Supervisor or the Technical Director (as appropriate) and should be included in the planning of the production's budget.

**F. Lighting/Sound Equipment**

Lighting and sound designers have a stock of instruments and equipment available for use in Strother Theatre. Additional instruments and equipment from University Theatre must be approved by the Technical Director.

**V. MANAGEMENT**

Advertising, programs, ticket sales, and other management functions of the Actors Studio Series are under the supervision of the Managing Director and the Management Area.

**VI. PERSONNEL**

**A. Technical Coordinator for Strother Theatre**

Faculty member Greg Lund is responsible for maintenance and upkeep of the Strother Theatre and Cave (AC 007) facilities. He is also responsible for the maintenance of the stock scenery pieces, as well as supervision of the scenic designer for any minor construction needed for a specific production. In addition, the Technical Coordinator assists in finding and supervising crews, attends some technical rehearsals, and supervises the technical elements of Actors Studio Series productions.

**B. Production Manager**

The Strother Manager is a student position for the Actors Studio Series. Duties include: coordinating the rehearsal schedule for Strother, assisting the Technical Coordinator in maintaining the condition of Strother Theatre, and coordinating the box office and house management functions with the Managing Director.

## **GUIDELINES FOR WORKSHOP PRODUCTIONS**

### **I. DESCRIPTION**

A Workshop production is a student- or faculty-directed production (play or musical) which receives very minimal technical and financial support, and is produced primarily in AC 007 (The Cave Theatre) or, in rare instances, in the Edward S. Strother Theatre. Workshop productions are also occasionally produced in venues outside of the Department of Theatre and Dance facilities.

### **II. PURPOSE**

A Workshop production provides the student director an opportunity to experience the directing process in a relatively "safe" environment without the pressures of a budget, media critics, and major technical support. The emphasis of a workshop production is on the acting/directing process and on the need for successful communication between director and actor. For faculty directors, a Workshop production is an opportunity to experiment in play selection, production approaches, etc., which may be unavailable in the Department's Subscription or Studio Series seasons.

### **III. STUDENT QUALIFICATIONS AND PROCEDURES**

Any Theatre or Dance student who has completed Directing 1 with a "B" average or above may apply for a Workshop slot. An application can be found in the Appendix of this Department Production Handbook. Applications are accepted until all Workshop slots are filled. Priority is given to student applications. *Priority is also given to those applications which place an emphasis on quality material and on material which is appropriate for the space.* All applications must be approved and signed by a faculty advisor before an application will be considered.

Any application must be approved by the Faculty Coordinator of Workshop Productions, the Technical Director, the Costume Shop Supervisor (if any special costume requests are made), the Managing Director, and the Department Chair. A checklist for signatures is part of the Workshop application form.

### **IV. GUIDELINES**

#### **A. Royalties and Scripts**

After a Workshop production has been approved and the dates set, the director must contact the Managing Director. The Managing Director orders scripts and makes royalty arrangements.

#### **B. Technical Support**

Workshop productions are intended to use minimal technical support. However, any special needs which directly impact upon the production

(e.g., a door frame with a door that must open and close) must be requested on the application form.

1. Scenery and Furniture

A basic set-up (i.e., periaktoi units, risers, boxes, etc.) is available for Workshop productions. *While other **minimal** furniture may be used, **no other scenic units may be constructed or used.***

2. Properties

Directors are responsible for finding their own props. Special hand props may be requested from the departmental prop room with approval of the Technical Director. Valuable or rare properties will not be allowed for Workshop productions.

3. Costumes

Actors, in consultation with the director, are responsible for finding their own costumes. Special costume needs must be requested on the application form.

4. Lighting

Lighting for Workshop productions consists of a basic light plot with a warm and cool front light wash, a cool top light over the stage, a DR top special, and a Center special. **Any repatching of the light is strictly prohibited.** Any lamp outages need to be reported to the Technical Director for repairs or replacement. No other lighting is to be used unless approved by the Technical Director and requested on the application form.

Stage lights are to be used **only** for technical or dress rehearsals, or for performances. Work lights are to be used for regular rehearsals. Directors are responsible for finding a light operator who must be trained by the Technical or Lighting Director prior to the technical rehearsals.

Directors are responsible for turning off all lights in the performance space after each rehearsal or performance. Failure to comply with the Lighting Guidelines can result in cancellation of the production.

5. Sound

Directors are responsible for supplying sound media for their Workshop production: CDs, tapes, etc.

**C. Auditions and Casting**

The director and the Faculty Coordinator of Workshop Productions will create a production calendar which includes audition dates, rehearsal schedule, dress and technical rehearsals, etc. Auditions should be conducted in a manner consistent with departmental practices and must be open to all Ball State students registered for a minimum of 3 credit hours.

The Faculty Coordinator of Workshop Productions and the Department Chair must approve any pre-casting of roles. All approved pre-casting must be announced at the time of auditions. However, joint proposals from a director and an actor are acceptable.

**D. Rehearsals**

Rehearsal schedules should be consistent with departmental practices (see Rehearsal Guidelines). Student directors must have their rehearsal schedule approved by their faculty advisor and the Faculty Coordinator of Workshop Productions.

**E. Rehearsal and Performance Spaces**

Workshop productions assigned to AC 007 (The Cave) or Strother Theatre are guaranteed only 3 weeks in the space -- two weeks of rehearsal and one week of dress rehearsals and performances. The director, in consultation with the Managing Director, is responsible for finding and arranging other rehearsal space prior to moving into AC 007 or Strother Theatre.

AC 007 and Strother Theatre are also classroom spaces and must be restored to classroom conditions after each rehearsal and performance (see Rehearsal Guidelines). Failure to keep the room in a suitable condition can result in cancellation of the Workshop production.

The Technical Director and the Faculty Coordinator of Workshop Productions should clear the seating arrangement for each Workshop production.

**F. Performances**

**1. Performance Dates**

The performance dates and times will be set when the Workshop application is approved. No Workshop productions will be presented during the final two weeks of classes.

**2. House Management and Box Office**

The director is responsible for finding volunteers to house manage. The House Manager must meet with the Managing Director for training at least one week prior to opening night.

The University Theatre Box Office will handle all tickets on a cash and carry basis. Notification will be made before tickets go on sale. No reservations will be accepted. The Managing Director and the Department Chair set ticket prices.

### **3. Promotion and Publicity**

There is no budget for the promotion of Workshop productions. However, student directors may have 25 black and white posters printed for campus distribution only. Cast and crew are responsible for poster distribution. The Managing Director and the Department Chair must approve posters **before** printing.

Programs may be photocopied in the Department Office or at the University Copy Center. A photo-ready copy must be submitted to the Managing Director for approval at least 10 days prior to opening. The Department covers the cost of the programs, but the director is responsible for getting the program copied.

Student directors should meet with the Managing Director at least three weeks prior to opening night to plan the poster and program.

Directors are encouraged **not** to invite campus or Muncie newspapers to performances. The intent of Workshop productions is to focus on process rather than product.

### **4. Special Policies**

a. Smoking in Productions (see Rehearsal Guidelines)

b. Pyrotechnics, Fog, or Other Special Effects

Any request for pyrotechnics, fog, or other special effects involving the use of fire (e.g., lighted candles) must be submitted with the Workshop Application and approved by the Technical Director, Department Chair, and the BSU Safety Officer. Due to the small size of performance spaces, costs, and fire regulations, approval of special effects in a production will be granted only in the most rare of circumstances.

c. Auditorium Seating

The chairs currently assigned to each space are to be used for Workshop productions. Special circumstances may dictate the occasional use of the "good" Strother Theatre chairs for a Workshop production.

## **SCHOLARSHIPS AND AWARDS**

The Department of Theatre and Dance awards a number of scholarships to talented Theatre and Dance majors and Performance Studies minors. The department assumes that the scholarship student is committed to pursuing a career in theatre or dance and wishes to receive quality training under the guidance of an accomplished and dedicated faculty.

### ***I. Types of Scholarships***

The department offers several types of scholarships.

#### **A. Fine Arts Scholarships**

A limited number of four-year scholarships are available to entering transfer and freshmen theatre and dance majors. Scholarships are available to students interested in **all** areas of theatre and dance (e.g., in acting, design, technical theatre, all dance areas, etc.) and are awarded on the basis of talent and potential.

#### **B. New Student Talent Scholarships**

A limited number of one-year scholarships are available to incoming freshmen and transfer theatre or dance majors. Students interested in **all** areas of theatre or dance (e.g., acting, directing, scene design, costume design, stage management, theatre management, ballet, modern, ethnic, etc.) are eligible. These scholarships are awarded on the basis of talent and potential. Stipends are awarded for 1 year.

#### **C. Upperclass Talent Scholarships**

Additional yearly scholarships are available to theatre or dance majors who have achieved sophomore status. These scholarships are available to students in all areas of theatre or dance. Stipends are awarded for 1 year.

#### **D. Upperclass Performance Studies Scholarships**

Yearly scholarships are available to declared Performance Studies minors. Stipends are awarded for 1 year.

### ***II. Special Departmental Scholarships and Awards***

1. **Faculty Award.** Presented at the end of the spring semester to a graduating senior.
2. **Dr. Alan W. Huckleberry Scholarship.** Awarded at the end of each spring semester to a junior or senior theatre major.
3. **Paul H. Robb Scholarship.** Awarded at the end of the spring semester on an alternating year basis to an entering or continuing theatre or

English student. A theatre student is the recipient in the spring of odd numbered years for the following academic year (e.g., Spring 1999 for the 1999-2000 academic year). The stipend is based on the annual interest paid on the scholarship fund's principal.

4. **Edward S. Strother Scholarship.** Awarded each spring semester to an entering or continuing theatre student. The stipend is based on the annual interest paid on the scholarship fund's principal.
5. **Donald E. Heady Scholarship.** Awarded to a continuing theatre student who has completed a special theatre project supervised by a departmental faculty member.
6. **James W. Hardin Scholarship.** Awarded to a continuing theatre student who has completed a special theatre project supervised by a departmental faculty member.
7. **Lynette Jordan Schisla Scholarship.** Awarded each spring to an upper class dance major.
8. **Kay Knight Choreography Award.** Awarded to an upper class dance major in recognition of merit.

### **III. *Scholarship Criteria and Selection***

Students must fulfill the following criteria to qualify for scholarship consideration:

#### **A. Fine Arts and New Student Talent Scholarships**

1. The student must be accepted by Ball State University on a "regular" or "with distinction" basis.
2. The student must participate in the department's annual scholarship auditions and/or interviews or be recommended by the department chairperson.
3. The student must be a declared theatre or dance major.
4. The award is made by the department chairperson and is based on ratings of faculty and students attending the annual scholarship auditions and/or interviews. In addition, the department chairperson consults with the faculty in each production area (acting, dance, musical theatre, design/technology).

#### **B. Upper class Talent Scholarships**

1. The student must be a registered theatre or dance major.
2. The student must have at least a 2.7 GPA.

3. The student must have established a record of active participation in the department's production program.
4. The student must have earned or be registered for the needed credits to achieve sophomore status by the beginning of the scholarship year.
5. The award is made by the department chairperson in consultation with the Director of Dance (when applicable) and faculty members of the departmental Recruitment and Scholarship Committee.

**C. Upper class Performance Studies Scholarships**

1. The student must be a registered Performance Studies minor.
2. The student must have at least a 3.0 GPA.
3. The student must have established a record of active participation in various Performance Studies activities. These activities include
  - a. Readers Theatre/Chamber Theatre Productions
  - b. Faculty/Student Performance Hour
  - c. Festival of the Word and Dance Performance Hour
4. The award is made by the department chairperson in consultation with the Performance Studies faculty member.

**D. Faculty Award.**

1. The student must be a graduating theatre major.
2. The student must have contributed significantly to the department during his or her tenure at Ball State.
3. The student must have a GPA of 3.0 or above.
4. The student is selected by vote of the departmental faculty.

**E. Alan W. Huckleberry Scholarship**

1. The student must be a junior or senior theatre major.
2. The student must have made a significant contribution to the department through participation in the production program and through service to the department.

3. The departmental Recruitment and Scholarship Committee is responsible for identifying candidates. The recipient is selected by vote of the departmental faculty.

**F. Paul H. Robb Scholarship**

1. The student must be and entering or enrolled registered theatre major.
2. The award must be presented to a deserving and promising student.
3. Selection is the responsibility of the department chairperson in consultation with Professor Emeritus Edward S. Strother.

**G. Edward S. Strother Scholarship**

1. The student must be an entering or continuing registered theatre major.
2. A continuing student must have proven his/her commitment to the department by actively participating in the production program.
3. The recipient(s) shall be selected solely on the basis of talent and be in good standing with the University.
4. The chairperson of the department shall be solely responsible for selecting the recipient.

**H. Donald E. Heady Scholarship**

1. The student must have at least a 3.0 GPA.
2. The student must secure a faculty member to approve and supervise a special theatre project -- in addition to class work -- that has something to do with one of the following:
  - a. The physically or mentally challenged
  - b. Pre-school or young children
  - c. Senior citizens (e.g., Third Age Theatre)
  - d. Improvisation
  - e. Camera projects
  - f. Commedia dell' Arte
3. The student must submit a 2-5 page report to the supervising faculty member by April 1 of the year in which the scholarship is to be awarded.

4. The faculty supervisor then submits the project report and any personal comments of the Recruitment and Scholarship Committee which makes the final decision as to a recipient, if any.

**I. James W. Hardin Scholarship**

1. The student must have at least a 3.0 GPA.
2. The student must secure a faculty member to approve and supervise a special theatre project -- in addition to class work -- that has something to do with one of the following:
  - a. Elizabethan/Jacobean Theatre
  - b. Christopher Marlowe
  - c. Musical Theatre
3. The student must submit a 2-5 page report to the supervising faculty member by April 1 of the year in which the scholarship is to be awarded.
4. The faculty supervisor then submits the project report and any personal comments of the Recruitment and Scholarship Committee that makes the final decision as to a recipient, if any.

**J. Lynette Jordan Schisla Scholarship**

1. The student must be a dance major.
2. The student must be recognized by the dance faculty as a versatile dancer who can perform in many styles of dance and in varied performance venues.
3. The student must have demonstrated commitment to the department and support for the dance performance program.
4. Nominations are made by the dance faculty and voted on by the theatre and dance faculty.

**K. Kay Knight Choreography Award**

1. The student must be a dance major.
2. The student must have developed an exceptional body of work in choreography during the student's academic career reflecting inventiveness, clarity of idea, and a search for new challenges.
3. The student's work should be a continuous process of choreographic endeavors presented in various performance opportunities available at Ball State.

4. Selection is voted on by the dance faculty.

#### **IV. Scholarship Regulations**

Students awarded talent scholarships are expected to contribute regularly to the total theatre or dance program. Scholarship recipients are expected to make satisfactory progress toward their degrees and to make significant contributions to the department's production program. The following regulations are based upon the these expectations:

- A. Scholarship students are expected to participate each academic semester in the production program. This participation can be in such areas as acting, running crews, theatre management, scenery or costume preparation, Ball State Dance Theatre, or any other area approved by the department chairperson. Failure to participate in the production program can result in cancellation of the student's scholarship.
- B. Scholarship students are expected to maintain high academic standards. Scholarship students must maintain at least a 2.7 GPA.
- C. The Department of Theatre and Dance Performance is committed to providing the best possible educational opportunities for its students. Therefore, it is assumed that the scholarship student's first production priority is to the departmental production program which is under the guidance and supervision of the Department of Theatre and Dance faculty.

**Scholarship students wanting to participate in productions outside of the department must receive written permission from the Chairperson of the Department of Theatre and Dance prior to auditioning or committing to that production.**

**Failure to obtain permission in advance of any outside commitment may result in the cancellation of the student's scholarship.**

- D. Scholarship students are expected to keep the department informed of their production participation by updating their "student file" at the end of each semester. This file is located in the Department of Theater and Dance office. Files should be updated prior to each semester's examinations.
- E. Scholarship students are expected to attend any and all general meetings called by the Chairperson of the Department of Theatre and Dance or by the Recruitment and Scholarship Committee.
- H. All scholarship commitments are contingent upon available funding.

# DIRECTOR APPLICATION FORM

## Actors Studio Series / Workshop Series (circle one)

Name: \_\_\_\_\_ Local Phone: \_\_\_\_\_

Local Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip Code: \_\_\_\_\_

\*\*\*\*\*

Major: \_\_\_\_\_ Option: \_\_\_\_\_

Year in School: \_\_\_\_\_ Overall GPA: \_\_\_\_\_

Classes (Complete for each course taken):

Directing 1 Semester/Year \_\_\_\_\_ Grade: \_\_\_\_\_

Directing 2 Semester/Year \_\_\_\_\_ Grade: \_\_\_\_\_

Chamber Theatre Semester/Year \_\_\_\_\_ Grade: \_\_\_\_\_

Readers Theatre Semester/Year \_\_\_\_\_ Grade: \_\_\_\_\_

\*\*\*\*\*

While it is a departmental preference that directors direct a full-length play, two directors directing one-act plays is also a possibility.

- 1) Are you willing to direct a one-act as part of a bill? Yes \_\_\_\_\_ No \_\_\_\_\_
- 2) On the back of this application, please list your previous directing experience.
- 3) Attach, on a separate sheet, the names of three potential full-length plays you are interested in directing. Include a breakdown of roles and a brief description of your concept for each play. Suggest only those plays that can be done following the Actors Series or Workshop Production Guidelines (see Actors Series Guidelines or Workshop Production Guidelines).