

EMPORIA STATE
UNIVERSITY



Theatre Handbook
2023-2024



EMPORIA STATE UNIVERSITY THEATRE HANDBOOK

Policies and Procedures for Students, Faculty, and Staff

This Handbook is designed to present information and policies that are most often used by theatre majors and other students actively involved with the theatre program. It is a supplement to the Emporia State University Undergraduate Catalog, which is the authoritative source for academic requirements at ESU. It is the responsibility of each student to be familiar with the rules and regulations contained in the ESU Undergraduate Catalog.

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Emporia State University Theatre

2023-2024 Season Schedule

FALL SEMESTER 2023

August 8	Fall Theatre Faculty Retreat		
August 18	Mini Major Meeting		10:00 a.m.
August 21	First Day of Classes		
August 25	Theatre Rally	Bruder Theatre	4:00 p.m.
August 27	Dance Workshop	Friesen Studio	3:00 p.m.
August 28	Auditions <i>HORRORS</i>	Bruder Theatre	7:00-10:00 p.m.
August 29	Callbacks <i>HORRORS</i>	Bruder Theatre	7:00 p.m.
August 29	TI/PR	King 205 (Design Room)	7:00 p.m.
August 30	Casting	K215	4:00 p.m.
September 4	Labor Day		No Classes
October 12 – 13	Fall Break		No Classes
November 18	Short Play Festival	tbd	8 a.m.-4:00 p.m.
November 10	Veteran's Day observed		No Classes
Nov 22 – 26	Thanksgiving Break		No Classes
November 27	Auditions LATE, a CS	Bruder	7:00 p.m.
November 28	Callbacks LATE, a CS	Bruder	7:00 p.m.
November 29	Casting	K215	4:00 p.m.
December 11-14	Faculty Review of Majors	Zoom	TBD

SPRING SEMESTER 2024

January 4-6	Kansas Thespians	Wichita	
January 12	KCACTF Showcase		5 p.m.
January 14-20	KCACTF	Des Moines IA	
January 16	First Day of Classes		
January 26	Spring Rally	Bruder	4 p.m.
February 16-17	Scholarship Auditions		TBD
February 19	LION Auditions	Bruder Theatre	7:00 p.m.
February 20	Callbacks LION	Bruder Theatre	7:00 p.m.
February 21	Casting LION	KH	4:00 p.m.
March 10-17	Spring Break		
March	Summer Theatre Auditions	to be determined.	
March 18-22	Pflaum Speaker Events: Lavinia Roberts		
May 4	Curtain Call Gala	Skyline Room	7:00 p.m.
May 6-9	Faculty Review of Majors		TBD

LITTLE SHOP OF HORRORS (Homecoming Musical) – Karl C. Bruder Theatre

September 5	Company Meeting	KH 216	7:00 p.m.
September 23	Work Call #1	King Hall	9:00 a.m.
September 27(10/4)	Designer Watch	Friesen	7:30 p.m. Go
October 7	Work Call #2	King Hall	9:00 a.m.
October 15	<i>Sitzprobe</i>	tbd	7 p.m.
October 11	Crew Watch	Bruder Theatre	7:30 p.m. Go
October 17-20	Technical Rehearsals	Bruder Theatre	
October 22-24	Dress Rehearsals	Bruder Theatre	
October 25	High School Matinee	Bruder Theatre	11 a.m. Curtain
	Photocall	Bruder Theatre	2:30-4:30 p.m.
October 26-28	Evening Performances	Bruder Theatre	Call TBD
	• <i>KCACTF Response Exact Date TBD</i>		
October 29	Matinee performance	Bruder Theatre	2:00 p.m.
	Strike	Bruder Theatre	Call TBD
October 30	Post-mortem	Bruder Theatre	4:00 p.m.

LATE, A COWBOY SONG – Ronald Q. Frederickson Theatre

December 2	Work Call #1	Frederickson	9:00 a.m.
January 22	Company Meeting	King Hall 216	7:00 p.m.
February 7	Design Watch	tbd	7:30 p.m.
February 10	Work Call	Frederickson	9:00 a.m.
February 22	Crew Watch	Frederickson	7:00 p.m.
February 23-25	Technical Rehearsals	Frederickson	Call TBD
February 26-27	Dress Rehearsals	Frederickson	Call TBD
February 28	Photoshoot 6:45	Frederickson	Call TBD
	Dress Rehearsal	Frederickson	
Feb. 29-March 2	Evening performances	Frederickson	7:30 p.m.
	• <i>KCACTF Response Required of All Majors, Exact Date TBD</i>		
March 3	Matinee Performance	Frederickson	2:00 p.m.
	Strike		4:15 p.m.
March 4	Post-mortem	Frederickson	4:00 p.m.

ANDROCLES AND THE LION – Ronald Q. Frederickson Theatre

Feb 25	Company meeting	KH 216	3:00 p.m.
March 23	Work Call 1	Frederickson	9:00 a.m.
April 4	Crew Watch	Frederickson	7:30 p.m. go
April 5-6	Technical Rehearsals	Frederickson	7:00
April 8-10	Dress Rehearsals	Frederickson	Call TBD

April 11	High School Matinee	Frederickson	Call TBD
	Photo Shoot	Frederickson Theatre	TBD
April 12	Performance	Frederickson Theatre	7:30
April 13	Day and Evening performances	Frederickson Theatre	2:00/7:30 p.m.
	• KCACTF Response Required of All Majors, Exact Date TBD		
April 14	Matinee performance	Frederickson Theatre	2:00 p.m.
	Strike	Frederickson	4:00 p.m.
April 15	Post-mortem	Bruder Theatre	4:00 p.m.

GENERAL MAINTENANCE WORK CALLS

April 20---9 to 5 BRUDER/FREDERICKSON/SHOPS

April 27---9 to 5 BRUDER/FREDERICKSON/SHOPS

ESU THEATRE FACULTY AND STAFF

Interim Dean, School of Visual and
Performing Arts
James Ehlers
jehlers@emporia.edu
(620) 341-5682

Interim Director of Theatre
Dennis Turney Jr.
dturneyj@emporia.edu
KI 201B (620) 341-5707

Administrative Assistant
Erin Heins
eheins@emporia.edu
KI 011B (620) 341-5247

Matthew Dempsey	mdempsey@emporia.edu	KI 201C	(620) 341-5343
Jim Harris	jharri25@emporia.edu	KI 201J	(620) 341-5700
Chris Lohkamp	clohkamp@emporia.edu	KI 201K	(620) 341-5715
Nic Wilson	nwilson9@emporia.edu	KI 201D	(620) 341-5701
Aubrey Wilson		KI 201K	

Emporia State University Theatre



2023-2024 Season Productions

Ride the Cyclone, Book, Music and Lyrics by Jacob Richmond and Brooke Maxwell
June 21-25, 2023, Frederickson Theatre

"Ride the Cyclone" is a captivating and darkly comedic musical that follows the story of six quirky high school students from a small town who tragically perish in a roller coaster accident at a local amusement park called the Cyclone. However, their spirits are granted a chance to return for one final performance and share their unique life stories through a bizarre, carnival-like setting in the afterlife.
Directed by Pete Rydberg.

Little Shop of Horrors

Book and Lyrics by Howard Ashman, Music by Alan Menken

October 26-29, 2023, Bruder Theatre

"Little Shop of Horrors" is a lively and darkly comedic Broadway musical that originated from the 1982 film of the same name. This quirky show premiered Off-Broadway in 1982 before finding immense success on Broadway. The story revolves around Seymour Krelborn, a hapless and downtrodden floral shop assistant on Skid Row, who discovers an otherworldly plant during a total eclipse.

However, Seymour soon learns that Audrey II (he names the plant) has an insatiable appetite for human blood. As the darkly comedic and rock-infused story unfolds, Seymour faces moral dilemmas, and the sinister allure of Audrey II threatens to consume him entirely. With catchy songs, memorable characters, and a unique blend of horror and humor, "Little Shop of Horrors" has captivated audiences for decades, becoming a beloved classic in the world of musical theatre. Directed by Jim Harris

Late, a Cowboy Song, by Sarah Ruhl

February 29-March 3, 2024, Frederickson Theatre

"Late, a Cowboy Song" is a thought-provoking and poetic play about the journey of self-discovery. The story follows the lives of three characters: Mary, Crick, and Red. Mary, an aspiring poet and housewife, feels disconnected from the mundane reality of her suburban life. Crick, her husband, struggles to understand her restlessness and yearns for a more conventional existence.

Everything changes when Red, a cowboy from Mary's dreams, literally gallops into their lives. Red's presence challenges the boundaries of time and reality as he seamlessly shifts between Mary's dream world and the couple's waking hours. Mary's fascination with Red intensifies, and she is drawn to the freedom and allure of his cowboy persona. Directed by Aubrey Wilson.

Androcles and the Lion, Book by Aurand Harris, Music by Glenn Mack

April 12-14, 2024, Frederickson Theatre

One of the most popular children's plays ever written, Aesop's fable, *Androcles and the Lion*, has been produced in 20 countries. Refreshingly antic, this irreverent version is written in the style of Italian commedia dell'arte. In commedia tradition, a group of strolling players set up their stage and give a performance. Using authentic staging and stock characters of commedia—the miserly Pantalone, the bragging Captain, the romantic lovers, the trickster Arlequin, plus an endearing lion—this fable becomes a colorful theatrical experience. The play skyrockets with zany comedy. It also glows with the warmth of friendship. *Androcles and the Lion* is a prize-winning play, applauded around the world again and again! Directed by Jim Harris



ESU THEATRE 2023-24 SEASON ***Primary Production Assignments***

***LITTLE SHOP OF HORRORS* by Ashman and Menken**

Karl C. Bruder Theater

Director	Jim Harris
Music Director	Pennie Speedie
Choreographer	Allie Thomas
Production Stage Manager	Evie Johnson
Technical Director/Shop Manager	Christopher Lohkamp
Assistant Stage Manager	Maya Lee
Assistant Stage Manager	Nicholas Thomas
Scenic Design	Chris Lohkamp
Props	TBD
Lighting Design	Nic Wilson
Assistant Lighting Design	Ashley Hill
Costume Design	Isabelle Nelson
Sound Engineer	Hank Osterhout

***LATE, A COWBOY SONG* by Sarah Ruhl**

Ronald Q. Fredrickson Theatre

Director	Aubrey Wilson
Production Stage Manager	Abby Tyler
Technical Director/Shop Manager	Chris Lohkamp
Assistant Stage Manager	TBD
Scenic Design	Nic Wilson
Lighting Design	Nic Wilson
Costume Design	Vaughn Lolley
Sound Design	TBD
Props	TBD

ANDROCLAS AND THE LION

by Harris and Mack

Ronald Q. Fredrickson Theatre

Director	Jim Harris
Production Stage Manager	TBD
Technical Director/Shop Manager	Christopher Lohkamp
Assistant Stage Manager	TBD
Scenic / Props Design	TBD
Lighting/Projections Design	TBD
Costume Design	TBD
Sound Design	TBD

ESU THEATRE 2023-24 SEASON CONTRACT



DATE: Date of company meeting
TO: Company members
FROM: Dennis Turney, Interim Director of Theatre
RE: "EXAMPLE"

We are glad to have you as a member of the company for our upcoming production of **this production**. A required company meeting is being held on Monday (date) (time). At that meeting we will assemble for the first time as a production company. The director introduces the designers who, in turn, will discuss their work on the production.

Following our meeting, we will ask company members to meet with their respective supervisors—**scenery/lighting/props** with Chris Lohkamp, **costumes/make-up** with Matthew Dempsey and **front-of-house personnel** with Dennis Turney Jr.

Your assignment requires a minimum number of shop hours. Actors in the company meet this requirement through rehearsal. Additionally, you are expected to participate in all work calls. (Note: Work Call hours do not count towards your shop hours.) Members of other crews are expected to complete the following, whether or not they are enrolled for credit:

Set construction crew	36
hours	
Costume running crew	18 hours plus the run of the show
Wardrobe Maintenance	18 hours plus the run of the show
Set/props running crew	18 hours plus the run of the show
Box office	18 hours plus the run of the show
House manager	hours plus the run of the show

Remember that shop hours are 1-5 daily, Monday through Friday. Chris and Matt keep hours and the Director of Theatre assigns your final grade. **We prefer that your shop hours be completed by the time of the first crew watch.** Crew watch is a run through of the play that is usually held in the final week of the rehearsal/build period just before technical rehearsals begin. Crew watch for **this production** is scheduled for (date) (time TBA).

Theatre Handbook

2023-2024

Emporia State University Mission Statement

Preparing students for lifelong learning, rewarding careers, and adaptive leadership.

Emporia State University Theatre Mission Statement

ESU Theatre values collaboration, creativity and service. Our faculty is committed to the liberal arts that values theatre as an expression of culture and a pathway to personal growth. We provide our students the knowledge and skills to succeed, and our community a source of quality entertainment.

Emporia State University Theatre Educational Goals

- Demonstrate proficiency in the theory and practical skills of performance and technical theatre.
- Demonstrate a familiarity with the essential literature of the theatre.
- Demonstrate a working understanding of the collaborative processes of theatre.
- Be familiar with opportunities for further training and learning.

Content Disclaimer

ESU Theatre is committed to training the complete artist, as an educator, practitioner, and scholar. Theatre is art, and art challenges its audience. During this course, you may encounter content that activates deep emotions due to its content. ESU teaches material we believe today's students need to succeed. That said, we also empower students to request alternate texts for a given assignment. Our student assignment accommodation policy is simple: Students in this course should research the assigned plays on the course syllabus (including required productions for attendance or viewing) within the first week of classes. Within one week after the first-class meeting, students may request assignment accommodation from the instructor in person or via ESU email. The step of "researching and reporting" to your professor is your responsibility and must happen during the first week of the semester. Accommodation requests after the first week of classes will not be considered.

History of the ESU Theatre Program

Beginning in 1913, with the Department of Public Speaking and Expression, classes and theatre productions were part of the academic program at Kansas State Normal. Professor Franklin L. Gilson first organized the Gilson Players in 1915. Before Gilson's death in 1946, this group had performed in cities and towns across Kansas and toured to fifteen states. Albert Taylor Hall, located in the Administration Building, now called Plumb Hall, was the home of major productions beginning in 1916. The department also presented many smaller productions in The Little Theater, located on the third floor of the Administration Building.

In February of 1923, the college formally became Kansas State Teachers College. In 1926 the department was reorganized and named the Department of Speech. The theatre program grew, more faculty were added, and in 1951, the department began to offer the Master of Science degree with a major in Speech. This degree was offered until 1983.

In the summer of 1955, the department inaugurated the first Summer Theatre program in Kansas. Eight shows were produced in eight weeks. With an attendance of over 8,000, the season was declared a success and Summer Theatre became an annual part of the Speech Department. The Summer Theatre program is still active, now producing four shows each summer.

The department moved into its new home, the Humanities Building, in 1966. In 1977, the college formally became Emporia State University. In 1981 the Humanities Building was renamed King Hall to

honor former President, John E. King and the College Theatre was renamed the Karl C. Bruder Theatre, to honor Professor Karl Bruder, long time Chair of the department.

Beginning in 1974, with a production of *Camelot*, the program began producing the annual Homecoming Musical, which has raised thousands of dollars to fund scholarships given to students in the performing arts. The theatre program has always been an active participant in the Kennedy Center American College Theater Festival. The theatre program is this year a new part of the School of Visual and Performing Arts. The Director of Theatre, who reports to the Dean of the School, leads the faculty.

The ESU Theatre “Coin”

The emblem (or mark) for Emporia State University Theatre was developed in 1967 when the university built what is now called the Karl C. Bruder Theatre. It was “Doc” Bruder who developed the mark to commemorate the occasion. Now known affectionately as the “theatre coin,” the design is based upon the traditional Greek mask of tragedy and comedy surrounded by the Greek key motif. The mark is used as an official graphic identity for ESU Theatre publications, ads, posters and other printed materials (see cover of this handbook). Dr. Peter Rydberg revised the logo in 2020.



The ESU Theatre Keychain

When students graduate from ESU Theatre, they are presented with the ESU Theatre Keychain featuring the design of the theatre “coin.” It is a highly sought-after recognition of accomplishment and is carried proudly by ESU Theatre graduates around the world.

ESU Theatre Scholarship Audition/Interview Guidelines for New / Incoming Students

All **incoming students** (freshmen or transfer) who wish to be considered for a **theatre scholarship** at Emporia State University **must audition and/or interview** with the ESU theatre faculty. Scholarship auditions for the 2024-25 academic year will be on February 16 and 17, 2024. Please email dturneyj@emporia.edu **after January 20, 2024**, to make an appointment for an interview/audition time. Availability for Saturday the 17th is 10-4. For February 16, it will be by appointment. Auditions and interviews may be conducted over ZOOM for students unable to travel to Emporia.

For those interested in **Educational theatre** in grades 9-12, make an interview appointment. During this interview you will discuss your aspirations as an educator, what draws you to the field, and if you *do* consider yourself someone **with acting competency**, please consider sharing one monologue 1-2 minutes in length. A solid performance could increase your scholarship award if you show that you are awesome BOTH in front of a class AND in front of an audience. If you have **technical theatre competency** and would like to try to increase your scholarship potential, please consider submitting a technical portfolio (see below).

For those interested in **technical theatre**, make an interview appointment. You will be asked to **submit a digital portfolio one week prior to your interview**. Your portfolio, which might include drafting projects, design renderings/drawings (costumes, scenery, or lights), art projects, graphic arts, drawings, photographs of your production construction, prompt books, etc. Essentially, you should include anything that shows design/production potential. The digital portfolio can be a link to a website or a well-constructed PowerPoint presentation. Be prepared to explain and discuss your projects with the faculty. These **portfolio presentations** have a five-minute time limit.

For those who audition, we require **TWO memorized, solo pieces**, not exceeding **three minutes in combined length**. Choose material that suits you and shows your ability to best advantage. It is generally best to play characters close to your own age and who express feelings that you share or understand. While we prefer monologues from published plays, you may use material from other mediums (such as poetry or prose) provided that it is appropriately edited. If you sing, we strongly encourage you to include a song as one of your two audition pieces, as ability in musical theatre

greatly enhances your chances for a scholarship offer. We prefer show tunes, but any piece of vocal music is acceptable. Limit the length of your song to a single verse (16-32 bars.) You must provide your own accompanist – you may play it through your computer speakers and we will hear it synched with your voice. Please **DO NOT sing without accompaniment**.

All students must provide a complete and updated resume that includes your name, address and phone number. It should list all of your theatre activities including roles, stage-managing, designs, crew assignments, publicity, and so on. Include any awards you may have won. We are also interested in other school and community activities. Please include your cumulative GPA and composite ACT score. If you have not yet applied for admission to ESU when you come to audition, you will be required to do so. (This application process requires a fee payable to Emporia State University.) Access the ESU application form online <http://www.emporia.edu/admiss/>

In addition, please email a recent photograph, a copy of your latest high school or college transcript, and at least one letter of recommendation from a teacher. Here is an audition checklist:

- _____ **Résumé**, including GPA and composite ACT
- _____ Recent **photograph** (senior portrait or 8x10 headshot)
- _____ High school/college **transcript**
- _____ Completed **ESU application** (*Requires a fee. See ESU admissions.*)
- _____ Letter of **recommendation** from teacher
- _____ **Portfolio material** (technical theatre)
- _____ Two **memorized, solo acting pieces**, 3 minutes total length maximum

At the conclusion of your audition/interview, you will have an informal discussion time with the theatre faculty to discuss your audition, your resume, your plans, and answer any questions you may have about our program and about ESU. **For more information, please call Dennis Turney Jr, Interim Director of Theatre (620) 341-5707. To make an appointment for an audition, email Dennis Turney Jr. at dturneyj@emporia.edu. Leave a phone number and he will contact you.**

ESU Theatre Scholarship Guidelines for Returning Students

All **returning students** who wish to be considered for a **theatre scholarship** at Emporia State University **must submit a letter for consideration** to the ESU theatre faculty. This should succinctly detail your qualifications based on participation within the department programming (which should be the focus), extra-curricular activities, community service, etc. A student's performance in the classroom, in the shops, and their general attitude can all impact scholarship awards. As funding levels change each year, students should not expect annual awards to be consistent. Scholarship letters for the 2024-25 academic year are due via email by 5 pm March 1, 2024, to Dennis(dturneyj@emporia.edu). **2 pages maximum length.**

All students must provide a complete and updated resume along with their letter for consideration. It should list all of your theatre activities including roles, stage-managing, designs, crew assignments, publicity, and so on. Include any awards you may have won. We are also interested in other school and community activities. Please include your cumulative University G.P.A.

Scholarship resources will prioritize students in their first (8) semesters at ESU.

REQUIRED SUPPLIES FOR ALL INCOMING THEATRE STUDENTS, Years 1-4

Think of this as your “be sure to bring to summer camp” list. You do not want to show up without sunscreen...

Required Books

For all Degrees: BFA, BA, BSE & Minors

The Bedford Introduction to Drama

Eighth Edition | ©2018

Lee A. Jacobus

ISBN-13: 978-1319054793

This single anthology will be the central text used for **Introduction to Theatre, History I, History II, Survey of Dramatic Literature, Modern Drama, and Script Analysis**. While you will still be required to purchase other texts each semester – including the occasional play not in the anthology – this keeps you from having to buy different play anthologies for each of these 5 courses.

A Practical Handbook for the Actor

By Melissa Bruder (et al)

ISBN-13 : 978-0394744124

Actions: An Actors’ Thesaurus

by Marina Caldarone & Maggie Lloyd-Williams

ISBN-13 : 978-0896762527

Required Clothing

For all Degrees: BFA, BA, BSE & Minors

This will be your “costume” when working on a production. All degrees seeking students work on productions. You should choose clothes that breath, that allow you to move (reaching up, squatting, bending over). Please note: “Black” means “Black.” Not dark grey. Not charcoal. Not black-and-grey/white/any other color, no images or logos, no stripes on pants. You may want more than 1 of the black shirts in case you don’t get around to laundry between productions.

Everyone

Black short sleeve t-shirt

Black long-sleeved shirt (no hoods)

Black belt

Black pants OR Black skirt with leggings (but neither should impede full range of motion)

Black socks (6 Pairs should last thru tech & shows)

Black non-slip shoes (no heel / no dress shoes)

For Strike / Load In / Construction Days / Any Time in the Shops

- No extremely loose clothing or clothing with loose threads, fringe, dangly bits, etc.
- Sneakers/Running shoes/Work boots—*NO flats, heels, open toed shoes or sandals, slides, slippers, or shoes with very thin soles*
- Clothes you can get dirty in
- Hair pulled back

Actors May Also Need

Heels at least 2 inches

Flats

Rehearsal skirt, something long (a couple of lengths is nice)

Hard sole shoes

Flats, like house slippers

Suit coat jacket (that fits)

Required Art Supplies

The ESU bookstore carries all required supplies, as well as Hobby Lobby, or go online for great bargains to: Utrecht Art Supplies Web Site. These supplies will prepare you for **Stagecraft & Lab, Stage Costuming, Makeup, and Design A**. Additional materials may be needed for specific projects, but the list below will cover most of your bases.

NB: As not all degrees are required to take all courses in the design sequence, please note what is required for your specific degree.

Required for ALL Degrees: BFA, BA, BSE(Minors in Stagecraft and Design courses)

Below is an essential list for Stagecraft and Design A.

Safety Gear

- Safety Glasses

Drafting Kit:

- Architect Scale Ruler
- 10" or larger 30/60/90 Triangle
- 8" or larger 45/90 Triangle
- Pencils (variety of lead hardness)
- Pencil Sharpener
- White Mars Eraser
- Compass (for drawing circles)
- Protractor (for finding angles)

Paper:

- 11"x14" Strathmore Drawing Pad
- 11"x15" Strathmore, or Canson XL, Watercolor Paper Pad

Watercolor Paint Kit:

- Watercolor Brushes of Quality (Academy, Windsor & Newton, or Utrecht)
[1] Small Fine Point Round #2 Brush
[1] Medium Fine Point Round #6 - #8
[1] ¼" Flat-wash Brush
- Paint Palette for watercolors
- Watercolor Pigment (Academy, Windsor & Newton, Holbein, Koi, M Graham, Daniel Smith) This is the minimum set of colors; you may purchase more colors or bigger sets.
 - **Required Colors [1 tube of each]**
 - Cadmium Red Light Hue / Alizarin Crimson
 - Cadmium Yellow Pale Hue
 - Ultramarine Blue / Cobalt Blue
 - Ivory Black / Paynes Grey
 - Additional Optional Colors
 - Burnt Umber, Yellow Ochre, Burnt Sienna, Viridian Hue, Hooker's Green, Cerulean Blue, Violet

Recommended Additional Supplies:

- Extra Fine Black Sharpie
- Extra/Different Sized Brushes
- Additional Watercolor Pigment Colors
- Scissors
- Glue (stick, craft, etc...)
- Tackle Box (to hold all your supplies)

Required for Degrees: BSE & BFA

Ben Nye Theatrical Crème Makeup Kit
you be cast in a production

***Makeup not offered until Fall 2024, but a kit is required should

Required for Degrees: BFA

Scenic Design Model Building Supplies (Optional)

Not required, but may be used if a student decides to build a scenic model instead of a perspective sketch

- Black Foam Core
- White Foam Core
- Poster Board
- X-ACTO Knife
- Straight Edge (such as a Metal ruler)
- Thick Glue, and/or Glue Gun with Glue Sticks
- Balsa Wood
- Wire
- Dowel Rods
- T-Pins
- Cardstock Paper

ACADEMIC POLICIES

Academic Advising <https://www.emporia.edu/academics-majors/academic-services-advising/>

Students and faculty share responsibilities for academic advising. Academic advising involves good course schedule planning and at the same time balances the student's course load with goals and capabilities, outside work, and other responsibilities. Advisors are frequently general counselors. This may involve assisting a student who has personal, financial, family, work-related, housing, or other concerns to find help in resolving the problem.

Student Advising Center <https://www.emporia.edu/academics-majors/academic-services-advising/academic-advising/>

The Student Advising Center (SAC) provides academic advising and assistance to all freshmen and undeclared students (regardless of classification) to make a satisfactory transition to college life. Advisors in SAC provide referrals to other offices and support services as deemed appropriate for assisting students to realize their personal and educational goals.

Early each semester, SAC advisees are invited via mail to make an appointment for an initial interview with the advisor from the student's intended major. These sessions allow the advisor and advisee an opportunity to discuss issues related to the advisee's past academic performance, aspirations for a major and degree, to develop and review short-term and long-term goals, to discuss career opportunities, to discuss transition information, to make referrals to other resources, and to identify other factors which influence academic achievement.

Students are advised in SAC until three conditions are met: 1) attainment of 30 semester hours of credit, 2) satisfactory academic progress (a minimum 2.00 grade point average), and 3) selection of a major. When these three conditions are met, the student is transferred to a permanent advisor in the major.

Academic Load (University Policy Manual)

A normal load for undergraduate students is 15 to 16 hours of credit each semester. The student's advisor, the department chair, and the college dean must approve a load exceeding 18 hours. The overload for summer varies with the duration of the courses.

Full-Time Status (University Policy Manual)

A minimum load of 10 hours for undergraduate students and 7 hours for graduate students is considered a full load for tuition and fees. **A minimum load of 12 hours for undergraduate students and 7 hours for graduate students is considered a full load for financial aid.**

Graduation Requirements (University Policy Manual)

A minimum of 120 hours of credit in courses numbered 100 and above is required to graduate, 60 of which must be taken from a 4-year college or university. Of the 120 hours, at least 45 hours of course work must be numbered 300 or above. The last 30 hours of the final 45 hours and 6 hours of the final 12 hours must be taken in residence. At least 48 hours of general education credits are required. A cumulative grade point average of at least 2.00 must be achieved on all work taken and at least a 2.00 GPA must be achieved for all credits taken at ESU.

General Education Requirements

Students whose first enrollment in an accredited college or university occurred in the Fall 2009 or later must complete the general education curriculum outlined below in order to graduate from Emporia State University.

The General Education CORE requirements are common to all students regardless of major. Students can view the General Education Prerequisites, General Education Approved Substitutions, and General Education Honors Courses sections at

<https://www.emporia.edu/academics-majors/academic-affairs/office-registrar/grades/transfer-information-transcript-analyst/general-education-information/>

DEGREE PROGRAMS – THEATRE ARTS

The Theatre Program offers several degree options for students interested in theatre.

- **The Bachelor of Fine Arts (B.F.A.)** is a comprehensive degree for students interested in pre-professional training and those wanting to continue into a graduate program.
- **The Bachelor of Arts (B.A.)** is a generalist degree for students who want to combine their studies in theater with another field.
- **The Bachelor of Science in Education (B.S.E.)** prepares students for certification to teach Speech and Drama in secondary schools.
- **A Minor in Theatre** is also available for students seeking a second program as part of their Bachelor degree.

All degrees must satisfy the general education requirements as specified in the ESU Undergraduate Catalog. This information is also found in the Class Schedule that is published each semester.

Theatre Minor

Students who have majors in other disciplines may take a minor in theatre. The minor consists of 18 semester hours. The theatre minor is an appropriate choice for students in the humanities or fine arts who wish to deepen their understanding of their major fields, as well as science majors who are seeking a breadth of undergraduate experiences. It is also an appropriate choice for students whose program requires a minor, as well as students who are required to have a second program of study under the degree Bachelor of Arts.

Required Courses (10 hours)

- TH 121 Acting A: Methods (3)
- TH 131 Stagecraft (3)
- TH 132 Stagecraft Lab (1)
- TH 381 Survey of Dramatic Literature (3) OR TH 382 Modern Drama (3)

Elective Courses (8 hours)

Students select from other theatre courses in consultation with an advisor. The chair of the department gives final approval.

Bachelor of Fine Arts (BFA) in Theatre

A Bachelor of Fine Arts (BFA) in Theatre provides intense preparation for the student desiring to become a competent craftsperson and knowledgeable in all areas of theatre. Majors are required to audition for productions and contribute to all productions, either in the cast or on a crew. Normally, students are enrolled in TH 272 or TH 472 for each production on which they work. To be eligible for production assignments, students must meet academic eligibility standards as established by the department.

Students entering after Fall 2022:

Required Courses (70 hours)

TH 101 Introduction to Theatre	(1)	TH 370 Special Problems in Theatre	(1)
TH 131 Stagecraft	(3)	TH 375 Design C	(3)
TH 132 Stagecraft Lab	(1)	TH 381 Survey of Dramatic Literature	(3)
TH 133 Makeup	(2)	TH 382 Modern Drama	(3)
TH 175 Design A	(3)	TH 390 Theatre History A	(3)
TH 210 Movement for Actors	(3)	TH 391 Theatre History B	(3)
TH 222 Acting: Methods	(3)	TH 392 Theatre History C	(3)
TH 223 Voice and Diction	(3)	TH 401 Senior Capstone	(1)
TH 234 Stage Costuming	(2)	TH 422 Acting C: Styles	(3)
TH 272 Theatre Production	(3) 1 x 2	TH 426 Play Directing	(3)
TH 275 Design B	(3)	TH 440 Drama in Education	(3)
TH 322 Acting: Scriptwork	(3)	TH 472 Theatre Production	(4) 1 x 2
TH 325 Script Analysis	(3)	TH 475 Design D	(3)
TH 331 Scenery Practicum	(1)	TH 497 American Musical Theatre	(3)
TH 334 Costume Practicum	(1)		----
			70 CH

Electives (13 hours)

Students will work with their advisor to select additional courses in theatre arts, communication, music, art, and/or dance. TH 272 and 472 qualify as elective credits.

Bachelor of Arts (BA) in Theatre

The Bachelor of Arts (BA) in Theatre is a broad, general education experience as well as an introduction to major facets of theatre performance, production, design, history and literature. Majors are required to audition for productions and contribute to all productions, either as cast members or as production crew members; they will normally be enrolled in TH 272 or TH 472 for each production on which they work. To be eligible for production assignments, students must meet academic eligibility standards as established by the department.

Students Entering after Fall 2022:

Required Courses (26 hours)

TH 101 Introduction to Theatre	(1)	TH 132 Stagecraft Lab	(1)
TH 131 Stagecraft	(3)	TH 133 Makeup	(2)

TH 199 Design A	(3)	TH 334 Costume Practicum	(1)
TH 222 Acting A: Methods	(3)	TH 401 Senior Capstone	(1)
TH 234 Stage Costuming	(2)	TH 426 Play Directing	(3)
TH 272 Theatre Production	(1)	TH 472 Theatre Production	(1)

TH 325 Script Analysis	(3)		26 CH
TH 331 Scenery Practicum	(1)		

Required Options (9 hours) *Courses with prerequisites

TH 210 Movement for Actors	---or---	TH 223 Voice and Diction	(3)
TH 381 Survey of Dramatic Lit	---or---	TH 382 Modern Drama	
TH 390 Theatre History A	(3) ---or---	TH 391 Theatre History B	(3)

Required Second Program of Study

Students pursuing the BA in theatre complete a second program of study from 15 to 30 hours in another discipline of their choice.

Bachelor of Science in Education (BSE) - Speech and Theatre

A Bachelor of Science in Education (BSE) in Speech and Theatre is a comprehensive program which prepares both theatre and speech students to teach any subject area in theatre or speech (including forensics and debate) in a Kansas high school. Students must maintain an overall cumulative GPA of 2.75 and they should contact their advisor to determine the cumulative GPA requirements necessary on all work taken toward the teaching field. For more information about this program, contact Jim Harris, BSE Advisor.

OPTION A — TWO TEACHING FIELDS (40 hours) - This option requires a second licensure area such as English or Journalism.

Students entering after Fall 2022:

Required Courses (40 hours)

SP 100 Interpersonal Communication	(3)	TH 131 Stagecraft	(3)
SP 222 Argumentation and Debate	(3)	TH 132 Stagecraft Lab	(1)
SP 315 Small Group Communication	(3)	TH 133 Stage Makeup	(2)
SP 312 Theories of Communication	(3)	TH 222 Acting: Methods	(3)
SP 304 Communication and Technology	(3)	TH 340 Play Production	(3)
SP 470 Teaching of Speech	(3)	TH 426 Play Directing	(3)
SP 572 Directing Forensic Activities	(3)	TH 440 Drama in Education	(3)
TH 101 Introduction to Theatre	(1)		

OPTION B — ONE TEACHING FIELD (48 hours) - This option does not require a second licensure.

Required Courses (40 hours)

40 hours of courses as required in Option A (above).

Elective Courses

The student and advisor will elect an additional 8 semester hours of courses with prefixes of SP or TH.

CLASS ATTENDANCE POLICY (Approved August 2023)

You are expected to attend and participate in each class meeting without fail, but illness can keep you from making it to class. Therefore, students in ESU Theatre courses may be absent for the equivalent of (1) week of course meetings. That would be: 1 allowed absence for a once-a-week course, 2 allowed absences for TR courses, and 3 allowed absences for MWF classes. Each unexcused absence beyond that may result in a 5% reduction of your final grade. Professors may elect whether to count tardy arrival or early departure from class as an absence.

"Participation" involves reading the assignments thoroughly, reading any handouts provided for the week, watching all videos (including update videos added throughout the semester), contributing to class discussions, and completing online assignments.

To be successful in this class, you should be checking your student email daily and logging in to the course at least three times a week.

All written assignments must be typed

Each instructor has discretion to oversee attendance policy for their courses, so make sure to read the attendance policy in all syllabi.

SCHOLARSHIPS

Scholarships at ESU are offered at both the University and Program level.

University Academic Scholarships

Requests for scholarship information and application forms should be sent to the secretary of the committee on scholarships in care of the financial aid office at ESU. Current students should watch for notices in the school newspaper *The Bulletin* and on the university website. *All scholarship recipients must reapply each year.*

Department of Theatre Scholarships

Each year ESU Theatre awards scholarships to new and continuing students who major in Theatre Arts. These scholarships are awarded to students who have a record of academic success and have demonstrated their talents and achievements in the various areas of theater.

New Student Scholarships

A number of scholarships are designated at the department level for new students who plan to major or minor in theatre. These scholarships are awarded to promising new students based on auditions and interviews. Auditions and interviews are usually held in early February. Consult the department website for more information. Audition guidelines can be found on the last page of this handbook.

Continuing Student Scholarships

The department has several endowed scholarships to honor the memory of former students, faculty, and friends. All current theatre majors may apply for these scholarships. Students apply in writing; no formal audition is required. Applications for these scholarships are made in February or March. Students should watch the Call Board for information.

CALL BOARDS

Maintaining clear communication across the department is vital. In addition to email and the ESU Theatre Current Cast and Crew FB page, another resource for official department information is an online Call Board which can be accessed through the department's website <https://sites.google.com/q.emporia.edu/theatre-department/home>

Topics posted here will include academic information such as:

- Announcements & Updates
- Advising Sign Ups
- Scholarship & work study Info
- Special activities/events
- Directing scenes
- Auditions /Portfolio Reviews

This board will post all information related to current productions. Daily Call List will include schedules, special calls, costume fittings, etc.

ELIGIBILITY POLICY (Approved August 2023)

Theatre majors wishing to be considered for assignments (acting, stage management, or running crews) on University Theatre productions, KCACTF participation, or other programming in the Theatre Program must complete a minimum of 12 credit hours per semester. (Complete is defined as finishing the class and receiving a grade of **D** or better.)

And your G.P.A average from the most recently reported semester* must achieve the following minimums:

2.50 AVERAGE IN THEATRE COURSES

Students whose GPAs fall below these minimum requirements, and feel they have been subject to extraordinary circumstances, may submit a written appeal to overturn their ineligibility to the Director of Theatre.

Part-time students can be considered for major assignments in productions if they complete 70% of the hours in which they enroll and meet the same GPA standards as full-time students.

Theatre majors and scholarship holders are responsible to notify the theatre faculty if they are ineligible in advance of the first audition of the semester. Students declared ineligible **will not** be assigned a mainstage production role for the following semester. Students with lead positions assigned prior to becoming ineligible are subject to losing that assignment. Ineligible students may: work in shops or on publicity in the afternoons; they may audition for Directing class scenes; and they may participate in RSO activities.

*This does not apply to the Fall 2023 semester. All students are declared eligible for Fall 2023.

THEATRE MAJORS PARTICIPATION POLICY

Since productions are the labs where the skills learned in class are applied, all theatre majors (BSE/BFA/BA) and non-major theatre scholarship recipients are expected to be a company member (cast or running crew) for at least one ESU Theatre production each semester. Exemptions can be sought from the Director of Theatre.

All students (including those committed to off-stage roles) must complete the audition form and indicate any preferences for production assignments. The faculty will make every effort to honor a student's preference but, as in casting, a particular assignment cannot be guaranteed.

A rehearsal & performance schedule is attached to the audition form. Potential ensemble members must provide a complete list of conflicts on the audition sheet schedule. Conflicts should ideally be

provided at initial auditions. Students invited to callbacks will be asked to finalize their conflicts before they leave callbacks. Casting decisions will take these conflicts into consideration, and **following callbacks no additional rehearsal conflicts are allowed without potential loss of role / position.**

All degree seekers (BSE/BFA/BA) are required to audition and/or submit an ensemble form each semester.

Majors may also request to be excused from participation in all the productions during a semester, or in a particular production, for academic reasons (such as a class conflict or a need to concentrate on course work). **The request should be made in writing and submitted to the Director of Theatre at least 24 hours in advance of the first audition for the semester.** The faculty will rule on the request before auditions. Any major who does not make a formal request in writing for exemption, and who goes through the audition process, is assumed to be available for any cast or crew.

Majors may not turn down assignments. Majors are reminded that future assignments, scholarships, and recommendations will be based on their adherence to this policy.

PRODUCTION POLICIES

Season Selection

Responsibility for final selection of the season rests with the Director of Theatre. During the fall term, the Director of Theatre submits a season “plan” to the faculty. The faculty and staff may make additional suggestions and recommendations. In consultation with the entire faculty, the Director of Theatre makes the final season determination, to be announced each year at the spring Curtain Call celebration.

A normal season will have four productions during the academic year, including a fall musical presented at Homecoming, and one summer production. The season may include a production directed by a single student or one-acts directed by several students. The summer productions include paid contracts for ensemble members. These productions are intended as capstone projects for BFA students.

Auditions / Casting

Auditions are open to all ESU students. All theatre majors are required to audition unless granted an exception (See Theatre Majors Participation Policy). The assignment of technical production positions is part of the audition process. Students must complete the audition form in order to receive a position in the production company. All full-time students assigned to the production, cast and crew, will be enrolled in one hour of production credit: TH 272 or TH 472. Auditions are held at the beginning of each semester. The theatre faculty will meet after the final session of callbacks and make the assignments for the cast and crew of each production. The Company List is posted on the Call Board. Students must check the list and initial next to their name to acknowledge their assignment.

Auditions for Other Productions

Auditions for other productions, such as scene work in the Directing class, are open to all students. Information about auditions may be emailed, announced on the FB page, and/or will be posted on the General Information Call Board and the Student Production Call Boards, both located on the second floor of King Hall. We cannot guarantee information about “other productions” will be up to date on the online call board.

Production Crews

Productions crews are a vital part every ESU Theatre production. Crew assignments not only support the current production but provide an opportunity for a variety of technical production experiences. Production crew assignments are made as part of the audition process. Students who request a particular assignment should contact the faculty member in charge via email of that specific area before the auditions begin.

All students must complete the audition form and indicate their preferences for production assignments. The faculty will make every effort to honor a student's preference but, as in casting, a particular assignment cannot be guaranteed. Students may also be selected to design an element for a production.

If a theatre major is not cast, that student must accept an assignment to a production crew. Non-majors may volunteer for positions. Students assigned to production crews will be enrolled in TH 272 (freshman/sophomore) or TH 472 (junior/senior).

Students assigned to a crew will be considered members of that production company, and therefore must attend the Company Meeting scheduled at the beginning of the rehearsal period.

Students interested in Directing, Stage Managing, or Designing for a production should take the following steps:

Production Director

- Show up and volunteer during shop hours or volunteer to assist the director of theatre
- Get a couple of "entry gigs" on costume crew and/or run crew for mainstage shows **(Semester 1, 2)**
- Get a couple of "secondary level" gigs like assistant stage manager, board operator, spot operator, or crew lead **(Semester 3, 4)**
- Having shown some aptitude in design, script analysis and directing, and demonstrating some capacity in the above positions, score an assistant director position. **(Semester 5, 6)**
- Those who have managed the above with relative competence, focus, and grace may feel confident putting themselves forward for a season directing position. **(Semester 7, 8)**

Production Stage Manager

- Show up and volunteer during shop hours or volunteer to assist the director of theatre
- Get a couple of "entry gigs" on costume crew and/or run crew for mainstage shows **(Semester 1, 2)**
- Get a couple of "secondary level" gigs like assistant stage manager, board operator, spot operator, or crew lead **(Semester 3, 4)**
- SM a small show, ASM a big show, try assistant directing, **(Semester 5, 6)**
- Those who have managed the above with relative competence, focus, and grace may feel confident putting themselves forward for any stage manager position. **(Senior Summer, Semester 7, 8)**

Production Designer

- Show up and volunteer during shop hours
- Get a couple of "entry gigs" on costume crew and/or run crew for mainstage shows **(Semester 1, 2)**
- Get a couple of "secondary level" gigs like assistant stage manager, board operator, spot operator, or crew lead **(Semester 3, 4)**
- Having shown some aptitude in the design courses, and demonstrating some capacity in the above positions, score an assistant design position. **(Semester 5, 6)**
- Those who have managed the above with relative competence, focus, and grace may feel confident putting themselves forward for a design position. **(Senior Summer, Semester 7, 8)**

Timeline for Student Lead Position Decisions

- **Spring Curtain Call:** Formal Announcement of Upcoming Season
- **Last Week of June:** Student Applications for production leads due
- **Last Week of July:** ZOOM interviews with all applicants
- **August 1:** Announce Positions

Company Meetings (All Production Members Required)

A company meeting is a meeting of the entire production company: director, designers, cast, and crew. Most productions will have only one company meeting. All members of the company are

required to attend. The meeting is called at the beginning of the rehearsal period to introduce company members and identify their duties. The production calendar will be distributed and explained. The director and designers may take the opportunity to share ideas, approaches, and concepts in the production's directions and design. Some productions may, particularly a regional KCACTF entry, require additional company meetings to distribute and gather information regarding additional performances or travel plans.

Production Meetings (Limited Production Members Required)

Production meetings are scheduled for every production. The director, designers, stage manager, shop managers, their assistants and others attend these meetings as required by that production. Meetings address the designs and other issues discovered during the previous week.

The production calendar for the week ahead is adjusted as needed at these meetings. Plans for publicity photos, work calls, and other events are made at these meetings. The stage manager's daily rehearsal report usually ensures that all areas are discussed. Production meetings are generally called on a weekly basis; usually Thursday mornings at 8:00 a.m. The stage manager should post notices of all meetings on the Digital Call Board and on the daily rehearsal report.

Strike (All Degree Seekers Required)

All degree seekers (BA, BFA, BSE) are required to participate in the strike of that production. Members of the current Stagecraft Lab class are required to attend strike. Other students may volunteer. All participants must be current students of ESU. Unless special arrangements are made, the strike will begin immediately following the close of the final performance. Individuals on running crews should begin work in those related areas.

Performers should report to the costume shop or stage for work assignments. Everyone should wear clothing and shoes that are safe and appropriate for the assigned work. **Strike will end by the Stage Manager taking attendance from the company roster.**

Post-mortem (All Production Members Required)

Theatre majors and all members of the production ensemble, cast and crew, are required to attend the post-mortem following each production. Unless other arrangements are made, the post-mortem will be scheduled for the first Monday following the close of a production. The discussion will focus on the production process — what areas were successful or rewarding and what areas are in need of improvement for future productions.

Purpose of a postmortem:

- Identifying structural / logistical challenges and opportunities for theatre model in general
- Floating big "what ifs"

- **Goal:** Making each production experience more educational, affirming, and frictionless than the last

What a postmortem is NOT:

- A platform for airing personal grievances
 - o *So and so didn't do their job / so and so made me mad*
- Interested in show-specific contexts or logistics
 - o *Speakers blew up. ...*
 - o *Costume designer's first plane was late...*
- A forum to debate solutions
 - o *We don't have time to answer question today. It is our job is to Report and Record.*

REHEARSAL GUIDELINES

Rehearsal Period

1. The “usual” rehearsal period for a department production is between four and six weeks. Production type and calendar conflicts may result in a slightly shorter or longer period.
2. Summer Theatre productions will have a significantly shorter schedule.

Rehearsal Hours

1. Regular rehearsals may be scheduled a maximum of six days a week, four hours per rehearsal.
2. Rehearsals should be scheduled on weekdays between 7 and 11pm and on weekends between 10am and 11pm.
3. Extended rehearsal periods should be expected for technical and dress rehearsals.
4. The Stage Manager will be responsible for having the rehearsal space open and prepared 15 minutes before the call.
5. Company members are expected to arrive prior to their call times so that the rehearsal may begin and continue without delay.

Rehearsal Schedule

The director, in consultation with the production staff, is responsible for the planning of the rehearsal schedule. Directors should make every attempt to call cast members only when they are needed.

Visitors

Rehearsals for department productions are closed to the public as a rule, excepting Department Faculty and Staff. Visitors should notify the Stage Manager of their wish to attend rehearsals. All visitors are present at the discretion of the director.

Procedure for Closing the Friesen Studio

As the principal rehearsal space, the Production Stage Manager (PSM) must take care to properly shutdown the studio after rehearsal. These guidelines should be followed after classes, as well.

1. The curtain at the east end of the room that runs N-S must be fully opened. The sections should be snugged tightly against the walls.
2. All stacking chairs, rehearsal furniture and cubes should be stored in the area provided along the east wall or in the pass-through.
3. The portable blackboard must be stored against one of the walls.
4. The storage room must be locked.
5. If you are the last user of the day, turn out the lights.

Guidelines for Rehearsal Hall Etiquette

First day of rehearsal:

- Assume everyone is as excited and nervous as you.
- Don't isolate yourself.
- Approach individuals and introduce yourself (don't wait for them to come to you).
- Let people know what your role is, even if you're an understudy.
- Make conversation by asking questions, not by talking about yourself.
- Seek out the director, producer, and casting director. Thank them for the opportunity.
- Dress in a silhouette similar to your character. If your character wears long pants, don't rehearse in shorts. If your character wears a skirt, wear a skirt.
- You should be able to move. If you're in a skirt, have shorts on underneath. If you're in slacks, make sure you can run, stretch, bend, etc.
- No clothes with logos! You want to focus on your face, body, and behavior, not your t-shirt.
- Don't wear open-toed shoes or sandals unless the role requires them. Imagine rehearsing a fight scene in flip flops...
- Do not change your hair length, color, or style at any time before rehearsal starts or during the process

without consulting your director/designer first.

- As far as personal hygiene goes, I hope most of this is common sense, but always brush your teeth, shower, and wear clean clothes. Get enough sleep to sustain you. Hit the gym; a show requires strength and stamina, and film shoots can be long and exhausting. Drink and smoke in moderation, if at all.

First read-through + rehearsal:

- Don't be late. Give yourself time to travel, warm up, and be ready to work at start time. Come back from breaks on time and ready to work.
- Bring a pencil and paper with you. Every day. Have back ups.
- Have a notebook (no phones!) exclusively for the project that contains things like character thoughts, facts about the project and character, what other characters say about you, the circumstances of every scene, questions, daydreams, and notes from the director. The process of writing aids your memory. Character Idea: Have one based on an intelligent reading and analysis of the script.
- Keep your character idea flexible. The director may steer you in a different direction, so try it out. If you're not feeling it, use your reading and analysis of the script to support your case. Don't be defensive—it's a collaboration—but ultimately the director has the final say.
- Don't highlight your lines during the read-through. LISTEN.
- Don't look ahead to see when you're next on-stage. LISTEN.
- Pay attention to what the director says about the world of the project. You can very often pick up something valuable to use as you create your character.
- Don't ask too many questions right away, and don't make everything about your character and you. The rehearsal process is one of discovery and you couldn't discover everything in the first week.
- Look up the definition and pronunciation of any word or reference you do not know.
- Find an activity for every scene you're in. We rarely sit and talk; activity creates behavior.
- Don't confuse your fear with your process. It's your job to take risks in rehearsal and this doesn't always happen in your comfort zone or when you are ready to.
- Don't use the word "process" to defend your insecurities. Use the rehearsal room as your opportunity to take chances. Listen to the script and director, not your ego.
- Unless otherwise instructed, be off-book the second time you get to a scene.
- Always find a sense of urgency in your character. Always find a sense of humor in your character.
- Respect the work of your fellow actors. Don't talk, text, email, or eat noisy or smelly food while they're working. Be respectful and quiet outside the room. Be patient—you want the director to take as much time with you as s/he is taking with your castmates.
- Talk to your partner about boundaries. No physical contact without first discussing it. Try not to paraphrase lines. Keep communication open at all times.
- Remember that no matter the size of your role, you're part of a bigger picture. Keep your ego in check—you're almost always replaceable.

Tech + performances:

- Stage managers and their assistants have the hardest jobs in the world. Listen to them. Respect them. Appreciate them.
- Befriend all the tech people working backstage and in the space, and ushers.
- Tech is a time to put everything together. Use the time on stage to run lines, work scenes, and get comfortable in the space. It's probably not the best time to ask your director major questions as the focus will likely be elsewhere.
- The hours will long and tedious, so pace yourself and get lots of rest.
- Note Sessions aren't the time for you to privately discuss the performance with your cast mates while the director gives note. Listen to what the director and others are saying. Write it all down.
- Don't fall in love with any costume, set, prop, or hairstyle—it's all subject to change based on the visual storytelling of the show.
- Acoustics in every house are different, so run lines with your scene partner with one of you on stage and one at the back of the house to get an idea of how much work you need to fill the space.

And most importantly, remember every day that this is what you want to do more than anything in the world, and that you're lucky to be doing it. This is where you come to be safe, inspired, take risks, collaborate, and create art. Appreciate it.

FROM *BACKSTAGE MAGAZINE*

Mercanti, JV. *Actor Etiquette: How to Behave Every Step of the Way*. 24 Jan. 2017, <https://www.backstage.com/magazine/article/actor-etiquette-behave-every-step-way-5951/>.

PERFORMANCE GUIDELINES

Standard Operating Procedures

1. The Production Stage Manager (PSM) is in charge of the cast and crew during the production.
2. The House Manager is in charge of the Front of House areas (lobby, galleries, restrooms, etc.)
3. The Assistant Stage Manager (ASM) is in charge of the backstage areas. All actors and crew heads should report any problems to the ASM.
4. All members of the company, cast and crew, must use the SIGN-IN SHEET posted at the Stage Door.
5. NO VISITORS are permitted backstage or in the booth, including theatre majors not involved with the production or alumni. This includes from actor call times until all cast members have finished changing out of costume. Cast and crew may greet visitors after they have completed their assignments.
6. QUIET must be observed in all backstage areas during the performance. All conversations must be limited in volume and length...in the wings, in the hallways, and on the headsets. Production areas must support the performance and not create distractions.
7. Food and Drink are NOT PERMITTED backstage.
8. Smoking and Vaping are not permitted on ESU campus or any campus building.

OTHER OPPORTUNITIES FOR STUDENT INVOLVEMENT

There are three basic types of production in which the student may be involved as a member of the cast or crew: Department productions, Laboratory productions and Summer Theatre. Laboratory productions are shorter works usually generated by classes or student directors. They are not funded, require no technical support, and are presented in a variety of locations. Audiences are invited and there is no ticket charge.

Other student opportunities include:

Educational Theatre Company (E.T.C)

Sponsored by the Theatre program, the students who comprise the Educational Theatre Company, serve as an academic resource pool in performing dramatic presentations of plays, poetry, stories, novels, non-fiction, and original scripts before classes in all academic areas of the university. The company also provides its services to educational groups off campus. Sponsored by Dennis Turney Jr. For additional information contact President: Lewis Trotter at ltrotter@g.emporia.edu

ZOIKS! Improv. Company

ZOIKS! is an affiliated student organization and receives funding support from student government. Members rehearse weekly and perform at university functions throughout the year. Like ETC, they also represent the program at schools, with civic groups and at various meetings. On occasion, ZOIKS! has performed with touring groups like Second City, the band Ha Ha Tonka and other acts. The ZOIKS! Artistic Director is assisted by a Business Manager and Technical Director. All leadership positions are elected members of the company, which is sponsored, by Aubrey Wilson. Membership is by audition. Artistic Director: Logan Trask ltrask@g.emporia.edu. (913) 375-5987

P.A.N.T.S. (The Pantomime and Non-Traditional Theatre Society)

P.A.N.T.S. is a student organization that explores performance outside of the traditional theatre norms. Members spend the semester writing and directing original pieces culminating in an hour long performance of 30 two-minute scenes in an order randomly selected by the audience. The P.A.N.T.S Artistic Director is assisted by a Business Director and Technical Director. All leadership positions are elected members of the company, which is sponsored by Dennis Turney Jr. Membership is by audition. Artistic Director: Ben Ziek (bziek@g.emporia.edu)

Directing One Acts

Students enrolled in Directing (TH 426) present 10-minute scenes during the spring semester. Monitor the Digital Call Board for additional information. Contact Dennis at dtorneyj@emporia.edu with questions.

Alpha Psi Omega

This national theatre honorary provides opportunities for service and performance. The Nu Rho chapter -- organized in the spring of 2014 after many years of inactivity. The faculty sponsor is Dennis Turney.

In addition to these department performance groups, theatre students often perform in scenes from the playwriting program in the English Department.

Student Organization Leaders

Alpha Psi Omega

Vaughn Lolley vlolley@g.emporia.edu

Educational Theatre Company

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ZOIKS!

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STUDENT EMPLOYMENT OPPORTUNITIES

The Theatre Department usually maintains several paid student staff positions. The number of positions varies due to budget allocations and the needs of the department. Positions will be assigned to the Costume Shop, the Scene Shop, and to the Director of Theatre. Additional positions are filled as budgets allow. Students assume positions in production areas to assist with the routine operation and maintenance of the shops and daily activities necessary for the technical support of current university theatre productions. All hourly positions are paid at the current minimum hourly rate.

Eligibility

Students must apply initially at the student employment office and must satisfy the minimum requirements of the job description as posted. Theatre majors must satisfy the standards as required by the academic eligibility policy.

Work-Study Program

The student employment office and the financial aid office will determine a student's eligibility for the federal work-study program. Most positions will be available to students who qualify for work-study funding.

POLICIES AND PROCEDURES

REQUIRED HYGIENE ETIQUETTE FOR ACTORS PRIOR TO ARRIVING AT THE COSTUME SHOP

Proper hygiene is required and critical since there is close contact between staff and actors.

- Always bathe before each fitting.
- Use body wipes if actors have been in rehearsal all day and haven't showered.
- Wear underwear & a mask.
- Wash or disinfect hands before the fitting begins
- There will be no fitting if the above conditions are not followed.

ACTORS DO NOT come to a scheduled fitting if you have:

- Fever or chills, cough, shortness of breath, fatigue, muscle or body aches, headache, new loss of smell or taste, sore throat, congestion of runny nose, nausea or vomiting, diarrhea or other signs of an infection,
- Had known or suspected exposure to COVID-19 within the previous 14 days,
- Been diagnosed with COVID-19 and have not been released by their physician or other health authorities.

University Computers

Students who need the use of university computers or printers should make use of the labs located throughout the university. Commonly, theatre students use the computer labs in Roosevelt Hall, Cremer Hall, the Memorial Union or the White Library.

1. There are several computing stations available in the department. These workstations are to be used only for official department business.
2. Students may not use the main office computer in King 201 under any circumstances.
3. Under no circumstances are students to download games, music, video or other content unless authorized to do so by the Director of Theatre or the Technical Director.

Use of the Department Copy Machine

Student use of the departmental copy machine is limited to copying audition materials, prompt scripts, production materials and other official documents. Materials to be copied must be given to an office worker for copying. Please allow sufficient time for completion of the work. Single copies may be left in the office for copying at 10¢ a copy.

Costume and Prop Rental

Students may borrow properties and costumes for use in department projects and productions. But, you must secure permission first—the shop managers, designers or director of theatre. You may be subject to charges for the cleaning, repair, or replacement of damaged items. Students and organizations may rent costumes for non-department use (except for Halloween parties.) Complete rental contracts must be secured from the person in charge of each area. As a rule, students are not allowed to use props, costumes or furniture pieces for class work. To “borrow” such items for personal use without permission is theft and can be prosecuted. But thieves in the theatre suffer a much worse fate: death of reputation.

Use of Electrical Equipment

The Department does not rent or loan any lighting or other electrical equipment for use outside of the department.

Rehearsal Spaces

All space for rehearsals, readings, and performances of department productions, directing scenes, or class projects should be scheduled through the Director of Theatre. People using spaces are responsible for leaving them in proper condition. Lights should be turned off. Anyone using a space without scheduling it first must leave upon request. Once sets have been moved into performance spaces, they are “off limits” for rehearsals except under special circumstances.

Outside Work

Students are encouraged to work outside. The student is committed to classes and production work of the Department and shall not accept any outside theatre employment or work that will interfere in their capacity to excel in academics while fully participating in season productions. For additional guidance, please reach out to the director of theatre.

Chemical Policy

The use of drugs, alcohol, or habit-forming chemicals is absolutely prohibited during class, rehearsal/crew

and performance situations. All infractions will be reported to the Director of Theatre for review and disciplinary action.

Eating, Drinking and Smoking

The consumption of food or beverages or use of smoking materials is not allowed in performance spaces, including the Friesen, Frederickson, and shop areas unless required by the production/scene being rehearsed. Smoking is not allowed in university buildings. Actors must avoid smoking, food and beverages (other than water) while in costume. If you require a medical exemption, please discuss with your stage manager immediately (or in advance on your audition form).

Productions and Classes

Both class work and production experiences are critical to our training programs. Theory and principals are explored in classes then applied to production. Classes and productions are extensions of the training process. Faculty, staff, and students must schedule time carefully to reach shared goals. Every attempt must be made to avoid scheduling rehearsals and performances during regularly scheduled classes, meetings and events. Exceptions to this policy must be arranged with the Director of Theatre. Faculty members are encouraged to consider production conflicts when making course assignments.

Class Attendance

Your attendance in classes is mandatory. If you must be excused for any reason, consult with your course instructor. Absences should be limited to illness or serious emergencies. Likewise, tardiness will not be tolerated. If at all possible, notify the instructor in advance. If unable to locate the instructor, the student must call the Theatre Office (620-341-5256). Students are responsible for all materials covered during an absence and all assignments must be made up.

Social Media Note

While no one is going to keep tabs on social media sites, we do recommend getting yourself in the habit of crediting designers and photographers whose work you may post on various platforms. In the 'real world' this simple professional courtesy is crucial to maintaining good relationships.

Complimentary Ticket Policy

Complimentary tickets ("comps") are basically free tickets. Comp tickets for theatre majors and ensemble members must be submitted two weeks before performances. Watch the digital callboard and your email for details.

1. All ESU Students Receive (1) comp ticket
2. Company members get two (2) comps for their production.
3. The Director of Theatre can authorize comps to prospective students or VIPs.
4. All comp tickets must be checked in 15 minutes prior to performance or risk losing their ticket to a paying patron in sold-out scenarios.
5. Policies above at the discretion of the DoT on a per-production basis.

SAFETY and SECURITY GUIDELINES

Campus police protect the university property and insure the safety of personnel on campus. The campus security phone is 341-5337 or extension 5337.

After-Hours Permits

All campus instructional buildings are closed from 10:00 p.m. to 6:00 a.m., daily and from 12:00 Saturday noon to 6:00 a.m. Monday. Students who use these facilities after closing hours must have a **Late Pass**. Permits are not transferable and the holder is responsible for their own property and safety.

Students are expected to notify the campus police and safety office when they enter, work, or leave the building after closing hours. **Take a moment to save this number in your contacts: 620-341-5337.**

Check that the door you use to enter or leave the building is closed behind you. Stage managers will be responsible during rehearsal and performance periods. Please be responsible for the area you work in and leave the space as you found it, returning any furniture you move.

Ambulance

When students are injured or become ill on campus and an emergency response is needed, call 911 and request ambulance service. After the ambulance has been called, report the incident to Campus Police 620-341-5337. In the event of a minor incident call Campus Police and request assistance. All officers have first-aid training. Officers may transport persons needing minor treatment to the hospital or call an ambulance for a serious injury.

Fire

Know the location of the fire exits and the RED PULL BOXES. The pull boxes are usually located in the halls near exits. Keep the exits clear. Know the locations of fire extinguishers in your area and know how to use them. If you see or smell smoke, try to find the source. When a flame is visible, take action. On a minor flare-up promptly use a fire extinguisher to put out the fire. When the fire is out call Campus Police at x5337 (620-341-5337).

When a fire is anything larger than a minor flare-up, call for help at 911. Use the RED PULL BOX. Pull boxes are located in the halls near exits. Call Campus Police at x5337. Exit the room. Close the door behind you. Exit the building. Once outside the building, move to a clear area. Be prepared to give information to the Campus Police.

Tornado

The Campus Police and Safety Office is responsible for the official notification of procedures during a storm. You must follow their instructions. The hallway on the FIRST FLOOR, the Art Department, is designated as the shelter for King Hall. When the "Take Cover" sirens are sounded, move to the shelter area.

Active Shooter

In the case of a security threat and/or active shooter, use a continuous assessment process to decide upon appropriate survival action. Trust your intuition and go with your "gut" feeling.

Emporia State chooses to use the Run. Hide. Fight. training:

RUN if you can safely leave the building, RUN.

HIDE if you cannot safely leave, find a safe place to HIDE.

FIGHT if you cannot RUN away safely or cannot HIDE, be prepared to FIGHT for your life.

Additional information: <https://www.emporia.edu/student-life/hornet-ready/be-hornet-ready/security-threatactive-shooter/>



SHOP PRACTICUM

PRACTICUM (TH 331, TH 334)

Since a primary focus of the Theatre major is to understand both the theory and practice of theatre, each student pursuing the B.F.A. degree must successfully complete TH 331 and TH 334. Students will earn one credit hour in practicum. Both practicums are graded PASS / FAIL. Students must satisfy the required prerequisites:

TH 331: Scenery Practicum (Prerequisite: TH 131: Stagecraft)

TH 334: Costume Practicum (Prerequisite: TH 234: Stage Costuming)

Each practicum requires 42 hours of work in the appropriate shop. The student, with the shop supervisor, will determine the specific work schedule that will satisfy the requirement. The work schedule will conform to the production schedule for each semester. We recommend the following work schedules:

Option 1 (weekly schedule)

One day each week or three (3) hours per week during the entire semester.

Option 2 (production schedule)

Two days each week or six (6) hours per week during the production period.

Practicum hours will not be carried over from one semester to the next. The grade of "I", incomplete, will be issued for personal emergencies that are verifiable when the student has been making satisfactory progress in the course. Students are responsible for recording their hours accurately and securing the appropriate signatures. Only approved faculty or staff may sign time sheets.

Practicum supervisors:	Matthew Dempsey	Costume Shop	5489
	Chris Lohkamp	Scenic Studio	5715 (Office) or 5714 (shop)

Schedule

1. At the beginning of each semester the Shop Supervisor and the practicum student will agree upon a work schedule for the practicum student.
2. Not all work schedules will start at the beginning of the Semester of enrollment. The Shop Supervisor and the student will choose a work option (half the semester or full semester). The student's work hours will be schedule according to the option selected.
3. A student must work for no less than two hours.
4. If you would like to take a second show assignment, the working on a running crew, or a construction crew, these hours may be counted as part of your practicum. You cannot receive show credit for this crew assignment. The Shop Supervisor must approve this arrangement when the second assignment is given.
5. The Shop Supervisor is responsible for verifying the enrolled student will have enough scheduled hours to fulfill the required forty-two (42) hours before the student and the supervisor have signed the schedule contract.
6. The contracted work schedule can be changed, once, for the remainder of the semester, with the approval of Shop Supervisor.
7. By signing the practicum work schedule the student agrees to the work during the hours indicated on the schedule

Policies

1. At the beginning, and ending of each scheduled work session the student will report to the Shop Supervisor.
2. If a student is unable to fulfill their scheduled work session it is their responsibility to notify the Shop Supervisor, prior to the scheduled time.
3. If the student misses a work session the hours missed must be made up in a timely manner.
4. If the student fails in to notify the Shop Supervisor in advance of the missed work session it will result in an absence.
5. Six (6) or more absences will be grounds for failing the course.
6. If the student repeatedly misses/ rearranges work sessions (6 or more times) the Shop Supervisor reserves the right to count the original sessions as absences.
7. The student cannot count their practicum hours as crew hours or as paid shop hours, unless prior arrangements have been made with the costume shop manager.
8. -It is up to the student to reschedule missed workdays in order to fulfill the 42 required hours.
9. -There will be no work during finals week
10. -Students will be assigned duties based on their skill level, the needs of the production, or the needs of the shop.

**Crew members must put in 18 hours for running crew or 36 hours for construction crew for the show they are assigned, along with their practicum hours for that semester.*

HOUSE MANAGER

Standard Operating Procedures

Secure and Supervise Ushers

Ushers should be recruited some two weeks prior to opening. A sign-up sheet on the callboard may get you ushers: but be creative with your Facebook connections, students groups (etc.). The sign-up sheet you post (after clearing your signage with supervisor) should ask for the usher's name and phone number. For each performance in the Bruder Theatre, you need 8 ushers (1 ticket-taker and 3 seaters per door); for Albert Taylor Hall (which we rarely use), you need 12 ushers (1 ticket-taker and 5 seaters per door); for the Frederickson Theatre, you need 4 ushers (2-ticket-takers and 2 seaters). Make sure ushers know how to get a hold of you at a moment's notice.

Rules for Ushers

1. Arrive at the theatre 1 hour before performance (30 minutes before the house opens). Dress appropriately. You do not have to be overly "dressy," but please no blue jeans or T-shirts. If those guidelines seem unclear, you cannot go wrong with a light colored blouse/shirt and dark slacks/skirt. Please wear skirts that are at least flirting with being knee-length. Please remember you are representing the university to the public.
2. If you are unable to usher, please find your own replacement AND contact the House manager via text immediately and call/text the director of theatre at 608-843-1282.
3. Ushers may leave after intermission if they so choose, but may not return to the performance.
4. All ushers may bring a companion to watch the show with – companions should arrive 15 minutes before curtain.

45 Minutes Before the House Opens (75 minutes before curtain)

Arrive one hour and fifteen minutes before curtain.

- Check the house, alcoves, and lobby to make sure that everything is neat and in order.
- Turn on all the lights in display cases and lobby:
- Check the additional lobby lights at the box office.
- Make sure theatre doors are unlocked.
- Make sure you have enough programs at each door. Extras are usually stored in the box office.
- Check with box office manager to see about audience members with special needs

(groups, wheelchairs, visually impaired, etc.)

15 Minutes Before the House Opens (45 minutes before curtain)

Review procedures with the ushers.

- Ushers are responsible for maintaining the house during performance.
- If there is an emergency (medical, weather, etc.) or if a patron has a special need, ushers must be “on duty” and ready to help.
- Ushers are representing the university; they should remain pleasant, helpful, and courteous.
- Learn the correct doors for patrons: Left Section, and Center Section seats 101-108 should enter house via the house left doors; Right section and Center Section seats 109-114 should enter the house via the house right doors.
- No food or drinks are allowed in the theatre.
- ALL who enter must have a ticket, including babies. If patrons do not have a ticket for a baby, and bring it into the theatre, ushers should note where they are sitting; if the baby begins to cry, ushers need to quickly and quietly ask the patrons to take the baby to the lobby.
- No cameras or recording equipment of any kind are allowed in the theatre. Patrons may leave them in the box office for safekeeping and pick them up after the performance.
- Inform the ushers if there are audience members expected with special needs and determine a plan for meeting those needs.
- Be sure your ticket takers know what the tickets for that performance look like, and that they MUST keep one-half of the ticket in the sleeve, and return the other half to the patron.
- Make sure all your ushers have comp tickets from the box office, and that they are appropriately marked, and torn.

30 Minutes Before Curtain

- Check with the Stage Manager, and when all is clear, open the house by opening the doors, getting ushers to their stations, and seating patrons.
- Be visible and available to troubleshoot; help patrons with questions, assist ushers if they need it, looking for food or cameras being carried into the theatre, etc.

At Curtain Time

- Be sure the lobby and restrooms are clear of patrons.
- Communicate with the Stage Manager (either via the box office intercom, or in the booth), that the house is ready to be closed and the show may start.
- Lower lights in both alcoves.
- Quietly close inner and outer doors to the theatre.
- Make sure the ushers are seated near the doors at the back of all three sections of the house. Remind them to handle any problems in the house, or to come get you.

After the Show Begins

- Work with the box office manager to count stubs and shut down the box office.
- Be available to ushers if a problem arises in the house, or if the stage manager calls the box office through the intercom.
- Quietly seat any latecomers in available seats in the back of the house. Tell them they may take their reserved seats after intermission. Be sure to tear their tickets and count their stubs.

Intermission

- Turn up the lights in the alcoves.
- Open the inner and outer doors.
- After the Stage Manager rings the bell at 5 minutes into the intermission, check the lobby and restrooms to be sure they're clear of patrons.
- Communicate with the Stage Manager that the house is ready to be closed and the show may start again.
- Turn off the lights in the alcoves.
- Close the inner and outer doors.

After the Show is Over

- Turn up the lights in the alcoves.
- Open the inner and outer doors.
- After the theatre is empty, close inner and outer alcove doors, turn off the alcove lights, check the house for programs and ticket stubs, move the ticket tubes to alcoves, and lock the theatre doors.
- After the lobby is empty, turn off the lobby lights in the light booth and at the box office.
- If unlocked, help the stage manager lock up the Gilson Room Gallery. Turn off the lights at wall and secure both doors.

If you have problems, find the Director of Theatre or Box Office Supervisor.

If all else fails, contact Police and Safety at 620-341-5337.

HOUSE MANAGER CHECK LIST

90 Minutes Before House Opens

- Set out parking traffic cones located in Bruder Lobby
- Gather Light wands and Safety Vests from Box Office
- Check that there are boxes of playbills in the theatre vestibules or box office
- Turn on all lobby lights

45 Minutes Before House Opens

House, lobby and restroom pre--check:

- Make sure theatre doors are unlocked
- Provide programs at each door
- Set up ticket stub holders
- Check-in with the Box Office Manager about people with special needs (groups, wheelchairs, etc.)
- Check lobby lighting

15 Minutes Before House Opens

- Train ushers to represent the university and prepare them for patrons with special needs
- Make sure all ushers know the seating chart and learn correct doors [*In King Hall: L & C (101-107) enter left/R & C (108-114) enter right*]
- No food, drinks, or tobacco use in theatre
- Everyone must have a ticket (including babies)
- Note where babies are located - if they cry, usher MUST ask them politely to leave.
- No cameras or recording equipment (Leave in box office)
- Inform ushers of what real tickets look like (Must leave one half stub in stub holder)

When the House Opens/30 Minutes Before Curtain

- Check with Stage Manager to Open House

At Curtain Time

- Lobby and restrooms clear of patrons?
- Notify the Stage Manager that the show is ready to start Lower lights in both alcoves

- Shut the doors QUIETLY
- Ushers should sit in the back of the house

After the Show Begins

- Count ticket stubs and give the number to the stage manager
- Seat latecomers in the back of the house

At Intermission

- Turn up lights in the alcoves
- Open doors QUIETLY

At End of Intermission

- Lobby and restrooms clear of patrons?
- Tell Stage Manager that show is ready to start
- Subdue lobby lights and close doors

After the Show

- Turn up lights and open the doors

After the Theatre Has Cleared

- Check the house for programs, stubs, trash
- Close theatre doors and make sure that the stage manager locks them
- Turn out the light

STAGE MANAGER

Standard Operating Procedures

General Responsibilities

The Stage Manager is perhaps the most important person in any successful production. The position is unique because it serves a dual function. First, the Production Stage Manager (PSM) is an assistant to the director and to the production staff during the rehearsal period. Then, when the play opens, the PSM becomes the person in charge. This can be a challenge to students of theatre since the PSM is placed in a managerial position over their peers. So, an atmosphere of mutual respect is essential to a successful production.

A great deal of **responsibility** comes with the job. As PSM, you will be issued a set of keys to use during the production period. They are for your use but only for the demands of the production. If these keys are used for purposes other than those required of the production, the PSM can and will be relieved of their duties.

Each production will make different and unique demands of the PSM. The duties and responsibilities listed here are, by the nature of the position, incomplete; they serve as a guide to help create a successful production.

General Guidelines

The PSM's job consists primarily of **communicating** different types of information between different people. All other tasks the SM performs should stem from these responsibilities. Here is a simple description of the job:

1. Assist the Director in ensuring efficient and productive rehearsals
2. Communicate with the entire company about calls and call times
3. Be the go-between with the shops, designers and director about the production
4. Keep legible and complete notes about the production

Detailed Description

Assisting the Director

The PSM will be the primary assistant to the Director. The PSM will help the Director with the auditions as necessary. The Director might ask the SM to do some chores sometimes assigned to an Assistant Director—child wrangling, background action, line notes, etc.

Facilitate communication with members of the production staff

A good PSM will check in with all the shops daily to discuss rehearsal notes. Daily contact must be maintained with the entire production staff in order to communicate all of the information pertaining to the production.

The PSM will create a Company Roster that will contain accurate information about assignments, a phone number and an e-mail address for each company member. A rough draft of this **contact sheet** should be completed for the first Company Meeting.

The PSM should maintain the Production Daily Calls **on the Digital Call Board**, posting notices for cast and crews. Each day, the PSM or ASM (Assistant Stage Manager) must upload a Daily Calls list, which should include all pertinent ensemble information for that day, including:

- When are where are rehearsals?
- Who is called and at what time?
- What pages / sections are being covered in rehearsal?
- Assigned Costume Fitting Times
- Specific Shop Details
- ...Maybe a humorous meme

The PSM will be responsible for the creation and distribution of the Daily **Rehearsal Report**, Production Meeting Reports and the Performance Report. The report serves as a two-way communication between all members of the production staff. The report should be delivered or e-mailed early each day so the design and production staff can review the report.

The PSM should delegate duties as appropriate to the ASM.

Stage Managers should come to the Costume Shop Daily (later in the day is better) to see if we have any questions or need fittings.

A university-owned iPad can be issued to the production stage manager to help in managing rehearsals and performances.

When rehearsals move into **techs**, the PSM will run the rehearsals by facilitating the different needs of the different departments. The PSM will maintain the show throughout the run of the show, as rehearsed.

Prompt Script/Production Book

One of the most important things the PSM does is to create the Prompt Script that evolves into the Production Book. The PSM will prepare a prompt script that will eventually contain all blocking notations, plus cues for lights, sound, shift, orchestra, and what ever is necessary for the production. This “bible” must be created with care so that anyone would be able to assume the position of PSM and call a successful performance. Cues need to be specific and orderly. **We recommend that you write only in pencil until the show opens.**

The Production Book will also contain a record of all information necessary for the production: Company Roster, Production and Rehearsal Calendars, Prop Lists, Daily Rehearsal Reports, Performance Logs, any and everything pertaining to the production. This production book must be brought to every production meeting, rehearsal and performance.

Stage Manager's Keys

The PSM will be issued keys by the Technical Director or the Director of Theatre and at the end of their appointment, keys should be returned to the person who issued them. At the end of this packet is a key contract. Fill it out when you receive your keys and give a copy of the form to the TD or whoever issued the keys to you.

Timeline of Events

Company Meeting

Check with the director. Prepare a company roster of contact information and make sure it is accurate. Remind everyone that only the lines of communication they frequently use should be on that sheet (if they don't have an e-mail they check every day, it shouldn't be on the list).

A **Production Calendar** should also be prepared for the company that outlines the whole process. Specific calendars can be made for each group that requires that information. For example, everyone should get a production calendar, but the light board operator doesn't need to know when a particular scene is being rehearsed.

The location of entrances and exits, space safety protocols, and a tour of the theatre for new company members should be covered at the company meeting.

Rehearsal Preparation

The PSM is responsible for taping out the groundplan on the floor of the rehearsal room. First obtain a dimensioned ground plan from the scenic designer. Then get the necessary supplies from the Technical Director (50 ft. tape, spike tape, etc.) After the rehearsal process, the PSM is also responsible for removing all tape from the rehearsal floor, so it is in your best interest to only use spike tape.

The PSM is responsible for gathering, storing, and returning all **rehearsal props** and rehearsal furniture. The Director and PSM should create a list of rehearsal props and decide when they need the props. The SM can request these items or assist the Scenic Designer or Properties Master in pulling them.

The SM is responsible for gathering, storing, and returning all **rehearsal props** and rehearsal furniture. The Director and SM should create a list of rehearsal props and decide when they need the props. The SM can request these items or assist the Scenic Designer or Properties Master in pulling them.

At the first rehearsal and whenever you enter into a new space, go over safety information, and basic procedure in the event of fire or natural disaster – escape routes, safety procedures and gathering places.

Before Rehearsal

The rehearsal space should be ready 30-45 minutes before the call time, so you should arrive with enough time to complete these tasks before others arrive.

1. Unlock all necessary doors.
2. Turn ON appropriate lights. Do NOT turn on lights that are not needed.
3. Check that the floor is clear and safe for the action required.
4. Check that any scenery or set piece is ready to be used as required.
5. Check that any recorded music or a piano is ready for use.

6. Check that all props and rehearsal costumes are ready for use.
7. Check that the production desk is ready (if needed).
8. As everyone arrives, record attendance and answer questions as needed. 15 minutes before rehearsal starts is on time – arriving after is arriving late.

Beginning of Rehearsal

1. Assemble the cast.
2. Make announcements and distribute information.
3. Provide specific instructions for the rehearsal period.
4. If needed, provide rehearsal props. These must be pulled in consultation with the designer and director of the production.
5. Communicate costume-fitting times with the cast and remind them of the importance of keeping their appointment.

During the Rehearsal

1. Help maintain quiet and order. Among other things, this means that all cell-phones and other electronic devices must be put away.
2. Call cues to begin the action: curtain, lights, sound, for example.
3. Record blocking with a pencil that can be erased.
4. Record changes to the script.
5. Record any needed repairs to technical elements
6. Prompt actors as required.
7. Record running times.
8. Record actor exit / re-entrance times for quick change planning.
9. Time and coordinate breaks with the Director for actors and staff.
10. Keep the director informed of the time. (Do this subtly but regularly.)
11. In a musical, help to coordinate the activities between director, music director, choreographer, dance captain and the cast in an effort to make the most efficient use of time.

End of Rehearsal

1. Assist the director with notes.
2. Give announcements and take questions.
3. Remind the cast about scheduled fittings and/or changes to the schedule.
4. Prepare the daily log.
5. Check with the director.

After Rehearsal

1. The rehearsal space must be left clean and neat.
2. All props must be stored so that they are secured and out of the way.
3. All doors must be locked. Make sure that everyone else has left the building.
4. All lights must be turned OFF with the exception of the ghost light.
5. Turn on the Ghost Light.
6. Check out of the building. Call Police and Safety; phone (620) 341-5337.

Rehearsal Reports are usually sent electronically using the SM iPad or a personal laptop. These forms are stored electronically and should include:

General Notes and Observations

1. Notes about what was worked on during the rehearsal
2. Called Start and Called End time of rehearsal
3. Any timed scenes or acts that provide useful info for the team
4. Anyone reporting late
5. Any changes to a previous note or decision discussed or assumed

All Technical Sections

1. Additional rehearsal item requests/needs
2. Repairs needed to any technical elements
3. Questions for any of the shop managers/designers
4. Information that you think might be useful or important
5. Any sort of extreme action or stage business that affects a tech element

Costume

Make a list of who is in each scene as soon as the scene is blocked. This is especially important whenever there is a change.

1. Identify any potential quick changes
2. Blocking or action that affects movement or clothing (i.e. crawling, rolling on the floor standing on tables, jumping jacks, knee slides, jumping up and touching the toes, etc.)
3. Blocking that uses a costume piece as part of the action (i.e. a girl throws a boa around someone's neck and pulls him to her)
4. Scene shifts that actors are helping with during the show
5. Requests, additions or other needs discovered through the rehearsal process

Scenery and Props

1. **Any use of a scenic item that might overload it or use it in a way that isn't for its original use (i.e. more people sitting on a bench than it generally fits, standing or dancing on top of anything that isn't a platform, etc.)**
2. Any potential scene shift that needs to happen quickly or quietly
3. Pieces that move/shift with actors on them
4. Scene changes that happen with actors in view of the audience
5. Requests, additions or needs discovered through the process (i.e. "We'd like the chair to have a high back.")

Sound

1. Characters that need to be "miked" during extreme action or movement
2. Additional sound effects requested by the director

Lighting

1. After the Lighting Designer has watched each scene and marked the locations of scenes and actions, all changes need to be noted.
2. Other requests, additions or other needs discovered through the rehearsal process.

At Production Meetings

At these meetings you facilitate discussion by asking the different departments to check in with progress and to bring up any issues they foresee, along with questions for other departments. What will typically happen is that one point will lead to another and soon we're talking about another scenery thing when the costume designer had more things to talk about. This is fine, just make sure that everyone has time to bring up the things that they need to.

Production Meeting Reports should include:

- Discussion Points
- Concerns
- Needs
- Decisions and actions

(You don't need to record what everyone says, just in general what was talked about at the meeting for record keeping and to inform people who may have been absent.)

Work Calls

The SM should check in with both shops in the morning and afternoon, preferably twice. Actors should be notified before work call of appropriate attire for both shops and that they need to be available for fittings for the entire day.

Technical Rehearsals

You will need to prepare some paperwork before Tech begins so that the running crew has an easy time jumping into the show. **Remember** they will have only seen the show once before Cue-to-Cue. Having a pre-show list, a scene change schedule, and a post-show list is important for getting everything in the right place at the right time. By the end of the run, they may not need the list, but they will reference your list constantly during tech and performance. Any rehearsal props or furniture that is no longer needed should be returned to storage in preparation for tech.

Crew

Contact all of your crew (running crew, props, costume, and board operators) well in advance and make sure they understand the schedule, when they are called, and that they cannot miss any techs, rehearsals, or performances. Verbal confirmation is best. You will be responsible for providing a copy of the schedule(s), and communicating any changes to them. These people make the show happen just as much as the performers but rarely get any recognition. It is in your best interest to let them know they are appreciated, and they will reward you by doing their jobs well and keeping you informed. You will also create a sign-in sheet for all of tech and the run of the show, so that each cast and crew member can sign in for each call.

Proper attire for tech rehearsals for actors is wearing clothes similar in color to their costume. Black clothing is not necessary (unless otherwise directed). Crew does not need to wear black clothing until dress rehearsals begin. Crew uniform should be long-sleeved black shirts, black pants, and black shoes. Board Operators should wear nicer black clothing if called upon to fill usher positions.

Paper Tech

Should be scheduled at least 24 hours before the first cue-to-cue. At least 24 hours before Paper Tech, the PSM should make sure that the Lighting Designer, Sound Designer, and Technical Director have a paper copy of the script. During Paper Tech, the PSM and the TD will record all of the designer's cues. This could complicate the prompt book of the SM quite a bit so it is important to be well organized. A system for keeping sound, lights, and fly cues separate is vital to calling a clean show.

Cue-to-Cue

Before Cue-to-Cue the actors should be reminded that Tech goes quicker if there isn't a bunch of extra chatter on the stage. During Cue-to-Cue the SM will work with the TD to establish a good calling order and achieve the Designers' and the Director's visions. A break should be provided at least every 2 hours. The SM calls the break and the end of the break. A **tech run** to follow is generally at the discretion of the Director and the TD.

Quick Change Rehearsal

This will typically happen the morning of the first Technical Rehearsal. Typically, it takes place in the Costume Shop, so any necessary items (rehearsal clothing, props, etc.) should be brought to the Costume Shop for this rehearsal. Timings for these changes should be given to the costume shop if they are known. All rehearsal costumes or costume props should be returned to the costume shop before the First Dress/Quick Change Rehearsal. The PSM does not have to be present, but they are welcome.

Dress Rehearsal

From First Dress until the end of the run, it is the responsibility of the PSM to run the show. Remind the cast that they need to arrive early to put on clothes and make-up for the first time. Call them at a time you deem appropriate in co-ordination with the Costume Designer/ Shop Manager. Run Crew and Stage Management should be in performance blacks (unless Run crew have assigned costumes).

Remind them that they need to be responsible for keeping their dressing rooms clean and that it is not the responsibility of the crew or the custodial staff to pick up after them.

Missing props or costume pieces should be filtered through the crew or your ASM but should ultimately make it to you so that you can discuss the problems with the designers/shop managers. Make a note about these issues in your rehearsal report.

Start on time unless there is a major problem that will stop the show. Your attention to the schedule will reflect upon the cast and they will quickly realize that the train will leave even if they are not on it. You will call and control the flow of the rehearsal and can call breaks, or holds whenever you deem necessary, though it is a good idea to continue through the acts and scenes and take breaks that would be similar to a performance (i.e. intermission)

Notes with the director should be done out of costume (unless the director needs to work something that involves a costume element) so that the costume crew can begin their evening responsibilities.

By this time, Stage Management should ensure that all rehearsal props and costume pieces have been returned as "final pieces" will be in play.

Photo Call

The director will provide a list of set-ups. A ten-shot list can easily take an hour, so being efficient is the idea. You have to take into account costume and scene changes, as well as props for the actors.

If there is a way to organize it so that fewer changes are needed, create an order of shots. Sometimes it is best to work backwards through a show.

Create a list of who needs to be in each shot (sometimes other actors are on stage, but only two characters are necessary for the shot).

The Run of the Show

The SM should make arrangements with the running crews head to meet for weekend maintenance, and co-ordinate times with the shop managers and their crews.

All props should be locked away in the prop cabinet unless other arrangements have been made.

When leaving for the night the SM should make sure all storage areas, dressing rooms, costume cages, green room, costume shop, outside doors are locked. Only the costume shop and dressing rooms doors should be propped open for the dressing crew, when the SM leaves for the night.

The SM should notify the Shop Managers if there are any tardiness issues among the running crews.

Check in with the House Manager on a regular basis while the house is open and stay near the booth. The goal is to start on time each night, but the House Manager may have to deal with late patrons. If so, recommend a time around five or ten minutes into the performance when 'latecomers' could be seated.

Someone should be **on headset at all times** in the booth so that the backstage crew can reach the SM. If the SM is calling the show from backstage, someone must be on headset at all times backstage, so that the House Manager can reach the SM if need be.

Performance Reports should include:

1. Any malfunction whether it caused an issue or not
2. Repairs and upkeep that are necessary
3. Anyone reporting late for a call
4. Run Times for each act
5. Audience Attendance numbers

Strike

Cast Members should be informed of their shop assignments the day before strike so they can plan proper attire. During strike the SM is responsible for helping delegate assignments and cleaning out the booth/backstage podium along with the help of the Sound Board Operator and the Light Board Operator.

Safety and Security

Building Security Guidelines

You are being entrusted with keys to several buildings and locations that typically are only given to Faculty and Staff of the University. Because of the unique nature of your position, having this power as a student can be confusing. Only use your keys on production related business and you'll be fine. Do not let other students into the building for reasons not directly involving the production (you become responsible for them and their actions when you do this).

Check that the company has access to the rehearsal room or stage. Check that other rooms are unlocked as required.

DO NOT prop open any door or tamper with their locks.

If the building is officially closed, check---in with Campus Police (phone 5337) when entering.

Anyone remaining in the building after rehearsal must have a Late Pass and check---in with Campus Police (phone 5337).

Accidents

1. If a student is injured during a rehearsal or performance, provide the necessary first-aid (if you feel you have adequate training).
2. You are NOT a doctor so do not jeopardize someone's health and safety. Be responsible and get qualified help.
3. When an emergency medical response is needed, call 911 and request ambulance service. Call Campus Police, extension 5337, to report the incident.
4. In the event of a minor injury, call Campus Police (5337) to request aid. All officers have first-aid training. Officers will transport persons needing minor treatment to the hospital or call an ambulance for a serious injury.
5. If a member of the public (non-student) is injured or in need of medical care, call 911. Then call Campus Police, phone 5337, to report the accident.

Fire and Evacuation of the Building

1. In the event of a fire, remain calm; help control the situation. Be prepared to give information to Fire and Campus authorities.
2. If you see or smell smoke, try to find the source. Don't create a problem with a false alarm.
3. If a flame is visible, take action. On a minor flare-up use a fire extinguisher.
4. Get help even if the fire appears to be small. Call Campus Police (5337)
5. When a fire is anything larger than a minor flare-up, call 911 for help.
6. Use the RED PULL BOX. Bruder Theatre Pull boxes are located at these locations.
 - a. STAGE DOOR just inside the door
 - b. STAGE LEFT exit door
 - c. BASEMENT HALL opposite men's dressing room
 - d. LOBBY entrance doors
7. Call Campus Police at 620-341-5337.
8. Your primary concern is getting people out of the building. In the event a performance is in progress and you must evacuate the building: be calm and give clear instructions that will

help insure the safety of the audience. Your cast and crew will know where to go and how to exit because you already told them.

9. Contact the House Manager.
10. Lower the Fire Curtain, if possible, and bring up the House Lights.
11. Step out in clear view of the audience and calmly announce:
 - a. "Ladies and gentlemen, may I have your attention please. We have an emergency backstage. We ask that you walk to the rear exit (or give specific directions) and leave the building. I repeat. Please walk to the rear exit and leave the building. Thank you."
12. Have the House Manager help direct the audience to the exits.
13. Direct the cast and crew to assemble outside on the lawn between King Hall and Beach Hall. Take a head count to make sure that all members of the company are present.

Tornado and Storm Warnings

1. Campus Police and Safety is responsible for the official notification of procedures during a storm.
2. The Stage Manager must check-in with the Police and Safety Office to give notice that the building is occupied.
3. The Stage Manager must be able to relay information from the Police and Safety Office and provide directions to all occupants of the building.
4. Be prepared to make an announcement to the audience and direct them to the shelter area. Have the House Manager help direct the audience.
5. The hallways on the first floor (the area of the Art Department, and the hallway under the Bruder Stage) are designated as the shelter areas for King Hall.
6. When "Take Cover" sirens are sounded, move to the shelter area.

YOU NEED TO KNOW ALL OF THIS INFORMATION. IN THE EVENT OF A CRISIS, PEOPLE WILL LOOK TO YOU AS A LEADER. YOU WILL NOT HAVE TIME TO LOOK IN YOUR PROMPT BOOK.

SHOPS AND DESIGNERS Standard Operating Procedures

General Responsibilities to the Shops and Designers

The Costume Designer, the Costume Shop Manager, the Scenic Designer, the Scene Shop Manager, the Lighting Designer, The Sound Designer, the Props Master, and any other student designers/assistants need copies of all contact sheets, rehearsal schedules, Rehearsal Reports, Performance Reports, and Production Meeting Reports.

It is important to check in with everyone working on the show. Every night you see the cast and every day you should try to see each designer/shop manager for at least ten minutes.

To maintain good communication and a written record of changes, notices, ideas, and suggestions the rehearsal report is your best tool (maybe even think of it as a daily report). Write legibly or type these, and deposit them in the appropriate mailbox or hand deliver them by early morning. Then later try to check-in with them and ask if they have questions.

Notes on Rehearsal Items

The Costume Shop/ Costume Designer will pull all rehearsal costumes / costume props; a complete list of items is needed 24 hours in advance.

The Props Master/Scenic Designer will pull all rehearsal props. A complete list is needed 24 hours in advance.

Any rehearsal item is NOT necessarily a replica of the 'real' item, but an approximation. DO NOT assume the 'real' item will have the same pockets, size, shape, color, etc. Communicate with the production staff about replicating these qualities in the real item.

Any 'real' show items used in rehearsals (i.e. boots, petticoats) need to be returned to the costume shop for fittings.

Costumes, props, scenery and other rehearsal items do not leave the ESU campus.

Rehearsal Clothing

The Costume Shop DOES NOT provide hard-soled shoes, character shoes, everyday shoes, rehearsal skirts, rehearsal coats, backpacks, winter coats unless they are of an unusual nature (i.e. cowboy boots, cloak, can-can skirt, men's floor length tunic, gloves, etc.)

Rehearsal period undergarments (corsets, petticoats) will be provided as soon as they are available. Any 'real' show items such as boots, cloaks, etc. will be given to the SM during the latter part of the rehearsal process.

Rehearsal clothing/costume props **must** be returned to the costume **shop on the day of first dress**. Make sure they are not left behind in the rehearsal space. This task could be designated to the Assistant Stage Manager.

Additional Responsibilities to the Costume Shop Department

In addition to reports, the Costume Designer, the Costume Shop Manager, and any student designers in that department need an up to date list/notification of who is in each scene.

- The costume designer or the assistant pulls rehearsal clothing including hats, gloves, purses, parasols, hankies
- Costume shop does not loan out shoes, regular skirts, suitcoats, jackets, bathrobes for rehearsals (there are some exceptions like if an actor is wearing riding boots)
- Costume shop expects actors to provide their own rehearsal items such as: men's dress shoes, character shoes, men's suit coat, women's calf length skirt or shorter, outerwear
- Costume shop provides period petticoats, and corsets, some period head-wear and outerwear for rehearsal: these are usually items that will be worn during the production and should be treated with respect
- Actual footwear for the production is provided at the discretion of the costume designer & costume shop manager. "Standard" footwear is unlikely to be made available for use sooner than first dress, but "atypical" footwear that requires more time for the actor will be accommodated

Once rehearsals begin (or once the build of a show begins, whichever comes first) the Production Stage Manager (PSM) should come to the Costume Shop daily (later in the day is better) for questions, updates and fittings. Occasionally the Assistant Stage Manager (ASM) may be sent in place of the PSM or a phone call is acceptable as a last resort.

The Costume Shop Manager or the Designer needs to be informed of who is wearing a wireless and microphone and for which scenes as soon as possible.

Fittings

You are not responsible if cast members miss their appointments, but you are responsible for communicating their appointment time to them. If cast members repeatedly miss appointments, your methods may be called into question. Stage Managers should come to the Costume Shop Daily (later in the day is better) to see if we have any questions or need fittings.

Fittings should not overlap one another. Fittings should not be scheduled outside of the listed times on the fitting request sheet unless cleared by the Costume Shop Manager, the Costume Designer, and the Costume Advisor (when it is a student designer). Any 'real' show items used in rehearsals by an actor (i.e. boots, petticoats, corsets) need to be returned to the costume shop by the PSM/ASM for any fittings with that actor.

Additional Responsibilities to the Lighting Designer

Keep the designer informed of blocking changes that would move the actor into a different area for a scene than they previously were. This is only necessary for after the Designer has seen a rehearsal and made notes about where actors are and when.

Additional Responsibilities to the Sound Designer

Communicate with the designer or technician about who is wearing wireless microphones and in which scenes they are used. Keep them up to date about changes that may affect cuing.

GENERAL GUIDELINES FOR USE AND TECHNICAL SUPPORT RONALD Q. FREDERICKSON THEATRE (RH 133)

The Frederickson Theatre in Roosevelt Hall is a flexible theatre space with a seating capacity of approximately The performance area and seating arrangement will vary from year to year—thrust, arena, profile. Limited technical support is available. **A request to use the theatre must be submitted to the Director of Theatre for approval.** Requests should be made as early as possible (30 days minimum.) The ESU Theatre Technical Director will coordinate all technical needs. If the Theatre Program cannot provide the staff for an event, arrangements must be with the Conference and Scheduling Office and the Technical Director for Albert Taylor Hall.

All events must be scheduled through the Conference & Scheduling Center.

1. Rental and labor fees may apply to some events. (See below.)
2. Use of the shop or dressing room must be requested separately from the theatre.
3. No costumes, props, or scenery may be stored beyond the scheduled event.
4. All technical support must be coordinated by the ESU Theatre Technical Director.

Rental and Labor Rates:

1. Room use fee	No admission charged	\$35.00 per day
2. Room use fee	Admission charged	\$50.00 per day
3. Technical staff		\$ 7.25/ hour per person*

(*The Technical Director will determine the minimum number of staff that will be required for each event.)

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Guidelines for requesting the use of the Frederickson Theatre.

Submit a proposal to the Director of Theatre that addresses the following.

- Date/time** Your proposal must include all dates and times that you are requesting the space. This schedule must include move-in, set-up, rehearsals, performances and strike.
- Space** Permission to make any additions or changes to existing masking curtains or scenic units must be secured from the Technical Director. You will be responsible for the proper use of the space and any equipment in the space. If you are not sure of proper use, ask for help. All rehearsal furniture, set pieces, and props must be stored in the storage spaces provided.
- Box Office** You must request the use of the Box Office.
- Seating** If the seating risers are in position they must not be moved. The Technical Director must approve the placement of additional seating. All members of the audience must be seated. All aisles and access to exits must be clear.
- Lighting** General overhead lighting is provided for classes and rehearsal. Permission to use the theatrical stage lighting equipment, including “house lights”, must be requested 14 days before the use the facility begins. **If a house plot is in place, it must not be re-focused circuited without permission.**
- A copy of the house plot and hook-up will be provided. A limited number of additional fixtures may be available. The TD must approve the use of ladders or lifts. If the house plot is not in place, a specific plot must be submitted for approval. A circuit plot and light fixture inventory will be provided. Your production light plot must be approved by the Technical Director 14 days before any hanging any fixtures is permitted. If this deadline is not met, lighting may be limited to work lights. **The TD will approve all board operators.**
- Sound** Use of sound equipment must be requested 14 days before the use of the facility begins. Sound equipment provides playback of media. Two portable speakers are provided for the space. **The TD will approve all board operators.**
- Scenery** Existing scenery and masking must not be moved or altered without permission. A floor plan of the space will be provided. If changes in scenery or masking are required, a satisfactory sketch and ground plan must be submitted and approved by the Technical Director 14 days before the use of the space is permitted.
- Use of stock scenery and curtains owned by ESU Theatre may be made available by written request no later than 14 days before the use of the facility begins. The theatre faculty must approve any construction or alteration of stock scenery units.
- DO NOT ASSUME that you are the only group using the space. Do not use any furniture or set pieces without permission. Do not leave your property out for other groups to “borrow” without permission. The Technical Director must approve any rigging to the lighting grid.
- Strike** Strike must be completed within 24 hours of final performance. Additional time to complete strike or load-out must be requested as part of the initial request to use the facility.
- Security** The theatre space and all support spaces (shop, dressing room, control booth) must be maintained in a neat and orderly fashion. Rehearsal props and set pieces must be stored in spaces designated by the Technical Director.

The user must notify Police and Safety (phone 5337) during “after hours” use of the space. The building is closed from 10:30 pm to 6:30am daily and from 12:00 pm Saturday afternoon to 6:30 am Monday morning. The user is responsible for all required “after hours” permits.

Use of the theatre space must comply with all procedures and regulations proscribed by the Emporia State University Safety and Security Office. Failure to meet any of the above conditions may result in losing your rights to use the facility.

Kansas Licensure Standards for Speech/Theatre

SPEECH/THEATRE

Early Adolescence through Late Adolescence
Grades 6-12

Standard #1 The teacher of speech/theatre has practical knowledge and skills in teaching and critically evaluating intrapersonal, interpersonal, small group communication, public speaking, listening, and communication theory.

Knowledge

1. The teacher knows how to develop and use criteria for evaluating and selecting materials for speech communication instruction, recognizing issues such as equity in gender, age, ethnicity, lifestyle, and socioeconomic status.
2. The teacher understands intrapersonal, interpersonal, small group communication, public speaking, listening, and communication theory.
3. The teacher understands various assessment techniques utilized in the communication classroom.

Performance

1. The teacher guides students to select and evaluate the appropriateness of their communication strategies.
2. The teacher uses technology to enhance the preparation, presentation, and evaluation of student communication.
3. The teacher uses various assessment tools to evaluate the student.
4. The teacher stays current with communication research.

Standard #2 The teacher of speech/theatre has practical content knowledge and skills in teaching and critically evaluating debate and forensic co-curricular activities.

Knowledge

1. The teacher knows how to coach debate and forensic events offered at Kansas tournaments and festivals.
2. The teacher is aware of legal and ethical issues regarding student performances.
3. The teacher understands the administrative aspects relating to coaching debate and forensics, including the hosting of tournaments and festivals.

Performance

1. The teacher explains and demonstrates the various debate and forensic events.
2. The teacher utilizes tournament-judging criteria in preparing the students for presentations.
3. The teacher instructs students in appropriate use of copyright materials.
4. The teacher is able to participate in and/or host tournaments/festivals.
5. The teacher participates in administering and maintaining a debate and/or forensics program.

Standard #3 The teacher of speech/theatre has practical content knowledge and skills in teaching and critically evaluating mass media.

Knowledge

1. The teacher is aware of the historical development of the mass media and the role mass media play in local, national, and global societies.
2. The teacher understands how persuasion techniques in mass media influence audience attitudes and behaviors.
3. The teacher understands characteristics of various forms of mass media and the supportive technological trends.
4. The teacher is aware of analytical criteria in the students' selection and use of mass media.

Performance

1. The teacher explains and demonstrates the significance of mass media in students' own lives.
2. The teacher guides students to critically evaluate messages of the mass media.

Standard #4 The teacher of speech/theatre has practical content knowledge and skills in teaching and critically evaluating technical theatre, design, history, dramatic literature, performance techniques, and directing.

Knowledge

1. The teacher knows the artistic and pragmatic purposes, procedures, and challenges of the theatre and its designers.
2. The teacher recognizes the styles, major movements, and interaction between theatre history and dramatic literature.
3. The teacher understands the basic duties and procedures of the theatrical director and is familiar with the potential challenges that often accompany direction of a theatrical production.
4. The teacher stays current with dramatic literature, technology, and performance techniques.

Performance

1. The teacher designs and constructs unified scenic environments, properties, costumes, make-up, lighting, and sound with available resources to communicate visual and aural concepts appropriate to selected scripts and improvised dramas.
2. The teacher identifies, analyzes, and interprets human actions, conflicts, and themes as expressed in scripted

plays and improvised dramas.

3. The teacher coaches actors to develop, communicate, and sustain consistent characters in improvisations and formal theatre productions.

4. The teacher is able to direct theatre productions selecting appropriate scripts and effectively communicating directorial production choices to actors and technicians during rehearsals and production meetings.

Standard #5 The teacher of speech/theatre has practical content knowledge and skills, needed in managing theatrical presentations in collaboration with others.

Knowledge

1. The teacher is aware of legal, safety, and ethical issues regarding student performances.

2. The teacher knows how to direct, design, and administer a theatre program.

3. The teacher is aware of available resources and technology that could enhance a theatre program.

Performance

1. The teacher instructs and demonstrates appropriate safety precautions when working with students on theatre activities and ensures that students practice theatre safety.

2. The teacher instructs students in and demonstrates appropriate use of copyright materials.

3. The teacher participates in administering and maintaining a theatre program and effectively communicates with the appropriate personnel.

Standard #6 The teacher of speech/theatre has practical knowledge and skill in teaching and critically evaluating theatre as a tool for learning about self and culture.

Knowledge

1. The teacher knows how to develop and use criteria for evaluating and selecting materials for theatre instruction, recognizing issues such as equity in gender, age, ethnicity, lifestyle, and socioeconomic status.

2. The teacher understands the ramifications of ethics and artistic choices in the uses and/or presentations of theatre.

Performance

1. The teacher explains and demonstrates how diverse skills used in theatre transfer to students' own lives.

2. The teacher utilizes cultural and historical information when preparing for, collaborating with, and evaluating student work.

3. The teacher utilizes dramatic activities and theatre productions that promote self-discovery, build productive and creative relationships, and empathize with the human condition.

4. The teacher uses a variety of strategies to stimulate students' creativity, critical thinking skills, and self-awareness through theatre arts.

9. The teacher guides students in the use of theatre as a means for self-evaluation as a theatre artist.

Advice for New Theatre Majors
(Adapted from the National association of Schools of Theatre)

Take Responsibility for your Own Efforts

Each person committed to the field of theatre brings a unique set of talents, aspirations, and abilities. Although you are in school and studying and participating in theatre, it is important to take increasing responsibility for developing your particular abilities toward your specific goals. You are responsible for the choices you make.

Become a Fluent, Effective Speaker and Writer

As a theatre professional, you will rely heavily on your ability to communicate un words. Everything from rehearsals to productions meetings, to teaching, to writing grant proposals, to promoting your professional interests relies on strong communication skills. Focus attention on learning to speak and write effectively.

Get a Comprehensive Education

The theatre profession is big, but it is also part of a large whole. Intellectual and artistic curiosity is essential to successful work in the theatrical professions. A breadth of knowledge and skills is critical. Theatre both influences and is influenced by the humanities, the sciences, the social sciences, and other arts – architecture, dance, film, literature. Music, and the visual arts. Gain a basic overview of ancient and modern history, the basic thought processes and procedures of math and science, and familiarity with works in as many of the other arts disciplines as possible. Most theatre professionals develop a particular sensibility about the connections among theatre, history, psychology, and the other arts. Understanding the basic of math and the sciences support future work in theatre technologies. Social sciences are related to understanding the context for various theatre endeavors.

Learn How Theatre Works

Take opportunities to learn the basics of dramatic structure, including how the various elements of theatre work together. Like so many other things in theatre, this knowledge is developed throughout a lifetime. Those who are able to get started early have an advantage.

Develop Your Understanding of the Arts

Take every opportunity to learn about dance, film/video, music, and the visual arts. Some fields of theatre require knowledge and skills in music, dance, computing, architecture, or art and design.

Master the Basics

Be sure that you know the basic terminology, the major types of theatrical work, and have read a number of important plays.

See as Much Theatre as you Can

You need to be familiar with far more theatre than that in which you participate. Try to see as much theatre from as many historical periods, cultural sources and media as possible. Seek more to learn the breadth and depth of the repertory that to only enjoy what is familiar. Extend your vision of what the theatre is by seeing as much professional theatre, community theatre, college theatre, and high school theatre as possible, if not in your region, then in other parts of the country while you may be traveling for vacations, field trips, etc. Being familiar with the writing in national publications or on the internet will also help you to extend your knowledge of the theatre.

Practice, Practice, Practice

Whatever you do or intend to do in the theatre, try to practice it as much as possible. This applies not only to performance areas such as acting and design/tech, but also other types of work in the theatre. If you are interested in teaching or directing, try to observe and gain experiences in these areas under appropriate supervision. If you are interested in playwriting, theatre scholarship or criticism, practice writing and speaking on theatre topics.

Learn to Take Care of Yourself

Your body and mind are your instruments. It is critical to take extremely food care of both. Learn about nutrition and exercise, how to manage stress, how to prevent injury, and how to maintain healthy habits that promote long-term health and fitness.

Think of Everything you Study as Helping You

The best theatre professional continues to learn throughout their lives. They are always studying and thinking, always connecting what they know about theatre with their knowledge of other fields. Since you never know the direction your career will take, it is wise to spend your college years getting the basic ability to understand and work in a variety of fields beyond theatre.

How to Succeed in the Classroom

The college classroom can be an exciting place. But that is only true if you are present and actively engaged in classroom activities. Please be on time. Be prepared. Consult the syllabus regularly. Participate in class discussions and exercises. Plan ahead. Complete your work when it is due. Respect your classmates, your instructor, and yourself. Don't let your dog near your homework. You've made a sizeable investment in your education, so its up to you to get your money's worth.