

Ball State University
College of Fine Arts
Department of Theatre & Dance
Departmental Handbook

Revised and Approved
May 2007

Introduction

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

MISSION AND OBJECTIVES

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

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

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

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

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

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

1. Perform in public as dancers;
2. Develop visual and aural perceptions;
3. Become familiar with and develop competencies in a number of dance techniques;
4. Understand and evaluate contemporary thinking about dance and related arts;
5. Make informed assessments of quality in works of dance.

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1. PRODUCTION GUIDELINES & POLICIES

a. Production Programs

i. University Theatre Subscription Series

1. The University Theatre Subscription Series is the department's major performance program. The series features four faculty or guest artist directed, fully mounted productions with designs by faculty and students. The series also include two dance programs presented by the Ball State Dance Theatre.

ii. Student Theatre Series

1. The Studio Theatre series is produced in the Edward S. Strother Theatre. The series features three productions directed by faculty or guest artists a year.

iii. Workshop Productions

1. A Workshop Production is a student directed production (play or musical), which receives very minimal technical and financial support and is produced in the Cave Theatre (AC 007). Workshop Productions are occasionally produced in venues outside of the Department of Theatre and Dance facilities.

iv. Faculty/Student Performance Hour

1. The Faculty/Student Performance hour is held annually during the fall semester and is an opportunity for interested faculty and students to perform together. Performance is defined broadly to include literary scenes, improvisation, dance, musical numbers, etc.

v. Festival of Word and Dance

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

vi. Works-in-Motion

1. Works-in-Motion performances are informal dance programs offered each semester. Any Ball State student may perform. The intention of these programs primarily is to present new student choreography and experiments in dance from any style or form of dance. Students must secure permission from the choreographer(s) to perform dances. Faculty choreography may also be presented.
2. Applications for Works-in-Motion will be available in Ball Gym approximately two weeks prior to performances.

- vii. Senior and Junior Choreography Showcases
 1. Senior Choreography showcases are usually presented in the fall semester. Students who have attained senior class standing or who continue for a fifth year (or later) year may present new works of choreography for credit and assessment by the faculty. The syllabus and course responsibilities for Creative Project (DANCE 490) are distributed at the first meeting of the student choreographers.
 2. Junior Choreography Showcase is usually presented in the spring semester. Choreographers must have completed DANCE 287, Choreography 1. The showcase may be taken for one credit hour under DANCE 489, Dance Practicum, or DANE 496, Directed Study.
- viii. Theatre Showcases
 1. Chicago Showcase is held annually in December. It is available to all students graduating within the year. Auditions are held at the beginning of the fall semester. Students that get accepted must register for the showcase class in the spring semester.
 2. New York Showcase is held annually in March. It is available to all students graduating in the spring semester. Auditions are held during the fall semester. Students that get accepted must register for the showcase class in the spring semester.
 3. Los Angeles Showcase is held annually in May. . It is available to all students graduating in the spring semester. Auditions are held during the fall semester. Students that get accepted must register for the showcase class in the spring semester.
- ix. Reflex
 1. Reflex is the departmental sponsored improv and sketch comedy group. They perform two to three times a year. They also perform at the Holiday Party and the Spring Banquet. They hold auditions at the beginning of the fall semester. For more information, contact Karen Kessler.
- x. Holiday Party & Theatre Banquet
 1. The Holiday Party is held every year on the Monday of Finals week in the fall semester. It is sponsored by Alpha Psi, USITT, and the department of Theatre & Dance. The Holiday Party is a pitch in dinner for the entire department. At the dinner, the next year's season is announced.
 2. The Theatre Banquet is a semi-formal event held every year on the Sunday before finals of the spring semester. It is sponsored by Alpha Psi, USITT, and the department of

Theatre and Dance. Awards and scholarships are presented at the banquet as well as performances from the students.

b. Student Responsibilities to the Production Program

i. Class/Rehearsal Attendance

1. The production program is an extension of the department's academic program-an opportunity to realize on stage what has been taught and practiced in the classroom. The production program is an indispensable part of the theatre and dance training. Students are to attend all classes and rehearsals unless otherwise excused. If a student skips class, they may not attend rehearsal that evening.

ii. Rehearsal Scheduling

1. Theatre rehearsals generally are held weekday evenings between 7:15 to 11:00 PM. There will be a rehearsal on either Sunday or Saturday, and that will be at the discretion of the director.
2. Ball State Dance Theatre has weekday rehearsals between 3 to 5 PM. Students should not schedule classes during these times.
3. Senior and Junior Choreography rehearsals are scheduled on weekdays after 5 PM and on weekends during Ball Gym hours. Rehearsal schedules and room assignments are determined after auditions. The Director of Dance must be informed of any changes in the rehearsal or room schedules.

iii. Majors' Participation

1. All Theatre and Dance majors are expected to participate in the production program each semester. Participation can be in any area that supports the production program-performing, running crews, construction crews, ushering promotion, etc.
2. Theatre & Dance practicum
 - a. Students especially freshman and sophomores must enroll in Theatre Practicum (THEAT 280) or Dance Practicum (DANCE 489) for one credit each semester for up to four semesters. Freshman actors and dancers must choose a practicum that requires them to crew a show.
 - b. Freshman and transfer students are required to go to the general meeting to sign up for a show to crew on the first Monday of classes each semester.

iv. Departmental Loyalty

1. Students may participate in productions outside of the Department (example: Muncie Civic Theatre, University Singers, Anderson Young Ballet Theatre, television or radio work, Telecommunications projects) but not to the

detriment of their participation in the department's program. Failure to participate in the department's production program will jeopardize the student's standing in the department.

- c. Production Calendar and Design Meetings/Guidelines
 - i. Production Calendar
 1. Working in tandem, the producing/artistic director, production stage manager, design/tech faculty and the technical director will develop a production calendar for each production season to be approved by the Production Committee.
 - ii. Design/Production Meetings
 1. Meetings designated "design meetings" are to begin well in advance of the rehearsal process as outlined below.
 2. Meetings designated "production meetings" are to begin after the first full week of rehearsal and continue on a weekly basis until the production opens.
 3. Determining the time and location of design and/or production meetings for individual productions will be the prerogative of the individual stage manager and the production stage manager.
 4. Design meetings may begin in the semester immediately preceding the semester of performance, no earlier.
 5. Design/Production Meeting Attendance
 - a. The production stage manager, director, stage manager, technical director, faculty design advisors, designers, prop coordinators, and the managing director are to attend all design and/or production meetings unless they give prior warning.
 - i. The stage manager shall make a conference phone available should any parties be unavailable for travel reasons.
 - ii. Production meetings for musicals and dance productions should include the musical director and choreographer(s).
 6. Individual director/designer meetings
 - a. In addition to the following meetings, directors should meet with each designer individually, as needed, to discuss special problems and design details.
 - iii. Design Meetings
 1. Design Meeting #1
 - a. Director presents production concept, including remarks on design elements.
 - b. Designer ideas and questions are discussed.
 - c. Budgets are presented to designers.

- d. Production schedule is outlined including:
 - i. Future production meetings
 - ii. Management deadlines
 - iii. When costumes and scenery go into shops
 - iv. Any other dates/deadlines pertinent to the production process
 - e. Props master/mistress presents prop list based in text. Major and special props are identified from the list.
 - f. Goals are established for the next meeting.
 - g. The stage manager takes notes at all meetings. From these notes, production meeting reports are generated and distributed according to the department distribution list.
2. Design Meeting #2
- a. The stage manager generates an agenda based upon the previous production meetings report.
 - b. Changes and updates from the previous meeting are discussed.
 - c. Designers present research and initial concept consisting of outlines and sketches.
 - d. Initial discussion of colors presented by designers using designer-provided examples.
 - e. Managing director presents preliminary promotion ideas, including ideas on poster design and special promotions.
 - f. Goals are established for the next meeting.
3. Design Meeting #3
- a. The stage manager generates an agenda based upon the previous production meetings report.
 - b. Changes and updates from the previous meeting are discussed.
 - c. Scenic designers presents, at least, a rough white model, updated ground plan, and drawings (renderings, elevations, etc) as needed. Copies of floor plan and drawings are distributed to staff.
 - d. Costume designer presents updated sketches and a texture palette. Copies of sketches are distributed to staff.
 - e. Light designer presents special problems.
 - f. Props master presents report of progress with a list of sources. Special problems are discussed (hard to find props, props to build, etc)
 - g. Makeup designer presents color face sketches and live models (as needed).

- h. Sound designer presents specific examples as effects, music, etc.
 - i. Running crew needs are discussed (follow spots, stage crew, quick changes, pyro, etc)
 - j. Technical director presents preliminary budget estimates.
 - k. Color choices are firmed up.
 - l. Goals are established for the next meeting.
4. Design Meeting #4
- a. As many design elements as possible are finalized. No major changes in color, texture palette, and ground plan should be made beyond this meeting.
 - b. The stage manager generates an agenda based upon the previous production meetings report.
 - c. Changes and updates from the previous meeting are discussed.
 - d. Scenic designer presents a complete design and a ground plan. Copies are distributed to the staff.
 - e. Costume designer presents completed color sketches, actual swatches and/or examples of costumes. Copies are distributed to the staff.
 - f. Makeup designer presents special makeup problems.
 - g. Props master presents updated props list, indicating sources, props to be built, problems, etc. Copies are distributed.
 - h. Sound designer continues to present specific examples of effects and music.
 - i. Goals are established for the next meeting.
- iv. Production Meetings
- 1. All of the artistic staff and the managing director are expected to attend each production meeting.
 - 2. The purpose of the production meeting is to maintain open lines of communication between members of the production staff and to solve production problems that arise during rehearsal. Once a production begins the rehearsal process, an evolution of concept develops.
 - 3. The agenda of individual production meetings is to be determined by the stage manager based on the individual production.
- v. Alpha Night
- 1. At the instigation of the producer/artistic director, production stage manager, stage manager, technical director, director and/or set designer, members of the cast may be called for an Alpha Night in order to finish construction and any other tasks in need of completion.

2. Alpha Night is the Friday before Crew View.
 - a. Attendance is mandatory, just as regular rehearsal.
- vi. Technical Rehearsal Schedule
 1. The Thursday before opening night is to be designated as the “Crew View”.
 - a. The purpose of this rehearsal is to allow crew members to WATCH a complete run of the show.
 - b. Crew members are to meet at a designated time prior to cast call to receive crew training.
 - c. The run should start no later than 7:30 PM.
 - d. Members of the costume and makeup crew will not be called again until the First Dress Rehearsal.
 2. The Friday preceding opening night is a designated night off for all the cast and crew members.
 - a. Under no circumstances should any actor(s) and/or crew members be called for a rehearsal.
 - i. Lighting and sound designers shall harness the available time in the space for cueing.
 3. The Saturday preceding opening night is a designated as the first technical rehearsal. It will be a “10 out of 12” rehearsal unless otherwise specified.
 4. The Sunday preceding opening night will be designated as the second technical rehearsal.
 - a. The schedule of the Sunday rehearsal is at the discretion of the production stage manager, stage manager, technical director and director with the understanding that a “10 out of 12” rehearsal is the maximum call.
 5. The Monday prior to opening will be designated as the “First Dress Rehearsal”. Actors will begin wearing costumes pieces onstage. There will be NO hair and/or makeup, with the possible exception of hair and makeup pieces that affect sound design or movement.
 6. The Tuesday prior to opening night will be designated “Second Dress Rehearsal”. Hair and makeup will be added in full to this rehearsal.
 7. The Wednesday prior to opening night will be designated “Final Dress Rehearsal”. All design elements should be present at this point.
- vii. Strike
 1. As a condition of involvement in the department productions, all cast and crew members are REQUIRED to attend ONE strike session for their specific production.
 - a. FAILURE TO ATTEND STRIKE may result in either a lowered practicum grade, little or no casting consideration during departmental auditions, or a

specific punishment as determined with the department chairperson and/or the Option Coordinator.

- b. Crew members will face similar punishments in wake of not attending strike as determined by the appropriate parties (example: practicum instructors, department chairs, etc)
 2. Depending on the nature of each production, up to (but not limited to) three strike shifts will be held:
 - a. Shift One: a shift immediately following the last performance.
 - b. Shift Two: an afternoon shift the day immediately following the close of the show.
 - c. Shift Three: an evening shift the day immediately following the close of the show.
 3. A representative of the stage management team **MUST** be present at each strike session to supervise and take attendance.
- viii. Responsibilities/Guidelines
 1. All of the following responsibilities are to be done in conjunction with their respective teams.
 2. Stage Manager
 - a. The following time line is an abbreviated start to finish look at the characteristic duties of a stage manager. It is not an all-inclusive list, but rather, a suggestion of what might be encountered during the stage managing process.
 1. Read the play
 2. Meet with the director
 3. Help supervise script loans
 4. Begin to assemble production book
 5. Attend and help run auditions
 6. Post call backs and final cast list
 7. Create cast and crew contact sheet
 8. Create and update props list
 9. Arrange artistic staff production meetings
 10. Attend and run each artistic staff production meeting
 11. Take minutes for every meeting
 12. Type and distribute minutes
 13. Prepare rehearsal and production rehearsal schedule (with director)
 14. Obtain keys to rehearsal areas
 15. Set up rehearsal space

- a. Tape out scenery according to ground plan
16. Set up furniture and props for rehearsal
17. Take attendance at each rehearsal
18. Record blocking in production book
19. Secure space after each rehearsal
20. Help schedule costume fittings
21. Check in with each shop daily
22. Note all cues in production book
23. Note all costume changes and review with costume designer
24. Take rehearsal notes daily
25. Distribute rehearsal notes
26. Help coordinate publicity photos with director and Managing Director
27. Meet with the technical director, production stage manager, and costume designer regarding crew assignments
28. Organize and attend paper tech
29. Assist the director with gathering/writing program materials and information
30. Organize crew training/crew view
31. Assist with coordination of scene shifts at technical rehearsal
32. Post sign in sheets on call board for tech rehearsals and performances
33. See that the stage is swept/mopped before each production rehearsal and performance
34. Check production call sheet before each production rehearsal and performance
35. Notify warnings to actors beginning with the one hour call
36. Confirm that light check has been completed with lighting crew
37. Confirm that sound check has been completed with sound crew
38. Make sure that headsets are functioning properly
39. Call props check twenty minutes before house opens
40. Coordinate opening if house with house manager
41. Call appropriate cues
42. Assists director with production notes

43. Spot check all scenery and report damage
 44. Secure theatre facility after performance
 45. Conduct one understudy rehearsal following the first week of performances (usually the Tuesday of the dark nights)
 46. Post strike notice
 47. Attend and assist with strike
 48. Complete production book
 49. See that all borrowed items are returned
 50. Return keys
3. Responsibilities of a Student Technical Director
 - a. As a student technical director, they will be in charge of Strother Theatre under the supervision of a faculty supervisor.
 - b. Please see Guidelines for Actor's Studio Theatre Productions
 - c. Responsibilities
 - i. To construct and/or pull the scenic elements within the time allotted and budgetary confines.
 - ii. Work with all designers to maintain budgets, especially the scenic designer.
 - iii. Attend all production meetings.
 - iv. Attend all technical and dress rehearsals.
 - v. Be available for short production meetings following technical and dress rehearsals.
4. Responsibilities of a Scenic Designer
 - a. Preliminary Set Design: the following is a list of items that need to be presented to the Technical Director on the preliminary set design due date:
 - i. Rough ground plan
 - ii. Rough Sketch of set
 - iii. Rough list of specific set or prop pieces that may affect the budget
 - iv. Painter's elevations
 - v. Production model
 - vi. Colored renderings
 - vii. Additional responsibilities
 1. Work with technical director to maintain scenic budget
 2. Attend all production meetings
 3. Work as a team player to develop a unified design concept
 4. Attend all technical and dress rehearsals

5. Be available for short production meetings following technical and dress rehearsals

5. Responsibilities of the Costume Designer

- a. Preliminary costume designer
- b. Rough costume plot with all scenes marked
- c. List of fast changes that are known
- d. Costume color choices
- e. Rough sketches and final colored renderings and/or photos for each character or group of characters
- f. A copy of paintings or collages that best supports the concept of the play
- g. An idea of what fabrics are required for the production
- h. A list of “pull” items that may be found in stock
- i. Coordinate with the shop manager on scheduling fittings
- j. Work with shop manager to establish design details for cutting and pulling purposes
- k. Cut, pattern, and drape costumes if needed
- l. Purchase, or arrange for purpose, all fabrics, trims, notions and accessories needed to realize costume designs
- m. If not employed by the costume shop, the designer must arrange to talk to the shop manager at least once each day and to arrange with the shop manager a working schedule for the build period.
- n. Update the “to do” list for the shop each morning and especially after every dress rehearsal
- o. Attend all production meetings
- p. Attend a rehearsal or run-through to get a visual idea of character and to ask the director any questions concerning the play
- q. Work with the shop manager to make sure all aspects of the costume design are as complete as they should be for dress rehearsals
- r. Check to see that the actors have rehearsal clothes if needed.
- s. Make sure all costumes are in the dressing rooms before dress rehearsals begin.
- t. Make sure all costumes are tagged with the appropriate name of the actor
- u. Attend all dress rehearsals
- v. Be available for short production meetings following technical and dress rehearsals

6. Responsibilities of a Lighting Designer

- a. Preliminary Design
 - b. Rough light plot
 - c. List of color choices
 - d. Rough outline of how you plan to do your channel hook-up
 - e. List of any accessories that may impact your budget
 - f. Light plot
 - g. Section plot
 - h. Instrument schedule
 - i. Channel schedule
 - j. Attend production meetings
 - k. Attend a few rehearsals or run-throughs prior to light design due date to get an idea of cue placement and lighting ideas
 - l. Meet with the director prior to any technical rehearsals to discuss lighting concept and cue placement
 - m. Work within established lighting budget and have all orders placed in advanced to allow for standard delivery
 - n. Have the show focused and ready to go before any technical rehearsals begin
 - o. Have all cues programmed into the light board before any technical rehearsals take place
 - p. Meet with the stage manager before any technical rehearsals begin to get cues placed in prompt book
 - q. Work with technical director to establish time on stage for the hanging, circuiting, and focusing of the show
 - r. Attend all technical and dress rehearsals
 - s. Be available for short production meetings following technical and dress rehearsals
 - t. Have all appropriate paperwork copied for light board operator
 - u. Have all appropriate cue sheets completed at least 24 hours in advance
7. Responsibilities of a Master Electrician
- a. Responsible for preparation of the light hang
 - b. Must create “hang cards” for the light plot
 - c. Must use and update paperwork including channel hookup and instrument schedule
 - d. Must generate color and template count, reference against BSU inventory and determine required order. Suggest substitutions if over budget. Get approval from lighting supervisor and place order.
 - e. Pull a “current show crate” for all gel and templates

- f. Determine location of all circuits and drop boxes
- g. All Strother shows MUST be pre-circuited
- h. All University Theatre shows must have all circuiting accounted for.
- i. Ensure enough haze, fog juice and lamps for your show
- j. Responsible for execution of light hang and focus
- k. Move all drop boxes first
- l. Set up light board in the house for technical rehearsal
- m. Hang instruments, measure when necessary
- n. Circuit all instruments
- o. Patch all channels in the light board
- p. Trouble shoot all instruments working towards a successful channel check
- q. Cover, dress, and carpet any messy cabling
- r. Drop gel and color before focus
- s. Call light focus, turning on the next light for the designer and telling them what it is.
- t. Responsible for the lighting system and the integrity of the light plot and focus throughout technical rehearsals. Be present in case of issue or need.
- u. Complete focus and dimmer checks before every performance.
- v. Be around as your crew does their pre-show checks in case they need you.
- w. Be present until the house opens.
- x. Remember you are “on call” and can and will be contacted should an issue arise the crew cannot fix.
- y. Attend all production meetings once you are five weeks out from opening.
- z. Set up running and working lights for everyone, this also includes little lites for the stage manager and designers. Consider a light for the director as well.
- aa. You may be responsible for building practicals. You are definitely responsible for circuiting them.
- bb. Set up a monitor with the light cues for the stage manager.
- cc. Move light board to the booth before the final dress rehearsal.
- dd. During crew view, train electricians and light board operators.
- ee. Maintain good communication with the lighting designer and technical director during the production.

- ff. Leave your updated paperwork in the light dock so your team can work when you are not around.
8. Responsibilities of the Sound Designer
- a. Supervise the recording of all sound effects and underscoring.
 - b. Work with the shop sound engineer on the show's specific needs.
 - c. Work with the shop sound engineer in executing system construction.
 - d. Sound plot must be completed at least eight days prior to technical rehearsals.
 - e. You are responsible for the number and placement of all headsets.
 - f. You need to meet with the director and stage manager to go over all sound cues prior to technical rehearsals.
 - g. You must have all known sound effects ready by the dry tech rehearsal.
 - h. You must work with the sound operator on how to execute sound cues.
 - i. You must have a printed cue sheet of sound effects for the sound operator on dry tech.
 - j. You must work with technical director on budget aspects.
 - k. You must attend all production meetings.
 - l. You must remain available or in contact with the technical director during load-in and tech rehearsals.
 - m. You must be available for short production meetings following technical and dress rehearsals.
 - n. You must attend and assist with sound strike.
9. Responsibilities of a Props Master/Mistress
- a. The responsibility of a props master/mistress is generally to coordinate the collection of, design and/ or construction of the various decorative and functional props that are used in a production. He or she generally works under the supervision of the scenic designer and works closely with the technical director and scene prop foreman.
 - b. For clarity, properties are traditionally divided into three categories:
 - i. Set props
 - 1. Set props are defined as larger movable items, not built into the set.
 - ii. Hand props

1. Refers to items that are handled or carried by the actor.
 - iii. Decorative props
 1. Items that are used to enhance the setting but not specifically touched by actors.
 - c. All props must be checked out by the props supervisor, scene shop supervisor, and/or technical director.
 - d. You must secure a working “props” list from the director or stage manager.
 - e. You must confer with the scenic designer regarding the initial props list.
 - f. You should conduct background research about the objects for your production.
 - g. You must make design sketches or obtain photo reproductions of any properties needed to be built.
 - h. You are responsible for building, buying, renting, or borrowing props needed for the production.
 - i. You must attend all production meetings.
 - j. You are responsible for securing rehearsal props.
 - k. You should attend rehearsals regularly and keep the designer up to date with specific props needs of the production.
 - l. Make sure that all props are finalized and secured by no later than the first technical rehearsal.
 - m. Assist the stage manager in making all prop tables.
 - n. To supervise and/or train the running crew.
 - o. To coordinate prop “strike”.
 - p. Return borrowed props, repair damaged props, etc after the close of the production.
10. Responsibilities of a House Manager
- a. The house manager is hired by the managing director and box office supervisor.
 - b. The house manager needs to arrive at the theatre one hour before the house opens.
 - c. Upon arrival of the ushers, begin stuffing programs or putting up necessary notices that will be needed for the performance.
 - d. The house will open one half hour before the performance is to begin.
 - e. Before the house opens each night, assign each usher to an emergency exit door in case there should be a fire or any other emergency.
 - f. After the performance each night, assist the ushers in cleaning the house. Pick up trash and extra

- programs. If the programs are still in good condition, place them back in the program box.
- g. In case of fire, calmly and quickly assist audience members in exiting the theatre. For legal purposes: if an elderly or handicapped individual is present, it is important to ask if they need assistance before providing physical assistance.
 - h. After the audience has been successfully evacuated from the building, gather all ushers in front of the theatre for a head count. Upon arrival of the fire Marshall, make contact with him/her that you and the stage manager are in charge that evening. You cannot re-enter the building until the Fire Marshall has given the clear.
 - i. In case of a tornado, escort audience members down into the hallway outside the green room. Make sure to have them steer clear of glass or cabinets that may move.
 - j. Program Drafts
 - i. Program information needs to be turned into the management office one week after the start of rehearsals. If the stage manager is unsure of the items that need to be included in the program, please see the management office for a program information sheet.
 - ii. The program designer will be responsible for creating a draft deadline sheet and distribute the deadlines to the stage managers of every show.
 - iii. Programs for University Theatre and Strother Theatre performances will go through three drafts. Each draft needs to be thoroughly checked for:
 1. Correct spelling of names
 2. Accuracy of production staff, crew, and designers
 3. Accuracy of time, place, etc.
 - iv. All corrections need to be made on a hard copy of the program in a color other than black.
 - v. Actors, designers, and production staff need to initial their name by theirs in the first draft of the program.
 - vi. Director's notes, dramaturgical or other information needs to be included with the second draft of the program.

- vii. The final draft of the program will need to be accompanied by the sign off sheet from the management office. Each program must be signed off by the director, producer, managing director, and stage manager. Failure to receive one of these signatures will result in a delay in the program going to press. The sign off sheet will be provided by the program designer with the third draft.
- viii. The sponsorship list for every program will be double checked during the third draft by the main office assistant assigned to handle sponsorships. A sponsorship list needs to be emailed to the management office every time it is updated.
- ix. Shop heads will need to email the management office with student employee information at the beginning of each semester. The program designer will then need to verify student staff lists with shop heads during the first draft.
- x. If changes are made to student staff, the shop head must email the management office to update them on the correction.
- k. Actor/Dancer Biographies & Headshots
 - i. All bios are due to the management office no later than two weeks before opening night.
 - ii. All bios must be sent in one word document.
 - iii. All bios must be in the format outlined by the management office. At the beginning of each semester, the stage manager will receive a copy of the biography format and guidelines sheet.
 - iv. All headshots are due to the management office within one week of opening.
 - v. When posting headshots outside of Strother, do not use thumbtacks, staples, etc in such a way that will damage the photograph. Bios should not be taped/tacked in the middle or on the glossy part of the photograph.
 - vi. The black frames used to hang University Theatre production headshots are property of the department and are not to be taken down by the actor/dancer.

- vii. All headshots may be picked up in the box office after the show has closed.

11. Responsibilities of the Dance Production Stage Manager

- a. Serve as stage manager for both the fall and spring dance concerts.
 - i. For more information, see “Responsibilities of the Stage Manager”
- b. Assist the Artistic Director and Associate Artistic Director of BSDT with company business.
- c. Organize, in conjunction with all choreographers, a standard weekly rehearsal schedule.
- d. Maintain all BSDT paperwork including, but not limited to contracts, emergency medical information, and ravel notices.
- e. Create and maintain a BSDT production week warm-up schedule.
- f. Maintain attendance records.

2. AUDITIONS

- a. Student Eligibility & Responsibilities
 - i. Any Ball State student may audition for departmental productions except first semester freshman.
 - ii. To audition, a student must be in good academic standing -- a GPA (Grade Point Average) of at least 2.0 for the previous semester and a 2.5 within the major, and not on academic probation. All students must present a grade sheet at the time of audition for all non-theater classes. A list of ineligible departmental students will be distributed to the directors’ prior and/or during the departmental auditions.
 - iii. All students cast in Department of Theatre and Dance productions must remain enrolled and in good standing throughout the rehearsal and performance periods.
 - iv. Theatre majors who have declared Performance, Acting, or Musical Theatre options are required to audition for all major productions (Subscription, Studio, and Cave Series).
 - v. Students who are not majors or minors in the Department of Theatre and Dance are expected to comply with all appropriate departmental guidelines regarding eligibility to participate in the production program. Such non-majors who are only interested in the musicals are exempt from having to prepare a monologue.
- b. Faculty & Staff Participation
 - i. Philosophy
 - 1. Theatre and Dance artists, like their colleagues in other arts disciplines, must have the opportunity to develop and maintain their craft. Participation in departmental productions (along with opportunities outside the department and university) allows the faculty artists to

teach by example what is taught in the classroom.

Furthermore, students benefit from working with faculty designers and actors whose experience and differing techniques add to the students' overall preparation.

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

ii. Procedure

1. Faculty members will be cast when their age, skills, leadership and knowledge can benefit their fellow cast members and the production significantly.
2. Occasionally, the demands of a particular role or the programmatic needs of the department dictate the pre-casting of a faculty member. Pre-casting outside of the student pool must be approved by the Production Committee and announced prior to auditions.

c. Professional Guest Artists and Community Actor Eligibility

i. Philosophy

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

ii. Procedure

1. A director wishing to cast a professional or community guest artist must submit a request to the Production Committee/department chairperson for approval as early as possible.
2. If any honoraria for guest artists are anticipated, approval must be obtained from the Production Committee/department chairperson.
3. Any pre-cast role must be announced as early as possible, but not later than one week prior to the auditions.

iii. Audition Workshop

1. Early in the fall semester an audition workshop is offered for incoming freshmen and transfer students before auditions are held for that semester's productions. The

workshop usually includes an explanation of the audition requirements and procedures, a discussion of the shows being auditioned that semester, and responses to opening moments of monologues for students who want feedback.

iv. Audition Procedures

1. IT IS REQUIRED THAT STUDENTS READ THE PLAYS BEING CAST BEFORE AUDITIONS!

2. General Auditions

- a. Late in the spring semester general auditions will be held for the following fall semester for all Subscription, and Studio Series productions. All Cave auditions will be held at the beginning of that fall semester. A second General Audition session is held late in the fall semester for spring productions.
- b. All departmental majors and minors wanting to audition for the semester's productions must participate in the General Auditions. The department chairperson must approve exceptions.
- c. Students must sign up for an audition time in the department office.
- d. Audition Format
 - i. For the General Audition students prepare a one-minute monologue as specified in the announcement of auditions.
 - ii. Introductions to the monologue include: the student's name, year in school, major, name of the work, its author, and the character portrayed. No additional information is necessary.
 - iii. Monologues must be memorized.
 - iv. . Monologues should involve only one character, and this character should be one the student could reasonably be cast to play.
 - v. . Monologues should showcase the acting strengths and/or demonstrate growth of the student actor.
 - vi. Students are expected to wear appropriate attire (i.e. dress accordingly as they would for a professional audition. No jeans, flip-flops, t-shirts, etc.)

3. Musical Theatre Auditions

- a. In addition to the one-minute monologue, students should prepare the number of bars indicated by the audition requirements of two contrasting pieces, normally one up-tempo song and one ballad, reflecting the nature of the production for which

they are auditioning. Directors may, however, request audition pieces be taken from the scheduled show, and will usually require audition songs from that show during callback auditions.

- b. Students will also participate in a dance audition. The audition is conducted as a class.

4. Callback Auditions

- a. Each production has callbacks following the General Auditions or following the initial individual show audition.
- b. Directors make every effort to save student time by calling back only those who will be given serious casting consideration.
- c. A student's participation in the callback auditions indicates his/her willingness to accept any role.

5. Dance Auditions

- a. Ball State Dance Theatre
 - i. All Dance majors and minors are encouraged to audition for Ball State Dance Theatre. Scholarship students who wish to perform with other groups must obtain permission from the Director of Dance.
 - ii. The audition for Ball State Dance Theatre is held on the first Tuesday of the Fall Semester. Acceptance into BSDT is a yearlong commitment. Rehearsals are 3:00pm - 5:00pm Monday through Friday. Extra rehearsals may be called, especially for guest choreographers or when the Director deems necessary.
 - iii. The audition is conducted as a class and includes material from the ballet barre, centre work and a modern combination. Other work such as a jazz combination, folk dances and improvisational exercises also may be included.

6. Junior & Senior Choreography Showcases

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

3. CASTING

- a. The Department of Theatre and Dance is committed to producing the best possible productions. We view these productions as extensions of the

educational and training needs of our students. Consequently, casting decisions for departmental productions are made to meet the demands of the production and to address the needs and development of students. To promote these goals, the department has established a series of casting guidelines. Scenes for acting and directing classes and other class requirements are exempt.

- b. Casting Guidelines for Theatre Productions
 - i. Students will play as cast. Signing the general audition form signifies an agreement to play any role. Non-acceptance of assigned role(s) or dropping out of a cast to accept a bigger or better role off-campus will necessitate a meeting with the department chairperson and the production's director and will jeopardize the student's standing in the department.
 - ii. Students should not be cast in more than one Main stage, Studio or Workshop Production per semester. The department chairperson must clear all exceptions.
- c. Casting Process for Main stage and Studio Theatre Productions
 - i. Following the auditions and callbacks, the directors, in conjunction with the department chairperson, will meet to discuss and decide on casting. Members of each director's artistic staff are encouraged to attend the meeting. Acting faculty are also invited to the casting meeting to provide input on student actors.
 - ii. Script requirements, student ability and growth, and the department's responsibilities to its audiences are guiding factors in all casting decisions.
- d. Casting for Workshop Productions
 - i. Following the auditions and callbacks, the directors will meet to discuss and decide on casting. Casting for Workshop Productions is normally conducted separately from casting for Studio and Main stage productions.
 - ii. Casting for Workshop Productions should be made by the student director in consultation with the faculty advisor for the production.
- e. Posting of Cast and Company Lists
 - i. The official cast list for a theatre production is posted on the Call Board in the Green Room. The official Ball State Dance Theatre company list is posted on the BSDT callboard.
 - ii. Additional copies of cast lists may be posted outside the Department of Theatre and Dance Office (AC-306), outside Strother Theatre (TO-100), and in the Dance Office. The cast lists should also be e-mailed to all students within the Department of Theatre and Dance.
 - iii. Cast lists will be posted promptly following the final director's meeting, or after the run of a show currently in performance.
 - iv. All cast lists are tentative and role assignments may be subject to change.

- v. Cast members should read cast lists thoroughly as directors often include additional important information.
- f. BSDT Casting
 - i. For more information about BSDT casting, please see BSDT Guidelines section.
- g. Replacing Cast Members
 - i. Reasons for Cast Member Dismissal
 - 1. Missing two or more rehearsals without prior approval of the director.
 - 2. Arriving late for rehearsal more than three times.
 - 3. Disruptive behavior.
 - 4. Attendance at any rehearsal while under the influence of alcohol or an illegal substance.
 - 5. Any behavior or activity that the director deems detrimental to the production or the Department of Theatre and Dance.
 - 6. If the student's G.P.A. drops below 2.0 in a previous semester or falls below a 2.5 within the major.
 - ii. Procedure for Dismissal
 - 1. The director should meet and discuss the problem with the department chairperson. Student directors should gain the approval of the production's faculty advisor before contacting the department chairperson.
 - 2. The chairperson will discuss the situation with the director and the cast member. In the case of a student director, the chairperson will meet with the cast member alone.
 - 3. The director and the departmental chairperson make the final decision on dismissal.
 - iii. Reasons for Cast Member Voluntary Dismissal
 - 1. Reasons why a cast member may leave a production:
 - a. Prolonged family member illness
 - b. Personal issues
 - i. Stress & anxiety
 - ii. Prolonged illness
 - iii. Physical injury that deters acting ability in production
 - iv. Focus on academics due to failing grades
 - 2. Receiving approval to leave production
 - a. Cast member must talk with director, department chair, and acting faculty to approve the decision to leave the production and must provide valid proof and reason of legitimate concern.
 - iv. Replacing Cast Member
 - 1. Director a production may contact an actor they would like to replace the part with. If actor cannot take the role, then director and stage manager should organize an auditions open to the rest of the department for the role.

h. Understudy Expectations

i. Rehearsal

1. Understudies must adhere to all rehearsal guidelines set forth by the department and/or director.
2. Understudies must attend all rehearsals that involve any character for which they are covering.
3. Understudies are responsible for writing down all blocking, music, and dance notes in his/her script, along with any notes that are specific to the character(s) being developed by the actors for whom they are understudying.
4. It is expected that understudies be prepared to step in for any role for which they are understudying at a moment's notice.

ii. Tech

1. Understudies must attend one rehearsal during tech weekend in order to make any necessary changes to blocking, etc. to the script.
2. Understudies must spend one rehearsal back stage shadowing the actor(s) for whom they are understudying in order to note any backstage traffic patterns/responsibilities.

iii. Performance

1. Understudies must physically sign in at the theatre one hour before curtain, and may be released at the discretion of the Stage Manager.

iv. Understudy Rehearsals

1. There will be a mandatory understudy rehearsal on the Tuesday of the week following opening. The Assistant Director, Stage Manager, and Assistant Stage Manager will run this rehearsal. This rehearsal will be without costumes and props, except for any pertinent pieces that directly affect the action of the play.
2. Understudies must be off book completely for the above rehearsal. In addition, if applicable, understudies must have music and choreography memorized for the rehearsal.

- v. Your promptness, preparation and professionalism are expected. Failure to comply with the rules above may result in being fired from your understudy position and affect future casting. If you are fired from an understudy position, you will automatically be placed on option probation; the option coordinator will outline details of said probation.

4. REHEARSAL GUIDELINES & POLICIES

a. Rehearsal Guidelines

i. Rehearsal Period

1. Theatre Productions

- a. The normal rehearsal period for a departmental production is 6 weeks. However, full-length

musicals rehearse for a period of 7 weeks.

Directors may petition to the production committee for additional rehearsal time if the production has special needs or requirements.

2. Dance Productions

- a. The rehearsal period for Ball State Dance Theatre begins the day after auditions in the fall semester, continues through the last week of fall classes, commences again the first day of the spring semester, and continues through the last week of spring classes. The rehearsal commitment is for both semesters. However, exceptions may be made for students graduating in December.
- b. The rehearsal period for Junior and Senior Choreography Showcases is usually 6-8 weeks, depending on calendar limitations.

ii. Rehearsal Hours

1. Theatre Productions

- a. Rehearsal hours follow AEA (Actors' Equity Association) rules and guidelines. Therefore, there is to be a 5-minute break for every 55 minutes of rehearsal, or a 10-minute break for every 80 minutes of rehearsal.
- b. Rehearsals should be scheduled a maximum of 6 days a week with a maximum of 4 hours per rehearsal (a maximum of 28 hours of rehearsal per week).
- c. Rehearsals should be scheduled on weekdays between the hours of 7:15-11 pm, and on weekends between the hours of 10-11 pm. Tech aside, no rehearsal shall exceed beyond 11 pm.
- d. There must be one full weekend day off (either Saturday or Sunday) during the 6-day rehearsal week. Directors may choose which day to have the double rehearsal on. The double rehearsal should be scheduled for a maximum of 8 hours with a 1-hour dinner break.
 - i. A 6-hour rehearsal can be utilized as an option only to take the place for the double rehearsal on the weekend day.

2. Dance Productions

- a. Rehearsals for Ball State Dance Theatre are generally held between 3 and 5 pm. Additional rehearsals may be called as needed.
- b. Rehearsals for Junior and Senior Choreography Showcases and other student dance projects are

limited to 1-2 hours of rehearsal in length with a maximum of 3 rehearsals per week.

iii. Rehearsal Schedule for Theatre & Dance Productions

1. Theatre Productions

- a. Directors, in consultation with their production staff, are responsible for planning rehearsal schedules. Directors should consult the master departmental production schedule for planning technical and dress rehearsals.
- b. When planning the rehearsal schedule, directors should make every effort to call actors only as they are needed to rehearse.
- c. There is a mandatory one-day off for each seven-day rehearsal period.
- d. No rehearsal should be scheduled on an Alpha Night for a University Theatre or Strother Theatre production. Cast members are to participate on these nights by helping to finish construction, painting, or whatever the technical director has planned.
- e. No departmental rehearsals are to be scheduled on the opening nights of any University Theatre or Strother Theatre production. Students are encouraged to attend these opening night performances as other rehearsals may coincide with the run of a particular show.
- f. Please see dance productions notes 2-9 for rehearsal information regarding musical rehearsals in Ball Gym.

2. Dance Productions

- a. The artistic director and choreographers determine rehearsal schedules for Ball State Dance Theatre. The choreographers, in consultation with the director of dance, determine rehearsal schedules for student showcases.
- b. Rehearsal space and times must be requested through the director of dance.
- c. Prior to the first day of rehearsal in Ball Gym, any and all needs for the rehearsal (tables, chairs, music stands, prop storage, etc.) must be determined by the director, musical director, stage manager, and any other personnel involved and hence arranged through the director of dance.
 - i. Any requests for equipment and/or storage space must be requested through the director of dance.

- d. Stage manager keys to Ball Gym may be issued through the production stage manager prior to the first rehearsal.
- e. All personnel in charge of the rehearsal are responsible for securing and cleaning up the areas used during the rehearsal.
- f. Any injuries or facility problems must be reported to the Ball Gym supervisor (BSU Recreational Staff) on duty immediately and the director of dance by the next day.
- a. Ball Gym has specific hours. Recreation stays the extra time for rehearsals arranged with Recreation programs. Be considerate and leave in a timely fashion.
- b. At no time are the front doors of Ball Gym allowed to be propped open unattended.
- g. Any spike tape placed on the dance floors must be struck following the end of the last rehearsal. All equipment and/or storage used must be returned to its appropriate location as well.

b. Rehearsal Policies

i. Smoking Policy

- 1. In accordance with Indiana state law and university police (UPD), smoking is prohibited within university buildings and 30 feet outside of them. However, smoking may be permitted for University Theatre, Strother Theatre, and Cave productions only by specific characters during final rehearsals and throughout the run of the show, provided all of the following requirements are met:
 - a. Smoking by specific characters is required by the script and/or characterizations as determined by the director.
 - b. Prior approval has been requested in writing by the director or the stage manager and has been obtained from the production stage manager.
 - c. Notification that there will be smoking in the show is made to audience members by means of posted notices in the theatre lobby and/or pre-show announcements.

ii. Food & Drink Policy

- 1. University Theatre
 - a. Only liquids in a container with lids (preferably water) are allowed and all debris must be cleared following the end of rehearsal in trash receptacles.
- 2. Strother Theatre

- a. Only liquids in a container with lids (preferably water) are allowed and all debris must be cleared following the end of rehearsal in trash receptacles.
 - b. These rooms must be cleared of all debris and returned to acceptable conditions for use as a classroom following the end of rehearsal.
 - c. Chairs must be stacked or returned to a standard classroom arrangement following the end of rehearsal.
 - 3. Dance Studios (BG 101, 104, 202, and KDS)
 - a. Only liquids in a container with lids (preferably water) are allowed in the dance studios.
 - b. The dance studios must be cleared of all debris and returned to acceptable conditions for use as a classroom following the end of rehearsal.
 - i. Please remove street shoes upon entering the room and wear only dance shoes or socks in the dance studios.
 - ii. The lights must be turned off and doors are to be closed and locked following the end of rehearsal.
 - iii. Open Rehearsals
 - 1. Rehearsals for all departmental productions are open to faculty, staff, and students unless otherwise posted by the director. However, any visitor is expected to notify the director and/or stage manager of the desire to attend a rehearsal and should not distract actors or disrupt the rehearsal itself.
 - a. Notification of a rehearsal attendance should be made to the director and/or stage manager with adequate time.
 - iv. Rehearsal & Class Attendance
 - 1. Students participating in departmental productions are expected to attend all of their scheduled classes. Participation in a departmental production is never an excuse for missing class.
- 5. GUIDELINES FOR UNIVERSITY THEATRE PRODUCTIONS**
- a. Budget
 - i. Budgets for individual productions are set by the Department Chair and the Technical Director in consultation with the Design Tech Faculty and vary from production to production.
 - ii. Contact the Technical Director for information regarding specific production budgets.
 - b. Design & Technical Elements
 - i. Construction Restrictions

1. No structural alterations to the physical space. i.e. no significant holes in walls, floors, ceilings etc. Screw holes are fine, no large holes.
 2. Available labor and manpower.
 3. The Technical Director, in consultation with the Design Tech Faculty and the Department Chair, is responsible for estimating hours and skills required to produce a particular design and determining what is manageable within the available resources.
 4. Ultimately a clear line of communication within the production team is the single best resource for determining what is possible and what the limiting factors are for a given production. Any member of the production team must bring clear and reasoned ideas to the table for discussion as early as possible in the production process.
- ii. Design/Crew Assignments
1. The Design and Technology faculty assign student scene designers, lighting designers, costume designer/coordinators, and sound designers to the Actors Studio Series. For many Design and Technology students, this is the first design opportunity in the program. Crews for the productions are assigned by the Technical Director and Costume Designer from classes and interested practicum students.
- iii. Available Stock Scenery
1. The stock scenery inventory is constantly evolving. Typically a moderate number of Plywood skinned, 2 X 4 framed platforms and 1 x 3 framed, Luan skinned, Hollywood flats are available.
 2. Consult the Technical Director for current information regarding inventories and availability.
- iv. Available Stock Costumes
1. Stock Costumes can be pulled for a production with permission from the Costume Shop Supervisor.
- v. Construction/Rental
1. Construction
 - a. Construction of scenery must be approved and scheduled through the Technical Director. Construction must fit to safety standards and fall in with budget plans.
 - b. Rentals of scenery or costumes must be approved by the appropriate shop supervisor and must also remain in budget.
 - c. Building of costumes must be presented to costume shop early in process for scheduling purposes.

Costume construction must also fall in plans for the budget as well.

vi. Lighting/Sound Equipment

1. Sound and Lighting equipment requests need to go through the lighting supervisor. Main stage University Theatre productions will take priority over Strother productions and the KDS and Cave productions respectively. If the equipment is available I will let you use it, if it is used or there is a strong potential of it being used I will restrict the equipment. I also reserve the right to restrict use of equipment if it could impede a hang and focus or the ability of a designer to program a show in a timely manner.

6. GUIDELINES FOR STROTHER THEATRE PRODUCTIONS

a. Description

- i. The Strother Theatre Series, formerly 'the Studio Series,' premiered in 1999-2000 in the Edward S. Strother Theatre. These student- or faculty-directed productions work with a limited budget.

b. Purpose

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

c. Budget

- i. Strother Theatre Series productions have a limited production budget of \$500 for scenery, costumes, and other production needs. The production staff (director, costume coordinator, scene designer, lighting designer, etc.) in consultation with the Department's Technical Director, Technical Coordinator of Strother Theatre, and Costume Shop Supervisor determines budget allocations. Design opportunities in Strother are available, but designing is on a different scale and is a case of doing more with less – more dependence on imagination and less on money and resources.

d. Design & Technical Elements

i. Construction Restrictions

1. The Scene or Costume Shops do not construct the productions. By reducing the need to construct scenery or costumes for the Strother Theatre Series, the Scene and Costume Shops can devote their resources and personnel to the Subscription Series of four theatre and two dance programs.
2. As starting design, the designer must consider it first in its construction way and in its time/money/labor aspects. The designer must execute designing in some effective way to attain good-looking results with little budget and labor.

- ii. Design/Crew Assignments
 - 1. The Design and Technology faculty assign student scene designers, lighting designers, costume designer/coordinators, and sound designers to the Strother Theatre Series. For many Design and Technology students, this is the first design opportunity in the program. Crews for these productions come from Freshman Practicum students, and from costume class assignments.
- iii. Available Stock Scenery
 - 1. Stock scenery available for Strother Theatre Series productions include: a set of platforms, door units, and use of departmental prop furniture when available and appropriate.
- iv. Available Stock Costumes
 - 1. The use of costumes will be consistent with the above approach to scenery. Actors would be responsible for supplying such costume pieces as character shoes, casual pants, and leotards. For some productions, the director and costume coordinator may decide to use clothes from the actor's personal wardrobe.
- v. Construction/Rental
 - 1. Occasionally, it may be necessary to construct (or rent) a specialty costume or scenic piece. Specialty needs should be negotiated with the Costume Shop Supervisor or the Technical Director (as appropriate) and should be included in the planning of the production's budget.
- vi. Lighting/Sound Equipment
 - 1. Lighting and sound designers have a stock of instruments and equipment available for use in Strother Theatre. Additional instruments and equipment from University Theatre must be approved by the lighting/sound supervisor.

7. GUIDELINES FOR BALL STATE DANCE THEATRE PRODUCTIONS

- a. Purpose
 - i. Ball State Dance Theatre (BSDT) is a performing ensemble that promotes community awareness of dance through concert performances in the University Theatre season and other venues.
- b. Casting
 - i. Eligibility
 - 1. BSDT Members are selected by audition. Anyone cast in Ball State Dance Theatre must meet the following requirements:
 - a. Must be enrolled in at least one dance technique class.
 - b. Must remain in good standing with the Department of Theatre and Dance as well as the University.

- c. Must maintain a minimum GPA of 2.5 within the University.
 - ii. Selection
 - 1. No more than 30 dancers may be cast in Ball State Dance Theatre.
 - 2. Preference in casting will be given to dance majors and minors.
 - 3. Dancers are selected on the basis of technical ability and adaptability to all forms and styles of dance.
 - iii. Individual Pieces
 - 1. The casts for each individual piece will be determined by the choreographer in consultation with the Artistic Director/Associate Artistic Director of BSDT.
 - 2. Dances and/or individual parts may be double or triple cast.
 - 3. All BSDT members are required to understudy ALL dances.
 - iv. Contracts
 - 1. All members of BSDT will be required to sign and abide by the Ball State Dance Theatre Contract. The Dance Production Stage Manager will keep all contracts on record and available for dancers.
- c. Attendance Policy
 - i. Ball State Dance Theatre is a class. Therefore normal University and Department attendance and absence policies must be adhered to. Any failure to abide by these policies may result in removal from BSDT and/or a Failing Grade.
 - ii. Three (3) absences will result in the removal from dance pieces.
- d. Student Pieces in Dance Concerts
 - i. If a piece of student choreography is chosen to perform in a UT Dance concert it must be announced at the earliest possible time.
 - ii. Company rehearsal time (weekdays from 3-5) may be allotted to such pieces at the discretion of the Artistic & Associate Artistic Director of BSDT and the Dance Production Stage Manager.
 - 1. Alternatively or additionally, the choreographer of the piece may request rehearsal space and time from the Director of Dance outside of BSDT rehearsal hours.
 - 2. During Tech Week and the week prior, the student piece will be allotted the same amount of rehearsal time in University Theatre as BSDT pieces.
 - iii. Such a piece should be prepared to perform for the Designer Showings with the BSDT pieces.
 - iv. The costumes for a student piece must be taken to the costume shop at the same time BSDT costumes move into the shop. All changes to the costumes must be discussed by both the choreographer and the costume shop manager.

- v. Responsibilities of Dancers in Student Pieces who are not in BSDT:
 1. Dancers who are in a student piece in the dance concert but are NOT members of BSDT are required to attend all rehearsal times for the piece in which they dance.
 2. They are NOT required to attend regular BSDT rehearsals with the exception of Designer Showings and allotted rehearsal time (See Above).
 3. Such dancers may leave a rehearsal or performance after their piece is complete. As always, they should get permission from the Dance Production Stage Manager before leaving the rehearsal or performance space.
 4. Although they are welcome and their help is greatly appreciated, such dancers are NOT required to attend Strike.

8. GUIDELINES FOR WORKSHOP SERIES PRODUCTIONS

- a. Description
 - i. A Workshop production is a student- or faculty-directed production (play or musical), which receives very minimal technical and financial support, and is produced primarily in AC 007 (The Cave Theatre). Workshop productions are also occasionally produced in venues outside of the Department of Theatre and Dance facilities.
- b. Purpose
 - i. A Workshop production provides the student director an opportunity to experience the directing process in a relatively "safe" environment without the pressures of a budget, media critics, and major technical support. The emphasis of a workshop production is on the acting/directing process and on the need for successful communication between director and actor. For faculty directors, a Workshop production is an opportunity to experiment in play selection, production approaches, etc., which may be unavailable in the Department's Subscription or Studio Series seasons.
- c. Student Qualifications & Procedures
 - i. Any Theatre or Dance student who has completed Directing 1 with a B average or above may apply for a Workshop slot. An application is available from the Department of Theatre and Dance Office (AC-306). All applications are accepted until the announced due date. Priority is given to student applications. *Priority also is given to those applications that place an emphasis on quality material and on material that is appropriate for the space.*
 - ii. All applications must be approved and signed by a faculty advisor before an application will be considered. Any application must be approved by the Faculty Coordinator of Workshop Productions,

the Technical Director, the Costume Shop Supervisor (if any special costume requests are made), the Managing Director, and the Department Chair. A checklist for signatures is part of the Workshop application form.

d. Guidelines

i. Royalties and Scripts

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

ii. Technical Support

1. Workshop productions are intended to use minimal technical support. However, any special needs which directly impact upon the production (e.g., a door frame with a door that must open and close) must be requested on the application form.
2. Stage Management
 - a. The directors will need to find their own stage manager in the event that one has not previously been assigned to the show.
3. Scenery & Furniture
 - a. A basic set-up (i.e., periaktoi units, risers, boxes, etc.) is available for Workshop productions. *While other **minimal** furniture may be used, no other scenic units may be constructed or used.*
4. Properties
 - a. Directors are responsible for finding their own props. Special hand props may be requested from the departmental prop room with approval of the Technical Director. Valuable or rare properties will not be allowed for Workshop productions.
5. Costumes
 - a. Actors, in consultation with the director, are responsible for finding their own costumes. Special costume needs must be requested on the application form.
6. Lighting
 - a. A Cave Lighting Coordinator will be assigned to the Cave in semester intervals by the Lighting Supervisor. The Cave Lighting Coordinator will design all of the Cave productions for that semester. The Cave Lighting Coordinator will also work as a crew person during the shows run. Any repatching of lights should be limited and approved by the Lighting Supervisor. Any lamp outages need to be reported to the Lighting Supervisor for repairs or

replacement. No other lighting is to be used unless approved by the Lighting Supervisor and requested on the application form.

- b. Stage lights are to be used **only** for technical or dress rehearsals, or for performances. Work lights are to be used for regular rehearsals. Directors are responsible for finding a light operator who must be trained by the Technical or Lighting Director prior to the technical rehearsals.
- c. Directors are responsible for turning off all lights in the performance space after each rehearsal or performance. Failure to comply with the Lighting Guidelines can result in cancellation of the production.

7. Sound

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

iii. Auditions and Casting

- 1. The director and the Faculty Coordinator of Workshop Productions will create a production calendar, which includes audition dates, rehearsal schedule, dress and technical rehearsals, etc. Auditions should be conducted in a manner consistent with departmental practices and must be open to all Ball State students registered for a minimum of 3 credit hours.
- 2. The Faculty Coordinator of Workshop Productions and the Department Chair must approve any pre-casting of roles. All approved pre-casting must be announced at the time of auditions. However, joint proposals from a director and an actor are acceptable.

iv. Rehearsals

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

v. Rehearsal and Performance Spaces

- 1. Workshop productions assigned to AC 007 (The Cave) are guaranteed only 3 weeks in the space -- two weeks of rehearsal and one week of dress rehearsals and performances. The director, in consultation with the Managing Director and or Stage Manager, is responsible for finding and arranging other rehearsal space prior to moving into The Cave.
- 2. The Cave is also a classroom space and must be restored to classroom conditions after each rehearsal and performance

(see Rehearsal Guidelines). Failure to keep the room in a suitable condition can result in cancellation of the Workshop production.

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

vi. Performances

1. Performance Dates

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

2. House Management & Box Office

- a. The director is responsible for finding volunteers to house manage. The House Manager must meet with the Managing Director for training at least one week prior to opening night.
- b. The University Theatre Box Office will handle all tickets on a cash and carry basis. Notification will be made before tickets go on sale. No reservations will be accepted. The Managing Director and the Department Chair set ticket prices.

3. Promotion & Publicity

- a. There is **no** budget for the promotion of Workshop productions. However, student directors may have 25 black and white posters printed for campus distribution only. Cast and crew are responsible for poster distribution. The Managing Director and the Department Chair must approve posters **before** printing. Posters may be printed outside of the Department at the director's discretion.
- b. Programs may be photocopied in the Department Office or at the University Copy Center. A photo-ready copy must be submitted to the Managing Director for approval at least 10 days prior to opening. The Department covers the cost of the programs, but the director is responsible for getting the program copied.
- c. Student directors should meet with the Managing Director at least three weeks prior to opening night to plan the poster and program.
- d. Directors are encouraged **not** to invite campus or Muncie newspapers to performances. The intent of Workshop productions is to focus on process rather than product

vii. Special Policies

1. Smoking in Productions (see Rehearsal Guidelines)
2. Fog or Other Special Effects: Any request for fog or other special effects involving the use of fire (e.g., lighted candles) must be submitted with the Workshop Application and approved by the Technical Director, Department Chair, and the BSU Safety Officer. Due to the small size of performance spaces, costs, and fire regulations, approval of special effects in a production will be granted only in the rarest of circumstances.
3. Auditorium Seating: The chairs currently assigned to each space are to be used for Workshop productions. Special circumstances may dictate the occasional use of the "good" Strother Theatre chairs for a Workshop production.

viii. Seating Policy

1. The student director may use one of the three standard seating configurations with the risers.
2. The student director may use a non-traditional configuration without risers as long as that seating configuration conforms to the following:
 - a. At least 40 seats
 - b. Paths to exits that conform to existing fire codes.
 - c. The chairs will be cleared each night so appropriate room is available for classes.
3. Directors wishing to use a non-traditional seating configuration must provide a proposed ground plan with the application form. Directors must receive approval for their seating configuration or choose a standard configuration before rehearsals begin. Approved seating configurations can be found in appendix A.

9. SCHOLARSHIPS & AWARDS

a. Types of Scholarships

i. Fine Arts Scholarships

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

ii. New Student Talent Scholarships

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

- basis of talent and potential. Stipends are awarded for 1 year.
- iii. Upper class Talent Scholarships
 - 1. Additional yearly scholarships are available to theatre or dance majors who have achieved sophomore status. These scholarships are available to students in all areas of theatre or dance. Stipends are awarded for 1 year.
 - iv. Upper class Performance Studies Scholarships
 - 1. Yearly scholarships are available to declared Performance Studies minors. Stipends are awarded for 1 year.
- b. Special Departmental Scholarships and Awards
- i. Faculty Award
 - 1. Presented at the end of the spring semester to a graduating senior.
 - ii. Dr. Alan W. Huckleberry Scholarship
 - 1. Awarded at the end of each spring semester to a junior or senior theatre major.
 - iii. Paul H. Robb Scholarship
 - 1. Awarded at the end of each spring semester on an alternating year basis to an entering or continuing theatre or English student. A theatre student is the recipient in the spring of odd numbered years for the following academic year. The stipend is based on the annual interest paid on the scholarship fund's principal.
 - iv. Edward S. Strother Scholarship
 - 1. Awarded each spring semester to an entering or continuing theatre student. The stipend is based on the annual interest paid on the scholarship fund's principal.
 - v. Donald E. Heady Scholarship
 - 1. Awarded to a continuing theatre student who has completed a special theatre project supervised by a departmental faculty member.
 - vi. James W. Hardin Scholarship
 - 1. Awarded to a continuing theatre student who has completed a special theatre project supervised by a departmental faculty member.
 - vii. Lynette Jordan Schisla Scholarship
 - 1. Awarded each spring to an upper class dance major.
 - viii. Kay Knight Choreography Award
 - 1. Awarded to an upper class dance major in recognition of merit.
- c. Scholarship Criteria and Selection
- i. Fine Arts and New Student Talent Scholarships
 - 1. The student must be accepted by Ball State University on a "regular" or "with distinction" basis.

2. The student must participate in the department's annual scholarship auditions and/or interviews or be recommended by the department chairperson.
 3. The student must be a declared theatre or dance major.
 4. The award is made by the department chairperson and is based on ratings of faculty and students attending the annual scholarship auditions and/or interviews. In addition, the department chairperson consults with the faculty in each production area (acting, dance, musical theatre, design/technology).
- ii. Upper class Talent Scholarships
1. The student must be a registered theatre or dance major.
 2. The student must have at least a GPA of 2.7.
 3. The student must have an established record of active participation in the department's production program.
 4. The student must have earned or be registered for the needed credits to achieve sophomore status by the beginning of the scholarship year.
 5. The award is made by the department chairperson in consultation with the Director of Dance (when applicable) and faculty members of the departmental Recruitment and Scholarship Committee.
- iii. Upper class Performance Studies Scholarships
1. The student must be a registered Performance Studies minor.
 2. The student must have at least a 3.0 GPA.
 3. The student must have established a record of active participation in various Performance Studies activities. These activities include Readers Theatre/Chamber Theatre Productions, Faculty/Student Performance Hour, Festival of the Word and Dance Performance Hour.
 4. The award is made by the department chairperson in consultation with the Performance Studies faculty member
- iv. Faculty Award
1. The student must be a graduating theatre major.
 2. The student must have contributed significantly to the department during his or her tenure at Ball State.
 3. The student must have a GPA of 3.0 or above.
 4. The student is selected by vote of the departmental faculty.
- v. Dr. Alan W. Huckleberry Scholarship
1. The student must be a junior or senior theatre major.
 2. The student must have made a significant contribution to the department through participation in the production program and through service to the department.

3. The departmental Recruitment and Scholarship Committee is responsible for identifying candidates. The recipient is selected by vote of the departmental faculty.
- vi. Paul H. Robb Scholarship
1. The student must be and entering or enrolled registered theatre major.
 2. The award must be presented to a deserving and promising student.
 3. Selection is the responsibility of the department chairperson in consultation with Professor Emeritus Edward S. Strother.
- vii. Edward S. Strother Scholarship
1. The student must be an entering or continuing registered theatre major.
 2. A continuing student must have proven his/her commitment to the department by actively participating in the production program.
 3. The recipient(s) shall be selected solely on the basis of talent and be in good standing with the University.
 4. The chairperson of the department shall be solely responsible for selecting the recipient.
- viii. Donald E. Heady Scholarship
1. The student must have at least a 3.0 GPA.
 2. The student must secure a faculty member to approve and supervise a special theatre project -- in addition to class work -- that has something to do with one of the following:
 - a. The physically or mentally challenged
 - b. Pre-school or young children
 - c. Senior citizens (e.g., Third Age Theatre)
 - d. Improvisation
 - e. Camera projects
 - f. Commedia dell' Arte
 3. The student must submit a 2-5 page report to the supervising faculty member by April 1 of the year in which the scholarship is to be awarded.
 4. The faculty supervisor then submits the project report and any personal comments of the Recruitment and Scholarship Committee, which makes the final decision as to a recipient, if any.
- ix. James W. Hardin Scholarship
1. The student must have at least a 3.0 GPA.
 2. The student must secure a faculty member to approve and supervise a special theatre project -- in addition to class work -- that has something to do with one of the following:
 - a. Elizabethan/Jacobean Theatre
 - b. Christopher Marlowe

c. Musical Theatre

3. The student must submit a 2-5 page report to the supervising faculty member by April 1 of the year in which the scholarship is to be awarded.
 4. The faculty supervisor then submits the project report and any personal comments of the Recruitment and Scholarship Committee that makes the final decision as to a recipient, if any.
- x. Lynette Jordan Schisla Scholarship
1. The student must be a dance major.
 2. The student must be recognized by the dance faculty as a versatile dancer who can perform in many styles of dance and in varied performance venues.
 3. The student must have demonstrated commitment to the department and support for the dance performance program.
 4. Nominations are made by the dance faculty and voted on by the theatre and dance faculty
- xi. Kay Knight Choreography Award
1. The student must be a dance major.
 2. The student must have developed an exceptional body of work in choreography during the student's academic career reflecting inventiveness, clarity of idea, and a search for new challenges.
 3. The student's work should be a continuous process of choreographic endeavors presented in various performance opportunities available at Ball State.
 4. Selection is voted on by the dance faculty.
- xii. Scholarship Regulations
1. Students awarded talent scholarships are expected to contribute regularly to the total theatre or dance program. Scholarship recipients are expected to make satisfactory progress toward their degrees and to make significant contributions to the department's production program. The following regulations are based upon the these expectations:
 2. Scholarship students are expected to participate each academic semester in the production program. This participation can be in such areas as acting, running crews, theatre management, scenery or costume preparation, Ball State Dance Theatre, or any other area approved by the department chairperson. Failure to participate in the production program can result in cancellation of the student's scholarship.

3. Scholarship students are expected to maintain high academic standards. Scholarship students must maintain at least a 2.7 GPA.
4. The Department of Theatre and Dance Performance is committed to providing the best possible educational opportunities for its students. Therefore, it is assumed that the scholarship student's first production priority is to the departmental production program, which is under the guidance and supervision of the Department of Theatre and Dance faculty.
5. **Scholarship students wanting to participate in productions outside of the department must receive written permission from the Chairperson of the Department of Theatre and Dance prior to auditioning or committing to that production.**
6. **Failure to obtain permission in advance of any outside commitment may result in the cancellation of the student's scholarship.**
7. Scholarship students are expected to keep the department informed of their production participation by updating their "student file" at the end of each semester. This file is located in the Department of Theater and Dance office. Files should be updated prior to each semester's examinations.
8. Scholarship students are expected to attend any and all general meetings called by the Chairperson of the Department of Theatre and Dance or by the Recruitment and Scholarship Committee.
9. All scholarship commitments are contingent upon available funding.