Welcome to the CSUB Theatre Department!

We are happy to have you join our department. We hope you become an active participant in the many activities, productions, and classes we have to offer. We encourage you to introduce yourself to the theatre faculty, staff and students. We welcome your questions, ideas, or suggestions.

The Bachelors of Arts in Theatre is a comprehensive degree. The theatre student is exposed to all facets of theatrical training and is provided with numerous opportunities to utilize his/her skills both on and off stage. The following handbook will provide invaluable information about the program and the unique responsibilities of the theatre major.

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I. MISSION AND GOALS OF THE DEPARTMENT
OUR MISSION STATEMENT
The goal of the Theatre Department at California State University, Bakersfield is to
develop the skills, craft, knowledge and imagination of its students within a liberal arts
context. This broad preparation at the undergraduate level develops a foundation for any
theatre specialization. Our aim is to help our students acquire the skills necessary to
succeed in their future pursuits. The curriculum includes courses in performance,
design/technology, dramatic literature/theatre history, theatre for youth, directing and
playwriting. An integral part of a student’s training is regular participation in our season
of theatrical productions. As on-campus performances are open to the public and touring
performances reach thousands of local school children each year, enhancing the quality
of life of the community is also a very important part of the Theatre Department’s
mission.

PROGRAM GOALS
1. To prepare students for career opportunities in theatre and related fields.
2. To develop skills in cooperation, communication, and collaboration through the
   theatrical process.
3. To develop critical thinking and writing skills through the study of theatre’s
   contribution to civilization.
4. To prepare students to work independently in a disciplined and productive manner.

II. WHAT COURSES DO I HAVE TO TAKE?
Required Courses of the Major
All theatre majors take seven core classes covering acting, script analysis, design and
technology, and theatre history and literature. This will provide you with a breadth of
knowledge that will serve as a strong foundation for whatever specialty you wish to
pursue. In addition, you select six (five-unit) electives dependent on your individual
needs. Descriptions of all the available courses can be found on the department website
and in the CSUB catalog. You are required to participate in at least eight productions,
take Theatre Company six times, complete a senior project and a minor in another
department.

A full list of requirements is available on the Theatre Department web page: http://www.csub.edu/theatre/

Refer to the “For Majors” section. There you will find the degree requirements, as well as a “roadmap” for graduation, a general guide for how you can schedule your classes (both theatre classes and general education requirements) and graduate in a timely fashion. The roadmap is only a template; your course scheduling will be dependent on what courses are available in a specific year. The best advice for scheduling your classes efficiently is to check in with an advisor on a regular basis.

To find a list of general education and other university requirements, go to the Student Success & Retention Center web page at: http://www.csub.edu/ssrc/ and click on “GE & Other Graduation Requirement Checklist.”

To find information about your minor, consult the catalogue or the department web page of your minor. Even better, go to the department office of your minor and make an appointment with an advisor.

Requirements for a minor in theatre
Four five-unit courses in Theatre at the 200 level or above, at least two of which must be upper-division.

Requirements for a minor in theatre technology
A total of 24 units, including the following: THTR 241 and 251; two courses chosen from THTR 351, 352, 353 and 354; and four units chosen from THTR 202, 402, 203, or 403.

Requirements for a minor in theatre for youth
A total of 22 units, including: THTR 232, 305, 307, 405 and either 206 or 406.

Teaching credential—single subject

Unfortunately, the State of California, the entertainment capitol of the world, does not sanction a teaching credential program in theatre. Students wishing to teach drama at the high school level are encouraged to complete a B.A. in Theatre and complete a course of study that will lead to a single subject credential in English. This may or may not include a B.A. in English. See specific requirements in the University Catalogue.

Advising
Students are required to meet with an advisor once a year, but to be sure you are staying on track, we recommend doing so each quarter. If you don’t see your advisor, you’re taking a chance you won’t know about a graduation requirement or won’t realize a certain course is being offered. Department advisors are: Rees, Eicher, and Becerra. Formal advising—choosing courses for the next term—usually takes place around the sixth week of the quarter. You can find out the dates for advising and registration by looking at the academic calendar. A link to the calendar can be found on the CSUB
 homepage: <http://www.csub.edu> Prepare for your advising appointment by checking the schedule of classes and by making a tentative selection of courses in your major, your minor, and for general education. Keep an eye on the future.

III. GENERAL TIPS
The Callboard
The way to always know what’s going on is to regularly check the theatre callboard, the bulletin board located in the hallway opposite the women’s dressing room. The theatre callboard is where auditions, rehearsal schedules, and theatre department announcements are posted. A second bulletin board closer to the men’s dressing room has flyers from community theatres, professional theatres, summer workshops, and graduate school programs which you may be interested in.

Preparing for class
Majoring in theatre requires extensive work outside of class preparing scenes and monologues for acting, voice, and directing courses; completing projects for design and technology courses; and studying for academic courses. Many students have jobs, and some have families, so successful balancing of these various demands requires a great deal of personal discipline and strong time management skills. In order to receive the most benefit from work in class, students must devote the time outside of class.

Smoking
CSUB does not allow smoking inside any building. If you must smoke, please do so outside and preferably not immediately outside an exit door.

Food and Beverages
There are absolutely no food or beverages (other than water) permitted in the Doré Theatre mainstage, the Doré Arena Theatre and the Acting Studio. Please enjoy your food in the dressing rooms (when there are no costumes present), the hallways and the lobby.

IV. THE PRODUCTION PROGRAM
The Theatrefest Season
CSUB stages three major productions each season, one per quarter, directed by members of the faculty. Most years, two productions are on the mainstage and one in the Arena Theatre. In order to give students a broad variety of theatrical experiences, the plays vary from classical to contemporary, Shakespeare to musicals, dramatic to comic.

Theatre of New Voices
Every year ending in an even number, the department stages Theatre of New Voices as part of the Theatrefest Season. This is program of one-acts written and directed by CSUB students. This is an excellent opportunity for budding playwrights and directors to develop their résumés and for actors to gain experience in creating new roles. An original play competition is held in the spring of odd years, student directors (who have taken the directing course) apply to direct the plays in the fall, and the following winter the plays are produced.
The Theatre for Young Audiences Show and Tour
Each year, we present a play appropriate for elementary school children in the Doré Arena Theatre. (Thtr 206/406) Students make a two-quarter commitment to the production. In the first quarter students rehearse the play and in the second quarter they tour it to local elementary schools (Thtr 207/407) and perform in front of thousands of children. This production provides actors with the opportunity to perform in a variety of school venues over several months—an excellent learning experience. It is especially recommended for students interested in teaching, Theatre for Youth, or acting professionally.

Senior Projects
On one to three designated evenings each year, graduating seniors present projects: scenes, one-acts, one-person shows, or staged readings.

Student-initiated Shows
On occasion, students may have ideas for small projects they would like present to compliment their work in the regular production season. (This also can be done through the student club, ASTA.) Students should contact the department chair who will consult with other faculty for approval. Typical ideas include an evening of scenes or monologues, a one-act, or a staged reading of an original play. Simple, small cast projects with limited technical needs are recommended. There is no budget for costumes or set pieces, so students should plan to only use costumes and furniture pieces available in our storage areas, or items that can be easily borrowed. Using classroom lighting or instruments already hung is expected. Students must work within the calendar restraints of the regular production schedule. Producing a full-length play, because of the time commitment it demands, is not normally recommended. However, some students have staged small cast plays in the early fall which they have rehearsed over the summer. This way conflicts with classwork can be avoided.

Association of Student Theatrical Artists (ASTA)
ASTA is a club organized under Associated Students, Inc. Any student may join, and students in the club attend local theatre productions and organize other activities.

Complimentary Ticket Policy
Every cast and crew member in a departmental production receives two comps. When the production is held on the Doré mainstage, these tickets are good for any performance during the run of the show. When the production is held in the Arena Theatre, comps must be requested for specific shows due to limited seating and frequently sold out performances.

V. PRODUCTION-RELATED COURSES
The productions we mount each quarter form the heart and soul of the program; they give students chances to use what they’ve learned in their course work. We encourage every student to take advantage of the production opportunities and to work backstage as well as on stage. All areas of theatre production are vital for the success of any event: stage
Managers, stage crew, prop masters, light and sound board operators, and actors are critical to the success of any show. Learning technical skills is essential for the design student but is equally important for the directing, acting, or playwriting student. The more you know about how a production goes together technically, the more insight you have into theatre as a whole. Technical theatre and design also provide viable future employment options. Future high school teachers must be skilled in all aspects of technical production as well as acting and directing. Theatre majors are required to participate in a technical capacity at least four major productions.

**Earning Grades for Production Work**

Any student enrolled for production credit (in Thtr 200/201/202/203; 400/401/402/403, Thtr 206/406, 207/407) will receive a letter grade. In general, that grade is based on several factors, such as ability to do the job, cooperation, team spirit, and reliability.

**Stage Management Practicum (Thtr 200/400)**

Stage managing a mainstage show involves attending all rehearsals and production meetings, and running performances.

**Evaluation Criteria for Stage Managers: Theatre 200/400**

a. was on time for rehearsals and performances
b. executed duties in a timely, responsible manner
c. interacted with cast and crew in a respectful and supportive manner
d. demonstrated good communication skills
e. organized and prepared to run the show
f. took initiative to solve problems when they arose
g. demonstrated leadership qualities
h. interacted productively with faculty supervisors

**Rehearsal and Performance (Thtr 201/401)**

Cast members in major productions earn two units of course credit.

**Theatre for Youth Practicum (Thtr 206/406) and Touring Show (Thtr 207/407)**

The rehearsal, CSUB campus performances and tour to local elementary schools of the Theatre of Young Audiences show. This is a two-quarter endeavor: the first quarter is the rehearsal and the second quarter is the tour.


a. learned lines in a timely manner
b. was prepared for rehearsals (worked on role outside of rehearsals)
c. was on time for rehearsals and performances
d. was responsive to director's comments
e. was part of the ensemble
f. applied principles learned in classes to performance
g. respectful of the technical crew and their needs

**Technical Theatre Lab (Thtr 202/402)**

Mounting a production, whether in the Arena or on the Doré mainstage, is a major undertaking that requires many hours of labor. When the audience comes in and the show begins, those people who have built the set, hung and focused the lights, or worked on the
sound or props feel a tremendous sense of satisfaction knowing that what they have done has made a contribution to the whole process. Students in technical theatre lab help build scenery and props, hang lighting, and prepare for the production in other ways. They earn one unit of course credit.

**Evaluation Criteria for Technical Theatre Lab: Theatre 202/402**

a. was prepared for work period (appropriate clothing, safety equipment worn)
b. was on time and stayed on task entire work period
c. applied building and painting skills learned in classes
d. took an active role in the building process

**Run of Show (Thtr 203/403)**

Run of show is another critical area of participation. Students earn one unit of credit by running the light board or sound board, or working backstage as stage crew, properties master, flyman, wardrobe assistant, etc.

**Evaluation Criteria for Running Crews: Theatre 203/403**

a. on time for crew-calls
b. did assigned responsibilities without being reminded
c. was part of the ensemble
d. respectful of the performers and their needs
e. took initiative to solve problems when they arose

**Theatre Company (Thtr 195/295/395/495)**

Theatre Company is a one-unit course designed to promote cooperation and a sense of community within the theatre program. Students are required to attend several functions each quarter. Following is a summary of the requirements:

**Fall and Winter Quarters:**

1. Attend a beginning of the quarter **meeting**.
2. Attend (or participate in) the major **production**.
3. Attend **strike** for the major production.
4. Attend the “**talk-back**” for the department production.
5. Attend the scheduled **special event** (usually a guest artist presentation, a workshop).
6. Participate in shop clean up days.

**Spring Quarter:**

all of the fall and winter requirements plus
7. Participate in the **interviews** (see next section).

The **company meeting** takes place on first Thursday evening of each quarter. At this time, various people make general announcements about upcoming events and new requirements, we meet new students and faculty, and there is time for questions.

**VI. HOW TO SUCCEED IN CSUB THEATRE PRODUCTIONS**

There is room in our production program for everyone, and all CSUB students are welcome. Auditions are open to all CSUB students, and they take place throughout the year. In a typical season, the fall quarter major production holds auditions during the first week of classes, the winter shows audition right after the fall show closes, and the spring show auditions right after the winter show closes. Auditions for other productions will
take place as announced. **Check the callboard in the hallway outside the women’s dressing room!** That’s where all the news gets posted. Most directors cast non-students only if absolutely necessary.

If you’re interested in working backstage—construction crew or running crew—contact Chris Eicher right away. Generally he collects names of interested students during the first theatre company meeting of the quarter. He’ll assign jobs as qualified people come available, and there are plenty of assignments to go around.

For most productions, the weekend prior to the opening performance will be devoted to technical and dress rehearsals. Everyone connected with the production must be available. It is your responsibility to clear those dates of any other obligations. The technical rehearsals constitute the crew’s first chance to rehearse all of the technical effects.

**Advice for Actors**

**Audition and Casting Etiquette**
1. We expect that all theatre majors will audition for each show; everyone can benefit from the experience.
2. If you are auditioning just for the experience but it is absolutely impossible for you to accept a role in the show, you need to be sure that the director is aware of this.
3. When directors make decisions about casting, they take many factors into consideration. Ideally casting is based on who is best suited for a role; however, student schedule conflicts may play a part in the process. If you **really** want a part, you should make every effort to avoid taking night classes; most rehearsals run 7-10 p.m. Scheduling conflicts will not necessarily prevent you from being cast, but they do make the process more difficult and can place you at a disadvantage.
4. It is highly unethical to audition for a show and then NOT accept a part because you don’t care for it. Let the director know if your interest is restricted to certain roles.
5. Once you are cast, **DO NOT ALTER YOUR PHYSICAL APPEARANCE WITHOUT CHECKING WITH THE DIRECTOR.** This includes cutting or dying your hair/beard, getting a permanent, or acquiring a deep tan.

**Audition Tips**
1. **Read the play!**
2. Be prepared. If part of the audition is a monologue or song presentation, have your piece completely memorized and carefully thought through and well rehearsed. If you are unsure what piece is appropriate, contact the director well ahead of the audition for advice.
3. Your audition begins **AS SOON AS YOU ENTER THE THEATRE.** Be courteous, open, honest, friendly and professional. Directors prefer to work with people who are talented and pleasant.
4. Dress appropriately.
5. When on stage, try to position yourself where there is the most light. If you’re not sure, ask if the director can see you.
6. If you are presenting a monologue, introduce yourself and the name of the play and character you will be portraying. Before starting, take a moment to get into character. Do not place an “imaginary” scene partner on stage with you, especially not in a chair on stage. Place him/her either directly out front or to the side. At the conclusion, take another moment, then thank the director. You may now leave the stage unless the director asks you to wait.

7. If you are asked to do a cold reading, be sure to look up from the script and connect with your scene partner(s). Do not keep your head down and your eyes glued to the script. It is more important to connect with and react to your scene partners than to get every word correct. Make clear, strong choices. Be flexible and ready to adjust those choices if the director asks you to do so.

8. DO NOT APOLOGIZE for your work in the audition. If you feel you did not do your best, do not end your presentation with “Sorry!” Learn from your experience and don’t repeat your mistakes.

9. Have fun.

**Standards for Performers**

- present, on time, focused and ready to work
- sense of commitment toward production
- a team-player; ego does not get in the way
- courteous toward and supportive of fellow players
- respects director, designers, crew, and staff
- willing to take direction; open and flexible towards new ideas
- memorized on schedule
- responsible (remembers blocking, takes notes, corrects mistakes)
- works on role outside of rehearsal (beyond just memorization)
- desire to learn and improve abilities -- obvious effort and enthusiasm
- grows in role and in his/her understanding of acting
- patient in technical rehearsals and willingly helps at strike

**Rehearsal Etiquette**

1. A rule of thumb is to arrive at rehearsal ten minutes before the scheduled start time. Early arrival gives you time to focus and be ready to work.

2. Walking in just at call time, with your coat still on, and your dinner in hand, is unprofessional. Time is precious, so do not waste yours or the director’s or that of the other cast members.

3. Come to rehearsal prepared. You are expected to work on your part outside of rehearsal. Get lines learned early. Do your actor homework.

4. Bring a pencil (not a pen) to every rehearsal. Taking down blocking notes in your script is your responsibility.

5. Parking is at a premium on this campus. Not being able to find a parking place is no justification for arriving late and keeping others waiting. We all have to deal with this challenge, so plan ahead! Give yourself extra time.

**Technical Rehearsals and Performances: Actor’s Responsibilities**

1) Arrive at the theatre no later than the announced call time, and sign in on the call sheet
immediately upon arrival.
2) Bring only necessary personal belongings into the building.
3) During technical rehearsals, do not wear white unless this is the color of your costume.
4) Notify the stage manager if you have to leave the building for any reason and any length of time.
5) Read all announcements posted on the callboard.
6) Keep the dressing rooms clean and tidy.
7) Care for your costumes. Arrive clean and wearing deodorant so the costumes you wear stay clean. Hang costumes up neatly where you found them. Check that every piece of your costume (including shoes, belts, jewelry) are collected and returned.
8) If you wish to borrow something that belongs to someone else, please ask for permission first.
9) If you use theatre program makeup, please keep it clean and neat and return it in like condition.
10) Keep the dressing rooms quiet. Quiet conversation is acceptable. Playing music aloud is all right only if you’re using a headset. You want to avoid interfering with another actor’s preparation and concentration.
11) If there is something wrong with your costume, please note this on the costume repair form. If there is something wrong with a prop, please note this on the prop repair form.
12) When the stage manager calls you to check your props, do so promptly.
13) If someone is helping you with your hair, wig or makeup, please accommodate him/her by being ready at the time s/he requests.
14) If someone does something that helps make your job easier, even if it’s part of his/her job, please thank him/her.
15) Respond to all stage manager’s calls with a “thank you”; if s/he says “Fifteen minutes, please,” respond by saying “Thank you, fifteen.”
16) When you are in the corridors or the backstage wings, please stay well out of the way of everyone else. Unless you are about to enter, you should stay clear of the entrance points.
17) When you are backstage, move as little as possible, and try to remain silent. Absolutely do not speak or whisper unless what you have to say is necessary for the smooth progress of the performance.
18) During technical or dress rehearsals, keep the scene going unless the stage manager (or someone else in authority) asks you to pause.
19) If there is a company call (for announcements, notes, warmups, etc.), please attend promptly; don’t make everyone else wait for you.
20) Remember that once the production goes into technical rehearsals, the stage manager runs the show. Please respect his/her authority and responsibility.
21) After a performance, receive friends and well-wishers in the corridor, not in the dressing room, which is a private place that actors share.
22) Absolutely do not smoke in the building or in open doorways. Never smoke in costume unless it’s part of the staged action.
23) Absolutely do not eat or drink (except water), or bring food anywhere within twenty feet of costumes, props or scenery, unless you are doing so as part of the staged action.
24) Help your fellow actors. Check each other’s costumes, hair and makeup before leaving the dressing room. If someone is warming up or running lines, don’t interfere
with his/her preparation.

25) If you have any comments, suggestions or complaints that seem helpful, pass them on to the director or the stage manager in a quiet moment, possibly after the run or when the company is gathering for notes. Do not attempt to give instructions directly to other actors or to crew people.

26) A professional hurries only when the timing of the production makes it necessary. Learn to get your hair, makeup and costume done in time to leave you plenty of breathing room before the beginning of the show or your entrance.

27) A professional also helps contribute to the morale of the company by maintaining a positive non-judgmental attitude and not participating in backstage negative talk.

28) Take pride in your work and in the contribution that everyone else in the company is making towards the production of which you are a part.

Crew members’ Responsibilities
- Be on time.
- Sign in on the callboard.
- Keep a checklist of all your responsibilities: pre-show, cues during show, post show.
- Report all problems to the stage manager.
- Maintain a good attitude.
- No food or drinks around costumes, on stage or in the house.
- No unnecessary talking on headsets.
- Maintain quiet backstage.

Stage Manager’s Responsibilities
The job of the stage manager is one of the most difficult in the theatre. It takes a person who is organized, responsible, willing to put in many hours, and function smoothly under pressure. Professional stage managers are involved in the production process from first design meetings to post production. The responsibilities and time commitment of a CSUB stage manager will vary from show to show. What follows is a partial description of responsibilities. Each show will have special demands.

During Rehearsals
You and the director will negotiate your duties, but they might include any of the following: distributing contact sheets and schedules, recording blocking, prompting, giving line notes, calling absent actors, collecting rehearsal props, setting up the stage, and getting acquainted with the production in anticipation of the performances.

For performances and dress rehearsals
1) Before the house opens (typically thirty minutes before curtain) . . .
Check the callboard to make sure the cast and crew have arrived on time, then telephone anyone who’s missing.
Collect valuables and store them in a secure location.
Check all doors to the stage to be sure that they are shut, open, locked or whatever we’ve decided is appropriate.
Especially check the orchestra pit door and the stairs.
Check every single stick of furniture for placement, and check props after your prop person has set them out both on- and off-stage.
Give the actors an opportunity to check their props.
Be sure that the stage is swept and mopped
Run a sound check.
Run a dimmer check.
Check the audience for debris and get someone to pick up loose programs, etc.
Be sure all work lights are turned off and the hallway lights are darkened.
Check all drapes on stage to be sure they’re in the right place.
Check the intercom systems, both the head sets and the stage monitor that pipes back into the dressing rooms.

2) Warn the actors 30, 15 and 5 minutes before curtain, then call “places” when you are heading to your station to begin the show. Give these calls in the dressing rooms, the costume shop, the Arena, and the connecting hallway. Be sure that the actors acknowledge your calls—don’t assume they have heard you. (The standard acknowledgment to a fifteen-minute call, for example, is “Thank you, fifteen.”)

3) At thirty minutes before curtain, if everything is ready, inform the house manager that s/he may open the house. That’s when the audience members may enter to take their seats.

4) During intermission, give the actors a five-minute call and a “places” call. Give these calls in the dressing rooms, the costume shop, the Arena, and the connecting hallway.

5) At the end of the show, be sure your prompt book is in a safe place. Be sure that all props and costumes have been stored properly; be sure all doors have been secured.

More Advice for Stage Managers

First rule:
Stay relaxed and calm, and check your temper at the door.
Every time you walk into the theatre, tell yourself that everything is going to turn out fine in the end (which is true) and even if the set falls over and actors scream at you, you will just take a deep breath, count to five, smile, and calmly deal with the problem.
Actors during show week are especially prone to fits of self-indulgence, and a crucial part of your job is to let them have their fits and not let their emotionalism foul you up.
The actors depend on the stage manager. If they believe for one minute that the stage manager is losing it, they will worry, and their work will suffer.
Learn to respond to pressure by relaxing.

Second Rule:
Keep a clipboard with a checklist.
You will have many things to do for every dress rehearsal and performance, and you can’t possibly remember them all.
Construct your checklist during tech weekend, and leave room for additions during dress rehearsals.

Third Rule:
Anticipate your next move.
Once we’re underway, you are the boss, but you also work for the director and the tech director.
You’ll save yourself a lot of time and aggravation if you stay close to one of them when you’re not doing something else. Look for your next task rather than waiting for someone to come and point it out to you.
You know theatre better than you may realize; rely on your experience.
**General Guidelines**

*Arrive early to rehearsals and performances*

Look for what needs to be done and do it before someone asks for it to be done.

Look for solutions for problems; anything you can’t handle ask for help from the director, technical director, or designers.

*Stay relaxed and calm. You are the one to set the attitude. If you are relaxed and levelheaded, you will be in a good position to handle pressure or deal with other people’s emotions.*

*Know when to admit mistakes.*

*Keep detailed lists. Write everything down.*

*Keep your prompt book up-to-date.*

**Standards for Stage Managers**

- successfully fulfills the duties of the job as outlined by the director and/or technical director
- professional attitude
- reliable and responsible
- sensitive to the needs of the director, actors, designers, crew
- takes initiative, does not wait to be told to do a job, rather looks for needs and fills them

**VII. THEATRE INTERVIEWS**

During spring quarter, all theatre majors participate in “interviews.” This is a chance to present audition pieces, design portfolios, or written work to the faculty for review. This is an excellent opportunity to practice auditioning and presentation skills, both of which are essential for getting a job or getting into graduate school. If you are applying for a department or fine arts scholarship, the interview serves as part of the application process. Graduates of the program have reported how the interviews have helped them feel prepared for “real” auditions they faced in the job market. Following each presentation, the faculty will have a chance to discuss the student’s progress and his/her schedule for the following year. Students should prepare a presentation and a résumé in their area of interest. Actors can bring 8 x 10” photos if they have them (not required).

**Actors:** Begin by introducing yourself and giving the titles and characters of your selections, just as you would in a professional audition. If this is your first time participating in interviews, one monologue is sufficient; but experienced students should present two pieces that contrast in style (one dramatic, one light/comic). The entire presentation should last no more than four minutes, but it can be shorter. If you sing, you may also prepare a short song (many auditions only allow 16 bars or 30 seconds of music, so practice working within these limits). Please bring a CD or cassette or digital version of your music and equipment to play it, or be ready to sing a capella.

**Designers:** Prepare a portfolio of drawings and other relevant materials (elevations, ground plans, sketches, fabric swatches, research, photos, concept statements, a digital portfolio on a laptop) which illustrate your work. You may select your materials from projects you have completed in classes. You will present and briefly discuss each project (the assignment, your approach/concept, your design choices, etc.) Items in your portfolio should be labeled, organized and displayed in a visually pleasing manner.
Playwrights and scholars: Students with an interest in playwriting, history/criticism or dramaturgy should bring a folder of their written work and be able to briefly discuss each project. Before your interview, practice explaining your work in a focused, concise manner. Be able to provide a brief synopsis of each with your theme or thesis.

Directors and stage managers: Bring and be ready to explain prompt books from productions on which you have worked. If you have photos or programs, include those in your books as well. Take time to organize your books so that they look professional, are easy to thumb through, and highlight the work that you did.

Other areas: Consult a faculty member to

VIII. SENIOR REQUIREMENTS

Grad Check
Two quarters before your planned graduation date (that would be fall quarter if you are graduating in the spring), fill out an application for graduation, known informally as a “grad check.” Don’t delay; go to the office of Admissions and Records to get the form, fill it out, pay your fee, and turn it in! What comes back is an official list of what you have left to take in order to finish the degree. Completing grad check resolves any uncertainties and gives you and your advisor enough time to get you into required classes that you may have missed.

Senior Interview
The year you schedule your senior project, you also participate in a senior interview. This will normally happen in the fall quarter and will take the place of the spring theatre interview. Similar to the theatre interview, you present an audition or portfolio review to the faculty, however this presentation should be your most polished effort. Use the feedback you have received from past interviews to inform your work. If you are planning to apply to graduate schools, this is an excellent time to get your interview skills in order and to get feedback on monologues or work you might use. Your résumé should be perfected and ready to submit to a graduate school or potential employer. You may use pieces or materials you have shown in past interviews; you are not required to have an all-new presentation. We want you to have time to work on and polish what you are bringing in. To that end, you will have to sign up for your senior interview several weeks prior to your appointment and indicate what materials you will be presenting. This will guarantee you have time to prepare before your interview and do not wait until the night before to decide what you are doing!

Senior Project
The senior project is an opportunity for students to demonstrate what they have learned during their years as theatre majors, as well as to have a focused experience in their field. The project is completed over two quarters. The first quarter (Thtr 491) is the research and preparation phase, and the second quarter (Thtr 492) is the production phase. We highly advise you attend as many senior projects as you can during your stay at CSUB so you become acquainted with the type and scope of various projects before selecting your own. Also, we suggest you volunteer to serve as a crew member for a project. You will be asking others to help you when your turn comes along, and it is a good idea to extend
this favor to someone else in the meantime. Complete guidelines for projects and proposals can be found on the department web page. Please take the time to review the information.

IX. OTHER OPPORTUNITIES

Scholarships
The program awards scholarships to outstanding theatre students each spring quarter; the funds become available during the following academic year. Students need to apply to the department as well as complete all necessary forms at the Office of Financial Aid in order to qualify for scholarship money. Part of the application is to participate in the spring interviews; your audition/portfolio will be considered during the decision process. Whenever scholarships are available, you’ll see notices posted all around the Doré Theatre and the Music Building. Most applications require a transcript and résumé, a letter explaining why you deserve the award, and participation in interviews. Ask any faculty member for help with your application, but do it well in advance of the deadline. The following are scholarships available to theatre arts students:

**Ham and Wry** (available only to theatre majors)

**Armand Hammer** (available to theatre, music, and art majors)

**Dorian Society** (available to theatre, music, and art majors) The monies awarded are used to offset registration fees. Scholarships are awarded based on talent, ability and need. Prior contribution to the program is also a factor. Students awarded scholarships are required to continue making satisfactory progress in their theatre major and to participate in the production program each quarter (as actors, crew members, designers, stage managers) and enrolling in Thtr 200, 201, 202, 203, 401, 402 or 403, as appropriate.

**Spotlight Festival**
Each winter, CSUB hosts the Spotlight Festival, a day of workshops and scene competitions for high school theatre students. CSUB students can become involved and earn one unit of credit by working at the festival. Students help to facilitate the event by answering questions, house managing, assisting in or teaching workshops, stage managing, running lights and sound, etc. The festival helps CSUB to introduce high school students to our campus and to our program, as well as to offer students a learning experience.

**Outstanding Senior**
Each spring, the program has the option to name one graduating senior as outstanding student. This honor entitles a student to attend the School of Arts and Humanities Honors Convocation and have his/her name listed in the commencement program. Criteria include overall grade point average, contributions and commitment to the theatre program, professional attitude, professional potential, willingness to go above and beyond requirements, and growth in skills and academic ability.

**Irene Ryan Acting Scholarship**
Refer to “ACTF” in the following section entitled “theatre organizations.”

**Summer Theatre**
The summer is a great time to gain additional experience and knowledge in theatre when classes, midterms, and papers are not dividing your attention. Consider some of the following options:

**CSU Summer Arts:** The California State University system sponsors an arts program each summer on a Cal State campus. Classes and programs in theatre, design, and writing are offered, as well as in art, dance, music and media arts. Many well-known professionals, often the top in their field, have been invited as guest artists. Programs last from two to four weeks in late June and July. Scholarships are available. The CSU Summer Arts program is highly regarded and is an exceptional opportunity.

**Summer Repertory Theatres:** Acting and technical theatre positions are available at a number of theatres throughout the country. Audition and interview information is posted on the hallway bulletin board. Past students have worked at the Utah Shakespeare Festival in Cedar City and the Summer Repertory Theatre in Santa Rosa, CA.

**Summer Workshops:** Workshops in acting, voice, movement, combat, design, and writing are available at various locations throughout the nation. Watch the bulletin board or contact faculty members for information.

**Local Theatre:** Participating in local shows is another option. The Bakersfield Community Theatre has a one-act festival and solicits new directors and writers each year. A number of other local theatres have summer shows and openings available. The department strongly recommends students interested in participating in local theatre to do so over the summer or winter breaks, rather than during the school year.

**Independent Work:** If summer means a 40-hour-a-week job and no time to participate in a production or to go out of town, you can still develop your skills on your own. Identify plays or texts in your area of interest and put together a summer reading program. Locate and rehearse new audition pieces. Practice drafting skills. Write a one-act play. Begin preparation of a senior project. Read the plays that are being staged in the next year’s season. All of these activities can enhance your education and be a part of a work-filled summer.

### X. THEATRE ORGANIZATIONS

**KCACTF (Kennedy Center American College Theatre Festival)**


This is a national organization that involves the viewing and response of college productions as part of a competition at regional and national levels. Outside respondents visit colleges to view productions, give feedback, and choose productions to advance to the regional festival held in January. Chosen productions are performed at the regional festival where they undergo another round of adjudication. Regional winners travel to Washington, D.C. to perform at the Kennedy Center. We are a part of Region VIII which includes southern California, southern Nevada, Utah, Arizona and Hawaii.

Each major CSUB production is entered as an associate (non-participating) production. This means that we are eligible for an adjudication, to have actors nominated for the Irene Ryan Acting Competition, and to have student designers qualify for design competitions. Typically respondents are theatre professors from another campus. They watch our production and discuss it with the participants immediately following the play. This is an opportunity for students to learn and grow by hearing the impressions and insights of an
outside evaluator.

**Irene Ryan Acting Scholarship:** Two actors are selected from the production as Irene Ryan Nominees. This qualifies the actors to participate in the regional acting competition. Each actor prepares three pieces, two which must be with a scene partner, and performs them for a panel of judges. Students receive a critique following their performance. Certain performers are advanced to semi-final and final rounds. Two competitors are selected to advance to the national competition in Washington D.C. and are eligible to win scholarships.

**Student designers** of productions as well as **student-written plays** are also eligible to compete at the Festival.

**The regional festival:** A week-long regional festival occurs each winter quarter, usually two to three weeks before our winter production. Occasionally the festival dates conflict with our technical rehearsals and performances. The location of the festival changes each year; locations are selected from sites in California, Utah, Nevada, Arizona, and possibly Hawaii. You are encouraged to attend the regional festival when possible and to participate in workshops, meet other theatre students from around the region, and see productions from other colleges.

**Next Step Auditions:** Auditions for actors, singers, dancers, designers, technicians, stage managers, and theatre management/publicity/front of house candidate are held each year at the KCACTF regional festival. A number of university graduate programs and theatre companies send representatives to attend. Actors and singers perform their audition pieces (currently at a 90 second limit) for a screening committee. Those candidates who get a callback audition again for the program representatives. More information is available on the KCACTF Region VIII web page.

**U/RTA (University/Regional Theatre Association)**
Seniors and recent graduates who are nominated by the theatre faculty may participate in the “URTA” auditions. High profile graduate schools and a few theatre companies join together to hold a group audition, making it easier for students to be seen by a large number of people at one time. URTA auditions are held in New York, Chicago and San Francisco. Students prepare an audition and perform it for a screening committee. Some students are selected to perform for the graduate school and theatre company representatives. When schools or companies are interested in a student, they can invite the student for a callback interview later in the afternoon or the next day. [http://www.urta.com/](http://www.urta.com/)

**USITT (United States Institute of Theatre Technology)**
This is the national organization for technical theatre and design artists. USITT holds yearly meetings and maintains an employment service. Members receive a subscription of *Theatre Technology*. [http://www.usitt.org/](http://www.usitt.org/)

**TCG (Theatre Communications Group, Inc.)**
This organization publishes a number of useful books and pamphlets on theatre, theatre organizations, and playwriting festivals and contests. In addition, they publish *ArtSearch*, a national employment bulletin for the arts, which comes out twice monthly. It includes
job listings in administration, artistic production, career development (internships), and education categories. It is an excellent source of employment opportunities for the recent graduate. http://www.tcg.org/

ATHIE (Association for Theatre in Higher Education)
This is the national organization for theatre educators. ATHE holds a national conference annually (usually in early August) comprised of workshops, performances, and scholarly paper presentations. There are numerous focus groups within the organization that provide programs for special interests such as acting, directing, playwriting, theatre history, Latino theatre etc. ATHE also sponsors a job bank. Members receive a subscription to Theatre Journal and Theatre Topics. http://www.athe.org/

XI. READING LIST
This list will help you identify books which may be of use to you in expanding your knowledge of the theatre and your craft. It is not a comprehensive list. A faculty member can help you to select which books are most useful for your particular needs or assist you with determining which book to begin with. The Walter Stiern Library has a good collection of plays and books about theatre, and most of these titles are available there or through inter-library loan. Another good source for plays and books is the Samuel French Bookshop in Los Angeles; you may visit their web site at www.samuelfrench.com or visit their stores at:
Hollywood: 7623 Sunset Boulevard, (213) 876-0570
Studio City: 11963 Ventura Boulevard, (818) 762-0535
They also have up-to-date information about how to “break into the business”—lists of casting directors and agents, dialect tapes, and trade papers.

Design
Barton, Lucy. Historic Costume for the Stage.
Craig, Edward Gordon. On the Art of the Theatre.
Hainaux, Rene, ed. Stage Design Throughout the World.
Jones, Robert E. The Dramatic Imagination.
McCandless, Stanley. A Method for Lighting the Stage.
Mielziner, Jo. Designing for the Theatre.
Parker, W. Oren and Harvey K. Smith. Scene Design and Stage Lighting.
Russell, Douglas A. Stage Costume Design. Theory, Technique & Style.
Saint-Denis, Michel. Theatre. The Rediscovery of Style.
Simonson, Lee. The Art of Scenic Design; The Stage is Set.

Directing
Ball, David. Backwards and Forwards.
Ball, William. A Sense of Direction.
Bogart, Anne. A Director Prepares
Brook, Peter. The Empty Space.
Chekhov, Michael. To the Director and Playwright.
Clurman, Harold. On Directing.
Cohen, Robert and John Harrop. *Creative Play Direction*.
Cole, Toby and Helen Krich Chinoy. *Directors on Directing*.
Hodge, Francis. *Play Directing*.
Spolin, Viola. *Improvisation for the Theatre*.

**Acting**
Benedetti, Robert. *The Actor at Work*.
Berry, Cicely. *Voice and the Actor; The Actor and the Text*.
Chехов, Michael. *To the Actor*.
Cohen, Robert. *Acting Power*.
Cole, Toby and Helen Krich Chinoy. *Actors on Acting*.
Feldenkrais, Moshe. *Awareness Through Movement*.
Hagen, Uta. *Respect for Acting*.
Lewis, Robert. *Advice to the Players*.
Linklater, Kristin. *Freeing the Natural Voice; Freeing Shakespeare’s Voice*.
Martinez, J.D. *Combat Mime*.
Shurtleff, Michael. *Audition*.
Stanislavsky, Constantin. *An Actor Prepares; Building a Character; Creating a Role; My Life in Art*.

**History and Theory**
Aristotle. *The Poetics*.
Artaud, Antonin. *The Theatre and Its Double*.
Boal, Augusto. *Theatre of the Oppressed*.
Brecht, Bertolt. *A Short Organum for the Theatre*.
Brockett, Oscar. *A History of the Theatre*.
Clark, Barrett H., ed. *European Theories of The Drama*.
Esslin, Martin. *Theatre of the Absurd*.
Grotowski, Jerzy. *Towards a Poor Theatre*.
Nagler, A.M. *A Source Book in Theatrical History*.

**Playwriting**
Cole, Ruby, ed. *Playwrights on Playwriting*.
Kerr, Walter. *How Not to Write a Play*.
Macgowan, Kenneth. *A Primer of Playwriting*.
Smiley, Sam. *Playwriting. The Structure of Action*.

**Plays**

**Classical**
Aeschylus. *Oresteia*.
Aristophanes. *Lysistrata*.
Euripides. *Medea, Trojan Women*.
Plautus. *The Twin Menaechmi*. 
Sophocles. Oedipus Rex, Antigone.

Medieval

Everyman.
Second Shepherd’s Play.

1500-1800

Calderon. Life is a Dream.
Corneille. Le Cid.
Goldsmith. She Stoops to Conquer.
Jonson. Volpone.
Lope de Vega. Fuente Ovejuna (The Sheep Well).
Machiavelli. Mandragola (The Mandrag). 
Marlowe. Dr. Faustus.
Molière. Tartuffe.
Racine. Phaedra.
Shakespeare. The Complete Works.
Sheridan. The School for Scandal.
Webster. The Duchess of Malfi.
Wycherly. The Country Wife.

1800-1915

Chekhov. The Seagull, Uncle Vanya, Three Sisters, The Cherry Orchard.
Dumas, fils. Camille.
Hugo. Hernani.
Gogol. The Inspector General.
Gorki. The Lower Depths.
Ibsen. A Doll House, Ghosts, An Enemy of the People, Hedda Gabler.
Jarry. Ubu Roi.
Rostand. Cyrano de Bergerac.
Shaw. Candida, Major Barbara, Man and Superman, Pygmalion, Heartbreak House.
Strindberg. Miss Julie, The Father.
Synge. The Playboy of the Western World.
Turgenev. A Month in the Country.
Wilde. The Importance of Being Earnest.

1915-Present

Albee. Who’s Afraid of Virginia Woolf?
Baraka (Jones). Dutchman.
Beckett. Waiting for Godot, Endgame.
Brecht. The Threepenny Opera, Mother Courage and Her Children, The Caucasian Chalk Circle.
Fo. Accidental Death of an Anarchist.
Fugard. Master Harold and the Boys.
Genet. The Balcony.
Hansberry. *A Raisin in the Sun.*  
Hellman. *Children’s Hour.*  
Howe. *Painting Churches.*  
Hwang. *M. Butterfly.*  
Ionesco. *The Bald Soprano.*  
Inge. *Picnic.*  
Kushner. *Angels in America*  
Miller. *Death of a Salesman.*  
Mamet. *American Buffalo.*  
O’Casey. *The Plough and the Stars.*  
Odets. *Waiting for Lefty.*  
Osborne. *Look Back in Anger.*  
Pirandello. *Six Characters in Search of an Author.*  
Sartre. *No Exit.*  
Shaffer. *Equus.*  
Shepard. *Buried Child.*  
Stoppard. *Rosencrantz and Guildenstern are Dead, Travesties, Arcadia.*  
Valdez. *Zoot Suit.*  
Vogel. *How I Learned to Drive*  
Wilder. *Our Town.*  
Williams. *A Streetcar Named Desire.*  
Wilson, August. *The Piano Lesson, Fences*  
Wilson, Lanford. *Fifth of July*