

Theatre Arts Student Handbook

CSUB

Rev. Fall, 2003

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.

PURPOSE OF THE HANDBOOK

The Bachelors of Arts in Theatre is a comprehensive degree. The theatre arts student is exposed to all facets of theatrical training and is provided with numerous opportunities to utilize his/her skills both on stage and off stage. The following handbook will provide invaluable information about the program, the degree requirements, and the responsibilities of the theatre arts major. Unlike many other disciplines, theatre is a cooperative art form which requires the ability to work with one's colleagues.

OUR MISSION STATEMENT

The goal of the Theatre Department at California State University, Bakersfield is to develop the skills, craft, and imagination of its students within a liberal arts context. The curriculum includes courses in performance, design/technology, dramatic literature/theatre history, and directing. 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.

TABLE OF CONTENTS

Where to find the answers to your questions	4
Faculty/Staff	5
What Courses Do I Have to Take?	6
Bachelor of Arts in Theatre Arts	7
Theatre Minor	7
Theatre Technology Minor	7
Children's Theatre Minor	7
Teaching Credential	7

Advising	7	
Theatre Class Information		
Technical Theatre Lab	9	
Run of Show	10	
Theatre Company	10	
Interviews	13	
Senior Project	11-12	
Project Guidelines, Ideas	12	
Senior Interviews	13	
Department Performances and Events	8	
Spotlight Festival	13	
Summer Opportunities	14	
Department Communication	8	
Comp Ticket Policy	9	
Preparation for Class	8	
Scholarships	12-13	
Outstanding Senior	13	
Smoking	8	
Actor Responsibilities and Etiquette		
Auditioning	15	
Rehearsal Etiquette	16	
Stage Manager' s Responsibilities	18	
Crew Member' s Responsibilities		18
Theatre Organizations		
ACTF	20	
URTA,ATHE	21	
TCG, USITT	22	
Sample Resume	26	
Reading List	27-30	
What Theatre Majors Learn	23	
Web Sites	27	
Grading Criteria for Production Related Courses	31.	

WHERE TO FIND THE ANSWERS TO YOUR QUESTIONS

Productions

What kinds of shows do you do?	page 8
When do you hold auditions?	page 14
How do I find out about auditions?	page 15
What do you expect at auditions?	page 15
What if I want to work back stage?	page 15
Can students direct or design plays?	pages 9 and 12
What do stage managers do?	pages 18-20

Courses, Requirements, Faculty

Do I have to see an advisor? How do I pick one?	page 7
How can I contact someone on the faculty or staff?	page 5
What are “interviews”? Do I have to do one?	page 12
What is “Theatre Company?”	page 10

Trying to graduate

What do I need to graduate?	page 6-7
I’m a senior this year. What should I do?	pages 11-12”
Do I have to work back stage to finish the major?	Yes!
What classes are you offering next year?	Ask our chair, Anita DuPratt.

Opportunities

How do I apply for a scholarship?	page 12-13
I want to do some theatre this summer. What should I do?	pages 13-14
What’s “ACTF”? What are the “Irene Ryans”?	page 20-21

Bits and pieces

What’s the “Spotlight Festival”?	page 13
I’ve heard that I can have a mail box. How do I get one?	page 7

Faculty/Staff

Anita B. Mucha DuPratt, Professor of Theatre Chair of the Performing Arts Department B.A., University of California, Los Angeles Ph.D., University of Washington, Seattle	Music 103 654-3127 adupratt@csub.edu
Chris Eicher, Assistant Professor in Theatre in Design B.F.A. Western Carolina University M.F.A. Western Illinois University	Fac. Towers 302A 654-2426 ceicher@csub.edu
Kenneth Elliott, Assistant Professor of Theatre M.A. Northwestern University Ph.D., U.C.L.A.	Fac. Towers 204D 654-2256 kelliott3@csub.edu
Mendy Garcia, Lecturer in Theatre BA , CSU Fresno M.F.A., Alabama Shakespeare	Lecture Building 104 654-6820 mgarcia31@csub.edu
Kamala Kruszka, Lecturer Theatre for Young Audiences M.F.A., Arizona State University	Fac. Towers 302B 654-2426 kkruszka@csub.edu
Mandy Rees, Associate Professor of Theatre B.A., Pomona College M.F.A., University of California, Davis	Fac. Towers 302E 654-2240 mrees@csub.edu
Ray Finnell, Dore Theatre Technician B.A., Western Oregon University M.F.A., California Institute of the Arts	Doré scene shop 654-3123 rfinnell@csub.edu
Frank, Robinson, Stage Technician	Doré scene shop
Vetta Uraine, Theatre Department , Office Manager	Music 102 654-3093 vuraine@csub.edu

Adjunct Faculty

Each year we are fortunate to be able to hire one or two adjunct (meaning “temporary”) faculty who teach a variety of courses and often direct one of our major productions. These guests add breadth to our curriculum and give students an opportunity to work with someone new. Our guest faculty have included Paige Newmark, professional director from Oxford, England; Heidi Helen Davis, professional director/ actress from Los Angeles; Fred Fate, professional director and Head of the Professional Performance Training Program at Los Angeles City College; and Lani Harris, professional director/actress, University of Central Florida.

WHAT COURSES DO I HAVE TO TAKE?

Requirements for the Bachelor of Arts in Theatre Arts

In general to complete the major, you must complete seven required courses and six electives, take theatre company every quarter, participate in eight productions, and complete the senior project. To earn the degree, you must also complete a minor, the general education course work, and other requirements listed in the *Catalogue*.

Here are the details regarding the theatre arts major itself.

- I. Basic Core (5 units each)
 - a. Theatre 221 Script Analysis
 - b. Theatre 232 Beginning Acting
 - c. Theatre 241 Introduction to Stage Craft
 - d. Theatre 251 Technical Theatre and Design
 - e. Theatre 371 Theatre History I: Greeks to Shakespeare
 - f. Theatre 372 Theatre History II: Moliere to Ibsen
 - g. Theatre 385 Modern Drama

- II. Six Additional five-unit courses in theatre, at least four of which MUST be upper division requirement, selected from the following list:

Theatre 233	Acting II
Theatre 234	Acting III
Theatre 273	American Musical Theatre
Theatre 305	Creative Dramatics
Theatre 307	Dramatic Literature for Children
Theatre 311	Movement I
Theatre 312	Movement II
Theatre 321	Voice and Diction I
Theatre 322	Voice and Diction II
Theatre 351	Lighting Design
Theatre 352	Scenic Design
Theatre 353	Costume Design
Theatre 361	Directing I
Theatre 379	American Theatre
Theatre 381	20th Century Women Playwrights
Theatre 404	Playwriting
Theatre 405	Children's Theatre
Theatre 461	Directing II
Theatre 477	Special Studies (as announced)
Theatre 499	Individual Study

- III. Theatre majors must complete eight production courses; those that satisfy this requirement are THTR 201,202,203,206,207,401,402,403,406 and 407.
 - a. Of the eight, four must be taken for upper-division credit
 - b. Of the eight, two must be selected from THTR 202 and 402, and two must be selected from THTR 203 and 403.
 - c. Each student must complete at least two production courses each year, while in residence as a theatre major.

IV. Complete Theatre Company (THTR 195,295,395,495, as appropriate) during each quarter in full-time residence, as a theatre arts major. Complete the course at least six times.

V. THTR 491 and 492: Senior Project Preparation and Presentation

Requirements for a minor in theatre arts

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, and 353; and four units chosen from THTR 202,402,203, or 403.

Requirements for a minor in children's theatre

A total of 22 units, including: THTR 232, 305,307,405 and either 206 or 406.

Teaching credential—single subject

The State of California does not sanction a teaching credential program in theatre arts. 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, preferably in English. This may or may not include a B.A. in English. See specific requirements in University Catalogue.

BUSINESS AS USUAL

Advising

Most students aren't required to see advisors, but it's an incredibly smart idea to meet with a faculty member at least once each quarter. If you don't see your advisor, you're taking a chance that you won't know about a graduation requirement or won't realize that a certain course is being offered. So do it!

You may ask any of the tenure-track faculty (DuPratt, Rees, Eicher, Elliott) to serve as your advisor. If you don't know where to find one of them, ask at the Theatre Department office in the Music Building, or check the "Faculty/Staff" on page 5.

Formal advising—choosing courses for the next term—usually takes place around the sixth week of the quarter. Most professors post sign-up sheets on their office doors.

Prepare for your advising appointment by checking the schedule of classes and making a tentative selection of courses, both in your major, your minor, and for general education. Keep an eye on the future.

How to always know what's going on

Each theatre student should have a mail box, which is located just outside of the Arena Theatre. If you don't have one, all you have to do to claim a mail box is put your name on a label and stick it on the edge of the box. Check your box regularly. This is the most efficient way to insure that you know what is going on in the program. Also please feel free to leave messages for other students in their mailboxes.

If you move or change your telephone number, be sure to contact Vetta, our department secretary, so that she can correct our files.

Theatre faculty and staff mailboxes are located in the workroom of Theatre Department office in the Music Building.

Two bulletin boards are located in the hallway by the dressing rooms. One is the theatre call board where auditions, rehearsal schedules, and theatre arts program announcements are posted. The second has flyers from professional theatres, summer workshops, and graduate school programs which you may be interested in.

Preparing for class

Majoring in theatre arts 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.

THE PRODUCTION PROGRAM

The Theatrefest season

CSUB stages three major productions each season, one per quarter, directed by members of the faculty or guest artists. In order to give students a broad variety of theatrical experiences, the plays vary from classical to modern, Shakespeare to musicals, dramatic to comic. Recent major productions have included *Comedy of Errors*, *Electricidad*, *Doll's House*, *The Boy Friend*, *Proof View from the Bridge*, *Absurd Shorts*, *Agnes of God* as well as a program of one-acts written and directed by CSUB students.

The Children's Show

Each winter Quarter, we present a play for elementary school children in the Arena. (THTR 206/406)

The Touring Show

Each spring quarter, we tour our children's theatre production to local elementary schools. (THTR 207/407).

Senior Projects

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

Student-directed Shows

Any student may submit to the faculty a written proposal to direct one-acts or staged readings of new plays. The faculty will consider such proposals with regard to their intrinsic merits as well as the overall production schedule. Projects should have relatively small casts and be economical to stage; plan only to use costumes and furniture that you find in our storage areas or that you can borrow from another source.

Association of Students for Performance (ASP)

ASP is a club organized under Associated Students, Inc. Any student may join, and students in the club present theatrical productions and organize other activities.

Complimentary Ticket Policy

Every cast and crew-member in a departmental production receives two comps. Unless otherwise designated, these tickets are good for any performance during the run of the show.

PRODUCTION-RELATED COURSES

The productions that 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 arts 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 201/202/203; 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. See p.31 for more information

Rehearsal and Performance (THTR 201/401)

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

Technical Theatre Lab (THTR 202/402)

Mounting a production, whether in the Arena or on the Doré main stage, 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.

Run of Show (THTR 203/403)

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

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 arts program. Students are required to attend three to four functions each quarter. Following is a summary of the requirements:

Fall and Winter Quarters:

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

Spring Quarter

1. Attend a beginning of the quarter **meeting**.
2. Attend **strike** for the major production.
3. Attend the “talk-back” for the department production.
4. Attend the **performance** of the senior projects.
5. Participate in the **interviews** (see next section).
6. Participate in shop clean-up days.

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, we hold elections for student representatives, and there is time for questions.

INTERVIEWS

During spring quarter, all theatre arts majors will 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. 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 resume in their area of interest:

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 from a musical. Please bring a cassette tape of your music and a boom box.

designers: Prepare a portfolio of drawings and other relevant materials (elevations, ground plans, sketches, slides, fabric swatches) which illustrate your work. You may select your materials from projects you completed in classes. You will present and briefly discuss each project (what was the assignment, what was your approach, etc.).

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.

SENIOR REQUIREMENTS

FALL QUARTER of your senior year, 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, get the signatures, and *turn it in!* What comes back is an official list of what you still have left to do in order to finish the degree. Completing grad check resolves any uncertainties and enables you and your advisor to nail any problems well *before* Commencement, when it's too late.

Guidelines for Senior Project: Theatre 491 and Theatre 492

Overview

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.

Getting Started

Before beginning Theatre 491, the research phase, the student must arrange for one of the resident theatre faculty to serve as Faculty Advisor. Together, the student and advisor will concur on a suitable project.

How to Select a Project

Each student should select a project that represents the focus of his/her work as a theatre major. For instance, if a student has not taken a class in directing, selecting a directing project would be inappropriate. Ideally, a student will have had both classes and experience in the area they select. Someone interested in designing lights will have completed several classes in design and sought experience in this area (working as master electrician or assistant designer on a main stage show, designing a student project or children's show, etc.).

Examples of Projects:

Acting

perform a one-person show

perform a selection of scenes and/or monologues centered around a theme

perform a one-act play

(Performances limited to 25 minutes. **Exceptions must be approved by the full faculty**)

Directing

direct a one-act play

direct the children's show

direct a series of scenes centered around a theme

(Performances limited to 25 minutes. **Exceptions must be approved by the full faculty**)

Design (scenery, lights, costumes, sound, or props of a significant nature)

design the children's show

design a senior project
design a main stage show (**only students with extensive experience will be approved for this**)

Playwriting

write a one-act play and produce a staged reading
write a children's show

Research

write a research paper
serve as dramaturg for a main stage show

There are many other possibilities and this is not intended to be a complete list.

Getting the Project Approved

Each student must write a proposal explaining the project he/she wishes to pursue which the faculty advisor will distribute to the resident theatre faculty. This typed proposal should include the following:

- a clear description of the project
- when this project would be performed/completed
- technical needs
- the number of people involved
- the length

The faculty will give final approval to each project.

Budget

Performance projects needing funding will be given a small budget that students work within. Students are *not* allowed to spend their own money. The department will also pay any required royalties and arrange for the copying of posters and programs that students design. Students are strongly advised to keep projects simple. For instance, acting and directing projects should not require complicated technical or design support.

The Process

The two-quarter structure of the senior project is specifically designed to emphasize the *process* of developing a piece of theatre, whether that project involves performing, designing, writing, or directing. The process is as important as the final result. Those artists who are self-disciplined and able to work independently, who are well prepared, and who apply energy to every stage of a project are the artists who will have the most success in the profession. Therefore, each student will be evaluated on how well he/she completes each stage of the project as well as on the quality of the final product. A student who works day and night for two weeks before a show opens but has not rehearsed for the first seven weeks of the quarter, will not have fulfilled the expectations of the senior project, regardless of the brilliance of his/her performance.

During the research phase, students should arrange to meet regularly with their Faculty Advisors and work together to set deadlines for their work.

To ensure students stay on track during the production phase, each project will undergo a review by members of the theatre faculty. Students will be informed of the review date at the beginning of their production quarter. If a student does not demonstrate suitable progress during this review, the faculty may decide to have the project postponed or cancelled.

Senior Interviews

As part of the first quarter of the senior project, each student will be required to present an audition, portfolio review, or a synopsis of playwriting and/or critical writing. Following the presentation, the faculty will have an opportunity to speak to students regarding their work and future plans.

The interview is a chance to demonstrate your growth and skills. Use the experience of past spring interviews to prepare you.

Audition: Actors should prepare two contrasting pieces, one comic and one dramatic. You may also want to choose one contemporary piece and one classical. The total performance time should not exceed four minutes. The material should demonstrate your performance ability. Pieces should be well rehearsed and fine-tuned. If you are planning to audition for graduate schools, or at SCETA and URTA auditions, select monologues which you are considering for these events. Prepare an appropriate resume.

Design portfolio: Students interested in design and technology should prepare a professional portfolio of drawings and other relevant material. This should illustrate what you have been doing in class and any projects you have worked on. Elevations, ground plans, sketches, fabric swatches, etc. may be included. Prepare an appropriate resume.

Writing portfolio: Students who are interested in playwriting, history/criticism or dramaturgy, should come prepared to discuss and present a synopsis of work they have done.

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, 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 arts majors, up to \$1,000 a year)

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

Dorian Society (available to theatre arts, 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 arts major and to participate in the production program each quarter (as actors, crew members, designers, stage managers) and enrolling in THTR 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 on 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 Sciences Honors Brunch and have his/her name listed in the commencement program. Criteria include overall grade point average, contributions and commitment to the theatre arts 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:

Internship at local theatres: An internship can be arranged for you at the local theatres and you can receive two units of credit. This is an excellent opportunity to learn from professionals without having to go out of town. Past interns have assisted the stage manager, worked with the children's theatre workshop, had small parts in productions, and worked on set, costumes, and props construction.

CSU Summer Arts: The California State University system sponsors an arts program each summer on a Cal State campus (currently CSU, Fresno). 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.

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.

HOW TO SUCCEED IN CSUB THEATRE

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 show auditions 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 call board in the hallway outside the women's dressing room!*** That's where all the news gets posted. We also send announcements to the *Runner*.

Most directors cast non-students only if absolutely necessary.

If you're interested in working backstage—construction crew or running crew—contact John Swanson right away. 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 arts majors will audition for each show; everyone can benefit from the experience.
2. Presenting a prepared monologue is a standard requirement for auditions, however, for those non-majors auditioning, cold-readings are acceptable. Try to pick a monologue that's suitable for the play, and if you're not sure, consult with the director or another faculty member.
3. 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.
4. 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. and some start even earlier. 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.
5. 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.
6. 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 serious tan.

Audition Tips

1. Read the play!
2. Be prepared. Have your monologues completely memorized and carefully thought through. Prepared monologues are standard practice in the professional world, so you should develop this skill early.

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. Introduce yourself and the name of the play and character you will be portraying. Before starting take a moment to get into character. At the conclusion, take another moment, then thank the director. You may now leave the stage unless the director asks you to wait.
7. 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.
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.

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.

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

An Actor's Responsibilities (during technical rehearsals and performances)

- 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) Notify the stage manager if you have to leave the building for any reason and any length of time.
- 4) Read all announcements posted on the call board.
- 5) Keep the dressing rooms clean and tidy.
- 6) Care for your costumes. Arrive clean so the costumes you wear stay clean. Hang costumes up neatly where you found them.
- 7) If you wish to borrow something that belongs to someone else, please ask for permission first.
- 8) If you use theatre arts program makeup, please keep it clean and neat and return it in like condition.
- 9) Keep the dressing rooms quiet. Quiet conversation is all right. Playing a stereo is all right only if you're using a headset, like a Walkman. Loud voices, bouncing off of walls, primal screams, etc. are *not* all right.
- 10) If there is something wrong with your costume, please inform the designer or his/her assistant.
- 11) If there is something wrong with a prop, please inform the stage manager or the properties master.
- 12) When the stage manager calls you to check your props (on stage or on the tables in the wings), do so.
- 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, warm-ups, 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, leave them alone.
- 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. Remember that you have more than enough to do just with your own responsibilities; you don't have time to worry about how well others are doing their jobs.
- 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.

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

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 and Assistant Directors

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

Theatre Organizations

ACTF (American College Theatre Festival)

This is a national organization that involves the viewing and adjudication of college productions as part of a competition at regional and national levels. Outside adjudicators visit colleges to review productions, give feedback, and choose productions to advance to the regional festival held in January (one adjudicator for a non-participating production and two for a participating production). 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.

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. A theatre professor from another campus will come and watch a production and will 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: Each adjudicator chooses an actor from the production under consideration to nominate for the Irene Ryan Acting Scholarship competition. In addition to the adjudicator's choice, the director of the production may also select one actor for the competition. This qualifies the actor to participate in the regional acting competition. Each actor prepares two pieces, one 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.

SCETA auditions: The Southern California Educational Theatre Association sponsors auditions that are held each year at the ACTF regional festival. Actors perform their audition pieces for a screening committee. A number of actors are invited to audition again before representatives from Theatre Companies and Graduate Programs.

URTA (University/Regional Theatre Association)

Seniors and recent graduates who are nominated by the theatre arts faculty may participate in the "URTA's". 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. A number of URTA's are held throughout the country; one is usually located in Southern California. 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.

ATHE (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, etc. ATHE also includes an employment services that brings employers and prospective employees together at the national conference. Members receive a subscription to *Theatre Journal* and *Theatre Topics*.

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*.

Theatre Communications Group, Inc. (TCG)

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.

All too often, students graduate without having a clear idea of what they have actually gained from their years in college. The theatre arts major can prepare you for a career in the practice or teaching of theatre, but it can also open up many other career doors. The following article is reprinted from the Spring, 1995 issue of *California Educational Theatre News*.

What Theatre Majors Learn

by Louis E. Catron, copyright 1991

An examination of a theatre degree's value in finding work outside of theatre is important both for students who are determined to study theatre and make it their life's work, and for those who are only considering a theatre major among a number of other options. For the first group, it is highly likely that at some point in their lives they'll have to seek non-theatre employment, either permanently or as a way of keeping their body and soul together while they pursue a theatre career. For the second, "What can you do with a theater major?" is a question of fundamental importance.

John Munschaur writes in *Jobs for English Majors and Other Smart People* that there are just two types of jobs: "professional work" that requires special training in law school, medical school, architecture school, and so forth, and "trait-oriented work", for which employers seek workers with special skills, imagination, reasoning, ability, and sound judgment. Theatre training can be valuable preparation careers that fall in the second category.

Here's a list of twenty-three skills, traits, and qualities of personality that are usually well-developed in individuals who complete four years of undergraduate theatre study.

1. Oral communication skills. Many students find that theatre helps them develop the confidence that's essential to speaking clearly, lucidly, and thoughtfully. Acting on-stage teaches how to be comfortable speaking in front of large audiences, and some of your theatre classes will give you additional experience talking to groups. Oral communications skills are so important to some employers that they often send management trainees to special workshops.

2. Creative problem-solving abilities. Most people expect theatre students to exhibit creativity in such areas as acting, design, playwriting or directing, and many companies do recruit creative thinkers. But employers are not always aware that theatre experience also helps you learn creative problem-solving techniques. Tech theatre work: building scenery, hanging lights and making props and so on-is a particularly good way to learn how to think on your feet, to identify problems, evaluate a range of possible solutions, and figure out what to do. Most major companies believe that a creative problem-solver will become a good employee.

3. Motivation. Being involved in theatre productions and classes demands commitment and motivation. These are qualities that college theatre faculty members and, in some measures, you and your fellow students, probably already possess. By example, we teach each other that success comes to those who are committed to the task at hand. Many theatre students learn to transfer that attribute from the theatre to other activities such as classes and jobs.

4. A willingness to work cooperatively. Your work in theatre companies teaches you how to work effectively with different types of people. Theatre demand the participants work together cooperatively for the production to succeed; there is no room for "we" and "they" behavior and your colleagues will usually let you know when you violate the team spirit of a production. In theatre, it's important that each individual supports the others involved. Employers will be pleased to know that you understand how to be a team player.

5. The ability to work independently. In theatre, you are often assigned tasks that you must complete without supervision. It's left up to you how best to achieve the goal. The ability to work independently is a trait employers look for in their workers.

6. Time-budgeting skills. When you're a student, being involved in theatre forces you to learn how to budget your time. You need to schedule your days very carefully if you want to keep up

your rehearsals, work calls, and the other demands that theatre makes on your time. Good time management skills are enormously important to employers.

7. Initiative. Personnel managers call people who approach work with initiative and enterprise “self-starters,” people who do what needs to be done without needing to be asked. The complexities of a theatrical production demand individuals who are willing to voluntarily undertake any task that needs to be done in order for the production to succeed. In theatre, we’re all self-starters.

8. Promptness and respect for deadlines. Tardiness is never acceptable in theatre because it shows lack of self-discipline, and more importantly, a lack of consideration for others. Being late for a rehearsal or a work call or failing to finish an assigned task on time damages a production and affects the work of many other people. Theatre demands that you learn to arrive on time and meet scheduled deadlines. Employers appreciate workers who are on time and do their work as scheduled.

9. Acceptance of rules. In theatre you work within the structure of a set of procedures and rules that deal with everything from shop safety to behavior at auditions, rehearsals, and work calls. Theater teaches you the importance of rules, a concept that’s important in any organization.

10. The ability to learn quickly. Theatre students, whether they’re memorizing lines or learning the technical aspects of production, must have the ability to absorb a vast amount of material quickly and accurately. Your work in college theatre will show that you have ability to grasp complex matters in a short period of time, a highly -valued trait to employers.

11. Respect for colleagues. In theatre you discover that a successful production requires contributions from everybody who’s involved. Mutual respect is essential. Working on a production teaches you to respect and trust the abilities and talents of your other colleagues. A prospective employer will appreciate the fact that you have learned the importance of respecting your co-workers.

12. Respect for authority. Only one person can be in charge of any given portion of a production. Theatre teaches you to willingly accept and respect authority. Being a reliable follower is a trait employers look for in their workers.

13. Adaptability. Theatre students must be adaptable and flexible. You need to be willing to try new ideas, accept new challenges, and have the ability to adapt to constantly changing situations and conditions. In one production you may be a member of the prop crew; in the next, perhaps you’re in charge of makeup, publicity or the box office; in a third production you might have a leader role. A worker who is versatile and flexible is highly-valued to most employers; both traits prove you are able and willing to learn new things.

14. The ability to work under pressure. Theatre work often demands long hours. It’s important that everyone involved with a production be able to maintain a cooperative and enthusiastic attitude under pressure. The ability to remain poised under such tensions is an asset that will help you cope with stress in other parts of your life, including your job.

15. A healthy self-image. To work in theatre, you must know who you are and how to project your individuality. But at the same time, it’s important to recognize the need to make yourself secondary to the importance of the production. This is a tricky balance that, although difficult to accomplish, is a valuable trait.

16. Acceptance of disappointment. Theatre people learn to deal with dashed hopes and rejection on a regular basis. Who hasn’t failed to get a role he or she really wanted or a coveted spot on a tech crew? You learn to accept that kind of disappointment and move on and try again. Employers need workers who are resilient enough to bounce back from this kind of frustration.

17. Self-discipline. Theatre demands that you learn how to control your life. More than other students, you are forced to make choices between keeping up with responsibilities and doing things you’d rather do. An employer will respect that ability.

18. A goal-oriented approach to work. Many aspects of theatre involve setting and achieving specific goals. In employers terms, you've learned to be task oriented and capable of finding practical ways to achieve goals.

19. Concentration. Busy theatre students, involved in a production or other theatrical projects while also taking a heavy academic load, must learn to concentrate if they are to succeed. Acting classes in particular stress concentration, and once you have learned that skill as an actor, it can be transferred to other activities.

20. Dedication. As you work in theatre you learn to dedicate your energy--your very being--to do your best to create a successful production. Many theatre students discover that committing oneself to a given task is deeply rewarding. Employers respect workers who have learned the value of dedication.

21. A willingness to accept responsibility. Theatre students sometimes have an opportunity that is seldom given to students in other disciplines--the chance to take on sole responsibility for a special project. You can expect employers to value this unusual ability.

22. Leadership skills. In theatre you also have the opportunity to assume leadership roles. You may, for example assist a director or designer and lead other volunteers, serve as a crew chief, or even design or direct a production yourself. Leadership training like this can open the possibility for comparable opportunities in a company that hires you.

23. Self-confidence. Theatre training teaches you confidence in yourself. Your accomplishments in theatre show you that you can handle a variety of jobs, pressures, difficulties and responsibilities.

It seems almost incidental at this point to mention that theatre majors also learn a lot about theatre. Most students who choose a theatre major do so because their training will prepare them for a career in the theatre, and it will. Theatre students learn to use their voices and bodies and minds to make magic on-stage.

Clearly, though, they learn much more. Few people choose to set out on a difficult, demanding four-year course of theatre study because it will make them good candidates for employment in other fields, but it will.

Louis E. Catron is a professor of theatre at the College of William and Mary in Williamsburg, Virginia. He is the author of ***Overcoming the Director's Mental Blocks about Blocking*** and ***The Director's Vision*** among other books.

SAMPLE RESUME

JAMES SMITH

1402 Stine Ave
Bakersfield, CA 93322
661-728-9954
cell: 661-666-2020

Height: 5' 11"
Weight: 168
Baritone

PERFORMANCE EXPERIENCE

2005	Biff	<i>Death of a Salesman</i>	A. DuPratt	Bakersfield Comm. Theatre
2004	Robert	<i>Company</i>	M. Rees	CSUB Dore Theatre
2004	Henry	<i>Henry V</i>	K. Elliott	CSUB Dore Theatre
2003	Howard	<i>Picnic</i>	M. Rees	CSUB Arena Theatre
2003	The Man	<i>Vinegar Tom</i>	A. DuPratt	Empty Space, Bakersfield
2002	Ensemble	<i>Vaudeville</i>	S. Fortino	American Melodrama
2002	Scoop	<i>Heidi Chronicles</i>	A. DuPratt	CSUB Arena Theatre

Training:

B.A. Theatre, California State University, Bakersfield (CSUB), to be awarded June 2005

2 years of Acting

1 year of Voice and Diction

1 year of Movement

6 years: tap, ballet and modern with Martha White Dance Studio

3 years: individual singing lessons with George Marshall

2 years: Comedy Sportz

Special Skills:

Dialects: British, Brooklyn, American Southern; horseback riding, saxophone, gymnastics, juggling

Special Awards:

Irene Ryan Acting Scholarship nomination, 2003 for *Picnic*

SAMPLE RESUME

Cynthia Clarke

1405 Stine Road #2
Bakersfield, CA 93322

661-665-7298
cell: 661-203-6666

PRODUCTION EXPERIENCE

2002	Lighting Des.	<i>Home</i>	C. Martin	Dore, Theatre, CSU Bakersfield
2002	Master Elect.	<i>Comedy of Errors</i>	M. Rees	Dore Theatre, CSUB
2002	Stage Mgr.	<i>Doll's House</i>	A. DuPratt	Dore Theatre, CSUB
2000	Sound Op.	<i>Blue Window</i>	A. DuPratt	Arena Theatre, CSUB
2000	Carpenter	<i>Electricidad</i>	K. Elliott	Dore, Theatre, CSUB
1999	Flyman	<i>Secret Garden</i>	M. Rees	Bakesfield Community Theatre
1999	Stage Mgr	<i>Picnic</i>	M. Rees	Dore Theatre, CSUB
1998	Dresser	<i>Vaudeville</i>	S. Fortino	Melodrama Musical Theatre
1998	Follow Spot	<i>My Fair Lady</i>	J. Mason	Dore Theatre, CSUB

Training:

B.A. Theatre, California State University, Bakersfield (CSUB), to be awarded June 2006

Stage Craft

Scene Design

Scene Painting

AUTO CAD

Lighting Design

Special Skills: Cutting Metal, Working Fly Rail, Burning CDs,

Computer Skills: Strata Pro, Vector Works, Adobe Photo Deluxe, Sound Blaster Pro

Web sites

http://jazz.san.uc.edu/www/amdrama/	<i>American Drama</i> (magazine)
http://www.csub.edu/	CSUB THEATRE DEPT.
http://www.dramatists.com/text/main.html	Dramatists Play Service (books and scripts)
http://www.stageplays.com/	Internet Theatre Bookshop; based in UK, includes web site directory for playwrights
http://www.stageplays.com/writers.htm	Playwrights' Noticeboard (production and publication opportunities)
http://www.vcu.edu/artweb/playwriting/	playwriting; some interesting notes and instruction
http://www.csub.edu/~jmason/SeePlays.html	productions throughout California; current information
http://www.samuelfrench.com	Samuel French (books and scripts)
http://www.ssd1.com/	Society of Stage Directors and Choreographers
http://www.yhale.edu/drama/publications/theater/	<i>Theatre</i> (journal)
http://www-theatre.ucsd.edu/tf/tf.html	<i>Theatre Forum</i> (journal)
http://muse.jhu.edu/journals/theatre_journal/	<i>Theatre Journal</i> (journal)
http://muse.jhu.edu/journals/theatre_topics/	<i>Theatre Topics</i> (journal)

http://frontpage1.shadow.net/usa829fl/frmain.htm	United Scenic Artists
http://www.echonyc.com/~woman/	<i>Women and Performance</i> (journal)

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. 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

Appia, Adolphe. *The Work of Living Art*.

Barton, Lucy. *Historic Costume for the Stage*.

Corson, Richard. *Stage Make-Up*.

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*.

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*.

Stern. *The Stage Managers' Handbook*.

Willis, J. Robert. *The Director in a Changing Theatre*.

Acting

- Barton, John. *Playing Shakespeare*.
Benedetti, Robert. *The Actor at Work*.
Berry, Cicely. *Voice and the Actor; The Actor and the Text*.
Boleslavsky, Richard. *Acting. The First Six Lessons*.
Bruder, Melissa, et al. *A Practical Handbook for the Actor*.
Chekhov, Michael. *To the Actor*.
Cohen, Robert. *Acting Power*.
Cole, Toby and Helen Krich Chinoy. *Actors on Acting*.
Feldenkrais, Moshe. *Awareness Through Movement*.
Gelb, Michael. *Body Learning. An Introduction to the Alexander Technique*.
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*.
Congreve. *The Way of the World*.
Corneille. *Le Cid*.
Goldsmith. *She Stoops to Conquer*.
Jonson. *Volpone*.
Lope de Vega. *Fuente Ovejuna*
(*The Sheep Well*).
Machiavelli. *Mandragola* (*The*
Mandrake).

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*.

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.
Churchill. *Cloud 9*.
Coward. *Private Lives*.
Fo. *Accidental Death of an Anarchist*.
Fugard. *Master Harold and the Boys*.
Genet. *The Balcony*.
Giraudoux. *The Madwoman of Chaillot*.
Hansberry. *A Raisin in the Sun*.
Hellman. *Children's Hour*.
Howe. *Painting Churches*.
Hwang. *M. Butterfly*.
Ionesco. *The Bald Soprano*.
Inge. *Picnic*.
Lorca. *Blood Wedding*.
Miller. *Death of a Salesman*.
Mamet. *American Buffalo*.
Norman. *Getting Out*.
O'Casey. *The Plough and the Stars*.
Odets. *Waiting for Lefty*.
O'Neill. *Desire Under the Elms, The Iceman Cometh, Long Day's Journey Into Night*.

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*.

Rostand. *Cyrano de Bergerac*.
Scribe. *A Glass of Water*.
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.

Osborne. *Look Back in Anger*.
 Pinter. *The Birthday Party, The Homecoming, Old Times*.
 Pirandello. *Six Characters in Search of an Author*.
 Rice. *The Adding Machine*.
 Saroyan. *The Time of Your Life*.
 Sartre. *No Exit*.
 Shaffer. *Equus*.
 Shepard. *Buried Child*.
 Stoppard. *Rosencrantz and Guildenstern are Dead, Travesties, Arcadia*.
 Weiss. *Marat/Sade*.
 Wilder. *Our Town*.
 Williams. *A Streetcar Named Desire*.
 Wilson, August. *The Piano Lesson*
 Wilson, Lanford. *Fifth of July*

GRADING CRITERIA FOR PRODUCTION RELATED COURSES

Evaluation Criteria for Performers: Theatre 201/401/206/406/207/407

- 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

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

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

Evaluation Criteria for Stage Managers and Assistant Directors: Theatre 201/401

- 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

GRADING CRITERIA FOR PRODUCTION RELATED COURSES

Evaluation Criteria for Theatre 201/401/206/406/207/407

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

Evaluation Criteria for Theatre 202/402

- i. was prepared for work period (appropriate clothing, safety equipment worn)
- j. was on time and stayed on task entire work period
- k. applied building and painting skills learned in classes
- l. took an active role in the building process

Evaluation Criteria for Theatre 203/403

- m. on time for crew-calls
- n. did assigned responsibilities without being reminded
- o. was part of the ensemble
- p. respectful of the performers and their needs
- q. took initiative to solve problems when they arose

Stage Managers will receive credit under Theatre 201/401

- r. was on time for rehearsals and performances
- s. executed duties in a timely, responsible manner
- t. interacted with cast and crew in a respectful and supportive manner
- u. demonstrated good communication skills
- v. organized and prepared to run the show
- w. took initiative to solve problems when they arose
- x. demonstrated leadership qualities
- y. interacted productively with faculty supervisors