

DEPARTMENT OF THEATRE

STUDENT HANDBOOK

(Revised May 2008)

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More Fun Than Bowling – Spring 2007



*The Effect of the Gamma Rays on
Man-In-The-Moon Marigolds*
Fall 2007

GENERAL DEPARTMENT INFORMATION

FACULTY AND STAFF

Full Time Faculty

JOHN O'CONNELL, Chair, Professor-Directing, WT 128, 481-6550 oconnelj@ipfw.edu

JEFF CASAZZA, Assistant Professor-Head of Acting, Voice and Movement, WT 128E, 481-9622 casazzaj@ipfw.edu

BRITTANY COUGHLIN, Continuing Lecturer-Dance, WT 124A, 481-5769 coughlib@ipfw.edu

MARK DELANCEY, Assistant Professor-Technical Direction, Scenic, Lighting and Sound Design, WT 150A, 481-6556 delancem@ipfw.edu

CRAIG A. HUMPHREY, Associate Professor-Costume Design, Director of Design/Technology, WT 128F, 481-6554, humphrey@ipfw.edu

MARK RIDGEWAY, Assistant Professor-Scenic/Lighting Design, WT 128C, 481- 6541, ridgewam@ipfw.edu

STEVEN T. SARRATORE, Professor-Playwriting, KT 176, 481-6795, sarrator@ipfw.edu

DR. SHARI TROY, Assistant Professor-Theatre History & Criticism, WT 128D, 481-6941, troys@ipfw.edu

Associate Faculty

LISA BOTTITTA-BUSFIELD, Limited Term Lecturer-Dance, WT 124A, 481-5769 lisabottitta@yahoo.com

MAGGIE KOLE HUNTER, Limited Term Lecturer-Acting, VA 102, 481-6059 hunterm@ipfw.edu

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Staff

JOANNE SCHULTZ-ITHIER, Department Secretary, WT 128, 481-6551, schultzj@ipfw.edu

MARTY KERCHEVAL, Properties Supervisor, WT 128, 481-6551 kerchevalm@ipfw.edu

REUBEN ALBAUGH, Box-Office Manager, 481-6555, albaughr@ipfw.edu

College of Visual and Performing Arts

CHARLES O'CONNOR, Dean School of Visual and Performing Arts, VA102, 481-6977,
oconnorc@ipfw.edu

SUSAN DOMER, Marketing and Public Relations Specialist, VA 102, 481-6025,
domers@ipfw.edu

GARY LANIER, Secretary, VA 102, 481-6977, lanier@ipfw.edu

BARBARA ROMINES, Business Manager, VA102, 481-6959, romines@ipfw.edu

Other Contact Information

| | | |
|-------------------|----------|---|
| Green Room | WT 118 | 260-481-5474 |
| Box Office | WT Lobby | 260-481-6555 |
| Scene Shop | WT 150 | 260-481-6556 |
| Costume Shop | WT 110 | 260-481-6557 |
| Studio Theatre | KT G32 | 260-481-5785 |
| University Police | PP 108 | 260-481-6827 Non-emergency 260-481-6911 Emergency Only |



The Lark – Fall 2007

FACILITIES

DEPARTMENT OF THEATRE OFFICE (WT 128)

The department office is typically open Mon – Fri, 8:00 am – 5:00 pm. The office suite houses the department secretary/reception area, most faculty offices, the conference room/library, and faculty mailboxes. It is a place of business and should be respected as such.

GREEN ROOM (WT 118)

The Green Room serves as the department's student lounge, and houses the following:

Theatre Majors Mailboxes: All Theatre Majors are assigned a mailbox for dissemination and communication of department information.

Lockers: Limited locker space is available to Theatre Majors. If interested, please see the department secretary for further information.

Telephone: A telephone for local calls only is located in this room for student use. Please limit use of this phone to a minimum.

Although the Green Room is primarily used by theatre students, please be advised that it is considered by the University to be a general student lounge: therefore, it is available for the use of any IPFW student. **IT IS NOT A SECURE SPACE – PLEASE PROTECT YOUR VALUABLES.**

The cleanliness of the Green Room is the responsibility of the students and the Student Theatre Organization. The Chair reserves the right to close the Green Room as a student lounge if it is not kept clean and orderly. Remember, it is NOT your private living room or bedroom.

Student Lockers:

Lockers are available to Theatre Majors and Theatre Minors. These are located in the Green Room WT 118. You must go to the Department secretary to be assigned a locker and to sign a Locker Agreement form. There is no charge to rent a locker but you must have your own combination lock, sign an agreement form which states:

"I agree to remove all contents of the locker no later than the last day of spring semester classes. If I fail to remove the contents by the designated date I will pay the assessed \$15.00 cleaning charge."

If for some reason a locker has a lock on it and it does not open by the combination you have on file with the theatre department office, physical plant will be called to cut the lock off and you will be charged the \$15.00 cleaning fee as well.

In both instances a hold will be placed on your account until this fee is paid.

PERFORMANCE CLASSROOM (WT 113)

Performance classroom WT 113 is a multi-purpose space, and is actively used. Students may reserve WT 113 for rehearsal by signing up for available times in the "Blue Book" located in the

bottom mailbox in the Green Room (WT 118). Please note that scheduled classes and main stage production needs take precedence over all other activities. Limited rehearsal furniture is provided for use in 113 only. The space should be returned to its original condition before leaving. (i.e. put away rehearsal furniture, stack chairs, etc.) During inclement weather please remove your shoes before entering the classroom.

Occasionally during classroom hours, the lobby will be used as an additional rehearsal space. Please avoid blocking the hallways and rehearsing directly outside the Theatre Department office. Be sure to restore all lobby areas to the original configuration when done.

STUDIO THEATRE (KT G32)

The Studio Theatre is the department's flexible, Black Box performance space located in Kettler Hall. It is used for productions, classes and a variety of University and community functions. All use of the Studio Theatre must be approved by the Chair and scheduled through the department secretary. Opportunities for student use of the Studio Theatre will be outlined in detail further in this handbook (See Studio Showcase, p.21). After using the Studio Theatre space should be returned to its original condition before leaving. (i.e. put away rehearsal furniture, stack chairs, etc.).

CALL BOARD

The Call Board is a series of bulletin boards located on the hallway wall between the 2 doors of WT 113. The call board is used to post vital information concerning department activities, productions, policies, etc. **EVERY THEATRE MAJOR SHOULD CHECK THE CALL BOARD DAILY.** Please do not post anything on the call board without permission from the Chair.

THEATRE DEPARTMENT LIBRARY

The Department has a library located in Williams 128B. It is open 15-20 hours a week for students in any theatre course that might wish to check out scripts and other resources provided. It is also used as a study center requiring the appropriate study atmosphere. Most of the material in the library may be checked out for a two week period. Fines of \$.10 a day incur for each day the material is not returned after the initial two weeks. If the material is returned but the fine is not paid, the fine will stop increasing but will remain due. All fines outstanding at the end of the semester will result in a hold on student records.

DESIGN LAB (WT 132)

The design lab is primarily a classroom space and should be respected as such. However, it does house four computer terminals for use by Theatre students. The computers are equipped with basic software applicable to theatre design/tech classes. Please be respectful of the needs of all theatre students and schedule use of the computers accordingly. Also remember that multiple classes may be using this space in any semester, and store your materials and supplies with respect to others. Please do not leave partially completed work taped to the work tables, and clean up after yourself before exiting the room.

SCENE SHOP

Typically the Scene Shop is open for set construction Mon – Fri, 1:00 – 5:00 pm. The scene shop is a work environment and all safety rules must be followed at all times. Please see the Technical Director for a complete explanation of Scene Shop policies and procedures.

COSTUME SHOP

Typically the Costume Shop is open for costume construction Mon – Fri, 1:00 – 5:00 pm. The Costume Shop is a work environment and all safety rules must be followed at all times. Please see the Costume Shop Supervisor for a complete explanation of Costume Shop policies and procedures.

DRESSING ROOMS

Typically the Dressing Rooms are used exclusively for classroom and production related activities. Any additional use of the Dressing Rooms must be approved by the Costume Shop Supervisor.

BOX OFFICE

The Box Office is open from 1:30 pm to 5:30 pm Monday through Saturday. It will open one week prior to the opening of a play and two weeks prior to the opening of a musical. This office is a place of business and should be regarded as such.



On the Twentieth Century - Fall 2006

STUDENT SERVICES

STUDENT THEATRE ORGANIZATION

All Theatre Majors are granted membership in the Student Theatre Organization (STO), a university approved student organization with the ability to raise funds, schedule activities and provide services as outlined in its constitution. The STO typically meets monthly. Officers of the STO are elected each spring by majority vote of the student body.

STUDENT REPRESENTATIVES

Two officers of the STO (typically the President and Vice-President) serve as Student Representatives to the Faculty. The representatives serve as liaisons for the student body and attend all departmental meetings. It is the responsibility of the student representatives to bring student suggestions, issues, concerns and questions to the faculty for discussion and appropriate action. Student representatives take an active role and have direct input in many department decisions, including selection of the production season. In order to protect student privacy when sensitive issues concerning other students are discussed or addressed, the student representatives are dismissed from the meetings after the portion of the meeting concerning general student concerns.

DEPARTMENT MEETINGS

During the academic year, there will be several required full department meetings. The meetings will be held in WT 113 at 12:00 noon on Mondays. Typically, these meetings occur the first Monday of each month. A complete list of meetings will be distributed at the beginning of each semester. Each fall semester begins with a “Kick-Off Party” (specific information containing time, place, etc. will be sent through the mail during the summer). The purpose of these meetings is to provide the opportunity for faculty and students to discuss together any pertinent topics, to disseminate information, and to generally keep communication lines open and productive. In addition to the general department meetings, production talkbacks are held the Monday following the close of a production. These talkbacks provide the opportunity for the entire department to discuss, respond to, and share any ideas concerning the recently completed production. **Attendance at these meetings and talkbacks is mandatory for all full-time theatre majors** (12 or more credit hours). Theatre minors, dance minors and interested individuals are invited to attend.

STUDENT PROGRESS INTERVIEWS

Each academic year, all Theatre Majors will be scheduled to meet individually with the full time faculty to discuss the student’s progress in the program. Upon completion of 60 credit hours, the student will have an extended Interim Assessment Interview to provide thorough planning of the remainder of the student’s course of study. In the student’s last semester, the Exit Interview will focus on assessing the student’s progress upon completion of the program, and will include discussion/guidance concerning the student’s future plans. The purpose of these interviews is to provide a forum whereby the individual student and the faculty can work together to make the student’s course of study as productive as possible, and to provide a means for assessment of the student’s progress through the program.

ACADEMIC POLICIES

MISSION STATEMENT

The mission of the Department of Theatre is to:

- * Educate its students within a broad liberal arts framework in the art, craft and discipline of theatre, through programs offering both classroom study and experiential production activities.
- * Serve the University Community through its productions and general education offerings.
- * Provide culturally enriching activities to the greater Northeastern Indiana Region.

EDUCATIONAL PHILOSOPHY

The program in theatre is specifically designed to combine classroom instruction with practical production experience, as both are integral to the student's development during the university educational process. Classroom experiences provide theoretical, historical, and critical examinations of the theatre as art, craft and discipline. Production experiences provide practical opportunities for exploring and applying the theories, concepts and standards investigated in the classroom.

There are three aspects of the degree for a Theatre Major: the classes directly related to the area of emphasis within the program such as Acting, Directing, Design, etc.; general theatre classes such as theatre history and dramatic literature; and general education classes such as English, Psychology and Philosophy. All three aspects of the curriculum are important for a fully realized degree in theatre. The faculty of the theatre program at IPFW believes that the study of theatre is a superb foundation for a liberal arts education. By studying the many facets of this art form, the student learns to apply history, art, psychology, sociology, philosophy, political/economic systems, and many other disciplines toward the creation of a shared theatrical event.

DEPARTMENT ACADEMIC STANDARDS

All theatre majors must complete all theatre courses with a grade of C or better. Students earning a D or F must repeat the course in order for it to count towards graduation. Theatre Majors must maintain a minimum department grade point average of 2.00. Failure to maintain this standard will result in the student being placed on academic probation. If, after one semester on probation, the student fails to achieve this standard, the student will be dismissed from the program. If dismissed from the program, the student may seek readmission under university guidelines specified in the *Bulletin*.



STATUTE OF LIMITATIONS

The student must complete the degree requirements specified in the *Bulletin* in effect at the time of regular admission to the university. If the student fails to complete all degree requirements within seven years from the date of admission, the departmental faculty may impose additional current requirements to ensure that the student is professionally competitive with other members of the graduating class.

SENIOR PERFORMANCE PROJECT

During their final year all Theatre Majors will register for THTR 499, Senior Performance Project, which will serve as the curricular capstone to the program. The Senior Project is designed to showcase and assess the knowledge, skills, growth and artistic ability of the graduating B.A. theatre student. The primary purpose is to allow the student to demonstrate an understanding of both theoretical and practical aspects of their chosen discipline and emphasis in a production-related project. Students will prepare a public performance or presentation and document and support their interpretation of the work completed. The student's success in this course can be a strong indication of the potential for success in the theatre job market. Barring unusual circumstances, the Senior Project will be executed in the final year of the student's course work. This project is meant to serve as a professional culmination of the student's work in the department.

Faculty will provide students with direction in selection of appropriate resource materials including work to be interpreted and appropriate criticism. Application materials, requirements

and specific guidelines will be provided by the director of each emphasis. It is ultimately the student's responsibility to do the necessary outside research required for the project. The culmination of this project occurs in a meeting with the faculty in which the project is assessed.

COURSE SYLLABI

Instructors will provide students with a course syllabus within the first week of classes for every Theatre course. This syllabus will provide clearly stated course requirements, expectations, grading criteria, and establish course policies. The syllabus spells out what is expected of a student and of the instructor of that course. It is the student's responsibility to resolve any questions about the course at the beginning of the semester. For courses not having a regular meeting time, it is the student's responsibility to obtain a syllabus from the instructor.

REGISTRATION AND ADVISING

Each Theatre Major will be assigned a full time faculty member as their academic advisor. All new majors will be advised by the Chair for the first year in the program. Upon completion of the first year, the student will be reassigned to a new advisor. Each semester, the Schedule of Classes is published for the upcoming semester. Students may obtain a copy of this schedule in the department office. They should check the schedule of classes for registration dates and times and use it to prepare a tentative schedule. They MUST then schedule an appointment to meet with their advisor prior to registering for classes. The advisor will make recommendations, review the schedule, and assist the student with the completion of their registration. Advisors are also available to discuss academic matters during non-registration times. Students must notify their advisors of any schedule changes.

STUDENT EVALUATIONS OF COURSE / INSTRUCTOR

A student evaluation of course and instructor will be given in each course during week 14 and 15 of the semester. The evaluation is a valuable tool in improving and maintaining a high level of quality teaching in the department. Faculty and administration are especially interested in the current strengths of the courses and feedback about areas that need improvement. Students are asked to fill out responses with honesty and candor. A system has been developed to guarantee privacy. A computer tabulates the multiple-choice responses and the department secretary types the written responses. The original forms are destroyed; faculty members never see the original hand-written forms. The instructor receives tabulated and typewritten responses only after the semester is completed. Care and honesty in completing the survey is important to the instructor and the department.

CLASS ATTENDANCE

The faculty of the Department of Theatre believes that attendance and discipline are vital to the success of each student. The specific attendance policy is currently under review and will be determined by Fall semester 2008.

SCHOLARSHIPS

The Department of Theatre offers a variety of scholarships for new and returning theatre majors. Monetary values of individual scholarships vary from year to year. To be eligible, returning students must meet these requirements:

- * Must be full time students (It is possible to apply for only one semester).
- * Good academic standing. Consult the description of scholarships (below) for the GPA requirement of each award.
- * Have fulfilled the basic requirements and responsibilities to the program, including:
 - * Required attendance at student meetings and production talk backs
 - * Performance requirements
 - * Required load-in and strike attendance
 - * Crew responsibilities/tech requirements

Scholarship Application Guidelines:

The scholarship application deadline is typically MARCH 31st. Determination of scholarship awards is made by the Theatre faculty. There are no application forms for these scholarships. The student must submit a letter of application and a resume. In application for the Dan Butler Scholarship, the student must also include a photo and a theatrical resume. Below are the scholarships available and the documents necessary for application.

THEATRE DEPARTMENT SCHOLARSHIP

IONE AUER SCHOLARSHIP

KENWORTHY SCHOLARSHIP

WATERFIELD SCHOLARSHIP

BRATEMAN SCHOLARSHIP (available every fourth year on rotation within School of VPA).
Letter and Resume

DAN BUTLER SCHOLARSHIP

Letter, Resume and Photo

WITHERS SCHOLARSHIP (offered through the Department of History and the information pertaining to this scholarship can be found on the History Department web site).

All letters should be addressed to the Department of Theatre Faculty, submitted in a formal business format, and should be free of spelling and grammatical errors. The body of the letter should express who you are, where you are in the program, your contributions to the Theatre program, your aspirations and why you feel you deserve the scholarship. **See example below:**

Date

Department of Theatre Faculty
IPFW, WT 128
2101 East Coliseum Blvd
Fort Wayne, IN 46805

Dear Faculty Members,

Body of letter

Sincerely,
Your signature
Your name typed

In applying for The Dan Butler Scholarship, the letter should be addressed to Dan Butler c/o Department of Theatre Faculty. The department will forward the letters to him.

Your resume should give a clear and concise picture of your theatrical experiences and accomplishments and any other educational experiences you may have had.

Your photo needs to be an 8 x 10, of good quality and clarity, and should be a full face photo.

The WITHERS SCHOLARSHIP is available for junior and senior Theatre Majors meeting specific requirements. It is offered through a separate board of trustees and is administered through the Department of History. THIS SCHOLARSHIP OFFERS A FULL TUITION WAIVER. Information pertaining to this scholarship can be found on the History Department web site.

Students should contact the University Office of Financial Aid for information concerning additional scholarship opportunities.

DESCRIPTIONS OF SCHOLARSHIPS:

Theatre Department Scholarship – Criteria: Student must be a theatre major with a minimum cumulative GPA of 2.5. The primary criteria are scholarship and involvement. New students must arrange an audition with the Theatre Department.

Dan Butler Theatre Scholarship – Criteria: Student must be a theatre major with a minimum cumulative GPA of 2.5. Recipient must be enrolled full time.

Ione Auer Arts Scholarship – Criteria: Students must be enrolled full time and be pursuing a degree in Visual and Performing Arts. The student must demonstrate a talent for the arts as determined by the Dean and faculty of the school. Preference will be given to incoming students.

Samuel S. And Bronnica W. Weinberg Scholarship Fund in Memory of Gertrude Weigler Brateman – Criteria: Students must be pursuing a degree in the School of Visual and Performing Arts at IPFW and must be enrolled full time. The award is equally divided among Fine Arts, the Department of Music, the Department of Theatre and Visual Communication and Design.

Waterfield Foundation Scholarship – Criteria: Students must be making satisfactory academic progress and be majoring in Visual Arts, Music, or Theatre. This award is equally divided among Fine Arts, the Department of Music, the Department of Theatre and the Department of Visual Communication and Design.

O. Franklin Kenworthy Scholarship – Criteria: Student must be a theatre major with a minimum cumulative GPA of 2.75. The primary criteria are scholarship and involvement.

Withers Scholars Grant – Criteria: Student must be majoring in elementary education, history, political science, English communication, theatre or library science. The student must have junior, senior, or graduate class standing at IPFW the year of the award. The student must have a minimum cumulative GPA of 3.0. The student must enroll full time each semester of the award (12-15 credit hours). Further information is available on the web site of the Department of History.



ACADEMIC HONESTY

Student responsibilities: Academic honesty is expected of all students. Students are responsible for knowing how to maintain academic honesty and for abstaining from cheating, the appearance of cheating, and permitting or assisting in another's cheating.

Instructor's Responsibilities: The instructor is responsible for fostering the intellectual honesty as well as the intellectual development of students and for applying methods of teaching, examination and assignments that discourage student dishonesty. If necessary, the instructor will explain clearly any specialized meanings of cheating and plagiarism as they apply to a specific course. The instructor must thoroughly investigate signs of academic dishonesty, take appropriate actions, and report such actions properly to prevent repeated offenses and to ensure equity.

Procedures

Initial Decision: An instructor who has evidence of cheating initiates the process of determining the student's guilt or innocence and the penalty to be imposed. An instructor will take initial actions only after informing the student of charges and evidence and allowing the student to present a defense. The instructor will assign a grade of incomplete if the matter cannot be fully resolved before course grades are due in the registrar's office.

Reporting: During the period in which the student is permitted to drop courses, the instructor will inform the registrar promptly of any allegation of cheating so that the student cannot withdraw from the course. The instructor who takes the initial action that the academic dishonesty has been practiced will provide a timely, confidential report to the Vice Chancellor for Academic Affairs. This report will summarize the evidence and the penalties assessed.

Appeal: No penalty other than the award of a grade of Incomplete (with its potential effects on enrollment in subsequent courses) will be imposed until the completion of an appeal or the expiration of the time limits for a potential appeal; however, the registrar will not permit course withdrawal or issue a diploma or degree to a student if charges are pending against him or her.

When the student and an instructor cannot agree on the facts pertaining to a charge and on the penalties to be assessed, the student may request that the issue be heard in accordance with the academic appeals policy as published in the *Bulletin*.

VPA GRADE APPEALS POLICY

For the Departments of
Fine Arts, Music, Theatre and Visual Communication and Design
March 22, 2005

The grade appeals policy applies to all students enrolled at IPFW. It can be used by any student who has evidence or believes that evidence exists to show that a course grade was assigned or a similar evaluation was made as a result of prejudice, caprice, or other improper condition such as mechanical error.

In appealing, the student must support in writing the allegation that an improper decision has been made and must specify the remedy sought. The student should seek the assistance of the dean of students in pursuing the appeal. During an appeal, the burden of proof is on the student, except in the case of alleged academic dishonesty, where the instructor must support the allegation. The student may have an advisor or friend present during all meetings with faculty members, administrators, and/or committees; he or she may advise the student but may not speak for the student during the meetings.

Grades may be changed only by a university authority upon the decision of the Grade Appeals Subcommittee or by the instructor any time prior to the decision of the Grade Appeals Subcommittee.

Timing of Appeals

An appeal must be initiated no later than the fourth week of the fall or spring semester immediately following the session in which the grade was assigned. A final decision at each step must be reported within 30 calendar days of the filing of an appeal at that step, provided that this deadline falls within the regular academic year (fall or spring semester). If the deadline falls during the summer, the decision must be reported within 30 calendar days of the start of the fall semester. Each successive step in the appeals procedure must be initiated within three calendar weeks of the completion of the prior step.

Steps in the Process of a Grade Appeal

1. Course instructor: The student makes an appointment with the instructor to discuss the matter. If the instructor is unavailable, the department chair shall authorize an extension of time or allow the student to proceed to Step 2. If the chair is unavailable, the dean of the school shall authorize the extension.

2. Department/school/program: If the matter has not been resolved at Step 1, the student makes an appointment with the chair of the department or program offering the course, who will make an informal attempt to resolve the appeal. If the appeal is not resolved informally, the chair will direct the student procedurally in making an appeal to the department, school, or program committee. Only one committee shall hear the appeal in Step 2. The student filing an appeal shall have the opportunity to be heard in person by the committee.

3. Grade Appeals Subcommittee: If the matter has not been resolved at Step 2, the student makes an appointment with the dean of students, who will direct the student procedurally in submitting the case to the Grade Appeals Subcommittee.

VPA Department Appeals Procedure

1. Each VPA department will establish a committee of three departmental faculty members, appointed by the department chair, responsible for hearing grade appeals related to courses listed or administered by that department if those appeals have not been satisfactorily resolved between the student and the instructor or by the department chair. It is comprised of three (3) faculty members from the department, one of whom serves as committee chair. The instructor involved does not sit on this committee, nor does the department chair. Each case shall be heard by only one such committee.

2. Within one week of the committee chair's name being forwarded by the department chair to both parties to the appeal, the department grade appeal committee chair is to receive from both the student and the instructor written statements on their positions regarding the grade in appeal, not to exceed three pages. The committee chair prepares and forwards copies of the statements to the other committee members.

3. Within one week of the department grade appeal committee chair's receiving the written statements from the student and instructor, the committee members meet with the student in person to hear the appeal. Directly after that meeting, the committee discusses the merits of the appeal.

4. Within one week of the committee deliberations, the committee chair informs the Department Chair, the student and the instructor of the outcome in writing.
5. If the student is not satisfied with the outcome of the department grade appeals committee hearing, the student may make an appointment with the dean of students, who will direct the student as to how to properly submit the case to the grade appeals subcommittee.

DEPARTMENT ANTI-HARASSMENT AND NON-DISCRIMINATION POLICY

Preamble:

The major goal of this policy is to prevent harassment and discrimination within the Purdue University community. The university believes that harassment and discrimination are repugnant and inimical to our most basic values. Purdue University is committed to maintaining an environment that recognizes the inherent worth and dignity of every person; fosters tolerance, sensitivity, understanding, and mutual respect; and encourages its members to strive to reach their potential. The most effective way to work toward preventing harassment and discrimination is through education that emphasizes respect for every individual.

It is essential that Purdue University demonstrate its intellectual and ethical leadership by reaffirming its strong position against harassment and discrimination in all forms. All members of the university community must be able to pursue their goals, educational needs, and working lives without intimidation or injury generated by intolerance, harassment and discrimination. Freedom of thought and expression are the lifeblood of our academic and artistic community and require an atmosphere of mutual respect among diverse persons, groups and ideas. The maintenance of mutually respectful behavior is a precondition for the vigorous exchange of ideas, and it is the policy of the university and the department to promote such behavior in all forms of expression and conduct.

The university and the department reaffirm their commitment to freedom of speech as guaranteed by the First Amendment to the United States Constitution. Accordingly, any form of speech or conduct that is protected by the First Amendment is not subject to this policy. The university and the department reaffirm their commitment to academic freedom, which is essential to the university's educational mission and is critical to diversity and intellectual life.

This policy addresses harassment and discrimination in all forms, covering those with legally protected status for reasons of race, gender, religion, color, age, national origin, sexual orientation, ancestry, or disability.

Policy:

It is the policy of Purdue University to maintain the campus as a place of work and study for faculty, staff, and students free from all forms of harassment and discrimination. In providing an educational and work climate that is positive and harassment free, faculty, staff, and students should be aware that harassment and discrimination in the workplace or educational environment is unacceptable conduct and will not be tolerated.

Questions and concerns regarding university policy and practice or protection against harassment and discrimination should be directed to the affirmative action officer of the university.



The Exonerated, Fall 2006

PRODUCTION POLICIES

PRODUCTION PARTICIPATION REQUIREMENT

ALL Theatre Majors are responsible for completing the technical production requirement.

For students matriculating Fall 2008 or later:

The production requirement is built into the department's core curriculum through course THTR 168, Theatre Production I. All majors are required to complete six (6) semesters of THTR 168.

This course fulfills the production requirement. Specific requirements will be stated in the course syllabus provided by the instructor each semester of enrollment in the course. The structure of THTR 168 will change in the Fall of 2008 to become a formal class that will meet at specific times each week, replacing the previous production hours structure. Attendance will be required with a specific attendance policy stated in the syllabus.

CREW ASSIGNMENTS:

Running crews will continue to be filled through students enrolled in THTR 168. Participation in running crews will be encouraged, but remains optional. If a student signs up for a crew assignment for a main-stage production, that student will be excused for a specific portion of class time during that production. Specifics will be outlined in the course syllabus. Sign-up sheets for crew positions will be posted on the call board at the beginning of each semester. It is the student's responsibility to sign up for crew positions by the posted deadline. Signing up for a crew is a commitment to complete the work. Crew assignments can only be changed with direct permission of the Director of Design/Technology.

Students serving as Stage Manager for a main stage production will not be required to attend the regularly scheduled class times for THTR 168.

The following positions are available for typical main stage productions:

(In most cases, Studio Showcases do not apply).

Stage Manager

Assistant Stage Manager

Props Master

Props Crew

Stage Hands

Wardrobe Supervisor

Wardrobe Crew

Hair/Make-Up

Light Board Operator

Follow Spot Operator

Sound Technician

The following positions DO NOT fulfill requirements, but are available for academic credit through THTR 136/336 and THTR 368:

Director or Assistant Director
Choreographer or Assistant Choreographer
Designer or Assistant Designer (Any Area)
Musical Director or Assistant Musical Director
Fight Choreographer
Dialect Coach

Students completing Senior Projects are not excused from completing production requirements.

PROBATION POLICY (Regarding participation in Production):

Students who are on university academic probation will not be utilized in any fashion in ongoing rehearsals for a given project for the term in which they are on such probation. However, the student is welcome to participate in the actual performance dates of a given production during that semester (i.e. crew, concessions, or box office).

EXTRA-DEPARTMENTAL PRODUCTION POLICY

Students wishing to participate in productions outside of the department must obtain permission from the Chair.

STRIKE

All Theatre Majors enrolled in at least 9 credit hours, all students enrolled in THTR 168, and all production personnel are **REQUIRED** to participate in strike for all main stage productions. Typically, strike will take place on the Sunday following a Saturday night closing or immediately following the final Sunday performance (subject to change depending on the needs of the department). All production elements (sets, lights, props, costumes, and make-up) must be taken down, cleaned up, and put away. These items are the assets of the department. If all department personnel do not collectively work to protect them, they will be destroyed. (It is the Stage Manager's responsibility to make sure that the booth is cleaned out and left in good order for the next production).

It is the student's responsibility to sign in with the Technical Director, receive a specific job assignment, stay through the entire strike, and sign out when excused to do so. **THE TECHNICAL DIRECTOR TAKES ATTENDANCE AT THE CONCLUSION OF STRIKE.** If one leaves without being excused for good cause, that student will be subject to possible disciplinary action, including exclusion from future IPFW Department of Theatre productions.

Missed requirements may not be made up during the summer months.

CASTING POLICIES

To provide an understanding of the guidelines and criteria used for casting by directors of productions at IPFW Department of Theatre, the faculty has outlined the following:

1) IPFW Department of Theatre practices non-traditional casting, which is the casting of actors

without regard to ethnicity, gender, or physical capability when those elements are not necessary to a character's or play's development.

2) Ratio of students/non-students in any one cast

IPFW Department of Theatre follows the guidelines of the Kennedy Center American College Theatre Festival, which call for 50% of the entire company (including crew) to be students. IPFW Department of Theatre asks that no less than 55% of the acting company be IPFW students.

Every effort is made to give students priority. (Note: The nomenclature of "student" refers to anyone enrolled in class or classes in any of the schools or departments of IPFW). Any director, of course, wants the best person for the role. If the director feels it is a choice between a student and a non-student and the student is capable, from what is seen at auditions and displayed in the classroom, then the student will receive the role. It should be noted that not all actors/actresses are capable of understanding what roles they are ready or competent to play. It should also be understood that casting in the IPFW Department of Theatre is not capricious. A great deal of time and thought are put into the choices made by the directors. Students are encouraged to talk to directors after auditions to receive feed back.

3) Pre-casting

There are instances when a role will be pre-cast. When this occurs, it is always announced prior to auditions in which the role is cast. Normally, this occurs when a role is used as a senior project or a guest artist is hired. Please note, however, that because one is asked to audition for a role, it does not mean that that actor will be cast in that role.

4) Theatre majors will be given the opportunity to audition for a specific role whenever possible, but must accept any role as cast.

STUDENT DIRECTING ASSIGNMENTS

Any student having completed the appropriate course work in directing is eligible to apply for an open directing position. The necessary courses are as follows:

THTR 261 Introduction to Theatrical Design

THTR 138 Acting I

THTR 440 Beginning Directing

THTR 540 Advanced Directing

It is also preferred that the student will have served an apprenticeship as a stage manager and as an assistant director for main stage productions. The interested student should submit in writing a statement of interest to the Chair. Assignments are made exclusively by the acting/directing faculty and are based on the student's development, and the demand for graduating seniors to complete senior performance projects. An attempt will always be made to provide directing opportunities to eligible students. However, a directing assignment is a privilege not a guarantee. Requests for a directing assignment will be accepted at any time, but assignments are generally made in the semester prior to the production. Upon receiving a directing assignment

the student must fill out, in detail, a Play Analysis/Concept form. This form can be obtained from the Chair and must be filled out and returned prior to auditions for the production.

STUDENT DESIGN ASSIGNMENTS

Students are often invited to complete realized scenic, costume, and/or lighting designs for IPFW Department of Theatre productions. Any student having completed the required course work in design is eligible. The necessary courses are:

- * THTR 261 Introduction to Theatrical Design
- * THTR 264 Rendering Techniques
- * THTR 360 or 361 or 362 Scenic / Costume / Light Design

The interested student should submit in writing a statement of interest to the Director of the Design/Technology Program. Assignments are made exclusively by the design/technology faculty and are based on the student's progress in the design curriculum, the appropriateness of the given project to the student's development, scheduling and balance of the production season, and the demand for graduating seniors to complete senior performance projects. An attempt will ALWAYS be made to provide realized design opportunities to eligible students. However, a design assignment is a privilege not a guarantee. Requests for a design assignment will be accepted at any time, but assignments are generally made in the semester prior to the production.

STUDIO SHOWCASES

The department provides opportunities for students to produce works of theatre as part of its Studio Showcase offerings. These projects are individually driven and receive minimal technical and financial support from the department. The project leader is responsible for the coordination of all production elements and for assembling the appropriate personnel. Typical types of projects might include presentations of a collection of scenes, songs and/or monologues, a one-act play or a cutting from a full-length play, the reading of an original work, etc. Students are encouraged to select material that does not rely on technical support or require extensive rehearsals for successful presentation. The focus should be placed on the work being done by the students involved.

Applications for Studio Showcase projects are available through the department secretary and are generally accepted each semester for presentation in the following semester. A detailed explanation of the project, its expected personnel needs, rehearsal demands and specific technical needs must be included in the application. Students are required to solicit a faculty member to serve as advisor for all Studio Showcase projects. Approval of all proposals is at the discretion of the faculty. **Please Note:** Studio Showcases are secondary to the demands of the main stage season. Students are expected to place priority on the main stage season and to participate fully in its activities.

MAIN STAGE REHEARSALS

Main stage productions typically rehearse in the evenings, five days a week, three hours per day, (7:00 – 10:00 / 7:30 – 10:30). Some productions may require additional rehearsals due to the demands of the project, which will be announced prior to auditions for that production. It is the department's policy that rehearsals will not be scheduled to end after 10:30 p.m.; excepting the

week of technical rehearsals, when rehearsals will end no later than 11:30 p.m. Most main stage productions rehearse for a period of 5 – 6 weeks prior to technical rehearsals. A detailed rehearsal schedule will be provided at the beginning of the rehearsal process of each production. Please note that rehearsal schedules may need to be adjusted to accommodate the needs of any production. It is the student's responsibility to follow the schedule, be punctual and prepared for the evening's work. It is the Director's responsibility to clearly state rehearsal expectations and procedures. Failure to follow the stated expectations and procedures may result in the actor being removed from the production.

Technical rehearsals typically begin the Saturday prior to a Friday opening. Specific call times will be announced prior to the beginning of tech week, but typical calls for cast and crew is 1½ hours prior to curtain.

COSTUME FITTINGS

Costume fittings are typically scheduled for a specific time and date through the Stage Manager of a production. It is the actor's responsibility to meet all scheduled fittings, be punctual and to wear appropriate undergarments. Should an actor be unable to make a scheduled fitting, it is his/her responsibility to contact the Costume Shop Supervisor to reschedule.

SCRIPT LOANS

Scripts for all productions being done in the semester are available for check-out from the department secretary. Scripts are available for a 24 hour loan only. A \$5.00 deposit is required for each script. The deposit will be refunded upon the PROMPT return of the script. The \$5.00 deposit is non-refundable if the script is returned late, and the money will be deposited into the Student Theatre Organization.

COMPLIMENTARY TICKETS & USHERING

Each person involved in a production is eligible to invite guests to attend the final dress rehearsal at no cost. In some cases, tickets may be required; in those cases, procedures for the distribution of tickets will be announced prior to the preview/dress rehearsal. All Theatre students are encouraged to usher for any and all productions. Usher sign-up sheets are posted two weeks prior to the production on the call board. Anyone agreeing to usher should dress appropriately and behave accordingly. Any questions regarding ushering should be directed to the Williams Theatre House Manager. All IPFW students will be admitted to productions at no cost with a student ID card.

AUDITION TIPS

Successful auditions depend on a number of factors. While a truthful moment of acting rises above many things, the following tips might assist you in preparing for auditions.

Things to Remember When Working on Audition Material:

- 1.) Read the play more than once before you audition.
- 2.) Be specific: Identify objectives and transitions and work the scene or scenes moment by moment. Don't go for vague, generalized emotions. Know why this character has to say these words and express these ideas at this moment.

3.) Read in the audition for understanding: What do the words mean? Why did the playwright choose these words for this character?

Nature of Auditioning

(From *The Actor At Work* by Robert L. Benedetti, Prentice-Hall., 1970)

Auditions will be much more enjoyable if you approach them without a sense of competitiveness, but rather as an opportunity to communicate your potential to the director. Remember that the auditors are under even greater pressure than you, since there is a great deal riding on the wisdom of their choice. Your objective should be to assist them in making their choice honestly. Whether or not you are cast or get the particular role you wanted, auditions challenge you to face great pressure with integrity and a willing spirit. Auditions do not test your artistry so much as they test your usefulness to the director for the specific task at hand. Moreover, the opinion formed of you at an audition may be important at some future time; it is therefore important that you honestly present your best abilities and avoid falsifying yourself for the sake of the particular instance. The question young actors most often ask about an audition is, "What do they want?" A much better question would be, "How can I best show them who I am?"

Research:

Read the play. Let us say that again.... read the play!

Selection of Songs:

- * Do not pick a song that is current and popular Broadway fare ---- everyone else is doing it.
- * Attempt to find songs that suit you and are not well known. Remember a song is a mini acting scene and as such should have a beginning, middle, and end.
- * Sheet music should be copied and mounted on a standard manila file folder for the accompanist.
- * Do not bring loose sheet music (it often slides from the piano) or large, bulky anthologies (they don't fit on the piano's music rack). Make clear markings on the music for tempo, repeats, etc.
- * Try to avoid making the accompanist do a page turn.
- * Carefully consider the introduction needed for the song. Many people unwisely attempt to start off on only a note or a chord.

Appearance:

Choose clothes that compliment your build and color as well as those that are appropriate for an interview situation. You need to feel that you look your best.

Common traps include:

- * Problems with high heels (Rehearse your monologue in the shoes you will wear at the audition).
- * Please, NO flip flops.
- * Clothes that detract from us paying attention to you (too tight, too busy).
- * Baggy clothing that does not allow us to see movement or see what physical type you are.
- * Use jewelry sparingly so it doesn't detract from your work.

* Avoid hair falling over your eyes and into your face or hair that you must constantly pull back from your face during the audition. We need to be able to see you. This note is for actors as well as actresses.

Rehearsal:

- * Know why you are saying what you are saying or singing — your objective or intention.
- * Think about to whom you are speaking or singing — focus on that person and the relationship of your character to that person in this moment.
- * Have strong and specific beginning and ending.

Performance:

- * Nothing is as bad as not having energy.
- * Be courageous. You want to engage the auditors— get their attention and HOLD it. A timid performance won't do it.

Professionalism:

- * Treat everyone (the director, stage manager, pianist, others auditioning) with respect. Show people that they will like working with you — smile!
- * Most directors believe that politeness, punctuality, poise and talent count — in that order.



The Crucible, Fall 2006

Bachelor of Arts in Theatre with emphasis in Acting (B.A.)

General Education 33 Credits

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|---|
| <p>I. Linguistic & Numeral Found (9cr) <u>Elementary Comp W131/W135</u> <u>Fund of Speech C114</u> <u>Math 153 or 168 or STAT 125</u></p> |
| <p>II. Physical Sciences (6cr) <u>_____</u> <u>_____</u></p> |
| <p>III. Culture & Society (6cr) <u>History Western Civ H 113</u> <u>History Western Civ H 114</u></p> |

| |
|---|
| <p>IV. Humanistic Thought (6cr) <u>Art Appreciation FINA H101</u> and/or <u>Music for the Listener MUS Z101</u> <u>_____</u></p> |
| <p>V. Artistic Expression (3cr) <u>_____</u></p> |
| <p>VI. Inquiry & Analysis (3cr) <u>_____</u> <u>Must include courses chosen from the General Education approved course list.</u></p> |

Theatre Major Requirements Core Requirements 54 Credits

| | |
|---|-----------------|
| <u>3CR Inter. Expository Writing</u> | <u>ENG W233</u> |
| <u>3CR Acting I</u> | <u>THTR 138</u> |
| <u>3CR Stagecraft</u> | <u>THTR 158</u> |
| <u>3CR Theatre Appreciation</u> | <u>THTR 201</u> |
| <u>2CR Voice for The Actor</u> | <u>THTR 213</u> |
| <u>2CR Stage Makeup</u> | <u>THTR 256</u> |
| <u>3CR Intro to Theatre Design</u> | <u>THTR 261</u> |
| <u>3CR Textual Analysis</u> | <u>THTR 284</u> |
| <u>3CR Costume Techniques</u> | <u>THTR 351</u> |
| <u>3CR Beginning Directing</u> | <u>THTR 440</u> |
| <u>3CR Theatre & Society I</u> | <u>THTR 470</u> |
| <u>3CR Theatre & Society II</u> | <u>THTR 471</u> |
| <u>2CR Senior Performance Project</u> | <u>THTR 499</u> |
| <u>3CR Stage Management</u> | <u>THTR 501</u> |
| REPEAT FOR A TOTAL OF SIX CREDIT HOURS | |
| <u>1CR Theatre Production I</u> | <u>THTR 168</u> |

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| <p>CHOOSE ONE OF THE FOLLOWING 3CR <u>Scenic Design THTR 360</u> <u>Costume Design THTR 361</u> <u>Light Design THTR 362</u></p> <p>CHOOSE ONE OF THE FOLLOWING 3CR <u>American Musical Theatre THTR 355</u> <u>American Thtr Hist & Drama THTR 583</u> <u>History of the Modern Drama THTR 390</u> <u>History of Shakespeare's Stage THTR 390</u></p> <p>Dramatic Literature 3CR Choose ONE of the following dramatic literature courses or any dramatic literature course offered. <u>Introduction to Shakespeare ENG L 220</u> <u>Major Plays of Shakespeare ENG L 315</u> <u>Modern Drama ENG L 362</u></p> |
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Area of Emphasis Requirements 15-18

Elective Credits to bring your total credits to 124

ACTING EMPHASIS

17 CREDITS

| | |
|--|-----------------|
| <u>3CR Acting II</u> | <u>THTR 238</u> |
| <u>2CR Movement for the Actor</u> | <u>THTR 323</u> |
| <u>3CR Acting III</u> | <u>THTR 338</u> |
| <u>3CR Advanced Voice for Stage</u> | <u>THTR 413</u> |
| <u>3CR Acting IV</u> | <u>THTR 438</u> |
| <u>3CR Advanced Problems in Acting</u> | <u>THTR 536</u> |

Plus 21 Elective Credits

DESIGN AND TECHNOLOGY EMPHASIS

18 CREDITS

| | |
|---------------------------------|-----------------|
| <u>3CR Rendering Techniques</u> | <u>THTR 264</u> |
| <u>3CR Period Styles I</u> | <u>THTR 365</u> |
| <u>3CR Period Styles II</u> | <u>THTR 366</u> |

Choose TWO of the following not covered in the core requirements:

| | |
|---------------------------|-----------------|
| <u>3CR Scenic Design</u> | <u>THTR 360</u> |
| <u>3CR Costume Design</u> | <u>THTR 361</u> |
| <u>3CR Light Design</u> | <u>THTR 362</u> |

Choose ONE of the following

| | |
|-------------------------------------|-----------------|
| <u>3CR Advanced Scenic Design</u> | <u>THTR 560</u> |
| <u>3CR Advanced Costume Design</u> | <u>THTR 561</u> |
| <u>3CR Advanced Lighting Design</u> | <u>THTR 562</u> |

Plus 19 Elective Credits

DIRECTING EMPHASIS

17 CREDITS

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|---|-----------------|
| <u>2CR Stage Movement for the Actor</u> | <u>THTR 323</u> |
| <u>3CR Light Design</u> | <u>THTR 362</u> |
| <u>3CR Period Style I</u> | <u>THTR 365</u> |
| <u>3CR Period Style II</u> | <u>THTR 366</u> |
| <u>3CR Advanced Directing</u> | <u>THTR 540</u> |
| <u>3CR Advanced Problems in Directing</u> | <u>THTR 542</u> |

Plus 21 Elective Credits

PLAYWRITING EMPHASIS

15 CREDITS

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|---|-----------------|
| <u>3CR Intro to Creative Writing</u> | <u>ENG W103</u> |
| <u>3CR Intro to Playwriting</u> | <u>THTR 376</u> |
| <u>3CR Playwriting</u> | <u>THTR 576</u> |
| <u>3CR Writing Elective ENG W310 OR</u> | <u>COM 114</u> |
| <u>OR THTR 576 Repeated</u> | |
| <u>3CR Dramatic Literature Elective</u> | |

Plus 22 Elective Credits

Theatre Minor – 24 Credits

| | |
|--|-----------------|
| <u>Fundamentals Of Performance</u> | <u>THTR 134</u> |
| <u>Acting I</u> | <u>THTR 138</u> |
| <u>Theatre Appreciation</u> | <u>THTR 201</u> |
| <u>Introduction to Theatrical Design</u> | <u>THTR 261</u> |
| <u>Textual Analysis</u> | <u>THTR 284</u> |
| <u>Theatre and Society I OR</u> | <u>THTR 470</u> |
| <u>Theatre & Society II</u> | <u>THTR 471</u> |
| <u>Theatre Production I</u> | <u>THTR 168</u> |
| <u>Theatre Production II</u> | <u>THTR 368</u> |

Theatre Course of your choosing



Purely Dance – Fall 2006

Dance Minor – 18 Credits

Choose ONE of the following courses:

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|---|-----------------|
| <u>Dance History</u> | <u>THTR 105</u> |
| <u>American Musical Theatre</u> | <u>THTR 355</u> |
| <u>Basic Choreography for the Theatre</u> | <u>THTR 424</u> |
| <u>Tap I</u> | <u>THTR 121</u> |
| <u>Tap II</u> | <u>THTR 221</u> |
| <u>Jazz I</u> | <u>THTR 117</u> |
| <u>Jazz II</u> | <u>THTR 137</u> |
| <u>Ballet I</u> | <u>THTR 125</u> |
| <u>Ballet II</u> | <u>THTR 145</u> |