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WHY DO THEATRE AT ALL?

If you are reading this page in this handbook, then we assume you have some interest in theatre. Maybe you ran a spotlight in your high school musical and would like to do more technical theatre work occasionally just for the fun of it. Or maybe you have already decided to be an actor and you want to perform in every Festival Playhouse mainstage play, every student directed Dungeon Theatre play, and every directing class scene in your time at "K."

Whatever your interest, talent, and level of experience, there is a place for you in our program. We NEED you in order to do our productions - as assistant directors, stage managers, scenery builders, and much, much more. Our theatre program is about the artistic growth of our students. And we are very proud of their accomplishments. One of our recent graduates is studying Sicuan Opera in China on a Fulbright Scholarship. Another recently starred in the Disney TV movie "Phantom of the Megaplex." And still another started a performing arts company in Chicago.

And you know what? It doesn't matter if you intend to be a theatre arts major or just dabble in it because you enjoy it, you NEED us! You have probably heard from any number of people that the "theatre is not practical." Nothing could be further from the truth. The study of theatre is enormously practical - for all who really want to get the best from their liberal arts education. Where else can you learn such things as commitment, time management, getting along with others, and working under deadlines? The list goes on and on. These are skills for life - there won't be a field you enter where you won't need to learn how to do these things. Theatre can teach them to you well. In addition to the students described above who are working in theatre, our theatre graduates are also in social welfare, law school, publishing, and even the seminary!

And where else can you study literature, art, politics, music, history, and psychology where the result of that research culminates in a performance? Theatre is a crucial part of the liberal arts education.

But I don't need to convince you of that, you're already looking through this handbook. And we know that you plan to get involved - by auditioning for a play, working on a crew, joining the college improv group, or taking theatre classes. You'll be contributing, but also helping yourself as an educated person.

Welcome! We are glad you are here!

Ed Menta
Director of Theatre

MISSION STATEMENT

Dedicated to the liberal arts tradition and innovations of Kalamazoo College, the Department of Theatre Arts offers students access to the collaborative nature of drama through the integration of both creative and analytical courses, production laboratories, internships, and individualized projects. By studying the wealth of worldwide theatre traditions reflecting pluralism in our society, and the interdependence of all peoples and cultures, students gain the research tools for self-discovery; informed, critical thinking; the ability to take action on their ideas and responsibilities; and the development of the kind of self-esteem and values that will lead them as artists toward enjoying a lifelong journey of personal growth and inquiry in a climate whereby each may learn to speak with his or her own voice.

Open to all majors and non-majors alike, Festival Playhouse productions emphasize both personal and skill development in acting, design, stage management, and directing. They also serve as creative areas for students and enjoyable, thought-provoking entertainment for audiences. The academic program focuses on a wide range of dramatic styles, encouraging students to understand the breadth of dramatic literature from the classical to the most contemporary. Experiential components are clearly linked with classroom studies and offer involvement with the Festival Playhouse Company, drama study in England, student projects in the experimental Dungeon Theatre, placement with regional and professional theatres, and the opportunity for participation in the GLCA New York Arts Program. Students interested in these opportunities should consult with department faculty regarding options and prerequisites.

FESTIVAL PLAYHOUSE: THE THEATRE ARTS AT KALAMAZOO COLLEGE

(THE OFFICIAL NAME OF OUR PRODUCING ORGANIZATION)

THE CURRENT SEASON

“JUST AS WELL: SEEKING WELLNESS THROUGH THE TIES THAT BIND US”

FALL 2007

WAITING FOR GODOT

by Samuel Beckett

November 1-4, 2007

Dungeon Theatre

Hailed by some as the greatest play of the 20th century, Beckett’s most famous play explores the “wellness and justice” of the metaphysics of the universe through slapstick comedy.

Directed by guest artist Todd Espeland.

HAMLET

by William Shakespeare

All Female Cast

November 15-18, 2007

Nelda K. Balch Playhouse

A tragedy full of murder, suicide, ghosts, gravediggers, and skulls, Hamlet embodies the dysfunctional ties that bind at the level of both family and state.

Directed by theatre arts professor, Karen Berthel.

WINTER 2008

SubUrbia

by Eric Bogosian

February 14-17, 2008

Dungeon Theatre

Written by one of America’s most provocative performance artists, Eric Bogosian (Talk Radio, Drinking in America) tells the story of a group of teenage slackers in the 1980s in a 7-11 parking lot, negotiating the boredom, frustration, and racism in their lives.

Directed by senior theatre arts major Paul Whitehouse

In Collaboration with The Whole Art Theatre

WELL

by Lisa Kron

featuring guest artist and professional actress, Sharon Williams

February 28-March 2, 2008

Nelda K. Balch Playhouse

Broadway actress, playwright, and Kalamazoo College alumna Lisa Kron is an award-winning performance artist and writer. We are thrilled to present the university premiere of Lisa’s recent Broadway success, nominated for a Tony Award, an autobiographical comedy about wellness, racial integration, and most of all, the relationship between a daughter and a mother (played by Kalamazoo Community Medal of Arts award winner, Sharon Williams).

Directed by Kalamazoo College theater professor, Ed Menta.

SPRING 2008

SENIOR PERFORMANCE SERIES

May 1-4, 2008

Dungeon Theatre

Festival Playhouse of Kalamazoo College is always proud to present our “best and brightest,” i.e., students creating their own theatre.

LAUNDRY AND BOURBON, by James McLure, Directed by Laurel Griffiths

THE ELEPHANT CALF, by Bertolt Brecht, directed by Emily Harpe

ANGELS IN AMERICA

Part One: Millennium Approaches

by Tony Kushner

May 15-18, 2008

Nelda K. Balch Playhouse

Sub-titled “A Gay Fantasia on National Themes,” Kushner’s landmark epic drama set during the AIDS epidemic of Ronald Reagan’s 1980’s presidency contains the mighty scope of sweeping political theatre and the humor and touching emotion of an intimate love story. The Pulitzer and Tony award-winning play will be directed by guest artist Rebecca Patterson, co-founder and artistic director of New York City’s The Queen’s Company.

LAST YEAR'S SEASON

STORIES STAGED

A Story for children of all ages. Completely New Stories never seen before. An enchanting story that combines politics and pure fantasy. "Stories Staged," the 43rd season for Festival Playhouse: The Theatre Arts at Kalamazoo College, brought together The Secret Garden, a musical based on one of the most popular children's books of all time, a return of another enormously successful Student Playwrighting Festival, and The Madwoman of Chaillot, one of the most popular and critically acclaimed French plays of the 20th century.

FALL, 2006 "Stories for Children of All Ages"

THE SECRET GARDEN

Book & Lyrics by Marsha Norman, Music by Lucy Simon, Based on the novel by Francis Hodgson Burnett
November 9-12, 2006

This musical adaptation of Francis Hodgson Burnett's classic 1911 children's novel, The Secret Garden, takes place simultaneously in India and Edwardian England, in both the past and present. Pulitzer prize-winning playwright Marsha Norman won the Tony Award for Best Book for a Musical, while Lucy Simon's musical score features such lyrical melodies as "The Girl I Mean to Be," "Lily's Eyes," and "How Could I Ever Know." A tale told with mystery, magic, and beauty, The Secret Garden combines themes of re-birth, yearning for the past, and the ultimate healing power of love.

Musical Direction by Thomas Evans, Stage Direction by Ed Menta, Vocal Direction by James Turner

WINTER, 2007 "New Stories."

A STUDENT PLAYWRIGHTING FESTIVAL

February 22-25, 2007

We are proud to once again feature the new voices of our student playwrights telling brand new stories. A Student Playwrighting Festival will feature "10 by 10," two evenings of fully staged 10-minute plays, and three performances of staged readings of one-act plays.

SPRING 2007 "A Storied Fable for Our Times"

THE MADWOMAN OF CHAILLOT

By Jean Giradoux

May 17-20, 2007

In Paris, a group of unscrupulous businessmen plot to destroy the beautiful city for the oil they suspect lies underneath. Only Aurelia "the Madwoman," can save the city by outwitting the politicians and financiers and returning Beauty and Love to the earth. Peopled with colorful characters of Parisian street life, The Madwoman of Chaillot is a triumph of humor, satire, and fantasy, and a play that resonates deeply with our world today.

Directed by guest artist D. Ohlandt

Ed Menta, Professor & Director of Theatre

Directing, Theatre History, Playwriting, First Year Seminar

Ed has a BA in theatre from Southern Connecticut State University, an M.F.A. in Directing from the University of Connecticut, and a Ph.D. in theatre from Michigan State University. He has directed over 50 productions in educational, professional, and community theatre. His professional work includes serving as a dramaturg/director in the New Playfest Series at the BoarsHead Theatre in Lansing, MI, and directing in The New Playwrights Development Workshop. His articles and reviews have been published in Theatre Journal, Theatre Studies, and The Baseball Research Journal. His book The Magic World Behind the Curtain: Andrei Serban in the American Theatre was elected as an Outstanding Academic Book by Choice magazine. He has been teaching at Kalamazoo College since 1986 and is currently serving as Dean of the Junior Class.

Lanford J. Potts, Professor of Theatre and Associate Provost

Lighting

Lanny is a professional designer and consultant with over 25 years experience. His portfolio includes international lighting and production design; national tour designs for opera and dance; regional designs for opera, modern dance, ballet, drama, and corporate events; concert work for Willow Creek and the Indigo Girls; work in architectural lighting and consulting; TV studio production design and consulting; and, consultant planning for performance venues and events (including the 1996 Olympics). In addition to this professional work Lanny has sustained a 20 year career within the higher education academy while also providing guest "masterclass" design instruction at various venues; and providing professional presentations on lighting design, design communication, and leadership and creativity within the arts at professional conferences and workshops. He has presented portfolio examples of his work at regional conferences, worked at the John F. Kennedy Center for the Performing Arts, and has received numerous professional awards including a Michigan Governor's Commendation and Atlanta Critic's Choice awards for his design work (including the Atlanta premier of A Few Good Men). Having just completed the first U.S. non-professional premier of Miss Saigon (scenic and lighting design) his current endeavors (2007-2008 year) include international lighting and production design work with the Willow Creek Organization in Wetzlar, Germany; completion of production design work for a DVD, architectural and lighting consulting for two regional youth centers, and scenic and lighting design work for local and regional companies. Lanny is the technical and creative producer for "180 Productions" which is a weekly youth ministry program which sees approximately 120 high school students each week from 8-10 high schools in the surrounding community.

Karen Berthel, Academic Chair

All Performance Courses, Senior Seminar

Jon Reeves, Director of Technical Theatre and Design
Stagecraft, Design, Technical Theatre

Jon has a B.A. in technical design and production from the University of Whitewater-Wisconsin as well the equivalent of a studio arts minor, Jon has designed and built hundreds of shows for many of the areas' theatre's including Kalamazoo Civic Theatre, The Whole Art, Wellspring Dance, The API Theatre, the Barn Theatre, the Knockabout Theatre and many local high schools. When he's not building a show, Jon can often be found making theatrical weapons and teaching actors how to fight with them. , Jon works as a sculpture artist in his Park Trades studio whenever he has some free time. His main medium is steel, but he also works with brass, copper, fabrics and lots of reclaimed throw-aways.

MEET THE STUDENTS

MAJORS

Lee O'Reilly K'08
Paul Whitehouse K'08
Laurel Griffiths K'08
Emily Harpe K'08
Clif Ballard K'09
Terry Cangelosi K'09
Alex Clothier K'09
Mouse Courtois K'09
Kelsey Hahn K'09
Ben Harpe K'09
Sarah Ludwinski K'09
Joan Michelle Miller K'09
Richard Moore K'09
Chris Simon K'09

MINORS

Kristin Plaunt K'08
Whitney Shattuck K'08
Emma Perry K'08
Jeff Crapko K'08
Charlie Nork K'08
Coutland VanDam K'08
Naseem Mazloom K'09
Andrew Dombos K'09

STUDENT PERFORMANCE GROUPS

All of the organizations in this section are completely student initiated and run. They reflect the diverse community of talents and interest at "K" College.

ASIAN-AMERICAN THEATRE FESTIVAL

The Asian Student Association usually presents a celebration of Asian-American culture every year during Asia Week. The group presents dance, music, skits, and slide shows which reflects Asian culture and experience.

The group is closely affiliated with ASA (Asian Student Association), which is advised by Dr. Les Tung, Chair of the Music Department. Please contact ASA for further information.

C.A.T. (CULTURAL AWARENESS TROUPE)

This is a performance group that is part of the BSO (Black Student Organization). The performance often celebrates a part of African American culture. It involves dance, music, stories, drums, and skits. Much of the material is student written and compiled.

The group often performs in the middle of winter quarter in the Dalton Theatre. Most of the performers are students (members of BSO), but the performance has often featured members of the community and guest artists. It is a powerful multicultural event that gives voice to black students on campus.

FRELON DANCE COMPANY

The group was started by students who wanted to continue with the dancing they had done before coming to college. They meet weekly for classes taught by different members of the group to learn different styles of dance. Their most recent performance contained 20 numbers with over 100 dancers. They have a unique style, blending hip-hop, modern, funk, lyrical, pointe, jazz, and swing.

The group ensures that everyone, regardless of dance experience, can dance at "K." Anyone can join the company (even WMU and "K" alumni have danced with them). However, it is important to be part of the entire rehearsal process throughout the year. Signs are posted on campus when meetings, rehearsals, and workshops are held.

MONKAPULT

This improvisational theatre group began in the spring of 1996 when members of the Improvisation class decided they wanted to continue developing improv skills and performing in front of an audience. Some of the original members include: Jeff Patterson (K'97), Matt Priest (K'97), Kris Schaffner (K'97), and Julius Moore (K'96).

The group often performs two shows a quarter. They allow students to practice their improv skills, often donating the profits of its very popular shows to local charities.

Monkapult rehearses two-three times a week throughout the quarter. Students interested in joining the group can contact current members, or attend the mandatory first meeting of the quarter for more information regarding auditioning. Members are encouraged to have taken Improvisation or Fundamentals of Acting.

MAJOR IN THEATRE ARTS
REQUIREMENTS FOR THE MAJOR IN THEATRE ARTS

REQUIREMENTS FOR A MAJOR IN THEATRE ARTS

A minimum of ten units are required (including one unit of THEA 200).

Required Courses:

Foundations (2 units to be completed in first year):

- THEA 110 Stagecraft
- THEA 120 Fundamentals of Acting

Explorations (4 units to be completed, if possible, by end of second year):

One 200 Level Design Course (to be completed by end of sophomore year) chosen from among:

- THEA 210 Stage Lighting
- THEA 235 Costuming & Makeup
- THEA 240 Scenic Design

Two theatre histories chosen from:

- THEA 155 Introductions to African American Theatre (Change # and syllabus)
- THEA 260 Theatre of Communion: Greeks to Shakespeare
- THEA 270 Theatre of Illusionism: Renaissance to Early Film
- THEA 280 Theatre of the Revolt: Modernism and Postmodernism
- THEA 290 Asian Theatre

One dramatic literature courses chosen from:

- ENGL 161 Reading Drama
- ENGL 235 Shakespeare
- CLAS 240 Homer and Greek Tragedy
- CLAS 220 Ancient Comedy & Satire
- THEA 255 Playwriting

(Another option is that a third theatre history course may substitute for two dramatic literatures. Appropriate courses taken at Study Abroad Centers may also be eligible.)

Connections (three units to be completed in junior and senior year)

- THEA 380 Directing I
- THEA 490 Senior Seminar

And at least one upper level course chosen from among:

- THEA 225 Developing a Character
- THEA 305 Voice & Diction
- THEA 320 Advanced Acting
- THEA 445 Advanced Design
- THEA 480 Advanced Directing

AND THEA 200 Production Laboratory (one unit of four different 1/4 units)

* Throughout their four years, Theatre arts majors must distribute each 1/4 unit in a different area of production (acting, stage management, costuming, lighting, scenery, sound, publicity, etc.)

COURSE SEQUENCE FOR THEATRE MAJORS

YEAR:	FALL	WINTER	SPRING
First Year	Acting I	Acting I	Stagecraft
Sophomore	Design Theatre History	Theatre History	Theatre History
Junior	Study Abroad	Study Abroad	Directing
Senior	Dramatic Literature	Senior Seminar	Dramatic Literature

NOTES

•THEA200 Production Laboratory. Each student involved in a significant role on regular theatre productions is a participant in the Festival Playhouse Company and shall thereby earn 1/4 unit of credit per production. Credit is limited to one unit over four productions (Theatre Arts majors only may accumulate up to a maximum of two full units. THEA200 may not be counted as "third course" to complete a full-time academic load in any given term. Theatre Arts majors must distribute each 1/4 unit in a different area of production (acting, stage management, costuming, lighting, scenery, sound, publicity, etc.)

•We strongly recommend the theatre history sequence be completed by the end of the sophomore year. This is excellent preparation for comps, the London program, directing, Senior Seminar, etc.

•We recommend completing the core classes of Acting I, Stagecraft, Design, and two theatre histories if applying to the London program. Directing is a good option for returning from study abroad (although you can take it sophomore spring).

•Remember, theatre history courses alternate every other year. All are important, but perhaps Communion and Revolt might be the most vital in terms of playwrights and styles.

•There are many other theatre art courses to choose from. Some alternate every other year. Consult with individual faculty regarding course selection for your particular interests and career plans: performance, directing, design, graduate school, management, etc.

•The theatre arts major requires at least ten units.

•We strongly recommend consulting with individual faculty to plan a program that builds sequentially in terms of course and production opportunities.

•Policy on courses taken off-campus: The Theatre Arts Department supports the international emphasis of Kalamazoo College by encouraging its majors to study overseas and by accepting credit toward the major a variety of theatre art courses taken at other institutions. However, in the interests of a cohesive major and a common background among majors, the department requires that the core courses in the major or minor in theatre, with the exception of dramatic literature courses, be taken at Kalamazoo College. These core courses are as follows:

- Theatre History (2 courses for the major)
- Acting I
- Directing I
- Design I
- Stagecraft
- Senior Seminar

THEATRE ARTS MAJOR SENIOR YEAR

Additional courses in these areas, taken at other institutions, may be applied toward major and minor requirements. The dramatic literature requirement for the major or minor may be met with course from other departments at Kalamazoo College or elsewhere.

Transfer students who bring in theatre art credits from other institutions will be considered individually for exemption from this policy. The written approval of the department chair is required in such cases.

POLICY ON INDEPENDENT STUDIES IN THEATRE ARTS

Because of the small number of faculty in theatre arts and the numerous academic, production and research responsibilities of each professor, independent study requests will be reviewed with the utmost discretion and care. By no means are such requests “automatic”. Normally, permission for independent studies will be granted for courses that the department is not able to offer on a regular basis and for which the student has been prepared (e.g. an independent study in scene painting after a student has taken Design I.) Independent study requests will not be granted for students who are unable to “fit in” the normal course offerings for the major or minor except for extremely rare and extenuating circumstances. All independent study requests must be approved by the chair. No faculty member may offer more than one independent study per term. Normally independent studies will be divided into the following categories.

- Menta Directing
 Theatre History
 Dramatic Literature
 Dramaturgy
 Playwrighting
- Berthel Performance
 Professional Theatre Practice
- Potts/Reeves Design
 Technical Theatre
 Production and Theatre Management

The Department of Theatre Arts offers a minor which seeks to provide students with a balance of understanding concepts and practices of theatre arts through a variety of courses integrated with production involvement

Requirements - all courses for the minor must be taken on campus:

* THEA200 Production Laboratory. Each student involved in a significant role on regular theatre productions is a participant in the Festival Playhouse Company and shall thereby earn 1/4 unit of credit per production. Credit is limited to one unit over four productions (Theatre Arts majors only may accumulate up to a maximum of two full units. THEA200 may not be counted as “third course” to complete a full-time academic load in any given term. Theatre Arts majors must distribute each 1/4 unit in a different area of production (acting, stage management, costuming, lighting, scenery, sound, publicity, etc.)

Number of Units

Six units are required.

Required Courses

- One unit of THEA 200 Production Laboratory (4 - 1/4 units)*
- One unit from each of the following areas
 - Performance (THEA 115, 120, 225, 305, 320, 380)
 - Design/Technical (THEA 110, 135, 210, 240)
 - Theatre History (THEA 155, 260, 270, 280, 290)
- Plus Two Electives: Any two additional units in Theatre Arts

Students should meet with department faculty when selecting this minor (certain courses may have prerequisites).

A. Performance

- THEA 115 Improvisation Theatre for Dialogue and Community
- THEA 120 Fundamentals of Acting
- THEA 225 Developing a Character
- THEA 305 Voice and Diction
- THEA 320 Advance Acting
- THEA 380 Directing

B. Design/Technical

- THEA 110 Stagecraft
- THEA 235 Costuming & Make-up
- THEA 210 Stage Lighting
- THEA 240 Scenic Design

C. Theatre History

- THEA155 Introduction to African American Theatre
- THEA 260 Theatre of Communion
- THEA 270 Theatre of Illusionism
- THEA 280 Theatre of Revolt
- THEA 290 Asian Theatre

LIST OF ALL THEATRE ARTS COURSES

THEA 110 Stagecraft

Introduction to the principal topics and practices of technical support for theatre production: construction of stage scenery, scene painting, properties, rigging/focusing of lights, sound techniques, basic technical craft skills, and production communication practices. Fifteen-hour production lab required. CE

THEA 115 Activating Theatre Techniques for Community Dialogue

A workshop course based on the activating theatre techniques of Augusto Boal. A developmental skills course in creating forum theatre for community and social change, and for moderating effective group dialogue. Interdisciplinary links with psychology, sociology, and education with a focus on both experiential education and interpersonal communications. CE

THEA 120 Fundamentals of Acting

Introduction to the skills necessary for performing on stage. This course is an exploration of the fundamental techniques necessary for beginning scene and monologue study in modern and contemporary realism. Through physical and vocal exercises, text and character analysis, and scene studies, the student is introduced to the process of acting preparation and performance. Excellent course for nonmajors seeking an introduction to the art of acting. CE

THEA 155 Introduction to African-American Theatre

Survey/lecture course from an African American perspective, examining the activities and developments of Black American life as evidenced through its theatre, with emphasis on history, philosophy, dramatic creations, criticism, and socio-psychological concerns. Includes lectures in theatrical contributions of Western and African civilizations. CR (US)

THEA 200 Production Laboratory

Each student involved in a significant role on regular theatre productions is a participant in the Festival Playhouse company and shall thereby earn 1/4 unit of credit per production. Credit is limited to one unit over four productions (Theatre Arts majors only may accumulate up to a maximum of 2 full units). THEA 200 May not be counted as third course to complete a full-time academic load in any given term. Theatre Arts majors and minors must distribute each 1/4 unit in a different area of production (acting, stage management, costuming, lighting, scenery, sound, properties, etc.). CE

THEA 210 Lighting Design

Experiments and studies in the theories and techniques of stage lighting; emphasis on play analysis, sculpting with light, color theory, drafting, projection, and practical laboratories. Fifteen-hour production lab required. CE

THEA 225 Developing a Character

Advanced work in characterization with emphasis placed on building a character through various acting techniques such as Stanislavski, Suzuki, Viewpoints, and improvisational exercises. A continuation of THEA 120, this course is designed to deepen the student's understanding of their acting process combined with the discovery of voice and body in relation to character development. The course includes scene and monologue work, as well as written assignments. Weekly Rehearsal Lab required. CE
Prerequisite: THEA 120, sophomore standing or permission of instructor.

THEA 235 Costuming and Makeup

This course is split into two sections: stage Makeup and Costuming. The Makeup section will introduce the student to the basic principles of makeup application and design for the stage. The Costume section will introduce the student to the basic techniques, tools, and materials used in costume construction along with an introduction to costume shop organization. Fifteen-hour production lab required. CE

THEA 240 Scenic Design

Conceptual study of scenic design, commencing with play analysis and historical research, followed by sketches, decor, drafting, and color renderings. Focus upon the principles of movement, scale, color, light, silhouette, environment, and composition. Fifteen-hour production lab required. CE

THEA 255 Playwrighting

An introduction to playwrighting, examining such topics as script analysis, dramatic structure, characterization, rhythm, and imagery. In addition to specific writing projects, students will also read and analyze representative plays. CE

THEA 260 The Theatre of Communion: Western Theatre from Greeks to Shakespeare

Study of Western theatre history from the Greeks to Shakespeare, emphasizing the function of the theatre as a unifying cultural, social, and spiritual institution; who goes to the theatre and why; trends in playwrighting, acting, design, and the relationship of theatre to government and religion. CR (Comparative).

THEA 270 The Theatre of Illusionism: Western Theatre from the Renaissance to Early Film

Study of Western theatre history from the Italian Renaissance to the evolution of early film, emphasizing the trend of the theatre to simulate the details of everyday life and the growth of theatre as an entrepreneurial institution that informed developments in audience, playwrighting, acting, and design. CR (Europe)

THEA 280 The Theatre of Revolt: Modernism and Post-Modernism in Western Theatre

A study of the Theatre of Revolt, an overview of Western theatre history and dramatic literature over the last 125 years including Brecht, Artaud and Beckett. Emphasis on comparing realism and various forms of nonrealism, such as expressionism and absurdism, through the plays and trends in acting, directing, and design. Examination of what constitutes The Modern Theatre and our current age of post-Modernism. CR (Comparative)

THEA 290 Asian Theatre

A survey of selected topics in classical Asian theatre and performance from among the Noh, Kabuki, and Bunraku Theaters of Japan; Yuan Drama and Classical Opera of China; Sanskrit Drama and Kathakali Dance Theatre of India; and some other historical and current performance trends and styles. A study of theories of intercultural performance and Asian theatre influences on the West. CR (Asia)

THEA 305 Voice and Diction

Study of techniques for actors to develop the vocal production necessary for stage performance. Training in the Skinner Method for Standard American English, and phonetic ear training. Class exercises, monologues, vocal physiology, proper warm-up techniques, and care for the professional voice. CE
Prerequisite: THEA 120 or permission of instructor.

THEA 380 Directing I

Introduction to the art of stage direction its history, development, functions and components; study of script analysis, composition, working with actors, and the organization of a production. Weekly Rehearsal Lab required. CE
Prerequisite: THEA 120, sophomore standing, Theatre Arts major, or permission of instructor.

THEA 420 Advanced Acting

Introduction to the skills necessary to act in plays from the major periods and styles of dramatic literature: Greek, Shakespeare, and Restoration. Class exercises, monologues, scene study, workshop performances, written assignments, and analysis of dramatic literature will form the basis of the course work. Specific costume pieces, including shoes, which are not provided by the department, are required to be worn during

the classes and in the labs. Weekly rehearsal lab required. CE
Prerequisite: THEA 225 or permission of instructor.

THEA 445 Advanced Design

Advanced forms of scenery, costume, or lighting study selected in consultation with the instructor. May involve portfolio development and design of main-stage productions. CE

Prerequisite: THEA 210, 235, or 240 and permission of instructor.

THEA 480 Advanced Directing

Advanced problems in directing for the upper-level student, with a focus on independent projects and directing a one-act play.

Prerequisite: THEA 380 and permission of instructor.

THEA 490 Seminar

Preparation for the professional working world in theatre. Resume preparation, various workshops and professional guest speakers. Discovery and articulation of artistic goals through group activities, written assignments, and readings. Class group agenda project. Preparation for departmental oral and written comprehensive examinations and the required SIP presentations.

Prerequisite: Major in the department or permission.

DEPARTMENT READING LIST

The following list of plays and books are highly recommended reading for each theatre arts major. They represent a sampling from most major playwrights and periods in dramatic literature, history, and theory. Some familiarity with most of these plays and authors will undoubtedly be helpful preparation for the senior comprehensive exam as well as standard general knowledge for future training/involvement in the field of theatre. (Many of these book are already required reading in our courses.)

PLAYS

Greek and Roman

Aeschylus	The Oresteian Trilogy (Agamemnon, The Libation Bearers, The Furies)
Aristophanes	Lysistrata
Euripides	The Bacchae, Medea
Menander	Dyskolos
Plautus	The Menaechmi
Sophocles	Oedipus the King, Antigone
Terence	The Brothers

Medieval

Anonymous	The Second Shepherd's Play
Anonymous	Everyman
Anonymous	Any play from the York cycle
Hrotsvit	Dulcitius

The Italian Renaissance

Machiavelli	The Mandrake
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The English Renaissance

Jonson	Volpone
Marlowe	Dr. Faustus
Webster	The Duchess of Malfi
Shakespeare	Four major tragedies (King Lear, Hamlet, Macbeth, Othello); Four major comedies(A Midsummer Night's Dream, As You Like It, Twelfth Night, The Taming of the Shrew); Four major histories (Julius Caesar, Henry IV part 1, Richard III, Henry V)

The French Renaissance

Racine	Phedre
Moliere	Tartuffe, The Misanthrope

The Spanish Golden Age

Calderon	Life is a Dream
Lope de Vega	Fuente Ovejuna
Sor Juana Inés de la Cruz	The Reply or The Divine Narcissus

English Restoration and 18th Century

Behn	The Rover
Centlivre	The Busy Body
Congreve	Way of the World
Gay	The Beggar's Opera
Goldsmith	She Stoops to Conquer

Sheridan The Rivals or The School for Scandal
Wycherly The Country Wife

German, French and Italian 18th Century

Beaumarchais The Marriage of Figaro or The Barber of Seville
Goldoni The Servant of Two Masters
Gozzi The King Stag
Lessing Nathan the Wise

Romanticism/19th Century European

Hugo Hernani
Buechner Woyzeck

Pre-20th Century American

Belasco The Girl of the Golden West
Brown A Leap to Freedom
Daly Under the Gaslight

The Modern Theatre (European)

Brecht Good Person of Setzuan, Mother Courage, Galileo, or Caucasian Chalk Circle
Chekhov The Cherry Orchard, The Seagull
Ibsen Hedda Gabler, A Doll House, Ghosts, The Wild Duck
Lorca House of Bernarda Alba or Blood Wedding
Pirandello Six Characters in Search of an Author
Shaw Mrs. Warrens' Profession, Saint Joan
Strindberg Miss Julie, A Dream Play
Synge Playboy of the Western World
Wilde The Importance of Being Earnest

The Modern Theatre (American)

Albee The Zoo Story, Who's Afraid of Virginia Woolf
Glaspell Trifles
Grimké Rachel
Hansberry Raisin in the Sun
Hughes Emperor of Haiti
Miller Death of a Salesman, All My Sons or View from the Bridge
Odets Waiting for Lefty
O'Neill Long Day's Journey, The Iceman Cometh
Robins Vote for Women!
Treadwell Machinal
Wilder Our Town
Williams The Glass Menagerie, A Streetcar Named Desire

Post-Modernism/Contemporary Theatre

Baraka Dutchman
Beckett Waiting for Godot, Endgame
Churchill Cloud Nine, Top Girls
Fornes Fefu and Her Friends, The Conduct of Life
Fugard Master Harold and the Boys or Sizwe Bansi is Dead
Genet The Balcony

Gordone No Place to be Somebody
Gotanda The Wash
Hwang M. Butterfly
Ionesco The Bald Soprano, The Lesson
Kennedy Funnyhouse of a Negro
Kramer The Normal Heart
Kron Well, 2.5 Minute Ride
Kushner Angels in America, Part One
Mamet American Buffalo or Glengarry Glen Ross
McNally Love! Valor! Compassion!
Moraga Giving up the Ghost
Osborne Look Back in Anger
Parks The America Play, Topdog/Underdog
Pinter The Birthday Party, The Homecoming, Old Times
Rivera Marisol
Sartre No Exit
Shange For Colored Girls... or Spell #7
Shepard Buried Child or Tooth of Crime
Soyinka Death and the King's Horseman
Stoppard Rosencrantz and Guildenstern are Dead, Arcadia
Valdez Stinking Badges or Los Vendidos
Vogel How I learned to Drive
Wassersein The Heidi Chronicles
Wilson, A. Joe Turner's Come and Gone, Fences or Ma Rainey's Black Bottom
Wilson, L. Fifth of July, Talley's Folly
Yamauchi And the Soul Shall Dance

Classical Asian Theatre

Bhasa The Vision of Vasavadatta
Chikamatsu The Love Suicides at Sonezaki or The Love Suicides at Amijima
Danjuro Narukami or another Kabuki play
Kalidasa Sakuntala
Sudraka The Little Clay Cart (The Toy Cart)
Wang Shifu The West Chamber
Zeami Matsukaze or Atsumori

Design

Aronson, Arnold American Set Design
Birn, Jeremy Digital Lighting and Rendering
Burian, Jarka The Scenography of Joseph Svoboda
Corson, Richard Stage Makeup
Craig, E. G. Scene
---. On the Art of the Theatre
Gillette, J. Michael Designing with Light
---. Theatrical Design and Production
Demers, Owen Digital Texturing and Painting
Gillette, J. Michael Designing with Light
---. Theatrical Design and Production
Gorelik, Morecai New Theatres for Old

SUBJECT READINGS

Hainaux, Rene
 Hat, Avril, Susan North, R. Davis
 Henderson, Mary C.
 Huber, David and Robert Ronstein
 Huber, David and Philip William
 Ingram/Covey
 Izenour, George
 ----.
 Johnston, Lucy
 Jones, Robert E.
 Keller, Max
 Kyoto Costume Institute (ed.)
 Larson, Orville K.
 Laver, James
 Leacroft, Richard & Helen
 Mielziner, Jo.
 Millin, Donald C.
 Oenslager, Donald
 Payne, Blanche
 Pecktal, Lynn
 ---.
 ---.
 Pilbrow, Richard
 Rosenthal, Jean
 Russell, Douglas
 ---.
 Simonson, Lee
 Smith, Ronn
 Taymor, Julie
 Warfel, William
 Watson, Lee
 Whiton, Sherrill

Stage Design Since...(The 1950's, The 1960's, and The 1970's)
 Historical Fashion in Detail: The 17th and 18th Centuries
 Mielziner: Master of Modern Stage Design
 Modern Recording Techniques, 6th ed.
 Professional Microphone Techniques
 The Costumer's Handbook
 Theatre Design, 2nd ed.
 Theatre Technology, 2nd ed.
 19th Century Fashion in Detail
 The Dramatic Imagination
 Light Fantastic: The Art and Design of Stage Lighting
 Fashion
 Scene Design in the American Theatre from 1915-1960
 Costume in the Theatre
 Theatre and Playhouse
 Designing for the Theatre
 The Development of the Playhouse
 Stage Design
 History of Costume
 Designing and Painting for the Theatre
 Designing and Drawing for the Theatre
 Costume Design: Techniques of Modern Masters 1
 Stage Lighting Design : The Art, the Craft, the Life
 The Magic of Light
 Stage Costume Design
 Period Style for the Theatre
 The Stage is Set
 American Set Design II
 Playing with Fire
 The New Handbook of Stage Lighting Graphics
 Lighting Design Handbook
 Interior Design and Decoration

Acting

Adler, Stella
 Benedetti, Robert
 Berry, Cicely
 Bogart, Anne
 Bruder, Melissa
 Chekhov, Michael
 Crawford, Jerry
 Delgado, Ramon
 Gronbeck,-Tedesco, J. L.
 Hagen, Uta
 Halpern, Charna
 Harrop/Epstein
 Hull, Loraine
 Johnstone, Keith
 Lewis, Robert
 Linklater, Kristin

Technique of Acting
 The Actor at Work
 The Actor and the Text
 Viewpoints
 The Practical Handbook of the Actor
 To the Actor
 Acting in Person and in Style
 Acting with Both Sides of the Brain
 Acting Through Exercises
 Respect for Acting
 Truth in Comedy
 Acting with Style
 Strasberg's Method
 Impro
 Advice to the Players
 Freeing the Natural Voice

---.
 Mamet, David
 May, Rollo
 Meisner, Stanford
 Moore, Sonia
 Morris, Eric
 Poggi, Jack
 Sher, Anthony
 Shurtleff, Michael
 Skinner, Edith
 Spolin, Viola
 Stanislavsky
 ---.
 ---.
 Suzuki, Tadashi

Theatre History

Arnott, Peter
 Artaud, Antonin
 Baldry, H.C.
 Brandon, James ed.
 Brockett, Oscar
 Brustein, Robert
 Case, Sue-Ellen
 Chute, Marchette
 Driver, Tom
 Esslin, Martin
 ---.
 Grotowski, Jerry
 Harris, John
 Hill, Errol (ed.)
 Keene, Donald
 Mackerras, Colin ed. C
 Pavis, Patrice
 Richmond, Farley
 Roose-Evans, James
 Rudlin, John
 Styan, J.L.
 Vardac, Nicholas
 Watson and McKernie
 Willet, John ed.

Directing

Bartow, Arthur
 Ball, David
 Ball, William
 Bogart, Anne
 ---.
 Braun, Kazimierz
 Brook, Peter

Freeing Shakespeare's Voice
 True and False
 The Courage to Create
 On Acting
 The Stanislavsky System
 No Acting Please
 The Monologue Workshop
 Year of the King
 Audition
 Speak with Distinction
 Improvisation for the Theatre
 An Actor Prepares
 Building a Character
 Creating a Role
 The Way of Acting

Public and Performance in Greek Theatre
 The Theatre and Its Double
 The Greek Tragic Theatre
 Studies in Kabuki
 History of the Theatre
 The Theatre of Revolt
 Feminism and Theatre
 Shakespeare of London
 Romantic Quest and Modern Query
 The Theatre of the Absurd
 Brecht: The Man and his Work
 Towards a Poor Theatre
 Medieval Theatre in Context
 The Theatre of Black Americans
 No and Bunraku
 Chinese Theatre
 The Intercultural Performance Reader
 Indian Theatre
 Experimental Theatre
 Commedia Dell' Arte: An Actor's Handbook
 Restoration Comedy in Performance
 From Stage to Screen
 A Cultural History of the Theatre
 Brecht on Theatre

The Director's Voice
 Backwards and Forwards
 A Sense of Direction
 Viewpoints
 A Director Prepares
 Directing: Arts, Ethics, Creativity
 The Empty Space

Clurman, Harold
 Cohen, Robert
 Cole, Susan
 Cole, Toby
 Delgado, and Heritage
 Donkin and Clement
 Harrop /Epstein
 Jones, David R.
 Manful, Helen
 Shapiro, Mel

On Directing
 Creative Play Direction
 Directors in Rehearsal
 Directors on Directing
 In Contact with the Gods: Directors Talk
 Upstaging Big Daddy: Directing as if Race and Gender Matter
 Acting with Style
 Great Directors at Work
 In Other Words: Women Directors Speak
 The Director's Handbook

Playwrighting

Ball, David
 Castagno, Paul
 Catron, Louis
 Cohen, Edward
 Cole, Susan Letzler
 Downs & Wright
 Egri, Lajos
 Garrison, Gary
 ---.
 Savran, David
 ---.
 Singer, Dana
 Smiley, Sam
 Sweet, Jeffrey
 ---.
 Van-Itallie, Jean-Claude
 Wright, Michael
 ---.
 Wright & Pyland (ed.)

Backwards & Forwards
 New Playwriting Strategies
 Elements of Playwriting
 Working on a New Play
 Playwriting in Rehearsal
 Playwrighting from Formula to Form
 The Art of Dramatic Writing
 Perfect 10
 The Playwright's Survival Guide
 In Their Own Words: Interview with Cont. American Playwrights
 The Playwright's Voice
 Stage Writer's Handbook
 The Structure of Action
 The Dramatist's Toolkit
 Solving Your Script
 The Playwright's Workbook
 Playwriting in Process
 Playwriting Master Class
 The Student's Guide to Playwriting Opportunities

OVERVIEW OF THE SENIOR YEAR FOR THEATRE ARTS MAJORS

The senior year comprises a capstone experience of the theatre in the liberal arts setting that combines experiential education, critical thinking, and artistic growth. There are three components of this capstone:

- A. THE SIP (either Summer, Fall, or Winter)
- B. THE WRITTEN AND ORAL COMPREHENSIVE EXAM (Fall/Winter)
- C. THE SENIOR SEMINAR (Winter)

•Remember, only these last two components (Comps & Senior Seminar) are required for the Theatre Arts major. Although we certainly advise it, Theatre Arts majors are not required to do a Theatre SIP.

PURPOSE

The purpose of this policy is to clearly articulate departmental expectations of the student's SIP and clarify any confusion regarding deadlines, procedures, etc. Use it as a departmental supplement to the "K" College SIP Handbook.

KINDS OF S.I.Ps

Be thinking as much you can throughout junior (or even sophomore) year the type of SIP you would like to do and "rough out" ideas with your academic advisor. As you know, there are many possibilities, but some good ways to start are to read previous Theatre SIPs in the Seminar Library, think about future career plans and how the SIP may assist you in making professional contacts, or further developing an area of creativity. The department wants to stress that should you choose a Summer Internship SIP, there must be some intellectual focus or purpose of investigation to your work so that your SIP is not just a second Career Development project. An example might be to investigate the director/designer relationship if you are assisting a designer, or to write a handbook for stage managers at "K" College if serving as a production intern, and so forth.

If your SIP is a performance project, such as directing or acting, you must submit a proposal by no later than Week 9 Spring term of junior year outlining the purpose of the project, theme, goals, budget, space, and time of the quarter to be produced if you would like to receive departmental support as a Festival Playhouse production (see separate handout on Directing Proposal Guidelines.) If you are proposing to direct or perform in an original script, the text must be submitted in full at this time.

All Theatre SIPs are one unit of credit.

- 1. If you are going to do a Summer or Fall SIP, finalize your SIP plans before you leave for summer break.
- 2. If you are doing a Winter SIP, review your SIP plans as needed with your advisor when you return to campus in the Fall.

REQUIRED

All students doing a Theatre Arts SIP must complete three documents:

- 1. The Yellow SIP Registration Form
 Signatures needed: yours, SIP advisor, dept. SIP coordinator (Chair)
 Where to submit: Registrar
 When: Week 10 Junior Spring term (Summer & Fall SIPs),
 First Week Fall term (Winter SIPs)
- 2. The White Department SIP Contract

Signatures needed: yours, SIP advisor, dept. SIP coordinator (Chair)

Where to submit: SIP Advisor and student keeps a copy

When: Week 10 Junior Spring term (Summer & Fall SIPs),
First Week of Fall Term (Winter SIPs)

3. The Pink Theatre Arts SIP Proposal

The Theatre Arts SIP Proposal can combine a grant proposal, a directing proposal, and any type of preliminary SIP proposal. This should be one document.

Signatures needed: yours

Where to Submit: SIP advisor, dept. SIP coordinator (Chair), you should also keep one

When: Week 10 of Junior Spring term (Summer & Fall SIPs), First Week of Fall term (Winter SIPs).

The only exception to this is that Directing or Performance Proposals are due Week 9 of Spring term).

The Pink Theatre Arts SIP Proposal must include:

1. A preliminary SIP outline to your advisor. The details can be worked out between the two of you, but it should contain:

- working title of your SIP
- rough bibliography
- statement of purpose and scope
- your SIP address, phone number, and email.

This preliminary outline is necessary in order to obtain the necessary signatures on your Yellow SIP registration form and the White department SIP contract.

2. Required - A more detailed outline is due to your advisor by 5th Week of the SIP term. This shall include sub-headings or topics from your main thesis, a more detailed bibliography, and a portion of written text. The department strongly encourages you to keep a journal during your SIP term.

3. Required - A complete SIP including all text, endnotes, bibliography, diagrams, support materials, etc. is due on the first day of classes after the SIP term. Keep this in mind as you may want to leave yourself a period of time for writing at the end of the SIP term.

4. Required - The completed SIP with advisors' suggestions for revision is due 4th Week after the SIP term.

SIP OPTIONS

A. Summer

Type of SIP Summer Theatre Internship or Research.

- a. Yellow SIP registration form, White department SIP contract, Pink Theatre Arts SIP Proposal due Week 10 of Spring term.
- b. Detailed outline due halfway through Summer.
- c. Complete SIP due first day of Fall term.
- d. Revised SIP due Week 4. of Fall term.

B. Fall

Types of SIP:

- i. Theatre Leadership (a significant leadership position on the Fall mainstage production such as, but not limited to, stage management, assistant directing, or designing)
OR
- ii. Research SIP (Theatre history; dramatic literature; design, directing, or acting research; play-wrighting).
 - a. Yellow SIP registration form, White department SIP contract and Pink Theatre Arts SIP Proposal due Week 10 of Spring term.
 - b. Detailed outline due week 5 of Fall term.
 - c. Complete SIP due first day of Winter term.
 - d. Revised SIP due Week 4 of Winter term.

C. Winter

Type of SIP: Performance (such as Directing a play or performing an original piece.)

- a. Pink Theatre Arts SIP Proposal due Week 9 of Junior Spring term.
- b. Yellow SIP registration form, White department SIP contract due Week 8 of Fall term.
- c. Detailed outline due Week 6 of Winter term.
- d. Complete SIP due first day of Spring term.
- e. Revised SIP due Week 4 of Spring term.

•Remember, if proposing to direct or perform in an original script, the text must be submitted in full by Week 9 of Junior Spring.

••No one may overload during a SIP quarter (exception for a Summer SIP which is actually a 4th registered unit in Fall.)

•••Senior Seminar is a Winter course, which will integrate the Written and Oral Comprehensive Exams. So a Winter SIP will allow only one other course in a theatre major's schedule. Keep this in mind when planning the courses needed for the theatre major, distributionals, or double major.

WINTER COMPS DEADLINES

- Initial comps meeting/distribution of exam: Exam Week of Junior Spring term
- Play list/alternates due TBA date in Summer
- Outline due Week 7 Monday in Fall term
- Written comps due Week 2 Monday in Winter term.
- Written comps faculty response Week 4-5 of Winter term
- Oral comps Exam Week (Senior Seminar slot) Winter term

REQUIRED - A 10-15 minute oral presentation on how your S.I.P. was a capstone experience in the liberal arts will be scheduled early in Spring Quarter on Tuesday and Thursday during common times (usually 3rd Week).

GRADES - Failure to comply with any aspect of the above timeline will seriously affect the students' grade on the SIP Extensions will be granted on a true emergency basis only. All of the components of the SIP - outlines drafts, revisions, and oral presentation - will be considered in the final grade of Pass, Honors, and No Credit. A reminder that a grade of Honors is a truly distinctive and unusual achievement. (See Theatre Arts SIP Grades Criteria).

CRITERIA FOR HONORS IN THEATRE ARTS

There are four elements in determining honors for theatre arts majors.

Students must obtain the following:

1. GPA of 3.5 or better in theatre arts courses (including dramatic literature courses in other departments.)
2. Excellence in overall performance, positive attitude and significant contribution to the theatre arts program.

And two of the following three:

3. Honors on the written exam
4. Honors on the oral exam
5. Honors on SIP

*If a student chooses to do a non theatre SIP, s/he must receive honors on both parts of the Comprehensive Exam in order to be considered for departmental honors.

SIP PROPOSAL INSTRUCTIONS

Submit a hard copy of entire proposal to your SIP advisor.

PART ONE:

- Name (Last, First, Middle initial)
- Email Address
- Briefly describe what your SIP will be (about 100 words).
- Then, address these questions (250-300 words):
 - i. How did you choose this particular SIP?
 - ii. How did any of the following influence your SIP choices:
 - a. your major or minor
 - b. liberal arts courses
 - c. study abroad
 - d. internship
 - e. other experiences
 - iii. How does this SIP support your personal and professional goals?
- Submit a rough bibliography.

PART TWO: (IF APPLYING FOR A THEATRE ARTS SIP GRANT)

Basic Information: SIP Grants are awarded in amounts up to \$500 depending on need, eligibility, merit and quality of proposals.

Eligibility:

- Applicants must be Theatre Arts majors with at least Junior standing
- Applicants must have a GPA of 3.0 or greater
- Applicants must submit applications by 10th week Friday before SIP term.
- Ordinarily, SIP grants are not used to supplement production budgets (e.g., Festival Playhouse will support the production financially, if your proposal is accepted).
- SIP grants may be used for travel, special living expenses, workshops, etc. If you have questions, see Ed.

Basis of Selection:

- Need
- Creative content of SIP
- Ability to achieve artistic potential

Student Financial Responsibilities

- Students must SAVE and Submit ALL receipts to the Dept. Chair for ANY grant monies spent WITHIN ONE WEEK OF MAKING A PURCHASE, or within one week of returning from a trip.
- The receipts should be submitted with a cover page that clearly categorizes the expenses with total spent.
- Failure to do so may result in cancellation of the SIP grant.

Please understand this funding is limited so unfortunately we may not be able to fund every proposal, nor may we be able to fund each proposal according to the full amount requested. The Theatre Arts faculty will make decisions based on the merit and quality of each proposal.

- I. Elaborate on the brief description of the nature of the project.
- II. What benefits will the project have on your growth as a theater artist?
- III. What benefits will the project have on the development of your professional career in the theater?
- IV. How will this project benefit other students in the Theatre Arts Department?
- V. What other funding sources have you applied for?
- VI. Give a brief outline of how much money you are applying for and how it will be spent (e.g., transportation, tuition/fees, and materials)
- VII. Is there anything else we should know about your proposal?
- VIII. Attach a resume and any other pertinent information (such as a brochure or application form) if you are applying for an apprenticeship or internship. Also, sign and date your application letter.

PART THREE: (IF PROPOSING A DIRECTING OR PERFORMANCE SIP)

1. All proposals must be one-act plays, not full-length plays or “cut down” full-length plays, or compilations of scenes. All proposals for next year (06-07) are due no later than 5pm Wednesday Week 9 of Spring 2006 term. Original works must be submitted at time of proposal. No late proposals will be considered. One-acts will be produced in Spring term in the Dungeon Theatre (we may consider a one act for Directing II for Winter).
2. All design, managerial support, and crew positions must be applied for in the usual application process. THE MAINSTAGE SHOWS MUST BE STAFFED FIRST. UNDER NO CIRCUMSTANCES are student directors to “promise” positions to other students.
3. We will try to have one production meeting in 10th or Exam week of the preceding term of production
4. Registration in the Directing II course is dependent upon having a proposal accepted by the Theatre Arts faculty. Registration is only permitted with Ed Menta’s written permission. Directing II will only be taught in the Winter 07 term (again, we may consider Directing II proposals for Spring 07).
5. All tickets for student directed shows will be \$5. Publicity will consist of campus flyers, table tents, and an ad in the Index. No full size posters or Gazette ads, etc. Programs will be as simple as possible.
6. All students participating will receive THEA 200 credit. The exception is students that are already receiving SIP or Directing II credit.
7. Most student directed productions will take place during a quarter with a mainstage production. Auditions will most likely be after the mainstage auditions (2nd week). THE MAINSTAGE ALWAYS HAS FIRST PRIORITY IN CHOOSING TALENT. Production dates will be scheduled before the mainstage – usually in 5th week. All production dates are determined by the faculty.

8. Due to limited personnel resources student directors should routinely expect to “do it all” - i.e., hang their own lights, record their own sound, hang the blacks, pull costumes, paint, etc.

9. The Theatre Arts Department is strongly committed to student directed productions. However, it is impossible to accommodate every proposal in any given term. We strongly encourage SIP directing proposals or performance proposals for Winter term, and we will schedule Directing II for Winter or possibly Spring.

10. In the case of a non-directing performance proposal (a one-person show, performance art, playwriting, film, or some combination), all of the above guidelines still apply. If an original script, we would like to see a thorough draft. (We must see some kind of script on paper before we can make a decision to invest money, time, personnel, and all of the other department resources in a project!)

11. Students are urged to consult with Ed Menta before submitting their proposals regarding choice of play, style, and other factors appropriate to the students’ own goals and progress as a director. PLEASE DON’T JUST “DROP OFF” A PROPOSAL ON 9th WEEK FRIDAY AND TAKE US BY SURPRISE – THAT IS NOT GOOD!

SPECIFIC CRITERIA FOR STUDENT DIRECTING AND PERFORMANCE PROPOSALS

1. Students must have taken Directing I and normally would have declared a Theatre Arts major. After that, priority will be given to (not necessarily in descending order):
 - a. SIP proposals
 - b. Senior Theatre Majors
 - c. Students interested in taking Directing II
2. The proposal should take the form of a letter to the Department with copies to all faculty members and should include the following (you may have addressed some of these questions in Part II of your grant proposal, if so, please make this clear):
 - a. How the project will serve the needs of the students in the Department - such as opportunities for actors, crew, a type of play or author that hasn’t been produced lately, issues in the play that are particularly relevant to our campus etc.
 - b. A discussion and analysis of the major action and themes of the play (original scripts should be submitted in full.)
 - c. An outline of the casting needs of the play- number of female/male roles, character types, and the possibilities of cross-casting.

d. An outline of the design/technical needs of the play, especially sets, costumes, lights, and sound. Are there any special technical needs for this show? How might they be solved? Think simple! This is particularly important, as it must be understood that Dungeon productions will be on a limited budget utilizing already available materials in the shops and storage. Do not assume that all materials are available. Usage of any materials, as well as use of technical space and support, must be approved by the Director of Technical Theatre.

e. A rough itemized budget for the production including materials, royalties, scripts, and publicity.

f. IT IS THE STUDENT'S RESPONSIBILITY TO RESEARCH THE ROYALTIES AND INCLUDE THE QUOTE IN THE PROPOSAL. WE CANNOT CONSIDER A PROPOSAL WITHOUT A ROYALTY QUOTE. Here's how to begin this process:

i. Check these two websites: <http://www.samuelfrench.com/store> and <http://www.dramatists.com/indes.asp>

ii. Check the hard copies of the catalogues in the Theatre Arts Office

iii. If you are doing a TRANSLATED play and it is not listed in the catalogue, (you must decide on the translation you are using and write to the publishing company RIGHT AWAY and ask them for a royalty quote.

iv. Feel free to ask the Theatre Arts Coordinator for help, but NOT the day before this is due!

A proposed production schedule including performance dates, tech, and auditions.

*See Ed for examples of previously accepted proposals.

Theatre Arts SIP Grades Criteria

Revised Spring 07

All of the components of the S.I.P. - initial proposals, outlines, drafts, revisions, the thoroughness of research, the process of a performance SIP, the performance itself, the evaluation from an internship supervisor, etc. as well the final written SIP - will be considered in the final grade of Pass, Honors, and No Credit. A reminder that a grade of Honors is a truly distinctive and unusual achievement. What follows are merely some guidelines for SIP grades. In the final analysis, there is and cannot be specific criteria for SIP grades as each individual Sip must be evaluated individually. However, it must be judged by the theatre arts faculty to be of superior, not just "very good" quality.

FOR A GRADE OF PASS:

- It is assumed that you have followed and completed all requirements that you have outlined with your advisor with conscientiousness and credibility.
- In all SIPs, the writing was clear, effective, and informative, in addition to being free from typos, errors in syntax, grammar, etc. All aspects of the written SIP, including bibliography, citation, pagination, follow MLA style.
- The entire SIP process and product reflects strong organization in every aspect.
- If it was a performance SIP, the presentation and delivery aspects were effective in communicating your ideas to you audience. The process of rehearsal was also clear, organized, and not "last minute" in regard to any aspect whether it be writing, directing actors, technical or design, etc.
- If it was a research SIP, your research was thorough, using a variety of different sources (books, journals, the net, live interviews) including the most recent scholarship available. You have included all sources your advisor suggested.
- If it was an internship SIP, you have interviewed some of your peers and supervisors to include in your bibliography. You will also arrange for a confidential letter of evaluation to be sent to your SIP advisor upon the completion of your SIP. And even if it was an internship SIP, there was an intellectual component to your project: (e.g., researching minority casting while working at a casting office) .It is NOT enough to simply report on "what you did" as an intern at a theatre. That is a Career Development project (appropriate for freshman or sophomore summer), not a SIP.
- All SIP students are required to keep a journal and will include selections in their written SIP.
- ALL deadlines were met promptly. The slightest delay (even an extra 15 minutes in submitting an outline or bibliography, failure to appear for a SIP conference, etc) are grounds for a grade of NO CREDIT from the SIP advisor.

FOR A GRADE OF HONORS:

- Your SIP in all aspects was exceptional: preparatory research, outlines, meeting deadlines, your performance, written SIP, etc. Every aspect was well researched, thoroughly supported, thoughtful, creative, and punctual. You went way beyond what your advisor saw on your outline. Everything in the entire process reflects an extraordinary degree of commitment and polish.
- There was a component of originality in your research, performance, or internship. You did something that few students have done in the past, or you did it in a new way that has not been accomplished before. Your SIP will make a difference in helping other students considering a SIP in a like area.
- Your initiative in the entire SIP process was exemplary. You did not wait for suggestions for improvement or daily guidance from your SIP advisor. Without overstepping your bounds, (given your particular circumstances), your SIP was truly an individualized study.
- There was a penetrating, complex, and honest insight in your SIP conclusion and reflection that goes much farther than a "thoughtful response as to why or why this wasn't a capstone experience for you in the liberal arts." Such insight takes into account integration of your SIP, your course work, your artistic projects, your leadership experiences, your Study Abroad and anything else as well as your growth as a student, an artist, and a person.
- *IF a Theatre Arts SIP is considered for Honors, in most cases, the SIP Advisor may ask for an opinion from another faculty reader on the completed SIP. The outside reader may or may not be a faculty member from another academic department. In all cases, the outside reader will remain anonymous.

THEATRE ARTS SIP CONTRACT

Student must obtain the following signatures after recording all of the dates for the SIP below. Copies of this contract will be kept on file by the student and SIP advisor.

Theatre Arts SIP Contract
Revised Spring 08

Student must obtain the following signatures after recording all of the dates for the SIP below. Copies of this contract will be kept on file by the student and SIP advisor.

TYPE OF SIP:

Creative, Internship, Research (or some combination) _____

TERM OF SIP (Summer, Fall, or Winter) _____

WORKING TITLE OF SIP _____

CALENDAR OF DUE DATES

Theatre Arts SIP Proposal Received;
Includes bibliography
(may include Grant or Directing or
Performance Proposal) _____
Date

Detailed Outline Received _____
Date

Complete S.I.P. Received _____
First Day of Term After SIP Qtr.

Revised S.I.P. Received _____
Week 4 After SIP Qtr.

SIGNATURES (Please date all signatures)

My signature indicates that I have read the current Theatre Arts SIP policy and that I understand the procedures on deadlines, grades, and all related SIP policy components.

Student: _____

Student Contact Info: (address, phone, email) _____

Academic Advisor: _____

SAMPLES OF PAST SIPS

Following is a list of what some past students have done for their Senior Individualized Project. These might inspire you when thinking about what you want to do for a theatre SIP.

SUBJECT: Internship AUTHOR: Emily Campbell YEAR: 2003
TITLE: Making the Familiar Strange & The Strange Familiar: Reflections on LaMaMa Umbria

SUBJECT: Research AUTHOR: Nora Hauk YEAR: 2003
TITLE: Theatre People for a Theatre of the People: A Practical Handbook of Ensemble Theatre as a Social Organizing Force in the Present American Theatre

SUBJECT: Internship & Research AUTHOR: Nicholas Kessler YEAR: 2003
TITLE: For Then and Then: A Cooperative Activating Theatre SIP

SUBJECT: Internship AUTHOR: Sue Semaan YEAR: 2002
TITLE: What's Being Born: A Personal and Professional Experience at Actors Theatre of Louisville

SUBJECT: Directing AUTHOR: Jessica Hoff YEAR: 2002
TITLE: To Sculpt Beauty from Chaos: Insights on the Art of Directing with Julie Johnson

SUBJECT: Teaching AUTHOR: Liza Bielby YEAR: 2002
TITLE: Theatre As Social Dialogue: A Youth Summer Workshop in Mianyang, China

SUBJECT: Directing AUTHOR: Margie Cangelosi YEAR: 2001
TITLE: Feminism and Expressionism: Directing Sophie Treadwell's Machinal

SUBJECT: Directing AUTHOR: Sarah Huckabay YEAR: 2001
TITLE: Plum Wine, Dead Rats, and Bicycles: Creating a Different Reality on Stage with The Age of the Plum

SUBJECT: Internship AUTHOR: Kimberly Henderson YEAR: 2000
TITLE: Theatre as a Tool in Adolescent Development: The Effects of a Four Week Intensive Theatre Program on At-Risk Teens

SUBJECT: Performance Art AUTHOR: Jordan Klepper YEAR: 2000
TITLE: Free Pudding: Adventures in Comedy and the Importance of Free Stuff

SUBJECT: Research AUTHOR: Rocky Russo YEAR: 2000
TITLE: E This Actor Prepares: a discussion of David Mamet, his dramatic world, his acting theories and the play Glengarry Glen Ross

SUBJECT: Directing AUTHOR: Joe St. Jean YEAR: 2000
TITLE: Exploration: Directing The Serpent for a Contemporary Audience and Cast

SUBJECT: One Woman Show AUTHOR: Michellia Moore YEAR: 1999
TITLE: Madame Jekyll and Ms. Hyde

SUBJECT: Clowning AUTHOR: Jennifer Waldman YEAR: 1999
TITLE: What Every Actor Does NOT Know: Clowning to Expand Theatrical Horizons

SUBJECT: Theatre Education AUTHOR: Felicity Hessed YEAR: 1999
TITLE: Theatre as a Medium of Change: Tools for Self-Discovery, Community, and Expression

2007-2008 SENIOR COMPREHENSIVE EXAMINATION

There are two parts to the comprehensive examination in theatre. The Written Examination is due 2nd week Winter term Monday, January 8, 2007 by 5:00 PM. The Oral Exam will be scheduled during Exam Week of the Winter term. We hope that you will integrate your course work, production participation, and your off-campus experiences in researching and developing a theatre season composed of three plays. The Departmental Reading List can aid in this process. In addition, we encourage you to consult with departmental faculty at every step - from research to writing to oral presentation. THERE ARE NO EXCEPTIONS TO ANY OF THE DUE DATES IN THE TIMETABLE LISTED BELOW.

THE WRITTEN EXAMINATION

For the written examination, you should assume the role of artistic director for a middle-size, liberal arts college or university theatre that produces a three play season. Your theatre is located within a small metropolitan area containing a sizable, established arts audience with a wide range of intellectual and entertainment interests and tastes. You are to engage in your role as artistic director by developing a season of three plays (one each in the fall, winter, spring) that is reflective of three different historical periods in theatre and in a variety of production styles for directing, acting, and design. In assembling the season, choose one of the following broad themes which will interconnect the three plays and write a rationale for your choices:

1. Theatre and politics
2. Theatre and the family as a social unit
3. Theatre and humankind's relationship to the Divine
4. Theatre and a contemporary social issue

Part of this exam is research. Even if you choose to stage a Greek tragedy in a contemporary fashion, we expect you to write something about the playwright, the function and purpose of theatre in that particular period, and how space, design, text, and performance style were used in a production (if only to support why you might be departing from the original period). Part of this exam is also making artistic choices. You must address the areas of acting, design, and directing for each play in your productions and how they are a part of your season theme.

*We have examples of past exams on permanent Closed Reserve (under Menta).

REQUIREMENTS OF THE WRITTEN EXAMINATION

1. A minimum of 25 full pages, typed, double-spaced, 12-point font, based on a three-play season following one of the themes noted above.
2. Due 2nd week, Winter 2007 term, Monday, January 8, 2007 by 5:00 PM.
3. Use the MLA as a guide to form and style and works cited. (Use parenthetical rather than footnotes.)
4. Be certain that you develop your season from a solid thesis introduced at the beginning of your essay. Consider the wide range of plays you have studied over the years and select those three which you believe can best serve the theme you have chosen. You may choose a musical or opera as one of your three choices.
5. Consider your audience. What are your objectives for the audience? Are you attempting to entertain, to educate, to politicize them?

6. Your main effort should be devoted to building a strong season without much concern for expenses. Remember to address each area of acting, design, and directing for each play.

7. Assume that you have a talented core of students, community members, and professionals working on the productions. Plays should be selected based on their fitting with your theme and the talent you have available.

8. Assume that the audience is reasonably intelligent, is socially and politically diverse, and enjoys coming to your productions.

9. The exam must be turned in by the due date and time. Grammar, spelling, and overall form will be considered, as well as content, in determining the final grade of pass, fail or honors. Written and oral exams will be graded separately. You must achieve a grade of honors on both parts of the exam in order to have an honors grade registered on your transcript. (In order to earn departmental honors, see separate policy.) Refer to the section "Theatre Arts Comprehensive Exam Rubric" for more information on grades for both parts of the exam.

10. Approximately two weeks after turning in your written exam, the Theatre Arts Department faculty will meet with all seniors in a response session. Please bring a copy of your exam to this session! The faculty may ask questions about support for your research: "On page 16, you say that there were no known women playwrights in the Restoration period. Can you tell us your source on that?" The faculty may also ask questions to clarify and support your production choices, metaphors, and themes: "On page 17, you say that your approach to rehearsal of the play will be Artaudian. Can you tell us what you mean by Artaudian?" Finally, the faculty may ask questions about the structure and organization of your exam. Following the response session and discussion, the faculty will assign you one of the three plays you employed in your written exam as the basis for your oral examination.

11. You may consult with the faculty while preparing your written exam.

THE ORAL EXAMINATION

For the oral examination, you will expand verbally on one of the plays from your written examination by developing a directorial concept and theatrical design for it to be performed on a thrust stage similar to the Nelda K. Balch Playhouse. Your directorial concept and design should reflect an expansion of the distinct style you previously addressed in your written examination. Notes, research, photographs, sketches, renderings, models, slides, ground plans, and section drawings will be appropriate support materials for the oral presentation. You should be prepared to speak specifically about the relation among the following:

- directorial concept
- design metaphor
- acting style
- use of space

Printed materials you need made into slides, processing costs, and ordering of any audio visual equipment are all the responsibility of the student (at your own expense, if any). All seniors and faculty will listen to each oral presentation. Your total presentation is limited to 15 minutes plus 5 minutes for questions from faculty.

REQUIREMENTS OF THE ORAL EXAMINATION

1. Much of the basis for your orals shall have been established while preparing for the written exam.
2. Due exam week in the finals slot for Senior Seminar. (It may have to start earlier and end later than the actual slot.)
3. While the objective of the written exam was to cover a broad theme, the oral exam will focus upon a specific play in a great detail as if you actually were directing and designing it.
4. You should develop a clear plan for your oral presentation. Remember that at least half of all oral presentations depend upon the skill of delivery. Proceed by explaining how the one play fits into your season, how you would develop the concept into an actual production addressing the requirements of the director, actors, scene, costume, lighting, and sound designers. What we are really interested, in through the orals, is how you envision the play coming alive for the stage.
5. Visual materials are important, but keep them in perspective so you may complete your presentation within the 20 minute time frame including time for questions. (Again, your time is limited to a 15 minute presentation.)
6. In evaluating the orals, consideration will be given to: the quality of the content, the quality of the oral presentation, and the strength of responses to questions. You will receive a separate final grade for each exam of pass, fail, or honors.

Notification of grade will be given to each senior shortly following each exam. Failed exams may be retaken following consultation with the department chair.

TIMETABLE AND STEPS FOR THEATRE COMPREHENSIVE EXAM

1. DUE: Fall 2006 term, Week 2 Monday, September 25, 2006 at 5:00PM. Selection of three plays plus two alternates, and season theme.. Remember, play choices must reflect three different historical periods in theatre and a variety of production styles in directing, acting, and design. Failure to submit this list on time means that a student will receive a grade of "F" for the Comprehensive Exam and s/he may not take the comprehensive exams in the 2007–2008 academic year. Send to Ed Menta, Theatre Arts Department, Kalamazoo College, Kalamazoo, MI 49006 or e:mail: menta@kzoo.edu. This material must be received by September 25, 2006 at 5:00PM.
2. DUE: Fall 2004 Term, Week 7, Monday, October 30, 2006 at 5:00 PM. A full sentence outline which contains a thesis, major points in analysis, acting, directing, and design of the three plays, concluding point of view, and a bibliography.
3. DUE: Winter 2005 Term, Week 2, Tuesday, January 8, 2006 at 5:00 PM. Completed exam.
4. SESSION WITH FACULTY: Approximately two weeks after turning in your written exam, probably during Senior Seminar. Shortly after this session, seniors will be informed of their grade for the written exam and assigned one of their three plays for a more comprehensive presentation for their oral exam.
5. ORAL EXAM: will be scheduled in the finals slot of Senior Seminar in Exam Week. Shortly after this session, seniors will be informed of their grade for the oral exam.

DEADLINES, PENALTIES AND GRADES

Failure to meet any of the deadlines listed above automatically sacrifices the possibility of an Honors grade on any part of the exam.

Seniors cannot advance to the next step of the exam without completing the previous step.

Seniors who do not submit their three plays and season theme by September 25, 2006 at 5 PM will receive an "F" on the exam and they will not be allowed to take the Comprehensive Exam during the 2007-2008 academic year.

Seniors who fail to submit their completed written exams on time will be required to choose three new plays on which to write a new 30 page exam, due on a date determined by departmental faculty. Their oral exams will be scheduled for the Spring term.

THEATRE ARTS COMPREHENSIVE EXAM RUBRIC

A reminder that a grade of Honors is a truly distinctive and unusual achievement. The exams must be judged by the theatre arts faculty to be of superior, not just "very good" quality.

FOR A GRADE OF PASS (both for Written & Oral)

ALL deadlines are met promptly. The slightest delay (even an extra 15 minutes in submitting an outline or list) is grounds for a grade of NO CREDIT for either exam. Research is thorough, scholarly, and comprehensive. There is an extensive and varied use of multiple, different sources (books, journals, the net, including the most recent scholarship available); additionally, the sources are used throughout the written exam or presentation, so there is not a reliance on just a few sources. All claims and choices are accurate and well supported. The entire exam, whether written or oral, reflects strong organization in every aspect. All aspects of the written exam, including bibliography, citation, and pagination, follow MLA style guidelines. For the oral exam, there must be some visual or aural aids to support your ideas - whether it is a collage, a model, groundplans, music, performing a scene, etc. Although it is unnecessary to pre-block the entire play, there should be a sense of how the space would be used. There is an attention-grabbing introduction, and an effective summary. Transitions make the presentation very easy to follow. During the Q & A period there is careful listening before answering, while answers are concise, complete, and honest.

FOR A GRADE OF HONORS (Written)

The exam goes beyond the required 25 pages, not necessarily in length but in terms of scope. In all, the writing is more than just clear, effective, and informative. It is confident, and sophisticated in its word choices, sentence construction, and tone. At most, the exam has a few minor typos, errors in syntax, punctuation, or grammar. The writing reflects a deep understanding of the playwrights, the texts, the periods of theatre history, and production styles in directing, acting, and design. In other words, the exam doesn't just address the plays and periods, it illuminates them. Choices in metaphor, directing, design, and performance are not just appropriate, they are strong and thoughtful choices that reflect a sophisticated understanding and research of theatre history, dramatic literature, acting, directing, and design. All choices and suppositions feature plenty of concrete examples from supporting materials. Finally, an Honors Written Exam is more than just a report on three plays, and information about the playwrights, and ideas for staging the three plays! An Honors Written Exam reflects a deep understanding of the art of theatre and its connections with culture, history, politics, art, religion, etc.

FOR A GRADE OF HONORS (Oral)

The presentation and delivery aspects are not just effective in communicating ideas - they are extraordinary in all aspects. Superior organization and creativity are strongly supported by superior use of visual and/or aural aids. There is absolutely nothing "last minute" in regard to any aspect of the presentation. It is well rehearsed and polished, yet it is "in the moment." The effort to communicate is outstanding.

CONSULTING WITH FACULTY

Seniors are encouraged to consult with faculty at ANY step in the above process, concerning artistic choices. However, questions regarding PROCEDURE should be directed only to Ed Menta.

FACULTY E :MAILS

Ed Menta menta@kzoo.edu
Lanny Potts lpotts@kzoo.edu
Karen Berthel kberthel@kzoo.edu
Jon Reeves jreeves@kzo.edu

•The Theatre Arts Department faculty will nominate one student to participate in the ACTF (American College Theatre Festival) Irene Ryan Scholarship Acting Award for every associate or participating production. Other students may be nominated by the ACTF adjudicators.

•All nominated students will be informed by the chair as soon as possible after the show closes. The chair, director, and students will schedule a meeting ASAP to go over procedures. It is the student's responsibility to schedule this meeting.

•Nominated students must agree to abide by all of the ACTF posted guidelines. Many of these will require IMMEDIATE action before the end of the fall term such as choosing a partner (in collaboration with the faculty), who must also be a bona fide full-time student at "K", choosing and memorizing a monologue and scene, and requesting rights from the copyright holder of the material. (It is not recommended that students use material from the show that they've just completed.) Other requirements such as the preparation of the photo/resumé and arranging for missed classes in the first or second week of winter quarter are solely the nominated student's responsibility.

•The Theatre Arts Department will make every effort to help with registration and transportation expenses, but it is also expected that the student will incur some of these expenses themselves.

• Nominated students and their partners must agree to meet at least twice with departmental faculty for coaching rehearsals. First showing will be at the end of finals week of fall term. By this point, material should be selected, rough blocked, and off-book. A second coaching session will be scheduled either during the holiday break or during the first week of winter term. It is the student's responsibility to schedule these rehearsals.

• Criteria for nomination from the department may include, but not limited to, commitment and discipline throughout the rehearsal period, potential for artistic growth as a performer, and superior dedication as an artist-in-training. The Theatre Arts Department will only nominate the best and most deserving students for competing for the Irene Ryan Acting Scholarship. All students who participate must be fully prepared to represent both the Theatre Arts Department and Kalamazoo College to the best of their ability.

FINE ARTS COMPETITIVE SCHOLARSHIP

THEATRE ARTS DEPARTMENT

The Theatre Arts Department participates in the Fine Arts Scholarship competition held in the spring of each year. The competition is for incoming students who have received notification of their acceptance to Kalamazoo College. The award is for \$1,500, or for \$6,000 for up to four years of study at Kalamazoo College. The award is made initially for one year and may be renewed for an additional three years subject to annual review by the theatre arts faculty. Students receiving the scholarship are not required to major or minor in theatre. They are, however, expected to contribute significantly to the activities of the theatre arts department by:

- 1) remaining in good academic standing
- 2) taking theatre classes
- 3) auditioning for productions or working on technical crews for at least two of the three terms each academic year that they are on campus.

HOW TO AUDITION

Bring to the Audition: A typed resume listing all activities you have participated in related to theatre, music, dance, or art. One to three letters of recommendation from individuals who know your theatre work should be included.

You can audition for Acting/Directing or Design/Technical

Acting/ Directing: A memorized performance of two contrasting monologues, TOTAL time not to exceed four minutes. Please follow these guidelines:

- Introduce your piece by giving the name of your character and the play.
- Please do not give information about the plot or character.
- Choose single character monologues.
- Refrain from impersonating several characters talking to each other.
- Do not choose a piece that requires a dialect.
- Try to find a character within your own age range.
- Select monologues that you find exciting.
- Have an acting teacher or drama coach evaluate your piece before the competition.
- Do not choose pieces that rely on extensive scenery or props. We will have two chairs and a table ready for you.

Design/ Technical: Portfolio presentation of artwork, scene, lighting or costume designs and/or technical projects which may include photos, poster drawings, renderings, drafts, and models.

OTHER INFO

Preceding the acting auditions, there will be a warm-up for actors in a group session with students from the theatre arts program. We will also review and demonstrate the audition process. Dress to move. Please do not wear jeans or a costume. The auditions will be on the Playhouse stage, and each audition will be private, just you and the judging committee. Portfolio reviews will be held at the same time as the auditions. You may exhibit portfolio materials as well as performing monologues.

CURRENT THEATRE SCHOLARSHIP WINNERS

- K'08: Jeffrey Crapko, Emily Harpe, Paul Whitehouse
K'09: Andy Catlin, Alex Clothier, Andrew Dombos, Kelcie Douglas, Ben Harpe, Richard Moore, Naseem Mazloom
K'10: Kelly Campbell, Michael Chodos, Wales Christian, Robert Cooper
K'11: Hannah Holmes-Robbins, Noah Klugman, Amanda McCartney, Sam Mercer, Dwight Trice

WILLIAM KIRK MEMORIAL MINORITY THEATRE SCHOLARSHIP

Awarded in Spring to a minority student who has a strong commitment to theatre.

Past winners include: Timasha Woods (K'07), Kim Henderson (K'01), Ryan Rivera (K'01), Jamila Gaskins (K'98), Cheo Ramsey (K'97), Julius Moore (K'96).

THEATRE ARTS AWARDS

RUTH SCOTT CHENERY AWARD

Given at graduation (spring) to a graduating senior who has excelled academically and in theatre and who plans to continue the study of Theatre Arts following graduation.

COOPER AWARD

Established by the late Charles Cooper, trustee of the College. Awarded on Honors Day in the fall to a junior or senior for excellence in a piece of creative work in a Theatre Arts Department class: acting, design, directing, playwrighting or puppetry.

IRMGARD KOWATZKI THEATRE AWARD

Given at graduation (spring) in memory of Dr. Kowatzki to the senior who has excelled both in academic areas and in theatrical productions during four years at the college.

THEATRE ARTS FIRST YEAR AWARD

Awarded to a sophomore on Honors Day in the fall for outstanding departmental efforts during the first year.

THE CHARLES TULLY DESIGN AWARD

Awarded at graduation (spring) to a senior who has achieved excellence in some aspect of theatre design. In memoriam of Charles Tully, an outstanding theatre design student.

GLCA NEW YORK ARTS PROGRAM

OVERVIEW

The vast cultural resources of New York City are well known and the benefits derived from daily access to these resources are self-evident. Less familiar is the milieu of the large urban setting of the professional artists- that mix of people, places, and events which constitute the artist's environment, world, and immediate audience. Students accepted in the program share this world through working apprenticeships with artists and develop an understanding of the intentions, problems, and means of the arts as currently practiced.

PROGRAM

The New York Arts Program is open to students from all academic majors and is designed to provide those students seriously interested in the performing, visual, and media arts with an opportunity to experience the world of established professional artists in New York City. A qualified student spends one quarter living in New York as an apprentice to a producing artist and/ or arts organization. At the same time, students participate in a specifically designed program of seminars conducted by professionals, including GLCA academic faculty. Applicants must have a mature, responsible attitude towards their art. Applicants should plan to visit New York City for an interview where resident GLCA faculty assist students in finding internships.

APPRENTICESHIP

The apprenticeships form the core of the program by offering the participant an intimate and realistic view of the professional standards, procedures, materials, and personnel associated on students most focused interest.. Participants are engaged in full-time apprenticeships with professional artists or organizations in a wide variety of fields. The program has extensive placement opportunity files and a network of contact persons, to place students in all of the arts as apprentices. The placement does not pay for the students time, but must provide a professional who works closely with the student to assure a learning experience.

APPLICATION PROCESS

Kalamazoo College students usually participate in the GLCA Arts program during the winter of their sophomore year. The application process is usually during the fall immediately before. Selection is very competitive and is based upon the merits of a written application, samples of the students work, and an interview. Please see Lanny Potts (theatre/assoc. provost) or Sarah Lindley (art) for more information.

For more information and application forms, log onto www.newyorkartsprogram.org.

GOLDSMITHS COLLEGE, UNIVERSITY OF LONDON

Study Abroad Program Information

Location: London, England
Sponsoring Institution: Goldsmiths College, University of London

NOTE: This program is under development. The descriptions provided here are for informational purposes only. Participants must be prepared for changes and/or adjustments in the program.

Dates: Long-Term Program: late September to late March (two British terms)
Extended-Term Program: late September to mid-June (three British terms)

Language of Instruction: English

Eligibility Requirements: Junior Standing; This program is best suited for students in the visual and performing arts and the social sciences.

GPA: 3.00 minimum

Language: NA

Application Process: Application./Essay Required: YES
Interview Required: As Appropriate
Due Date for Applications: February 1 (Sophomore year)
Approved for Transfer of Academic Credit and limited financial assistance/scholarships(No K Scholarships).

Orientation on "K"
Campus required: YES. Goldsmiths also requires that international students attend orientation on their campus prior to the beginning of classes in the fall.

ACADEMICS

Goldsmiths College is one of the University of London's system of college and universities. Located in South East London, the College is within walking distance of Greenwich and about 20 minutes by train from Charring Cross. Goldsmiths has 3500 undergraduate students and some 200 visiting international students, along with some 1600 postgraduates and continuing education students. The academic program at Goldsmith College concentrates on the creative, cultural, and social process and is particularly focused on contemporary culture. The College offers programs in the dramatic and visual arts, music, and social science. Complete information is available in the Goldsmiths "Study in London" brochure and on the web at www.gold.ac.uk.

Kalamazoo Theatre Arts students who study at Goldsmiths will be required to enroll in the "London Theater" course which focuses on National, West End, local, and "fringe" theaters. Students will take additional courses in theatre and other subject areas as advised by their Kalamazoo academic advisor and their Goldsmiths tutor. NOTE: It is often difficult for students to take courses from different levels (years) because of schedule difficulty.

CREDITS

Students in the Long-Term Program must enroll for the equivalent of 6 Kalamazoo units total for both terms. Most typically they will take three Goldsmiths courses per term. Students in the Extended-Term Program must enroll in the equivalent of 9 Kalamazoo units total for all three terms. Extended-Term students will need to discuss course enrollments with their Goldsmiths tutor. Students may not underload or overload without approval in advance from the Center for International Programs at Kalamazoo. In order to be counted as a Kalamazoo unit, a course must have,

minimum of 40-45 contact hours of instruction. Most typically, four Goldsmiths credits are equivalent to one Kalamazoo unit. In cases where students must combine courses to achieve the minimum number of contact hours for a Kalamazoo unit of credit, both courses must be from the same discipline - i.e. art history with art history. All course work is recorded on the transcript as CREDIT/NO CREDIT. All courses must be passed with a grade of "C" or higher for credit. Courses will be recorded on the transcript in the discipline of the department in which the course is offered. Students who believe the course should be recorded in a different discipline or that the course should be cross-listed must provide complete course materials (syllabi, tests, papers, notes, reading lists, etc.) to the Center for International Programs upon their return. The Registrar reserves the right, in consultation with the academic departments and divisions at Kalamazoo College, to make the final determination regarding the discipline of the course and which requirements it can be used to satisfy.

HOUSING

Students live in college housing located either on campus or within a short walk from the College. Housing units have kitchenettes. Students can prepare their own meals or eat in one of the College cafeterias.

CO-CURRICULAR OPPORTUNITIES

Students have access to all Goldsmith College facilities including a gym and tennis courts. There are many clubs and student organizations. All students will be enrolled in the Goldsmiths student union. See the "Study in London" brochure for more details.

COMPREHENSIVE PROGRAM FEE

This Long- or Extended-Term Study Abroad Program is not a Kalamazoo Program. The latest information provided to us by the sponsor indicates that the comprehensive fee for the program will be as given below. This figure must be regarded as an estimate of the total program charges. Any changes in these charges, whether due to fluctuation in the exchange rate between the US dollar and the local currency, or for any other reason, are beyond the control of Kalamazoo College. A participant in this program could, therefore, end up paying more than the estimated comprehensive fee indicated below. In no instance will the participant pay less than the comprehensive fee assessed participants for Kalamazoo programs.

Estimated: 2006-2007 Long-Term: \$20,640; Extended-Term: \$30,960.

COST INCLUDES

Tuition and fees, food and housing while classes are in session, and round-trip international airfare from the designated point of departure, most typically New York. Not included: books, personal spending money, food or housing during vacation periods or after classes have ended, local transportation, independent travel, art supplies, music lessons, domestic air travel to and from the designated point of departure in the US. This document represents the most accurate information available at the time of publication. Kalamazoo College reserves the right to change without specific notice programs and the conditions under which they are offered. Please refer to the Kalamazoo College academic catalogue for complete details.

GETTING AN INTERNSHIP

Finding an internship for a Career Development, SIP, or even after graduation can be a scary yet rewarding process. Plus, it is good practice for getting a job after graduation! The most important thing is to be organized and to give yourself plenty of time. Most theatres set their staff months in advance, so you have to be quick if you don't want to miss out on the opportunity of a lifetime. It is also important to be specific – know what you want. Don't settle for something that doesn't fit. If you want to act, find an acting internship. If you want to design, find a shop to work in or a designer to assist. You won't be happy spending the quarter filing headshots if that isn't what you want to do. And don't think "Well, I don't know- I'll do anything- I want to keep my options open." You have to focus on applying for a specific types of internships or you won't get anywhere!

There are many places you can look to find a good internship. Look as many places as you have time for to expand your opportunities and increase your chances!

Check the Career Development office, especially for the externship programs. Yes, they do have some listings for theatre! They keep a file of places past students have interned, and of alum who might be willing to help. Also, they have the Regional Theatre Guide for the year and for the summer. This is an annual publication of theatres and who they are hiring. It also includes where, when, and how to apply. (The Theatre Arts Department also owns copies of these guides.)

- ArtSearch: This is a bimonthly publication of job listings in the arts- but mostly theatre. There is a whole section of internships! The Theatre Arts Department receives this guide and has it hanging on the call board by the office.

- The Internet: Sometimes you can find internships by looking up different theatres or regions.

However, most theatres use Web pages to advertise for ticket sales, not to contract staff. Check the following web pages

www.tcg.org

www.theatrealliancefmichigan.org/directory/profesional.html

www.geocities.com/broadway/8430/

www.backstagejobs.com

- Theatre Alumni: Yes, there are graduates of theatre who are working! The Theatre Arts Department has compiled an official list, called K-TAN. The Career Development Office also lists alumni.

- Backstage: Published for both LA and NYC, it lists jobs and internships. It is geared for actors, but there is a lot of tech stuff in there too.

- Directories: Check these two directories in the Theatre Arts Office; Summer Theatre Directory and Regional Theatre Directory.

STEPS TO TAKE

After you've done some of this research, narrowing it down a bit to what you'd like to do, make sure you make an appointment with one of the Theatre Arts faculty. Again, don't procrastinate. Get started now! Prepare a resume, and if you are interested in acting get some headshots taken. The Actor's Picture Resume Book is a good source for what they should look like. If you don't want to spend a lot of money, budding photography majors usually are happy to do headshots for a minimal fee.

When applying for a job you want to have a short, concise, and yet impressive cover letter. Use it as a space to show who you are beyond your resume. Stress your enthusiasm and interest in their theatre. It is always good to do research on the theatres that you are applying for, and to mention something specific you like about their company in your letter.

Follow up with a phone call two weeks later. Emphasize your enthusiasm!

LETTERS OF RECOMMENDATION

If you need a letter of recommendation (for either an internship or graduate school), always ask the professor, director, etc. (don't assume by dropping off a form in someone's mailbox- this is a request for a favor)! Give as much lead time as possible; two (2) weeks is considered about right. Provide the recommender with an updated resume, and a list of goals or why you want to work at this company (or apply for this program). Most letters of recommendation carry much greater weight if there is confidentiality. Ask the recommender to send it directly to the company (you should then provide an addressed, stamped envelope) or request a sealed envelope with the recommender's signature across the seal. However, as a student, and as a person you have a right to see whatever anyone has written about you. So think about that before you waive access of your right to see a letter. If you can't be reasonably certain you are going to receive a positive letter of recommendation, you are probably asking the wrong person. And again, remember confidential letters carry much more credibility. Discuss this issue with your recommenders so all is up front!

One last thing - don't ask for letters of recommendation you don't need! Be reasonably certain that you are going to do everything possible to enter that graduate program if you are accepted, or that you will take the job or internship if it is offered, (certainly this should absolutely be the case when one gets down to the stage of personal telephone calls). To refuse an internship after an offer has been made because you want to hold out for something better, reflects very poorly on yourself, the recommender, the Theatre Arts Department itself, and especially future student applications.

OK, I GOT THE INTERNSHIP, NOW WHAT?

Again, don't procrastinate. Tell them whether you accept their offer or not as soon as possible. They need to make plans if you turn it down. Also, you want to seem decisive from the very start.

Try to find out as many of the specifics as you can before starting. Such as how many hours you are going to work, what you are going to be doing, what do you get paid (if anything?), figure out housing. If possible get a contract before leaving for the internship. Even if you are not getting paid, it is helpful to have something in writing. This will keep people from taking advantage of you!

When you get there, WORK HARD! You may be doing some not-so-desirable-task, but a bad attitude won't get you anywhere. There are a lot of "grunt" jobs in theatre and they usually go to the intern. But we have found that making good coffee and cheerfully running off copies does pay in the end.

However, if you are unhappy, or the internship isn't at all what you expected, speak up. Be professional and courteous (burning bridges doesn't do any good), but do say something. Sometimes you may be able to work it out, sometimes you may decide to find a different internship. It is up to you. But stick to your instincts and find something that is a good fit.

Again, if all else fails and you feel completely lost- go talk to someone! The theatre faculty is there to help you, all you need to do is ask. Also, seniors who have more experience at this can often be a good resource. Just keep at it and don't give up.

PURPOSE OF K-T.A.N

1. To provide graduating theatre arts senior majors with an opportunity to make professional contacts, or even just having a friend to call on when new in a city.
2. To provide rising seniors with the opportunities for professional contacts for a possible summer theatre internship SIP.
3. To provide sophomores and first-year students opportunities for summer Career Development opportunities.

PROCEDURE

1. Every alum in the network has agreed to be contacted by letter, phone, or e:mail. (if we don't have that information next to a particular name, it means we didn't get permission for that particular info).
2. For First-Year students and sophomores, K-T.A.N will be located in the office next to the other summer theatre directories (near Michelle's desk). You are welcome at any time to come in and browse, just as you would with any other directory. Seniors and rising seniors will receive their own copies in order to facilitate a SIP or to have in hand after moving to NY, Chicago, etc.
3. Whether you are a first-year student or a senior, we strongly suggest you begin your contact with a formal cover letter, which should be followed up in 2-3 weeks with an e:mail or phone call.
4. Whatever your status, and whatever your purpose in contacting an alum, you MUST inform Ed Karen or Jon that you are making a contact. Although all of these alums have agreed to be part of K-T.A.N, the truth is that your interaction with our alums reflects on the quality of the theatre arts program, the faculty, and the entire college. This is a responsibility as well as a privilege. So always remember to:

A. Don't make contacts you are not going to need or follow up on. Example: I MIGHT move to Seattle, so I will call this alum. Call the alum when you have definitely decided to move to Seattle.

B. Same for internships or SIP opportunities. Have an idea of what you want and an objective in your chosen type of internship. Don't call one of our alums in casting and ask, "Hey, what's casting all about? If it sounds cool, maybe I'll do it."

C. It goes without saying to always be respectful, and gracious. Return calls ASAP. Don't pester. Be happy to give them your honest appraisal of the theatre arts program and "K" in general (they will ask).

D. That being said, remember our alums do want to hear from you (otherwise they wouldn't have given us permission to be on the list)! Even if you call someone just to have coffee with when you are new in a city, that might be a very pleasant and helpful experience. Many of our alums are doing very well in theatre and "K" theatre arts alums really do help each other out. But many are not working in theatre – they have successful careers in business, law, marketing, education - almost every thing imaginable. Don't be afraid to contact some of these as well. They may turn out to be the people who can help you most. Also, don't just contact the people you know or those that are closer to your own age group. That older alum might actually be in the best position to help you.

FINAL WORD: Ten to twenty years from now, you will want a "K" alum to contact you, even if it's just to say hello. "K" people take care of each other and theatre is no exception.

HOW TO USE K-T.A.N.

A. We have divided our alums into the following geographic areas:

1. Northeastern States (CT, DE, MA, ME, NH, NJ, NY, PA, RI, VT)
2. New York City
3. Philadelphia
4. Midwestern States (IA, IL, IN, KS, MI, MN, MO, ND, NE, OH, SD, WI)
5. Chicago
6. Kalamazoo
7. Southeastern States (AL, AR, FL, GA, KY, LA, MD, MS, NC, SC, TN, VA, WV)
8. Washington DC
9. Atlanta
10. Southwestern States (AZ, CA, CO, HI, NM, NV, OK, TX, UT)
11. Los Angeles
12. Northwestern States (AK, ID, MT, OR, WA, WY)
13. Seattle
14. International

B. Alums are listed alphabetically within each area. Address, phone, e:mail, year graduated from "K", and the latest info on what they are doing now. are listed. Always contact Ed, Karen, Jon or Michelle for more info.

Want to know what is happening this week in theatre? Need to find out what a production application looks like? How about what guest artist is here? Log on to www.kzoo.edu/theatre. You will also find this handbook as a pdf, pictures and e:mail addresses of all our faculty and staff, audition information. and a whole lot more. Keep watching as we update!

The Theatre Arts Department regards work-study as a mirror which reflects the larger experience of a liberal arts education. It is a complete interactive working and learning environment through which our department mounts a mainstage production every quarter. We rely heavily on our work-study students as partners in the overall departmental program. We have a unique departmental mission, and we simply cannot sustain our heavy obligation of courses, productions, and visiting artists without the significant contribution of our work-study employees. Finally, we see work-study as a "real job," for which students are paid and through which they learn important job skills.

Thus, we ask students interested in working in our department to think of their work-study job performance as contributing to their developing reputation among faculty, staff, and fellow students. In a "real job," your reliability, attitude, and self-motivation all count in your supervisors' evaluation of you. They count here, too.

In order to make students aware of our expectations, we have developed the following guidelines:

- RELIABILITY: Workers are expected to arrive on time every time they are scheduled. Production week is not an exception; on the contrary, that is when we need our work-study students most.
- ATTITUDE: As on a "real job," we expect a positive attitude, a willingness to help out wherever needed, and a respect for others. In this department, no task is considered trivial or "beneath" anyone; we are all willing to do what is necessary to get the work done.
- SKILLS: We expect our workers to do their utmost to master the skills asked of them by their immediate supervisors, such as the use of new computer programs or new tools.
- RESPONSIBILITY: It is the responsibility of the worker to check with their supervisor when they have done everything their supervisor has for them to do, and to also look around the office, shop, Green Room, etc., to see what work might be done, including regular clean-up. We are looking for self-motivation, not just the ability to do what is asked.

* * * * *

Theater as an art ultimately relies upon collaboration; this collaboration extends beyond productions into everything we do. We encourage our work-study students to think of our department as their classroom, assuming the mutual responsibility of our growth, learning, and success as a collaborative effort with our faculty and staff.

STUDENT WORK POLICIES

Even though you are hired for "One Area" (shop, costumes, office, box office), there are other areas in which you may be asked to work if we are in a crunch. Occasionally, we need extra help in the other areas of theatre production. If your production area is in good shape, you may be loaned out to these areas on a day-by-day basis.

Our theatre arts program and production company wishes to encourage the gifts and talents of the people who work and learn in our space. If you feel that you prefer to work in another area of the theatre, please tell your work supervisor! If you see areas of our theatre work program which need improvement, please share your ideas and insights with your supervisor. Our job is to build a better community together. We all need to "work" toward that goal. A work-study position in the theatre is both privilege and an honor. To ensure we all take pride in our work, please adhere to the following:

1. You must notify your work supervisor if you will be absent from work or if you will be late (or need to leave early). Failure to call in advance (minimum 24 hours notice please) will result in an unexcused work absence. More than 2 unexcused work absences during the quarter will result in termination of employment.
2. You are expected to be available during the times you sign up to work. If you have a conflict with your scheduled time, see your work supervisor immediately.
3. You are required to complete your time sheet each day you work. This will minimize the chance of forgetting if you actually worked on any particular day and will aid the department when we are audited by Financial Aid.
4. There will be NO excused absences given one week prior to the opening of a production. Absences during this period will count toward your unexcused absences for the quarter.
5. Regular job performance evaluations will occur for both employee and supervisor. You will meet with your supervisor to discuss your job performances at the end of the quarter. These evaluations will be turned in to the Personnel Office. You will also complete an evaluation of your supervisors and the theatre student work program at this time.

STUDENT EMPLOYMENT APPLICATION

Employment Quarter _____, 20____

Today's Date _____ Student ID Number _____

Name _____ e:mail _____
("K's" only)

Campus Address _____ Phone Number _____

Year in School _____ Major _____

Do you have College Employment/Work-Study in your aid package? Yes No

Do you have a job preference?

_____ Management (box office, publicity, production office, etc.)

_____ Scene Shop (props/crafts, carpentry/construction, painting)

_____ Costume Shop (fabric construction, sewing, craft handiwork)

_____ I have no preference at this time

Specific Skills which you possess: (check all that apply)

_____ Typing _____ WPM	_____ Construction (scenic)
_____ Public Relations	_____ Construction (costume)
_____ Publicity / Marketing	_____ Carpentry
_____ Computer Entry*	_____ Painting
_____ Box Office / Cashier	_____ Crafts
_____ Desktop Publishing*	_____ Other (note below)

(* Please list programs you know under skills.)

Any other skills or past experiences that you think would be useful:

Reason you would like to work in this department:

When are you available to work:

	1:00pm	1:30pm	2:00pm	2:30pm	3:00pm	3:30pm	4:00pm	4:30pm	5:00pm
Monday									
Tuesday									
Wednesday									
Thursday									
Friday									

Each student involved in a significant role on regular theatre productions is a participant in the Festival Playhouse Company and shall thereby earn ¼ unit of credit per production. Credit is limited to one unit over four productions (Theatre Arts majors only may accumulate up to a maximum of two full units. THEA200 may not be counted as a “third course” to maintain a full-time academic status in any given term. Theatre Arts majors must distribute each 1/4 unit in a different area of production (acting, stage management, costuming, light, scenery, sound, publicity, etc.). Please fill out a Production Application (available on the Web or outside the Theatre Arts Office), and deliver it to the Theatre Arts Office. They are due 9th Week Friday of the preceding quarter.

MANAGERS

Production Stage Manager

Ultimately, the Production Stage Manager (SM) is in charge of ALL aspects of a production once it enters the technical rehearsal process. This immense responsibility continues throughout the run of the show. To ease this load, the SM understands the need to delegate certain essential aspects of the physical production to responsible members of the company (ie: the Assistant Stage Manager, the Choreographer, the Dramaturg, etc.). While the work is divided amongst the company, the SM oversees the activity and often is left to make the bulk of technical decisions. Below are listed production areas for which the SM is traditionally responsible. The duties detailed below may overlap, and it is once again important to realize the essentiality of delegation of tasks. We're in this together!

- **Safety** – If a production calls for the use of fire, aerial techniques, or other potentially dangerous activities, the SM is responsible for establishing a set ‘call time’ separate from the rest of the cast. S/he is then responsible for running the call. Also, the PSM ensures that the space is clean and free of any harmful debris.
- **Security** – While the SM is not a babysitter, s/he is in charge of ensuring that the utilized space (ie: Dungeon, Rehearsal Room, Balch, Production Labs) and stage properties are kept protected and maintained. This includes making sure the space is safe to work in (ie: free of trash, personal belongings, etc.).
- **Actor Well-Being** – Serving as the student liaison between student and director, the SM is the first reactant to problems within the company. Often a Director may not wish to get involved in a company problem, in which case the SM is even more crucial to the negotiation of a possible conflict within the company.
- **Efficiency of Technical Staff** – Once again, to avoid tension between a Designer or Director, the SM serves as overseer of the technical production of a given show. S/he will be implemental in conducting production meetings outside of rehearsal times. Again, the SM serves as the liaison between students and directorial staff in this situation.
- **Timeliness and efficiency of the entire company** – This goes without mentioning. The SM is in charge of company memos, correspondence between designers, and so on.
- **Professionalism** – The SM sets the tone for the entire production. If a SM is unenthusiastic

and pessimistic, the company’s response will be similar. A positive (but realistic) attitude helps set the standards necessary for a successful production.

- **Communication** – The SM is responsible for ALL aspects of communication. While the SM is in close communication with the Directors, s/he will often be deterred to in making key decisions and communicating them to the company, whether about changes to the script, T-shirt order forms, issues with the cast, or technical rehearsals.
- **Direct control of the Technical Rehearsal** – Once again, in concert with the Directors, the SM will devise a technical rehearsal schedule. S/he is also in charge of the smooth execution of that schedule. This means assembling the cast and crew, running any warm-ups, ascertaining that cast and crew are ‘in place’ to begin a run, running ‘Q to Q’, etc.
- **Rehearsing scenes** – Under the advisement of the Directors, the SM will often be left to run scenes with the actors, and give appropriate notes.

Assistant Stage Manager

DO NOT BE FOOLED by the word ‘Assistant’: the Assistant Stage Manager (ASM) is as crucial to the development and execution of a production as any other position. Working close in concert with the Production Stage Manager, the ASM will assume most of the same roles. In fact, it is important that the ASM be responsible for every aspect of the production, until the SM requests otherwise. This is to ensure that the mechanics of the show are covered. Frequently the ASM works for the entire company as much as s/he will work directly for the stage manager. The ASM is called upon to assist the SM when needed, but also to assist in the physical demands of the production in any way possible. In a way, the job of ASM is most fluid in the range s/he must be able to cover once the SM comes across a problem. ASM responsibilities include:

- **Safety** – Cleaning the space
- **Communication** – Making photocopies, writing e:mails, calling missing cast/crew members, running between production areas, etc.
- **Rehearsal** - Record cast errors (‘line notes’), serve as a ‘fill-in’ for a missing actor, prompt actors once off-book, rehearse scenes, etc.
- **Technical Rehearsal** – Run deck changes, scene changes, rail changes, prop changes, shift changes, etc. Also, may be responsible for creating disposable props and ensuring their placement offstage.
- **All aspects of the physical space**

Assistant Directors

Many directors enlist the aid of an Assistant Director (AD). Every director uses assistant directors differently. Thus, the nature of this position is fluid and rather particular to the specific production and director. Usually, students will have taken Directing class before serving in this capacity. Duties include:

- Taking notes for the Director – When issues arise during rehearsal, the AD records them in order to address them later.
- Running rehearsal warm-ups – The AD may be responsible for generating exercises, teaching them to the cast, and leading the ensemble in the warm-up process.
- Frequently meeting with the director – The AD will most likely meet on a regular basis outside of rehearsal in order to discuss items from the previous rehearsal and prepare for the next.
- Assuming complete responsibility for a specific aspect of the show – The director may assign a particularly technical portion of the show to the AD to assure that it is fine-tuned for performance. This is usually done to use the time of the entire company more efficiently. Any major problems that arise are recorded for the director's final approval, but a significant amount of the scene is at the discretion of the AD. The AD works closely in tandem with the director to ensure the success of this part of the production.

DRAMATURGE

The dramaturge is the literary assistant to the director. It is in part the dramaturge's job to help the production make sense to its audience. While the director usually has a rather clear picture of the historical context of the production, the dramaturge is in general solely responsible for all literary and research aspects of a particular text. The dramaturge is constantly in communication with the director – particularly BEFORE the play goes into rehearsal. The dramaturge's busiest work period is often the academic term BEFORE the production of the play. The dramaturge is responsible for:

- Creating research packets for the cast - If the play is set in Elizabethan England, it is up to the dramaturge to insure that the cast understands what these terms mean and how this will affect her/his performance. Whether the director hopes for a given character to emulate Virginia Woolf, Richard Nixon, or Betty Boop, the dramaturge is responsible for doing the research necessary and providing it for the actor to aid in this endeavor.
- Writing a program essay – Just as the dramaturge needs to get the actors on the same contextual page as the playwright, s/he is also responsible for getting the audience on this page as well. A concise yet informative statement must be prepared by the dramaturge; this statement will be published in the program essay to provide a historical-contextual framework through which the audience will hopefully experience the play.
- Creating a lobby display – Along the lines of the program essay, the lobby display is another informational assistant to those who come to see the show. Photographs, captions, and perhaps smaller written explanations are usually part of the lobby display. In the past, the dramaturge has

coordinated with other K College departments (such as the Art dept.) to provide both an informative and visually attractive display. This serves not only a creative purpose, but a practical one – the lobby display helps set the tone for the play before the audience walks through the doors and is the last thing it sees before leaving the theatre. Thus, it is one component of the production that serves as its own advertising.

- Meeting with the director outside of production meetings – This is crucial. Depending on the individual director's vision, the dramaturge may have quite a bit of research to do to help bring the intended ideas to life. THERE IS NO SUCH THING AS “TOO SOON” TO INQUIRE ABOUT THIS POSITION in the Theatre Arts office.

ELECTRICAL

Master Electrician

Responsible for the creation and maintenance of all the lighting and electrical effects for a given production, the Master Electrician (ME) works with other technical designers, particularly the lighting designer, to insure the smooth execution of electrical operations during the production. Responsibilities include:

- Hanging lights – While a basic light plot may already be arranged for Monkapult shows, scholarship auditions, visiting performers, etc... the ME is largely responsible for physically retrieving lights, gels, and other materials necessary for hanging the lights used during performance.
- Scheduling crews – When it comes time for light hang to occur, the ME is responsible for contacting volunteers - within the technical production crew and otherwise - in order to implement the plans of the Light Designer. This also means the ME is in charge of communicating any directives or requests to the technical electricians crew.
- Prepares space for tech and run conditions – The ME insures that the space is ready for execution of the production. This not only includes the lighting necessary for the safety of the cast and crew; this also means that the house running lights are working properly, etc.

Lighting Designer

Working in tandem with the ME, the Lighting Designer (LD) is crucial to the production. The role of the LD involves understanding which lighting materials s/he has available for use, and where and when to utilize them during the run of the show. While some lights may already be in place, the LD chooses where each individual light is hung and how it will visually affect the space. In essence, the LD is in charge of how the show will look. Many of the duties of the LD overlap with those of the Master Electrician. Some responsibilities include:

- Hanging lights - Like the Master Electrician, the LD will be in charge of leading the technical crew in positioning the lights for the run of the production. S/he will also coordinate with technical crew members on the position and timing of special lighting effects such as 'follow spots', hanging lamps, orchestra lights, etc.

- *Works with Master Electrician – The LD may meet the ME outside of formal production meetings to discuss the possibility/feasibility of certain lighting techniques for the given production.*

- *Works with Light Board Operator – Just as the LD is responsible to remain in contact with the ME, s/he must also make sure that the Light Board Operator understands her/his job in order to make the production run smoothly.*

Light Board Operator

Working to bring about the vision of the Lighting Designer and Master Electrician, the Light Board Operator is constantly in communication with these two, as well as with the Production Stage Manager.

- *Runs dimmer checks - During tech rehearsals and the run of the show, the Light Board Operator will test the dimmer to insure it is functioning properly. The SM will set up this time and inform the Light Board Operator.*

- *Operating ALL electrical lighting – This includes clip lights for music stands, work lights for backstage, safety lighting during blackouts, and any other lighting throughout tech rehearsals and during the run of the show. The Light Board Operator needs to be in contact with the ME and the PSM to determine the times that all of these items will be tested. The safety of the company depends on it!*

- *Knows what to do in case of emergency – Be aware of how to operate work lights and house lights in the case that a technical rehearsal or actual performance needs to be stopped due to emergency circumstances (whether there is a safety issue or a breakdown in the production of the show).*

SOUND

Sound Designer

The overall aural experience of the playgoer is controlled by the Sound Designer (SD). While it is the responsibility of the SD to locate or create any sound effects needed for the production, the SD is charged with much more than that. The SD works closely with the director to create a sonic ambiance that significantly contributes to the director's vision for the production. The SD may also collaborate with the Light Designer and Scenic Designer to share a common creative metaphor that will improve both the creative quality of the show and the efficiency with which the technical rehearsals can run. During technical rehearsals, the SD will be present to collaborate with the stage manager and the technical director in order to prepare the theatre for the physical production. Other responsibilities include:

- *Providing ALL sounds for the production - If the desired effect cannot be found in the Sound Library or online, then the SD is responsible for recording that sound effect or discussing other creative possibilities with the director (using live sound, dropping the effect, etc).*

- *Instructs Sound Board Operator on how to produce desired effects – The SD shows the Sound Board Operator how to utilize the Sound Computer and Manual Sound Board. Also, the SD shows the Board Operator how to maintain the equipment properly.*

- *Runs an initial sound check for the production – This is to insure that the Sound Board Operator understands the necessary steps of a sound check before each performance.*

- *Develops a procedure for notating cues – While cue sheets are usually kept in a traditional format, it is the responsibility of the SD to make certain that the Board Operator understands how to record and execute cues.*

- *Establishes running communications for the production – This means that the SD sets up the lines of communication via headset and whatever other means are necessary to make the technical rehearsals and actual production smoother.*

- *Creates preliminary and 'final cut' sound designs – While this may be in digital, DVD, CD, or another format, the SD is responsible for creating and distributing a sound medium (such as a rehearsal CD with tracks for the director to study) both during the rehearsal process and to the Sound Board Operator for the run of the show. To make matters easier for all involved in the sound design process, the SD will generate physical lists describing the contents of a given sound medium (ie: a track listing of a CD, contents of a DVD, running times, etc.) The entire sound design is due to the director on FRIDAY of WEEK 6.*

- *Maintains a budget – If any money is spent procuring digital sound effects or creating them physically, this expenditure must be checked by the Director of Technical Theatre.*

Assistant Sound Designer

The position of Assistant Sound Designer (ASD) is nearly identical to that of Sound Designer: if the acoustical-technical aspect of a production is too vast for a single person to be responsible for, then an ASD will be crucial to the creative process. The ASD has all of the responsibilities of the Sound Designer, and will work in close concert with her/him. In addition, the ASD will:

- *Produce/coordinate live sound effects – For instance, if the director decides that a computer-generated horse trot sounds unconvincing, the ASD may be called to physically create the sound using coconuts during the show. If the director still disagrees with the sound, the ASD may outsource in order to produce the desired effect (ie: contact the Music Dept. in order to allocate temple blocks that might create the horse trot sound, etc.).*

- *Produce/create the means for special sound operations - If a production calls for a talking pumpkin, it will most probably be the job of the ASD (with the help of the Sound Designer) to install a small speaker inside of the pumpkin.*

- *Establish/maintain additional technical sound operations – For instance, the ASD will need to work with the Assistant Stage Manager(s) to set up sound monitors for actors in the dressing/makeup rooms, feedback monitors for the orchestra, etc.*

- *Checks physical sound effects props – If a production calls for a guitar played on stage, the ASD will insure that the guitar is placed and in tune before the SM calls places.*

Sound Board Operator

Working with the primary and assistant Sound Designers, the Sound Board Operator is primarily instrumental to the acoustic aspect of the actual run of a production. S/he will work with the designers to prepare comprehensive sound cue sheets and understand how to execute the actions notated on these sheets for the run of the show. Also, s/he will:

- *Run sound checks – It is imperative that the SBO check ALL sound equipment before each show. Aside from the house speakers and any additional microphones that may be used, if the show calls for a talking pumpkin, the SBO must check that this speaker will perform correctly before the show.*
- *Maintain communications equipment – If any sound equipment (monitors for actors, headsets, etc.) fails during rehearsals or the run of the show, it is the responsibility of the SBO to resolve this problem, and if all fails, bring the problem to the attention of the Director of Technical Theatre.*
- *Knows what to do in case of emergency – The SBO will discuss with the SM and the SD to understand how to cut off all sound in case of a fire, technical glitch, etc.*

VIDEO

Video Designer

While not every show will require video work, those that do will rely upon the Video Designer to visually enhance the show in a rather important way. The Video Designer is responsible for working with the director to create a video product that supplements the action and ambiance of a given production. The Video Designer may find it helpful to collaborate with the Light, Sound and Scenic Designers to share creative metaphors that will improve both the creative quality of the show and the efficiency with which the technical rehearsals will run. During technical rehearsals, the Video Designer will be present to collaborate with the stage manager and the technical director in order to prepare the theatre for the physical production.

- *Providing ALL video footage for the production - If the desired effect cannot be found in a Video Library or online, then the designer is responsible for obtaining or recording that video effect.*
- *Instructs Video Board Operator on how to produce desired effects – The designer shows the Video Board Operator how to utilize the Control Board. Also, the designer shows the Board Operator how to maintain the equipment properly.*
- *Runs an initial video check for the production – This is to insure that the Video Board Operator understands the necessary steps of a sound check before each performance. The Video Designer will check in with the Sound Designer to establish sound levels for the video footage.*
- *Develops a procedure for notating cues – While cue sheets are usually kept in a traditional format, it is the responsibility of the Video Designer to make certain that the Board Operator understands how to record and execute cues properly.*

- *Establishes running communications for the production – This means that the Video Designer sets up headsets, e:mail links, and whatever other means are necessary to make the technical rehearsals and actual production smoother.*

- *Creates preliminary and ‘final cut’ video designs – While this may be in digital, DVD, VHS, or another format, the designer is responsible for creating and distributing a video medium (such as a rehearsal DVD with tracks for the director to study) both during the rehearsal process and to the Video Board Operator for the run of the show. To make matters easier for all involved in the sound design process, the Video Designer will generate physical lists describing the contents of a given video medium (ie: diagram of video placement, contents of a DVD, running times, etc.) The entire video design is due to the director on FRIDAY of WEEK 6.*

- *Maintains a budget – If any money is spent procuring digital video effects or creating them physically, this expenditure must be checked by the Director of Technical Theatre .*

Video Board Operator

The Video Board Operator is in charge of implementing the Video Designer’s metaphor for the technical run of a production. S/he will work with the designers to prepare comprehensive cue sheets and understand how to execute the actions notated on these sheets for the run of the show. Also, s/he will:

- *Run video checks – It is imperative that the VBO check the video equipment before each show. Aside from the house speakers and any additional microphones that may be used, if the show calls for a talking pumpkin, the SBO must check that this speaker will perform correctly before the show.*
- *Maintain communications equipment – If any sound equipment (monitors for actors, headsets, etc.) fails during rehearsals or the run of the show, it is the responsibility of the SBO to resolve this problem, and if all fails, bring the problem to the attention of the Director of Technical Theatre.*
- *Knows what to do in case of emergency – The SBO will discuss with the SM and the SD to understand how to cut off all sound in case of a fire, technical glitch, etc.*

BUDGETARY POLICY

Once options have been explored and exhausted within our community, it may become possible to purchase elements necessary for a production. All purchases will be made by the Technical Director of Theatre. Sound and video elements may be purchased via the internet through Kalamazoo College accounts, while any cash that is needed to purchase stage properties MUST be cleared through the Theatre Arts Coordinator. Petty cash must be approved by the College, and thus is only available on Mondays, Wednesdays, and Fridays. If petty cash is needed to purchase supplies for the show, PLAN AHEAD and contact the Theatre Arts Coordinator on Tuesdays and Thursday in order to receive the funds as quickly and as easily as possible.

BUDGETARY POLICY

It is important to recognize the budgetary process as a part of any theatre production, and that this process will affect the time and manner in which different tasks for the show will be completed. The budgetary policy outlines the appropriate ways in which money can be allocated and used to improve the show. The amount of money allotted to designers is determined per production, so the amount of money available from quarter to quarter, show to show is subject to change. Note: Students should NOT purchase elements for ANY production with their own money and expect to be reimbursed. Therefore, designers and personnel should follow these steps BEFORE undergoing the budgetary process:

- 1) Consult Student Designers and the Departmental staff about the resource in question. If the Theatre Arts Department does not have this resource, designers and staff will be able at least to point you in the right direction.*
- 2) Consult local theatres and departments. Kalamazoo has had luck in the past in approaching Western Michigan University's Theatre Program for properties, etc. Other departments on campus may also be resources (e.g.: a student might ask professors in the French department about specific props for a Molière play, the German Dept. about a Brecht play, etc.). The Theatre Arts Coordinator may be a helpful source in obtaining contact information for these outside departments.*
- 3) Consult Head Designers (Director of Technical Theatre, Costume Designer, etc.) again to see if it is possible to make the desired resource. If the cost of constructing a prop is less than purchasing it, it may be possible for the Department to create this prop. HOWEVER, it is not to be assumed that any productive aspect of the show (Props, Costumes, Lights, etc.) can automatically accommodate all requests of this nature. Check with Head Designers and Staff first.*

After these options have been exhausted, it may become necessary to purchase properties. All purchases must be made by the Technical Director of Theatre and/or the Theatre Arts Coordinator. Any cash that is needed to purchase stage properties MUST be cleared through the Theatre Arts Office. Petty cash must be approved by the College, and thus is only available on Mondays, Wednesdays, and Fridays. If petty cash is needed to purchase supplies for the show, PLAN AHEAD and contact the Theatre Arts Coordinator on Tuesdays or Thursdays in order to receive the funds as quickly and as easily as possible.

In signing below, I recognize that I have read and understand the following procedures involving budgetary policy for the Kalamazoo College Theatre Arts Program.

Student Signature

PROPERTIES

Properties Master

Responsible for creating, finding, and maintaining all of the properties for a production. Work directly with the scenic designer and director of the production, as well as the costume designer, stage manager, actors, and the technical director.

- Creates a properties list
- Acquires or create all props
- Creates a props running list for the production (in conjunction with the stage manager, director, and performers)
- Assists stage manager in providing rehearsal props, as needed
- Communicates to the scenic designer and technical director as soon as possible
- Maintains a budget

Properties Manager

Responsible to the director, scenic designer, and properties master for executing the original intent of the production with regards to properties for the tech and run of the production.

- Communicates to actors and technicians procedures for handling and securing props
- Responsible for security of all properties
- Establishes properties tables, clearly marked, for the tech and run of the production
- Communicates to the properties master or stage manager the need to purchase additional consumable for the run (and may be responsible for supplying consumables for the run)
- Responsible for properties checks
- Maintains all props in a clean and safe condition
- Creates a props call (along with permission and coordination of the stage manager) for working out difficult properties effects or moments with the crew
- Responsible at ALL times for the absolute safety of the actors and audience
- Creates (or communicates well in advance) special needs for clip lights or storage areas for the tech and run of the production

CREW POSITIONS

Backstage Personnel

Rail operators, scene shifters, props crew, efx crew, backstage technician, deck electrician, etc.

- Executes the demands of each of the individual areas for which you are responsible, usually working directly with the stage manager and technical director.
- May be required to attend extra calls to facilitate shifts or special efx
- Provides a professional demeanor and decorum at all times

WARDROBE

Wardrobe Chair

Responsible to the costume designer and the production for maintaining all wardrobe items in a manner consistent with the costume designers original intent.

- Communicates to actors (and assistants) how to care for costumes (clean, hang, wear, etc.)
- Maintains costumes (repairs, washes, irons, distresses, etc.)
- May assist make-up designer with special effects in some cases
- May need to provide make-up designer with towels for make-up aprons
- Coordinates quick change calls and executing of all quick changes as necessary
- Creates, with costume designer and stage manager, a running plot of all costumes for the production

- Creates a safe hanging, changing areas, for the run of the show (including communicating to the technical director well in advance of special wardrobe needs, changing screens, clip lights, etc.)
- May assist the costumer or costume designer in taking notes
- Makes sure actors are good stewards of costume areas
- Assists SM and others to police actors in taking care of costumes
- Creates areas for changing costumes for the run
- Keeps wardrobe/dressing room areas neat and tidy
- Assists with repair of wardrobe items

MAKE-UP

Make-up Designer/ Assistant

Responsible to execute the design of the make-up for each character in the production.

- Understands basic tenets of make-up construction and build
- Prepares make-up area for actors
- Takes inventory and determined which supplies are available
- Makes a face chart for each character for each actor and communicated the intent of the design to the actor (includes communicating principals of applying make-up as well)
- Assists actors in application of make-up (ultimately should train actors for creating each of their own characters)
- May be required to work the run to assist with prosthetics or special efx
- Communicates to actors how to care for skin and cleans the products safely

BOX OFFICE

Box Office Assistant Manager

Responsible for recruiting, training, and scheduling of student workers for the Box Office and the accountability of the monies taken in and tickets. Responsible to the Theatre Arts Administrator

- Schedules workers (or self) during box office hours
- Trains all workers on phone usage, ticket reservations, and selling tickets
- Balances out each day
- Is required to be in the Box Office at least one hour prior to each performance during run.
- Knows when there are special needs & works with house manager to accommodate them
- Accountability for all tickets for run
- Maintains waiting list if sold out
- Sells rush tickets in Hicks during meals
- Updates phone message and checks and responds to daily messages

HOUSE MANAGER

Responsible to Theatre Arts Coordinator Department Chair. Works with Stage Manager and Director for any special requests, coordinates all activities in the house on performance nights (days) must be present at least 1 hour before during and after performance.

- Recruits and schedules students to usher for each performance
- Maintains the cleanliness of house and lobby- this includes vacuuming and picking up trash.
- Assigns and instructs ushers to different duties
- Knows what to do in an emergency
- Watches for camera, tapes, disturbances, food, and drink
- Is the face of the front-of-house and should want to interact with the patrons of each performance.

PRODUCTION APPLICATION

NOTE: The purpose of these applications is to give equal opportunity to ALL students who wish to become involved with ANY production aspect of the Festival Playhouse of Kalamazoo College. You **DO NOT** need to be a theatre arts student to apply. You do need to provide honest and clear reasons why you think you should be considered for the position(s) to which you are applying.

Please complete the following:

Name _____ E:mail Address _____
Box/Local Address _____ Phone Number _____

Play _____ Performance Dates _____

Position(s) for which you are applying:

1. _____ 2. _____ 3. _____

Brief description of why you want the position(s), what your qualifications are, and what you hope to gain. (Please write legibly, use back of sheet if necessary)

Theatre arts majors and minors: You are required to attach a current resume.

Everyone: If you have assisted our program in any production capacity, please be sure your "Production Participation Record" in the Theatre Art Office is current (for some students, this information is used to determine graduation eligibility!)

Possible positions to choose from:

<u>Production</u>	<u>Design</u>	<u>Performance</u>	<u>Management/Artistic</u>
Master Electrician	Asst. Lighting Designer	Actor	House Manager
Sound Operator	Asst. Set Designer	Musician	Assistant to the Director
Light Board Operator	Asst. Costume Designer	Dancer	Dramaturg
Set Construction Crew	Sound Designer		Stage Manager
Costume Cons. Crew	Props Master (acquisition)		Asst. Stage Manager
Lighting Crew			Box Office Asst. Manager
Wardrobe Crew			
Props Crew (running crew)			

