

Production Casting/Technical Requirements and Responsibilities

1. Auditioning for work is part of the industry, you should get as much practice as possible at it. These are the audition requirements: BFA Acting – Plays & Musicals, BFA MT – Musicals, Plays, & Dance Concerts. If there are extenuating circumstances due to casting requirements of the piece, that will be noted in the audition notice.
2. All students must accept one role (if cast) per semester. Individual consideration will be made for legitimate reasons; please see the director/choreographer for permission.
3. If you would prefer not to be considered for a production, you must indicate this on the audition form. If this is not indicated, the expectation is you will accept your role as cast. If you are requesting not to be considered, please list a reason for your decision (need a break from production – please list what you have been in/are in, family issues, illness/injury, need to work/work conflicts, etc.)
4. **Accepting a role in a show (on stage or in a tech capacity) is a commitment.** Once you have accepted the position, you are required to finish the show. Failure to do so (“dropping out” of a show) will result in immediate probation and potential ineligibility for any other production for the year. Consideration can be given depending on extenuating circumstances.
5. When you are cast in a show or accept a technical position, you are required to attend ALL of the elements. That means costume fittings as scheduled, builds, load-ins, strikes, shows, rehearsals, techs et al. Failure to do so will result in potential dismissal from the production and immediate probation from the program.
6. Multiple incidents, as mentioned above, will result in dismissal from the program.

Community Guidelines

What we value as a community:

**Honesty
Empathy
Communication
Trust
Support
Patience**

Take space, make space.

Perfection is a fallacy.

Recognize our own and other’s privilege and how they affect the space.

Speak from a space of personal responsibility.

Intention does not equate impact.

Be a learner, not a knower. Be curious.

Safe(r) Space/Brave(r) Space
Listen to understand, not to respond.
Operate in good faith.
Seek solutions instead of complaining.
“TOAST”

The Theatre’s Professional Code of Ethics

[Compiled from Fran Avery Tanner’s *Basic Drama Projects* and Tom Markus’ *An Actor Behaves*]

The 4 R’s of Theatre Etiquette:

1. **Respect the Space.**
 2. **Respect the Time.**
 3. **Respect the People.**
 4. **Respect Yourself.**
1. Always be prompt for rehearsals. The industry standard is fifteen minutes before the scheduled rehearsal time. The time of rehearsal means you are warmed up, properly dressed and prepared to work at that time.
 2. Come to rehearsals prepared to work. “Your mutual enemy is time. Join to defeat it.” Make good use of your time and get off book before the assigned date. Memorize your lines, blocking and choreography.
 3. Study your part when you are not on stage; also study it at home. A day should not go by that you do not work on your part during a rehearsal period as well as a production run.
 4. When not studying your part, actively watch others on stage. You will learn from their errors and achievements. Approach each moment as an opportunity to learn more about your craft. Practice good observation skills.
 5. Don’t leave rehearsals until you are dismissed by the director/assistant director. The director is in charge. Any absences or early exits must be approved ahead of time. The director has shaped the schedule to optimize the performers rehearsal time.
 6. Cooperate with all cast and crew members. There are no “stars” in a show; each person is needed to create a production. We are a team. The art of theatre is much bigger than any one person, so our goal must be to produce good theatre. The best theatre is intimately profound for both performers and audience. This will not happen if there is not an atmosphere of giving on stage.
 7. Accept criticism cheerfully and leave the notes to the director! Unless you are the director, that is not your job. If you are having difficulty with a certain direction or

person, please take these concerns to the director. Do not try to deal with them yourself. Also, do not feed lines to other actors on stage. That is not your job.

8. Allow the director to direct. When you are given directions, listen. If you are asked to write down criticism, do so and then incorporate the suggestions in the next rehearsal. BRING A PENCIL AND YOUR SCRIPT TO EVERY REHEARSAL!
9. Avoid a display of temperament. Be patient and pleasant. Don't criticize others. Practice the golden rule! You will continue to work in this business if you are pleasant to work with. You are setting up a network of opportunities each job you do and every conference or workshop you attend. Be careful: The person you make a comment about might be the best friend of the person you are talking to.
10. Be quiet in the wings and auditorium. I.E. don't clap or cheer from backstage during a performance. Professionalism should extend throughout your time in the theatre, during rehearsals, performances, class, etc.
11. Be ready for entrances without having to be called. Never be late for an entrance. Use your time in rehearsal as if it is precious. More likely than not, it is. You will never have enough time.
12. Remain in character whenever on stage. Never break and laugh. Very unprofessional. This is the main source of getting yelled at in some rehearsals. To repeat, your time in the theatre is very limited.
13. Don't look at the prompter if you forget a line. Remain in character and wait for the prompt. Listen to it carefully. The industry standard is to say "Line," and wait for your prompt.
14. When the director interrupts rehearsal for another actor, stand quietly in character, ready to start again when the interruption is finished. Once again, time is our enemy.
15. During a rehearsal or production, if anything accidentally falls on the stage floor, pick it up. The stage must always be free of distraction. If something doesn't belong there, for safety's sake pick it up. If it's during a show, do it in character.
16. Never appear in makeup or costume except backstage and on stage. This varies depending on the venue, so check with your director for post show etiquette and procedures.
17. Don't touch items such as lights or props or costumes that are under the jurisdiction of another crew. If it is not yours, hands off!
18. When entering the theatre, leave personal problems behind. Always exhibit an air of professionalism when in rehearsal. Respect others and their time in rehearsal. Remember this is just like any other job. Many employers/directors won't care if you

woke up on the wrong side of the bed. Your motivation is your paycheck, your credibility, and your reputation in the business.

19. Give your best performance for every audience. Every audience member is deserving of your best. That's why they came. That's what they paid for. Whether it's your first performance or your two hundredth one, to that audience member, it may be his or her first. Part two of the sentence: "while holding the third Sunday of lent..."
20. Don't confuse acting with living. Once again, this is a job. See #19. Though many artists will say that their chosen field and the products of that work are therapeutic, there is a big difference between therapeutic and therapy. As hard as it may seem sometimes, try to leave the character (at least his or her more ill-mannerly traits) on stage. As we don't want you to bring your personal problems on stage with you so do we ask that for your own as well as your loved ones' health you don't take your work home with you.
21. Never peek through the main curtain at the audience. Should we even have to mention this?!
22. When the stage manager gives warning calls or instructions, always say, "Thank you," in reply. This is not a gesture of appreciation but more for an acknowledgement so that we know you have heard the instructions.
23. Keep up your grades. If you can't participate in drama and simultaneously maintain good grades, don't accept a role. Artists are notorious for their bad living habits. Please take care of yourself physically as well as mentally and spiritually. Get plenty of rest, drink lots of water, eat right, find time for study, and strive for excellence in everything you do.
24. Never change appearance before a show without expressed written permission from the director or choreographer. Some roles may require a specific cut, color, or style. NEVER change your hair (cut, color, extensions, braids, etc.) or grow a beard/moustache unless asked to do so.
25. Casting is at the pleasure of the director/choreographer. If you miss rehearsal, don't know your blocking, choreography, lines, etc. by the assigned date it is reasonable and expected to be replaced in the performance.

"The two greatest enemies to good acting are time and a lack of self-respect. There is simply never sufficient time for the actor to do his work correctly. Time is money in the commercial world of theatre and the actor needs to invest in his time constructively, efficiently, and intensely. Proper work habits will assist you to use your time well. When you behave properly, you will work effectively [and more often]." You will discover that you are able to maintain your focus on the real problems of acting during the hours you will be given to rehearse a role. Too many actors are destructively insecure

and have so little respect for themselves and their craft that they waste their time and belittle their work by deluding themselves that divine inspiration and opening-night energy will miraculously produce results that have never been seen in rehearsals and that 'I'll be right on that night.' They have little craft and, therefore, few ways to assist themselves, and so they waste their time and energies on leaping irrelevant, self-imposed hurdles...But the actor who has sound working habits knows what he can do in each rehearsal and between rehearsals. He knows how to help himself and the entire production. He knows how to respect his work, and that helps him respect himself. That in turn helps him to use his time wisely, to behave as a professional."

(from *An Actor Behaves* by Tom Markus)

Written Assignments in Department of Theatre and Dance Guidelines for Success

This document sets the expectations for Theatre and Dance students writing assignments. Your professor may customize these guidelines to meet their specific course.

First and foremost, read the directions for the assignment and FOLLOW THE INSTRUCTIONS. If you are unclear on a particular assignment, please don't hesitate to ask.

Why this document? Why are we grading grammar and spelling in a theatre and/or dance course? This isn't an English class. You're correct. But it is a COLLEGE course. And at this level of your educational lives you should be able to communicate effectively and write an appropriate sentence, paragraph and paper!

Format Style:

- Use the top of the first page, left hand corner for your name, class and date. Center your title about 2 inches from the top on the first page. Triple space after your title and start your first paragraph.
- Use 1inch margins, Times New Roman or Arial font, 12 point. Double-space your paper. Do not triple space between sections. Use headings, bolded when appropriate to divide your paper.
- If the assignment asks for a five-page paper, then the fifth page must be at least $\frac{3}{4}$ complete in order to count as a full page. If it is a three-page paper, the third page must be at least $\frac{3}{4}$ complete and so on.
- You must have a clear thesis statement. The topic statement goes at the end of the first paragraph and informs your reader how your paper is organized – what topics you will be covering. Ex: "This paper will discuss the changing trends in adult learning, how adults are motivated and training strategies for the adult learner."
- You must have your paper stapled when you come to class.

Writing Style - Grammar/Spelling:

- Your work must reflect the expectations of writing for the level of the course. For example, senior level courses will require more sophisticated writing, critical thinking, assimilation of ideas, etc. than lower level courses.
- Use the grammar/spell check on your computer but don't rely solely on it. Read your paper out loud several times to check for missing words, awkward phrasing, etc. It is always a good idea to have a friend read your paper as well. It is difficult to catch your own mistakes.
- Use active tense when possible.
- Be sure you understand the assignment. If the assignment is to critique a work, then critique it. Ask your professor for specific guidelines for the critique. If your assignment is to synthesize articles or research, then you need to synthesize. If your assignment does not specifically ask for your opinion, then don't give it. Usually, you are not at a level to critique the author's writing or the content of the articles. If you are unsure about the assignment, ask your professor.
- Ask your professor whether first person or third person is appropriate for the assignment. Most of the time, first person is to be avoided.
- Sentences should never begin with a conjunction (and, but, or).
- The use of the adjective "very" should be limited to direct quotes. In most instances, the term is inaccurately used, such as in: "Sue has a very unique talent." Something is either unique or it is not. The term has no degree.
- Be careful of changing verb tenses in the middle of a paragraph.
- The title of full-length plays should be either underlined or italicized.
- The basic structure of any paper should open with an introductory paragraph and close with a conclusion. All paragraphs between should have a topic sentence to link the sentences so they are not just a string of unrelated statements.
- When discussing a play, make sure you distinguish between the actors and the characters. When referencing actors, you are talking about the live person performing the role. The character is the fictionalized personality in the world of the play.
- If you are doing a play response, please note that it is a RESPONSE, not a summary of the play's plot. A response is a reaction to what you've seen. You may include a summary but that should be limited to no more than one paragraph early in the paper.

Documenting your Research:

- To avoid plagiarism always document where you get information. Most of your assignments do not ask that you "make things up," but ask that you read what experts have said and demonstrate in writing what you have learned.
- Always use attribution. Let your reader know who said what. When quoting authors/writers for the first time give their first and last name with titles and identification of credibility. For example, Professor Steve Beverly, Host of Head-to-Head said, "...". The second time you quote the same person, use their last name only: Beverly writes, "...".
- To give credit to a source, most faculty prefer parenthetical documentation at the end of a sentence. For example, "Burke writes, "Theatre students must...." (Burke, Unionite, 1999). If you use multiple sources, you will need a bibliography page at the end of your paper. If everyone is using the same sources, for example, in an article review, it is not necessary to have a bibliography page.

Checklist of Common Mistakes. Go over this list after you have written your paper.

- Check your use of the following:
 their – there
 affect – effect
 me – I (Charlie invited my mother and me, not my mother and I.)
- Avoid beginning sentences with “There.” There is an unspecific reference and is incorrect. Begin with a specific reference.
- Avoid rhetorical questions. For ex.: “What is an adult learner?”
- Avoid using “it” unless you have made a prior reference to something.
- Spell out the word percent (avoid %).
- Do not start sentences with the numeral (6) but the word “Six.”
- Put quotation marks after punctuation (“He went home.” not “He went home”.)
- Avoid using the word “that” after a verb except in a direct quote. Proof your paper and delete all unnecessary “thats.” For example, “I think you should....” not “I think that you should.
- Avoid one sentence paragraphs. Also, avoid one page paragraphs.
- Make sure you don’t have a heading or subheading standing alone at the bottom of a page. Move the heading to the top of the next page with the content that goes under the heading.
- Use of interjections is inappropriate in papers except in a direct quote. Do not use exclamation marks.
- Avoid ending sentences with a preposition.
- Avoid flowery language and hyperbole: “This play was the best play ever written.”
- Avoid the use of the word “things,” (a few key things)
- Unless they show possession, plurals do not include apostrophes.
- Avoid using “good”, “well,” “great,” or “bad” as descriptions. They provide very little meaning when evaluating something.
- Avoid using the phrases “sort of” or “kind of”.
- Avoid beginning sentences with “I believe...” or “I think...” It’s your paper and therefore, that position is assumed.
- Make sure to support your observations and judgments with strong evidence in the form of logical reasoning, cited source material, witnessed accounting or research.

Notations.

Your professor may have his/her own style of grading, but some common notations used by Communication Arts professors include:

- ?? – I don’t understand. What does this mean?
- awk – awkward sentence or phrasing
- rep – too much repetition. For example, starting three sentences in one paragraph with the same phrase.

TA- throw-away sentence – in other words it doesn't add anything to the paper.
For example, "This is a theory I won't soon forget."
frag - Incomplete sentence or fragment

Spelling errors are usually circled.

Unnecessary words are crossed out or the delete symbol used: "He said that he was hot."

Capitalization: coach Ralph Turner