

Cornell College Theatre

Endless Opportunities...

DEPARTMENT HANDBOOK

The mission of The Cornell College Department of Theatre is to examine the human experience through the study, practice, and production of theatre.

“I regard the theatre as the greatest of all art forms; the most immediate way in which a human being can share with another the sense of what it is to be a human being.”

-Oscar Wilde

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INTRODUCTION TO THE CORNELL COLLEGE DEPARTMENT HANDBOOK

This handbook is intended to help make your years with Cornell College Theatre as productive as possible. It highlights the essential information you need to understand the department's educational and artistic philosophy, departmental expectations, academic curriculum, general departmental policies and a brief overview of the production program. While this handbook will be of most use to students pursuing a major or minor in theatre, it will be of general interest to anyone who would like to be involved in theatre courses or productions during their undergraduate years.

Please note that while the handbook does answer many essential questions, it should be seen as dynamic and thus flexible to the changing needs of the department. Students are encouraged to discuss any questions, concerns or interests with a theatre faculty member, and to check the various call boards for changes in departmental policies.

Those interested in learning further details about the various duties, calendars and responsibilities within the production program are urged to contact the Department Chair and/or the Technical Director and obtain the Theatre Production Manual.

Cornell College Theatre Production Manual

The Cornell College Theatre Production Manual will contain the procedures, calendars, checklists and protocols for those positions essential to the mounting of a production. Each production position will also have a corresponding handbook. Anyone interested in reading the Production Manual and/or the handbook for a specific production position should contact the Department Chair and/or the Technical Director.

DEPARTMENTAL MISSION STATEMENT, PHILOSOPHY, OUTCOMES, FACULTY AND CURRICULUM

Departmental Mission Statement

The Cornell College Department of Theatre strives to examine the human experience through the study, practice, and production of theatre.

Departmental Philosophy

We believe in...

- **Immersive Inquiry**

We are a community of scholars and practitioners who believe that immersive engagement in theatre provides the creative artist with the focus required to succeed in this creative economy.

Whether pursuing a life in the profession, or enhancing a life through involvement, we know that

deep exploration of this art form cultivates innovative thinking, reveals our cultural inheritance and tests the creative flexibility necessary to support a life-long capacity to inquire.

- **Connectivity**

We are a community of artists who believe that collaboration is a key component to the integration of knowledge, development of an informed artistic point-of-view and creation of high-quality performances. Through interdisciplinary connections, we celebrate theatre's innate ability to cross cultural barriers and thrive in diverse settings. We know that frequent work with guest artists, as well as opportunities to study in Chicago and New York City, broadens our awareness of artistic, social and cultural possibilities. These collaborative connections also provide a springboard for our emerging professionals to step into internships, apprenticeships and other training and graduate programs. Ultimately, our focus on connectivity strengthens our understanding of the many modes of perceiving and interacting with the world.

- **Creative Change**

We are a community of artistic innovators, creative leaders, and imaginative problem-solvers. We believe that active engagement in the study, practice and production of theatre fosters the development of creative change-makers who embrace a civic responsibility to embody society's questions, reveal possibilities, generate dialogue and provide forum for change. Whether generating a path of study, approaching a course project, mounting a theatrical production, or engaging audiences, we frequently reimagine traditions, models, forms and techniques in order to further illuminate the human condition.

Departmental Positions by Faculty

Associate Professor Jim Van Valen	Armstrong Hall G50	JVanValen@cornellcollege.edu	(319) 895-4562
Chair of the Department (2014-2015), Head of the Acting Program			
Professor Scott Olinger	Armstrong Hall G46	SOlinger@cornellcollege.edu	(319) 895-4233
Head of the Technical Program, Head of Production			
Associate Professor Janeve West	Armstrong G48	jwest@cornellcollege.edu	(319) 895-4516
Head of the Directing Program, Head of the History & Literature Program, Head of Arts Administration			
Don Schneider	Armstrong Hall B39	DSchneider@cornellcollege.edu	(319) 895-4443
Technical Director and Lecturer			
Jenny Nutting Kelchen	Armstrong Hall B46	JKelchen@cornellcollege.edu	(319) 895-4577
Costume Shop Supervisor, and Lecturer, and Resident Costume Designer			

Ron Clark Distinguished Artist-in-Residence	Armstrong Hall B50	RClark@cornellcollege.edu	(319) 895-4285
Jody Hovland Distinguished Artist-in-Residence	Armstrong B50	<u>JHovland@cornellcollege.edu</u>	(319) 895-4285
Cathy Schonhorst Academic Program Assistant	Armstrong Hall 128	CSchonhorst@cornellcollege.edu	(319) 895-4228

Departmental Learning Outcomes

- ***Intercultural Literacy and Inquiry***
Students will analyze and critique the social and cultural context of historical and contemporary theatrical conventions using a range of scholarly methods.
- ***Knowledge and Application***
Students will develop an understanding of theatrical expression through creative application of knowledge in the areas of performance, management, directing, research, analysis, design and technology.
- ***Collaboration***
Students will engage in and support the collaborative nature of the production process and evaluate the artistic choices that contribute to the theatrical event.
- ***Vocation***
Students will discover and prepare for the range of theatrical opportunities and challenges that await them beyond their college experience.
- ***Well-Being***
Students will embrace partnership, empathy, and professionalism in an effort to promote the individual, civic, and social responsibilities necessary for a fulfilling life.

Departmental Curriculum

Major/Minor Course Requirements

More information can be found via the following link:

<http://www.cornellcollege.edu/theatre/curriculum/course-descriptions.shtml>

The Theatre Major: 11 total courses

1. THE 115 or 216 or 310; *An Acting Course*

2. THE 107 or 108; *Either Stagecraft or Costume Construction*
3. THE 201; *Play Analysis*
4. THE 311; *Directing I*
5. THE 346 and 347; *Two Theatre History and Literature Courses*
6. Two credits comprised of eight participation quarter-credit courses as follows:
 - at least one quarter-credit of THE 715;
 - at least two quarter-credits of THE 750 taken as early as possible;
 - at least one quarter-credit of THE 751, 752, 753, or 754;
 - and the remaining four quarter-credits earned at the election of the student from any of the following:
 - THE 715, 750, 751, 752, 753, 754; and
7. Three other full-credit courses from the Theatre Department.
 - At least one of these three courses must be at or above the 300 level.
 - One of the following courses may be substituted:
 - CLA 364 *Masterpieces of Greek and Roman Theatre*,
 - ENG 240 *Theatre, Architecture, and the Arts in Great Britain*,
 - ENG 323 *Shakespeare I: Comedies and Romances*,
 - ENG 324 *Shakespeare II: Histories and Tragedies*,
 - ENG 327 *Shakespeare after Shakespeare: Performance and Cultural Criticism*.

The Theatre Minor

1. THE 115 or 216 or 310;
2. THE 107 or 108;
3. THE 201; THE 346 or 347;
4. one credit comprised of at least two different participation quarter credit courses chosen from the following:
 - THE 715, 750, 751, 752, 753, 754.

Individualized Bachelor of Arts and Bachelor of Special Studies Degree

Individualized B.A. and the B.S.S. Degrees are programs that students design themselves to meet their particular needs and interests. This course of study is usually taken when a student has an interest in an intellectual issue or area that is best studied through an integrative approach based in multiple disciplines and/or departments.

Students interested in this course of study are encouraged to discuss the intended major with their advisor and a faculty member who has expertise in the proposed area of study. Students will then work with a committee of three tenure track faculty members to design a course of study for the proposed major. These programs must follow guidelines established by a group of faculty and be approved by the faculty at large. In most cases, the proposal is developed late in the student's second year.

Theatre is innately interdisciplinary. Therefore, many students in the department find they have an interest in an Individualized B.A. or a B.S.S. Degree. Though students are encouraged to pursue their own unique interests, some popular tracks of study have included:

- **Theatre as Social Change:** Combining courses in Theatre, Political Science, Anthropology and Psychology
- **Drama Therapy:** Combining courses in Theatre, Psychology, Education and Biology
- **World Drama:** Combining courses in Theatre, Classics, Classical and Modern Languages, English and Religion
- **Technical Theatre/Design:** Combining courses in Theatre, Art and Computer Science
- **Drama Ministry:** Combining courses in Theatre, Medieval and Early Modern Studies and Religion
- **Musical Theatre:** Combining courses in Theatre and Music
- **Feminist Theatre and/or Theatre and Gender Studies:** Combining courses in Theatre, Women's Studies, Ethnic Studies, Anthropology and Psychology
- **Theatre of the Ancient World:** Combining courses in Theatre, History, Classics and Religion
- **Theatre for Young Audiences:** Combining courses in Theatre and Education
- **Dramaturgy:** Combining courses in Theatre, Art, English and History
- **Storytelling:** Combining courses in Theatre, Anthropology, English and Psychology
- **Playwriting:** Combining courses in Theatre and English
- **Arts Administration:** Combining courses in Theatre, Art, Economics and Business
- **Performance Studies:** Combining courses in Theatre, Anthropology, Sociology and Women's Studies
- **History of Technical Theatre/Design:** Courses in Theatre and Art History.

Production Participation Credits and Requirements

The 700-level courses are quarter credit courses. They are participation credits that are required to satisfy the major or minor. Students satisfy these requirements through working in the shops and participating in the production processes. These courses are focused on the further development of collaborative and production skills necessary for the study and creation of theatre. All 700-level positions require approval from the department.

The 8 quarter credits required for the Major are as follows:

- Two quarter credits in THE 750 The Production Process
 - Each 750 is a practical exploration of the production process in the areas of scenery and prop construction, costuming, lighting, and sound. These credits requires three hours of successful participation per week over the course of terms one through four, or five through eight.
- One quarter credit in THE 715 The Rehearsal Process
 - This credit requires successful participation in the mounting of a main stage show in the areas of Stage Management, Assistant Stage Management, and Assistant Direction or acting.
- One quarter credit from one of the following:

- THE 751 Scenery/Props, 752 Costumes/Makeup, 753 Lighting/Sound, or 754 Theatre Administration.
- Four more quarter credits comprised of any of the following: THE 715, 750, 751, 752, 753, 754

Recommended Sequence for Completing the Theatre Major

Although there are many ways to satisfy the Theatre Major without following a particular sequence, it is recommended that students complete the following courses during their first and second years:

1. THE 107 Stagecraft or THE 108 Costume Construction
2. THE 115 Basic Acting
3. THE 201 Play Analysis
4. Both sections of THE 750s The Semester-Long Adjunct courses
5. THE 715 The Rehearsal Process

Internships for Credit, Independent and Group Projects

The Department strongly encourages students to pursue Internships (with or without credit), and Independent and/or Group Projects as an opportunity to apply skills toward the creation of a project or explore a topic not currently offered as a part of the departmental curriculum. Students interested in such courses should contact their advisor as the college and department have a maximum number of Internships/Independent/Group projects that a student can experience for credit.

As these projects and studies generally require space, budget and time considerations, it is recommended that students secure a tenure track faculty sponsor and outline the project's expectations, responsibilities, and overall objectives at least 6 months prior to the intended block or actual experience. The faculty sponsor will determine whether such a project is feasible, intentionally sequenced in the student's course of study, meets requirements and includes a means of assessment. The faculty sponsor will also determine the proposed course's corresponding 100 level, letter grade and amount of credit.

Once these items are agreed upon the student will need to file the necessary paperwork which can be found at the Registrar's office or online.

Academic Support and Advising

From the Cornell College Website: "A hallmark of the Cornell experience is the close relationship that develops between professors and students. You will meet your first faculty advisor during New Student Orientation. Then in the winter of your sophomore year, you will have a chance to choose your final primary advisor in your major. This may or may not be the original advisor you were assigned. There is also a chance you will have a secondary advisor if you have a second major or a minor."

Any full time, tenure track faculty member within the department can be requested to serve as an advisor. Although there may be advantages in having an advisor from your area of emphasis, more important is a feeling of mutual trust and respect between advisor and student. Planning for a major in theatre should begin as soon as possible as required classes are not necessarily offered each year. The advisor will counsel the student on fundamental concerns related to the scheduling and selection of courses within the

department. The Advisor will also help to mediate academic issues and guide students toward the myriad of support structures available to assist in their emotional, physical and academic success.

DEPARTMENTAL AND PRODUCTION COMMUNICATION PRACTICES

Communication of departmental and production procedures, opportunities and schedules occur in a variety of ways. Primarily, students receive communication via their Cornell College email account. Students are strongly encouraged to check their e-mail multiple times a day and ensure that they are listed on the Theatre Interest Group Mailing List by sending an e-mail to the Department Chair.

Callboards

Callboards are located in the hallway next to the faculty offices and backstage next to the Green Room. The callboards are for the express purpose of communicating departmental and production related activities. All students are recommended to check the callboards daily.

Department Meetings

All Theatre Majors, minors and theatre scholarship holders are required to attend departmental meetings held on the first Wednesday of each block. Generally, these meetings are held from 11:10 – 12:00 in Kimmel Theatre. Meetings are designed to announce the current schedules, production opportunities, workshop opportunities, calls for production crews, changes to curriculum and the like. The Student Theatre Council generally closes the meeting with a variety of announcements.

Faculty Meetings

The theatre faculty generally hold meetings twice a block to discuss matters of departmental concern. If a student would like to bring an issue to the attention of the faculty, a request to attend a faculty meeting can be sent to the department chair.

Sophomore Check Point

Occurring in mid-fall of each year, the Sophomore Check Point is open to any student interested in declaring a Theatre Major/Minor, learning more about Independent or Group Projects, discussing an Individual B.A. or B.S.S or asking questions about departmental curriculum. The forum is meant specifically to assist sophomores and first-year students, though all students are welcome to attend.

THEATRE SCHOLARSHIPS

Eligibility

A limited number of scholarships are available to students who are interested in playwriting, design, directing and performance. Eligibility and requirements vary. Questions should be sent to the Office of Admissions. <http://www.cornellcollege.edu/admissions/contact-us/index.shtml>

Audition/Interview and Award Process

Scholarships are usually a result of a scholarship audition or interview with a theatre faculty member during the previous spring. Upon completion of the audition or interview, the corresponding faculty will send a recommendation to the Office of Admissions. The Office of Admissions sets the final scholarship amount. Students interested in scheduling an audition or interview should contact the Admissions Office.

Requesting an Audition or Interview

To request an audition or interview, and to learn more about the materials required for an audition or interview, please follow this link: <http://www.cornellcollege.edu/admissions/forms/fine-arts-form.shtml>

Requirements

All scholarships at Cornell College require the student to maintain a 2.0 G.P.A. and be a full-time student. Generally, students earning a Cornell College Theatre Award are not required to participate in the department's courses or activities, although many recipients take courses or remain involved through other theatre department activities. Requirements for named Cornell College Theatre Scholarships are noted below.

- ***Hunter Theatre Scholarship: \$10,000***
 - Eligibility: The Hunter scholarship requires a major in theatre and participation in one main stage production per semester.
- ***Cornell College Theatre Award: \$2,000 - \$4,000***
 - Eligibility: Students earning a Cornell College Theatre Award are not required to participate in the department's courses or activities, although many recipients take courses or remain involved through other theatre department activities.

STUDENT EMPLOYMENT: WORK- STUDY

Many students, no matter the major, receive financial aid from the college in the form of work-study funds. Those students who receive work-study funds within the Department of Theatre will be assigned to work in the Scene Shop, the Costume Shop, or in Arts Administration (Box Office, Publicity, Ad Sales or Front of House). Students interested in work-study in the Department of Theatre should contact the current Chair of the Department and/or the Technical Director for more information regarding application procedures and interviews for available positions.

Responsibilities and Protocol for Student Employees

Accepting a work-study position in the Cornell College Department of Theatre is to accept the normal requirements for any employment. Expectations are as follows:

1. Prior to working in an assigned area, complete all paperwork required of the Office of Financial Aid.
2. Read and adhere to the Cornell College Student Employment Handbook. A link can be found at the end of this document.
3. Work with the Department Chair, area Supervisor and/or the Technical Director to develop a regular work schedule.
4. Adhere to the schedule.
5. Adhere to all safety policies, guidelines, food and drink policies and dress code of the assigned area.
6. Arrive on time and remain for the entirety of the time scheduled.
7. Communicate scheduling conflicts with your area Supervisor.
8. When at work, remain task oriented.
9. Focus on timeliness in the completion of your tasks.
10. Complete time sheets promptly.
11. Communicate your questions and needs to your supervisor.

What Student Employees Should Expect

1. To have work hours scheduled more heavily two weeks prior to the opening of a production.
2. That some work hours may be scheduled in the evenings, on weekends or over block breaks.
3. To attend any crew calls, production meetings or staff meetings required by the Technical Director.
 - a. This will be determined on a case-by-case basis depending on the requirements of the position.

The supervisor and/or Technical Director will notify the employee if attendance is required.
4. To be given a copy of shop policies or work contracts and be asked to certify that you have read them and agree with their stipulations.
5. To be asked to attend safety training for a particular area.
6. To have your work evaluated by the Supervisor and/or the Technical Director at the end of each semester or academic year. This evaluation could occur in a verbal conversation or in writing.

Managing Scheduling Conflicts

Students are expected to generate, set and maintain a consistent work schedule with the area Supervisor. Schedules should avoid any conflict with for credit course requirements. Students should make their area Supervisor aware of any potential conflicts or absences as early as possible. Students missing a shift for an emergency should contact their area Supervisor as soon as is possible and reschedule those hours missed. Frequent tardiness or absenteeism may result in the loss of the position.

Students will be granted an excused absence for the following:

- Instances where the student is making up a test, exam, or presentation in a credited course.
- Participation in required field trips, viewings or other activities as a part of a credited course.

- Participation in a Cornell College sanctioned event such as participation in a choir concert or as a participating member of the football team, etc.

Cornell College Student Employment Handbook

<http://www.cornellcollege.edu/financial-assistance/types-of-assistance/student-employment-handbook.shtml>

FACILITIES

Kimmel Theatre

Completed in 2003, this theatre boasts a 265-seat auditorium and the most current technology in theatre production. Key features include a full rigging system, computerized automated lighting, color mixing scrollers, LCD projection, and a state of the art sound system with wireless body mics. The theatre is housed in Youngker Hall, a stunning addition to the Cornell Campus. The building won an honor award for excellence in architecture in the American Institute of Architects (AIA) Central States Region. This space is utilized by a variety of departments and offices throughout the year. Anyone interested in reserving this space should see the Space Rental/Reservation Policies, check for availability on Meeting Room Manager, contact the Chair of the Department of Theatre and/or the Technical Director.

The Plumb-Fleming Studio Theatre

This theatre is a flexible black box space allowing for a variety of projects and seating configurations. Generally, this theatre is used as a teaching space for performance based courses. On occasion, this space is used for faculty directed theatrical productions or as a performance venue for student organizations and/or administrative meetings. Anyone interested in reserving this space should see the Space Rental/Reservation Policies, check for availability on Meeting Room Manager, contact the Chair of the Department of Theatre and/or the Technical Director.

Green Room

The Green Room is open for all Theatre students for a study room, a waiting room during rehearsals and performances, and rehearsal space. Students are expected to keep the Green Room clean and organized. There is a refrigerator in the Green Room that students may use for personal food. It is imperative for students using the fridge to label and date their food and to remove spoiled items. Unlabeled items will be thrown away periodically during the semester. Anyone interested in reserving this space should see the Space Rental/Reservation Policies, check for availability on Meeting Room Manager, contact the Chair of the Department of Theatre and/or the Technical Director.

Scene Shop and Costume Shop

Both shops are fully equipped and are used to provide technical support for departmental productions. The shops are primarily open from 1:00 -5:00 p.m. for production work, and are available at other times for production and course work. For safety and liability reasons, the shops are generally not available for use

during the evening and weekend hours without staff supervision. Shops are generally not available for reservation. Any questions should be sent to the Chair of the Department and/or the Technical Director or Shop Supervisor.

Macintosh Computer Graphics Laboratory

This computer lab, maintained by Campus Computer Services, serves as a resource for various computer graphics and design applications particularly useful in theatre and art. The lab is open for use from 7:30 a.m. to midnight except when used for classes. Please see the Macintosh Lab Access policy in this manual for information regarding access to this space.

THE PRODUCTION SEASON

This section will provide a brief overview of the production process and the various duties therein. Anyone interested in further information on the duties, responsibilities, schedules and policies of the Production Season is encouraged to contact the Department Chair and/or the Technical Director to obtain the Production Handbook.

Mission and Goals of the Production Season

The mounting of Main Stage productions is a vital component of the curriculum. As such, the production season will also “strive to examine the human experience through the study, practice and production of theatre.” Therefore, the theatrical productions offer process centered opportunities to engage in a variety of modes of perceiving and representing the world.

Production Meetings

The production meeting is an opportunity for members of the production team to report on completed projects and to gather information required for the completion of future projects. The production meeting is a coordination meeting, a time for all parties to offer the required information necessary for completing future tasks.

Production meetings are held once a week beginning at the start of the rehearsal process for each particular production. Sometimes production meetings will begin one week prior to the start of the rehearsal process, depending upon the needs of the production. Sometimes the department will cover multiple productions during one scheduled production meeting. These meetings generally occur on Mondays from 11:10 – 12:00 noon and are generally held in Armstrong 24. It is imperative that all significant production personnel attend these meetings. These include (but are not limited to): the director, stage manager(s), designers, technical director, assistant stage managers, Master Electrician(s), Front of House and Publicity Manager, Box Office Manager, and Properties Manager. Students holding these positions should see their area supervisor regarding when and how often to attend these meetings.

The Production Manager/Technical Director and/or the Production Director generally run production meetings. Occasionally, the stage manager will be charged with running the production meetings in

consultation with the director and/or Technical Director. The production's director or stage manager is charged with calling and sending email reminders of production meetings.

Clear, early, prompt communication and consistent collaboration are important components of the production process. All individuals involved - faculty, staff, and students alike - are strongly encouraged to bring thoughtful ideas and suggestions to production meetings. Individuals who fail to attend production meetings, prove an inability to collaborate in a professional manner, are frequently tardy and/or prove unable to successfully complete projects in a timely manner may be removed from the production team.

Technical Rehearsal Definitions

There are a number of different kinds of rehearsals that are (or may be) scheduled during the final phase of a production's rehearsal process. As each production is unique, each director and technical director will determine the types of rehearsals required for a successful production.

- ***Stagger Through/Stumble Through***
 - The first rehearsal in which the cast runs through the entire show, usually mid-way through the rehearsal process. Designers and crew members are encouraged to attend.
- ***Run Through(s)***
 - Generally beginning the week prior to Tech Weekend, directors will hold one or more run through rehearsals in which the cast performs long sections (acts or the entire play), without interruption.
- ***Crew View***
 - Generally held on the Wednesday prior to Tech Weekend, this is an opportunity for the production team to see the show in its entirety prior to the beginning of technical rehearsals.
- ***Paper Tech(s)***
 - A meeting in which the stage manager and director meet with various designers to talk through lighting, sound and other technical cues. These cues will be noted in the stage manager's prompt book. Actors and other crew members are not called to this meeting. Paper tech(s) should be scheduled several days before the first Technical Rehearsal (Dry Tech, Cue to Cue, Tech/Run) in order to give the stage manager time to prepare the prompt book.
- ***Dry Tech***
 - A technical rehearsal without actors. This is a rehearsal of light, sound and other technical cues. Not every production will include a dry tech.
- ***Cue to Cue (Q2Q)***

- A technical rehearsal with actors, but not costumes or makeup. During this rehearsal, the entire production company works through the play one cue at a time, skipping portions of the dialogue in which there are no technical cues or events.
- ***Shift Rehearsal/Scene Shift Rehearsal***
 - A rehearsal for the stage management team and the Run Crew to rehearse scene changes. Not every production will include a Shift Rehearsal.
- ***Technical (Tech) Rehearsals***
 - Tech rehearsals generally follow the Tuesday crew view. These rehearsals are generally on Wednesday through Friday night. These rehearsals include the actors and all technical except costumes and hair/makeup.
- ***“10 out of 12” Rehearsal***
 - The *10 out of 12* rehearsal usually occurs on the Sunday prior to opening night. Adapted from the Actors’ Equity policy, this rehearsal requires the actors to be in rehearsal ten out of twelve hours in a day. This rehearsal period generally runs from noon to 5:00 pm, and resumes from 7:00 pm to midnight. Times and length of rehearsal may vary due to production needs. The purpose of this rehearsal is to offer an opportunity for actors, technicians and stage managers to rehearse all elements of the production. A Q2Q may be a part of this rehearsal. Actors are allowed to bring their homework to this rehearsal.
- ***Dress/Tech (Dress Rehearsals)***
 - These are the final rehearsals prior to Preview(s) in which all technical elements including costumes and hair/makeup are incorporated. Usually, these rehearsals present the entirety of the show, without interruption, as if an audience were present. These generally occur Monday through Wednesday of opening week.
- ***Preview(s)***
 - This is the final rehearsal(s) just prior to opening night which may include an invited audience.
- ***Run***
 - Main stage productions usually open on a Friday evening and run for two weekends. Between weekends the theatre is usually dark (empty) on Monday and Tuesday with a brush-up rehearsal on Wednesday or Thursday prior to the second weekend of the run. Some productions run four consecutive performances from Thursday through Sunday.
- ***Brief Overview of Technical Rehearsal Schedule***
 - Wednesday – Crew View

- Wednesday through Friday – Technical Rehearsals
- Saturday - Dark or Work Call – No Rehearsal
- Sunday – Ten out of Twelve
- Monday through Wednesday – Dress/Tech Rehearsals
- Thursday – Preview
- Friday – Opening Night

Opening Night

Opening night of a main stage production is a time for the entire department to celebrate the fruition of a long rehearsal process. Student directors working on other productions are requested to suspend rehearsal to allow attendance to the main stage opening. Faculty directors working on other productions are asked to consider the opening of a production when scheduling rehearsals. Opening nights of main stage productions are celebrated with a post-show reception generally held in the Berry Lobby or Youngker Hall. All cast, crew, production team and audience members are invited to attend.

Strike

Strikes (the dismantling of the production) usually take place the day immediately after the last performance and will continue on consecutive days until finished. Generally, strikes occur on Sundays and require a minimum of 6 hours of participation. The call will be posted regarding the exact time prior to the final performance. All cast and crew members are required to attend. Costume Strike may continue for the week after the production closes.

Show strike assignment will be made by the shop Supervisors and/or Technical Director and will be based on each student's production duties. At the beginning of strike, roll will be taken and students will be assigned to areas by the Technical Director. Students cannot leave until excused by the Technical Director and/or faculty shop Supervisors.

Students will be excused from strike only in the case of an emergency or to attend a for-credit course requirement. If a student has a scheduling conflict they must consult with the production's Technical Director and Director immediately. Students with permission to miss strike will be expected to make up double the missed time in an assigned area prior to the next strike. Unexcused absence from strike will result in loss of credit.

Strike protocol is as follows:

- All involved are to bring appropriate shoes and clothing.
- If strike follows a performance, actors are asked to refrain from lingering in the lobby after the production and to immediately change out of costume and return to the theatre dressed appropriately for work.
- No visitors, friends, family or other guests are allowed in the theatre, backstage or shop areas during strike.

- Breaks will be called by the Technical Director.
- Upon completion of an assigned task, students should report to their area Supervisor and then to the Technical Director for other assignments. This requirement applies across all areas and shops.
- Students will uphold all safety standards and procedures of all shops.
- Absence, inability to comply with the above or active avoidance of work will result in loss of credit.
- When all work is completed, students will report to the theatre and roll will be taken.

Postmortem

The postmortem generally occurs during the lunch hour on the Monday immediately following the final performance of a production. The format of the event may vary based upon the particular needs of the production and so will be determined by the faculty.

The postmortem at Cornell College offers a two-fold opportunity. First, it is an opportunity to review the processes and procedures implemented and/or overlooked during the preparation and implementation of that production. The intent is to determine those practices that were successful and those practices that should have been less successful. The second is an opportunity to discuss the aspects of the final product. This is an opportunity to discuss aesthetics, audience response, clarity of the vision and general impact of the production. Ultimately, the postmortem is an opportunity for the department to discuss how we approached the creation and resulting impact of this art form. The intent is to better ourselves for future work.

AUDITIONS AND CASTING FOR MAINSTAGE PRODUCTIONS

Mainstage Productions at Cornell College are considered any productions fully funded by the Department of Theatre. These productions are generally directed by a Cornell College faculty member and at times guest artists. On a rare occasion a Cornell College student has directed a Mainstage Production.

Auditioning Policies

Auditions are open to the entire student body, no matter the major or year of study. Auditions are also open to the Mt. Vernon and surrounding community. Auditioning students are expected to be in good academic standing, as defined by the Cornell College Academic Catalogue. No student is obligated or will be pressured to audition. Sometimes the director will arrange for a guest artist to play a particular role in a production. This information will be announced at the audition.

Audition Procedures

The auditioning procedure will vary depending on the individual requirements of the play and/or the director. Audition postings will be sent out to the Theatre Interest Group mailing list, posted on Facebook and sometimes through flyers posted on campus. Audition posts will also be found on the second floor Call Board as well as the following website: <http://www.cornellcollege.edu/theatre/resources-student/auditions.shtml>

Auditions usually consist of prepared monologues and reading portions (sides) of the script. Scripts are often made available by the director in either electronic or hard-copy form. Students are strongly encouraged

to read the entire script prior to auditioning. Students should also be prepared for a director's request for special prepared audition materials, improvisation, and interviews and/or dance/movement based auditions. Candidates for auditions should dress appropriately for the type of audition announced. This information is generally noted in the audition posting. If not, please see the director of the production for more information.

After the general auditions a callback list will be sent out to the Theatre Interest Group mailing list. After the callback audition, the cast list will be sent out to the Theatre Interest Group mailing list and posted on the Cornell College Facebook page.

Casting

Casting decisions are made according to the strength of the individual student's audition. No preferential treatment is given to students on the basis of their class rank or their major(s). The Department explicitly prohibits all forms of discrimination based on race, creed, gender, sexual orientation, age, disability or national origin. The Department eagerly encourages and promotes a casting policy known as Non-Traditional Casting to offer artistic opportunities to as many students as possible. This casting policy expands opportunities for women, actors of color, and actors with disabilities in roles where race, gender, age or the presence or absence of a disability are not germane.

Productions will be cast exclusive of one another if possible, allowing a student the opportunity to participate in consecutive productions. This will vary by the needs of the production and the corresponding calendar. Students are encouraged to discuss their participation in multiple productions with the directors and their advisor to ensure artistic and academic success.

Because outward appearance is taken into consideration when casting, students cast in productions are requested to make no changes to their physical appearance until the close of the production without permission of the director and hair/makeup designer. This includes changes in facial hair, hair length and color, and visible tattoos/piercings.

REHEARSAL SCHEDULES AND PROTOCOL

General Rehearsal Schedule

Rehearsal schedules vary by director, needs of the production and availability of those involved in the process. General rehearsal schedules are often announced with audition postings. While in the rehearsal process, directors usually provide specific weekly schedules, though some offer schedules in two to three week blocks. Directors often post rehearsal schedules on electronic call boards, the callboard outside of faculty offices, across from the Green Room or on office doors. Stage managers are charged with updating and communicating rehearsal schedules and generally do so via email.

Rehearsal Scheduling Policies

Generally, for faculty directed productions, rehearsals are held Monday through Friday between the hours of 6 p.m. and 10 p.m. Though rarely, some directors do hold rehearsals on Saturday. Rehearsals are

often held on Sunday afternoon between the hours of 1:00 pm and 5:00 pm or in the evenings. Generally, the stage management team will arrive one-half hour prior to rehearsal to prepare the space.

Other policies are as follows:

- Rehearsals will be scheduled in blocks of time not to exceed four hours.
- Pre-Tech Week, rehearsals will not extend beyond 11:00 pm, including stage managers.
- Pre-Tech Week, there will be no more than 24 scheduled hours of rehearsal a week.
- During Tech Week and the Run of the Production, rehearsals may be expanded to five hours, if necessary, but will not extend beyond midnight. Midnight is a hard out for all cast and crew.

Rehearsal Scheduling Policies for Riverside Theatre – Co-Production

Students participating in the bi-annual co-production with Riverside Theatre should expect the same general rehearsal schedule as noted above with additional rehearsals and performances standard to remounting a production in another city. Further addendums are as follows:

- Students participating in a co-production with Riverside Theatre will be expected to participate in the Iowa City load-in process as scheduled by the Technical Director.
- Students participating as an actor will have one scheduled day off before remounting rehearsals begin at Riverside Theatre.
- Students participating as a designer or technician (including Stage Managers) are generally called on the above mentioned “dark night.”

Students who experience problems maintaining the published schedule for a production should contact the production director as soon as possible. Students who believe the above policies are not being observed should contact the production director and/or Department Chair as soon as possible.

Rehearsal Protocol

A professional, effective and efficient rehearsal and production process is the foundation of a successful performance. Though directors and area supervisors may provide a reduced version of the below at the start of rehearsals, actors and technicians are encouraged to consider the following prior to attending the first rehearsal.

- ***Respect for the Craft***
 - **Timeliness:** All involved should refrain from being late to rehearsals, production meetings, design meetings, work calls and other scheduled responsibilities.
 - **Actors:** In the case of an emergency, actors must call the stage manager and/or director immediately. Do know that tardiness and/or absence from rehearsal could result in removal from the position. Warm-ups will not be included in the allotted rehearsal time. Actors are expected to arrive at least ten minutes early to ensure that they are physically, mentally and vocally warmed up prior to the start of rehearsal.

- **Appropriate Clothing:** All should wear clothing that allows for freedom of movement and safety according to their assigned area.
 - **Actors:** Cast members should provide their own rehearsal skirts and/or suit jacket. The stage manager and/or costume shop manager can be of assistance in acquiring these items.
- **Active and Positive Engagement:** All involved should bring any required materials, scripts, readings, assigned research, notebook, pencil or other items to rehearsals and meetings.
 - **Actors:** Write your blocking in your script with pencil. Care for and maintain your script.
- **Professionalism:** All involved should remain quiet in the theatre during rehearsal. Refrain from “coaching” or commenting on another actor or designer’s work as it will disrupt the rehearsal process and muddy the director’s unifying vision. Refrain from jokes or comments that are defamatory, disruptive or distracting to the process. If working in small groups away from the main rehearsal or shop space, remain on task. No one is allowed to congregate with the audience prior to the show or between Acts.
- **Respect for the Art**
 - **The Script:** Playwrights are paid royalties for the use of the finished work that they have created. A script is a work of art. Therefore, unless arranged by the director, actors are not allowed to alter the text for any reason. Full and accurate memorization will be required of the actor.
 - **The Design:** A design, whether sound, lighting, costume, scenic or otherwise, is a work of art. Therefore, unless permitted by the designer and/or arranged by the director, actors and technicians are not allowed to alter the design, application or use of the design for any reason. Anyone who is concerned about the safety or functionality of a design should immediately consult with the stage manager. Actors are not encouraged, unless directly approached, to express design concerns to the designer.
 - **The Work of the Director:** The process of the director is a work of art. The organization and facilitation of rehearsals, development of artistic approach, management of production meetings, coordination of communications, development of research and all other processes involved in a director’s work are in an effort to support the creation of a unified work of art. Therefore, actors and technicians are encouraged to support the work of the director by refraining from “coaching” actors or designers, speaking negatively about the ensemble or any elements of the production.
- **Respect for the Ensemble**
 - **Communication:** Actors, and all involved in the production process, are required to make their best efforts to communicate and be available for communication every day. Actors are expected to give a prompt reply to questions sent via email or text. Everyone is encouraged to check email multiple times a day for rehearsal notes and/or call times.

- **Actors:** When in rehearsal, actors are required to notify stage management when stepping out of the rehearsal space and/or leaving rehearsal. If an actor becomes aware of a rehearsal conflict, the actor is obligated to find ways to avoid the conflict notifying the stage manager and director immediately if a solution cannot be found.
- **Actors** are encouraged to refrain from “being the messenger” for another member of the production team. If another member has a conflict, then he/she should communicate with the stage manager and/or director directly..
- **Collaboration:** The process of rehearsing and mounting a theatrical production requires many people working toward a unified vision. Positive and active collaboration is key to the creation of a successful production. Below are a few points for both actors and technicians that will assist in the creation of a positive and collaborative atmosphere.
 - Communicate frequently and positively with stage management. Stage management is the first place to bring questions regarding people, space, schedule and materials. They can facilitate an enjoyable process that can result in an excellent product. When given a time call from a stage manager, please respond with “Thank You.”
 - Bring positive energy to the ensemble. Refrain from communicating negativity whether verbally or electronically. Remember to maintain positive communication outside of the theatre and rehearsal hall. Do not post backstage photos on website pages.
 - Bring patience, compassion and positive energy to Tech Week. Refrain from referring to tech week as “Hell Week” as it undermines and disrespects the work of the director, designers, technicians and actors. Remain focused and positive throughout this exciting opportunity to bring all of the elements of production together.
- **Respect for the Space**
 - **The Theater and Dressing Rooms:** Everyone using any space for a rehearsal, build or production process is obligated to keep it free from clutter and trash and to return any items to their original position at the end of rehearsal. To protect the floor, rehearsal shoes (not street shoes) will be used in rehearsal at all times unless otherwise costumed. Please remind fellow actors and audience members to refrain from putting feet on the backs of seats and to turn off cell phones. Please be reminded that no food or drinks are allowed in the theater, booths or dressing rooms. Costumes are to be hung and all accessories are to be stored in an orderly manner.
- **Respect for the Self**
 - **Physical, Mental and Academic Health:** Everyone involved in the production process is expected to make every effort to balance the responsibilities to the theatre with those of personal and academic health. As academic success takes priority over participation in theatrical productions, students are encouraged to discuss study tips, scheduling and tutoring with their faculty advisor. Everyone is also asked to maintain personal hygiene throughout the production process and make choices that will support physical and mental health.

BRIEF DESCRIPTION OF PRODUCTION DUTIES

Students interested in learning more about a particular area, production schedules, duties or other responsibilities are encouraged to see the Department Chair and/or the Technical Director to obtain a Production Manual.

Director – The Director is responsible for preparing the play for production. This requires extensive research, preparation, coordination with production Designers, organization of rehearsal, development of a Directorial Approach, providing actor training and all other aspects required in the mounting of a production. The Director works closely with the Stage Manager, Designers and Technical Director to ensure an artistically creative and professionally coordinated rehearsal and production process. This position is generally, but not always, held by a faculty or guest artist.

Assistant Director – The Assistant Director (AD) is responsible for assisting the director in communication with the actors, coordination of scheduling, rehearsal of scenes, training and coaching of particular techniques or any other tasks required in the artistic preparation of a play. Not every production will require an assistant director and duties will vary according to the needs of the director and the production. This position reports to the Director and will require a minimum of 150 hours. Successful completion will earn the student a quarter credit in THE 715 THE REHEARSAL PROCESS (Fine Arts) (CR).

Head of Production – The Head of Production position usually falls under the purview of the Department Chair. The responsibilities of this position are: Attendance of all production meetings, facilitation of any production issues in regards to space, schedule, and/or other needs and demands, and encouraging communication between department and production members in regards to the use of calendars, space reservations, departmental mission and outcomes, adherence to policies (both departmental and college-wide), and any administrative/disciplinary concerns that may affect the department, the program, and the college.

Technical Director – The Technical Director (TD) is responsible for the coordination of all technical aspects of a production. The Technical Director will review the various designs for a production to anticipate and alleviate potential problems, and collaborate with the Director and Designers to achieve a unified vision. The TD creates construction drawings, time and materials budgets, creates calendars and schedules, and coordinates the installation, use, and strike of all technical aspects to facilitate the realization of a production. This position reports to the Director. Successful completion will earn the student a quarter credit in THE 751 SCENERY & PROPS (Fine Arts) (CR).

Asst. Technical Director – The Assistant Technical Director (ATD) assists the Technical Director (TD) in their coordination, evaluation, and technical design work for a production. They may do detailed work on specific elements of a design, or more general work across the entire body of technical direction. The position will vary with technical directors, and productions. They assist as directed to aid in the realization of the production.

This position reports to the Technical Director. Successful completion will earn the student a quarter credit in THE751 SCENERY & PROPS (Fine Arts) (CR).

Stage Manager – The Stage Manager (SM) is responsible for recording the director's decisions about blocking and notes for the actors, keeping track of logistical and scheduling details and communicating needs to the production team. Stage managers also maintain schedules, call cues during performances and coordinate the work of designers and stage crews. Duties and responsibilities vary by director and production, but typically stage managers provide the practical and organizational support to the director, actors, designers, stage crew and technicians throughout the production process. This position reports to the Director and Technical Director and requires a minimum of 150 hours. Successful completion will earn the student a quarter credit in THE715 THE REHEARSAL PROCESS (Fine Arts) (CR).

Assistant Stage Manager - The Assistant Stage Manager (ASM) assists the SM in all aspects of providing practical and organizational support to all members of the production team. Generally, ASMs will also arrive a half hour before each rehearsal to sweep the space, set out props and furniture pieces, and prepare other rehearsal necessities as requested by the director. Generally, the stage management team will also stay a half hour after rehearsals to restore the space, put away props and furniture pieces, and send out rehearsal calls and reports. This position reports to the Director, SM and Technical Director and requires a minimum of 100 hours. Successful completion will earn the student a quarter credit in THE 715 THE REHEARSAL PROCESS (Fine Arts) (CR).

Scene Designer – The Scene Designer (SD) is responsible for designing all scenic elements and design/selection of all properties for a production. The SD collaborates with the director and designers of the production, incorporating all technical needs, to achieve a unified vision. The SD supplies all needed information, including drawings, painters elevations, notes, and samples, to the Technical Director (TD) for facilitating the realization of the production. This position reports to the Director. Successful completion will earn the student a quarter credit in THE 751 SCENERY & PROPS (Fine Arts) (CR).

Asst. Scene Designer – The Assistant Scene Designer (ASD) assists the Scene Designer (SD) in the design of scenic elements and design/selection of all properties for a production. The ASD may do detailed work on specific elements of the design, or more general work across the entire body of design creation. The position will vary with designers, and productions. The ASD assists as directed to aid in the realization of the production. This position reports to the Scene Designer. Successful completion will earn the student a quarter credit in THE 751 SCENERY & PROPS (Fine Arts) (CR).

Lighting Designer – The Lighting Designer (LD) is responsible for designing all lighting elements, including collaborating in any illuminated scenic elements or properties, for a production. The LD collaborates with the director and designers of the production, incorporating all technical needs, to achieve a unified vision. The LD supplies all needed information, including light plot, section, and paperwork, to the Technical Director (TD) and Master Electrician (ME) for facilitating the realization of the production. This position reports to the

Director. Successful completion will earn the student a quarter credit in THE 753 LIGHTING & SOUND (Fine Arts) (CR).

Asst. Lighting Designer – The Assistant Lighting Designer (ALD) assists the Lighting Designer (LD) in the design of lighting for a production. The ALD may do detailed work on specific elements of the design, or more general work across the entire body of design creation. The position will vary with designers, and productions. The ALD assists as directed to aid in the realization of the production. This position reports to the Lighting Designer. Successful completion will earn the student a quarter credit in THE 753 LIGHTING & SOUND (Fine Arts) (CR).

Sound Designer – The Sound Designer is responsible for designing all aural elements, including live and recorded effects, and reinforcement, for a production. The Sound Designer collaborates with the director and designers of the production, incorporating all technical needs, to achieve a unified vision. The Sound Designer supplies all needed information, including sound plot, equipment plan and sections, and paperwork, to the Technical Director (TD) and Master Electrician (ME) for facilitating the realization of the production. This position reports to the Director. Successful completion will earn the student a quarter credit in THE 753 LIGHTING & SOUND (Fine Arts) (CR).

Asst. Sound Designer – The Assistant Sound Designer assists the Sound Designer in the design of sound for a production. The Assistant Sound Designer may do detailed work on specific elements of the design, or more general work across the entire body of design creation. The position will vary with designers, and productions. The Assistant Sound Designer assists as directed to aid in the realization of the production. This position reports to the Sound Designer. Successful completion will earn the student a quarter credit in THE 753 LIGHTING & SOUND (Fine Arts) (CR).

Properties Manager – The Properties Manager (Props Manager) is responsible for the acquisition of all rehearsal and performance properties of a production. This may include pulling from stock, purchasing, modifying, or construction. The Props Manager collaborates with the Scene Designer and Director of a production concerning the look and use of the properties to achieve a unified vision. The Props Manager may collaborate with the Lighting Designer and Master Electrician for illuminated properties, or Sound Designer for those with aural elements. The Props Manager supplies all needed information, including detailed props lists, shop plans, budgets, and shopping orders to the Technical Director for facilitating the realization of the production. This position reports to the Scene Designer. Successful completion will earn the student a quarter credit in THE 751 SCENERY & PROPS (Fine Arts) (CR).

Asst. Properties Manager – The Assistant Properties Manager (APM) assists the Properties Manager in the acquisition of properties for a production. The APM may do detailed work on specific props, or more general work across the entire body of production properties. The position will vary with Properties Managers, and productions. The APM assists as directed to aid in the realization of the production. This position reports to

the Properties Manager. Successful completion will earn the student a quarter credit in THE 751 SCENERY & PROPS (Fine Arts) (CR).

Master Carpenter – The Master Carpenter (MC) is the Carpenter responsible for the realization of the scenery designed by the Scenic Designer (SD) for a production. This includes construction of all scenic elements that comprise the scenery, rigging of any flown or and installation of all scenery and soft goods. The Master Carpenter will review the construction drawings for potential issues, create a lumber and materials orders for purchasing, plan out construction methods, make a construction schedule, and lead a crew to successfully complete the construction of the scenery and props as necessary. This position reports to the Technical Director (TD). Successful completion will earn the student a quarter credit in THE 751 SCENERY & PROPS (Fine Arts) (CR).

Asst. Master Carpenter – The Assistant Master Carpenter assists the Master Carpenter in the realization of the scenery design for a production. The Assistant Master Carpenter may do detailed work on specific scenic elements, or more general work across the entire body of scenic construction. The position will vary with Master Carpenters, and productions. The Assistant Master Carpenter assist as directed to aid in the realization of the production. This position reports to the Master Carpenter (MC). Successful completion will earn the student a quarter credit in THE 751 SCENERY & PROPS (Fine Arts) (CR).

Carpenter – The Carpenter is responsible for all construction aspects in the realization of the scenery design for a production. The Carpenter will complete all necessary construction methods needed for the scenic elements that contribute to the ultimate look of the scenery and props. This position reports to the Master Carpenter. Successful completion will earn the student a quarter credit in THE 751 SCENERY & PROPS (Fine Arts) (CR).

Charge Artist – The Charge Artist is the Scenic Painter responsible for the realization of the Painter's Elevations created by the Scenic Designer (SD) for a production. This includes all surface treatments to scenic elements that contribute to the ultimate look of the scenery. The Charge Artist will review the Painter's Elevations for potential issues, create a paint order for purchasing, plan out paint methods, make a paint schedule, mix paints as required, and lead a crew to successfully complete the painting of the scenery and props as necessary. This position reports artistically to the Scenery Designer (SD), and technically to the Technical Director (TD). Successful completion will earn the student a quarter credit in THE 751 SCENERY & PROPS (Fine Arts) (CR).

Scenic Artist – The Scenic Artist assists the Charge Artist in the realization of the Painter's Elevations created by the Scenic Designer (SD) for a production. This includes all surface treatments to scenic elements that contribute to the ultimate look of the scenery. The Scenic Artist will assist in the review the Painter's Elevations for potential issues, creating a paint order for purchasing, planning out paint methods, making a paint schedule, mixing paints as required, and take a leadership position with the crew to successfully complete the painting of the scenery and props as necessary. This position reports artistically to the Scenery

Designer (SD), and technically to the Charge Artist. Successful completion will earn the student a quarter credit in THE 751 SCENERY & PROPS (Fine Arts) (CR).

Scene Painter – The Scene Painter is responsible for all Painting and Finishing aspects in the realization of the scenery design for a production. The Scene Painter will complete all necessary surface treatments to the scenic elements that contribute to the ultimate look of the scenery and props. This position reports artistically to the Scenery Designer (SD), and technically to the Charge Artist. Successful completion will earn the student a quarter credit in THE 751 SCENERY & PROPS (Fine Arts) (CR).

Master Electrician – The Master Electrician (ME) is the electrician responsible for the realization of the lighting design for a production. The Master Electrician will review the light plot and paperwork for potential issues, create the electrics expendables order for purchasing, plan all technical aspects for the hanging, cabling, and focusing of lighting instruments and practicals, and lead a crew to successfully complete the hanging, cabling, and focusing. This position reports artistically to the Lighting Designer (LD), and technically to the Technical Director (TD). Successful completion will earn the student a quarter credit in THE 753 LIGHTING & SOUND (Fine Arts) (CR).

Asst. Master Electrician – The Assistant Master Electrician (AME) assists the Master Electrician (ME) in the realization of the lighting design for a production. The Assistant Master Electrician will assist in the review of the light plot and paperwork for potential issues, creation the electrics expendables order for purchasing, planning of all technical aspects for the hanging, cabling, and focusing of lighting instruments and practicals, and take a leadership position with the crew to successfully complete the hanging, cabling, and focusing. This position reports artistically to the Lighting Designer (LD), and technically to the Master Electrician (ME). Successful completion will earn the student a quarter credit in THE 753 LIGHTING & SOUND (Fine Arts) (CR).

Electrician – The Electrician is responsible for all technical aspects in the realization of the lighting design for a production. The Electrician will hang, cable, and focus lighting instruments and practicals. They may be required to create or modify practicals, and handle special effects for the production. This position reports artistically to the Lighting Designer (LD), and technically to the Master Electrician (ME). Successful completion will earn the student a quarter credit in THE 753 LIGHTING & SOUND (Fine Arts) (CR).

Costume Designer - The Costume Designer (CD) is responsible for the design and selection of all costume elements for a production. The CD collaborates with the director and designers of the production, incorporating all technical needs, to achieve a unified vision. The CD supplies all needed information, including drawings, research, costume plots, color palettes, notes and samples for facilitating the realization of the production. This position reports to the Director. This position requires a minimum of 40 hours (typically around 100 or more hours). Successful completion will earn the student a quarter credit in THE 752 COSTUME AND MAKEUP (Fine Arts) (CR).

Costume Shop Supervisor – The Costume Shop Supervisor (CSS) is responsible for supervising all usage of costumes, equipment and materials in the Costume Shop. The CSS is also responsible for keeping the Costume Shop and Storage areas neat and clean. This position may also assist in the training of crew members and build of costumes for a particular production. This position is generally held by the Costume Designer or hired out.

Assistant Costume Designer - The Assistant Costume Designer (ACD) assists the Costume Designer (CD) in the design of costumes for a production. The ACD may do detailed work on specific elements of the design, or more general work across the entire body of design creation. The position will vary with designers, and productions. They assist as directed to aid in the realization of the production. This position reports to the Costume Designer. This position requires a minimum of 40 hours (typically around 50 or more hours). Successful completion will earn the student a quarter credit in THE 752 COSTUME AND MAKEUP (Fine Arts) (CR).

Associate Costume Designer – The Associate Costume Designer works closely with the Assistant Costume Designer (ACD) to complete all necessary duties noted above as well as designing a significant number of costumes for the production and taking on additional advanced projects as assigned. This position reports to the Costume Designer. This position requires a minimum of 40 hours (typically around 60 or more hours). Successful completion will earn the student a quarter credit in THE 752 COSTUME AND MAKEUP (Fine Arts) (CR).

Assistant to the Costume Designer- The Assistant to the Costume Designer assists the Costume Designer and other assistants in the completion of necessary tasks, but does not typically design costumes or attend production meetings. The Assistant to the CD assists the designers as needed with costumes and sometimes may also assist the Hair and Makeup Designer. This position reports to the Costume Designer. This position requires a minimum of 30 hours. Successful completion will earn the student a quarter credit in THE 752 COSTUME AND MAKEUP (Fine Arts) (CR).

Costume Build Crew - The Costume Build Crew (CBC) member is responsible for construction of aspects of the costume design for a production. The crew member will complete all assigned construction methods needed for the costume elements that contribute to the ultimate look of the costume design. CBC may also be assigned other duties in the shop as needed (for example, taking measurements or fitting notes, organizing stock, light cleaning, etc.). This position reports to the Costume Designer and the Costume Shop Supervisor. This position requires a minimum of 30 hours. Successful completion will earn the student a quarter credit in THE 752 COSTUME AND MAKEUP (Fine Arts) (CR).

Hair and Makeup Designer - The Hair and Makeup Designer (HMD) is responsible for the design and selection of all hair and makeup elements for a production. The HMD collaborates with the director and designers of the production, incorporating all technical needs, to achieve a unified vision. The HMD supplies all needed information, including drawings, research, and styling of wigs, choice of color pallets, training of crews, notes

and samples for facilitating the realization of the production. This position reports to the CD, Director and other Designers. This position requires a minimum of 30 hours (typically around 40 or more hours). Successful completion will earn the student a quarter credit in THE 752 COSTUME AND MAKEUP (Fine Arts) (CR).

Assistant Hair and Makeup Designer - The Assistant Hair and Makeup designer assists the Hair and Makeup Designer and other assistants in the completion of necessary tasks, and may design a small group of hair and makeup looks as agreed upon by the CD and HMD. The AHMD will attend crew training, all dress rehearsals, and strike. This position reports to the Costume Designer. This position reports to the CD and HMD. This position requires a minimum of 30 hours (typically around 40 or more hours). Successful completion will earn the student a quarter credit in THE 752 COSTUME AND MAKEUP (Fine Arts) (CR).

Head of Arts Administration – The Head of Arts Administration position is generally held by a faculty member. This position is responsible for training and oversight of the Publicity Manager, Front of House Manager and Team, Box Office Manager and Team and Ad Sales Team. Generally, this position coordinates a variety of students in the creation of publicity materials, maintenance of the Facebook Page and Departmental Websites, design of poster images and the like. This position is also the liaison to media outlets both on and off campus. This position reports to the Chair of the Department and the production Director.

Publicity Manager - The Publicity (Marketing) Manager is responsible for the design, coordination and implementation of all publicity and program elements for a production. The Publicity Manager collaborates with the Head of Arts Administration, the Director and Ad Sales team to ensure that prompt, correct and engaging publicity materials are posted and/or sent to various news sources. The Publicity manager compiles all needed information, including designs, cast and crew lists, director's notes and other elements needed for publicity and program. Often, this position generates Press Releases and PSAs for a particular production. This position reports to the Head of Arts Administration and the Director. This position requires a minimum of 30 hours (typically around 40 or more hours). Successful completion will earn the student a quarter credit in THE 754 ARTS ADMINISTRATION (Fine Arts) (CR).

Front of House Manager – The Front of House Manager (FOH) is responsible for recruiting and training ushers for every production, and coordinating the setup of Will Call tables and lobby displays with the Box Office and Director. During the run of each show, the FOH Manager coordinates the duties of all ushers, obtains and collates all tickets and communicates needs with the Box Office. The ultimate responsibility for the FOH Manager is to ensure the comfort and safety of our patrons. In the case of an emergency, it is the responsibility of the FOH Manager to ensure the evacuation of the theatre and/or communication with campus safety. This position reports to the Head of Arts Administration and the Director. This position requires a minimum of 30 hours (typically around 40 or more hours). Successful completion will earn the student a quarter credit in THE 754 ARTS ADMINISTRATION (Fine Arts) (CR).

Assistant Front of House Manager - The Assistant Front of House Manager (AFOH) is responsible for assisting the FOH manager with any necessary tasks required during the preparation and run of a production. The ultimate responsibility for the AFOH Manager is to ensure the comfort and safety of our patrons. In the case of an emergency, it is the responsibility of the AFOH Manager to ensure the evacuation of the theatre and/or communication with campus safety. This position reports to the Head of Arts Administration, the FOH Manager and the Director. This position requires a minimum of 30 hours (typically around 40 or more hours). Successful completion will earn the student a quarter credit in THE 754 ARTS ADMINISTRATION (Fine Arts) (CR).

Box Office Manager - The Box Office Manager (BOM) is responsible for recruiting and training Box Office Crew members for every production, and coordinates the setup of Will Call tables and lobby displays with the FOH Manager and Director. The Box Office Manager also coordinates training and work schedules for Box Office Crew Members and ensures the proper staffing of the Box Office beginning two weeks prior to opening. Prior to the opening and throughout the run of a production, the Box Office Manager will receive and maintain information regarding ticket reservations, and sales. This position reports to the Head of Arts Administration and the Director. This position requires a minimum of 30 hours (typically around 40 or more hours). Successful completion will earn the student a quarter credit in THE 754 ARTS ADMINISTRATION (Fine Arts) (CR).

Box Office Crew - The Box Office Crew members are responsible for setting and maintaining training and Box Office hours with the Box Office Manager. Box Office Crew Members receive and maintain information regarding ticket reservations and sales. This position reports to the Head of Arts Administration and the Director. Hours on this position vary according to the needs of the Box Office Manager. Successful completion of 30 hours in the Box Office will earn the student a quarter credit in THE 754 ARTS ADMINISTRATION (Fine Arts) (CR).

Ad Sales Crew – As Sales Crew Members are responsible for communicating with local businesses regarding the sale of ad space in the program. They are also responsible for maintaining records, turning in monies and communicating with the Publicity Manager to ensure that ad images appear in the program. Sometimes these duties are included in the duties of the Publicity/Marketing Manager. This position reports to the Head of Arts Administration and the Director. Hours on this position vary according to the needs of the Box Office Manager. Successful completion of 30 hours in Ad Sales will earn the student a quarter credit in THE 754 ARTS ADMINISTRATION (Fine Arts) (CR).

Ushers - Ushers are responsible for handing out programs, tearing ticket stubs and helping to seat audience members. Ultimately, they are responsible for the comfort and safety of patrons and the easy flow of patrons from the lobbies into the house. This position reports to the Head of Arts Administration, the FOH Manager and the Director. Hours on this position vary according to the needs of the FOH Manager.

Light Board Operator – The Light Board Operator (LBO) is the electrician responsible for running the light board during all technical & dress rehearsals, brush-ups, and performances. This position reports artistically to the Lighting Designer, and technically to the Master Electrician (ME). Successful completion will earn the student a quarter credit in THE 753 LIGHTING & SOUND (Fine Arts) (CR).

Projections Operator – The Projections Operator is the electrician responsible for running the projections equipment during all technical and dress rehearsals, brush-ups, and performances. This position reports artistically to the Projections Designer, and technically to the Master Electrician (ME). Successful completion will earn the student a quarter credit in THE 753 LIGHTING & SOUND (Fine Arts) (CR).

Sound Board Operator – The Sound Board Operator (SBO) is the electrician responsible for running the light board during all technical & dress rehearsals, brush-ups, and performances. This position reports artistically and technically to the Sound Designer. Successful completion will earn the student a quarter credit in THE 753 LIGHTING & SOUND (Fine Arts) (CR).

Fly Captain – The Fly Captain is responsible for and in charge of the operation of the rigging system and all flown scenery during all technical and dress rehearsals, brush-ups, and performances. This position reports artistically to the Scenery Designer, and technically to the Technical Director (TD). Successful completion will earn the student a quarter credit in THE 751 SCENERY & PROPS (Fine Arts) (CR).

Fly Crew – The Fly Crew members assist the Fly Captain in the operation of the rigging system and all flown scenery during all technical and dress rehearsals, brush-ups, and performances. This position reports artistically to the Scenery Designer, and technically to the Fly Captain. Successful completion will earn the student a quarter credit in THE 751 SCENERY & PROPS (Fine Arts) (CR).

Scenery/Props Run Crew – The Scenery and Props Run Crew members assist the Stage Manager and Assistant Stage Managers in the handling of props and movement of scenery during all technical and dress rehearsals, brush-ups, and performances. This position reports artistically to the Scenery Designer, and technically to the Stage Manager. Successful completion will earn the student a quarter credit in THE 751 SCENERY & PROPS (Fine Arts) (CR).

Costume Run Crew - The Costume Run Crews (CRC) are the costumers who assist the Costume Designer and Assistant Costume Designers in the handling of costumes during all technical and dress rehearsals, brush-ups, and performances. This position reports artistically to the Costume Designer, and technically to the Stage Manager. This position requires a minimum of 30 hours (typically around 40 or more hours). Successful completion will earn the student a quarter credit in THE 752 COSTUME AND MAKEUP (Fine Arts) (CR).

The Costume Run Crew Chief - The Costume Run Crew Chief completes all of the duties of the CRC and is also responsible for creating the laundry schedule, overseeing the crew, and has a key to the shop and dressing rooms. The CRC chief reports to the CD and SM. This position requires a minimum of 30 hours (typically

around 40 or more hours). Successful completion will earn the student a quarter credit in THE 752 COSTUME AND MAKEUP (Fine Arts) (CR).

Hair and Makeup Run Crew - The Hair and Makeup Run Crews (HMRC) assist the Hair and Makeup Designer and Assistant Hair and Makeup Designers in the execution of hair and makeup design plots during all technical & dress rehearsals, brush-ups, and performances. This position reports artistically to the Costume Designer, Hair and Makeup Designers and technically to the Stage Manager. This position requires a minimum of 30 hours (typically around 40 or more hours). Successful completion will earn the student a quarter credit in THE 752 COSTUME AND MAKEUP (Fine Arts) (CR).

The Hair and Makeup Run Crew Chief – The Hair and Makeup Run Crew Chief performs all of the duties of the HMRC and is also responsible for supervising the crew and may make decisions about hair and makeup in consultation with the HMD. The HMRCC reports to the HMD and SM. This position requires a minimum of 30 hours (typically around 40 or more hours). Successful completion will earn the student a quarter credit in THE 752 COSTUME AND MAKEUP (Fine Arts) (CR).

GENERAL DEPARTMENTAL POLICIES

Professionalism and Artistry

- ***Expectations of Professional Behavior***

Student artists are expected to maintain an active and positive level of collegiality among their fellow artists, whether in production or out. Students are encouraged to consider their level of professionalism, personal responsibility and personal initiative in approaching questions, challenges, projects, and communications with peers, guests, staff and faculty. Students participating in a theatrical production are expected to balance academic needs with the needs of the rehearsal schedule and maintain a positive academic standing throughout the entirety of the rehearsal and production process. Student actors/technicians should not expect “special accommodations” in their academic requirements due to participation in a production. Student artists are also expected to maintain a high level of mental and physical health, balancing work, study, nutrition and sleep appropriate to maintaining a rigorous schedule. The Department expects students to fulfill the obligations and commitments that they undertake within the department. The Department operates on the assumption that all individuals will complete the production and academic responsibilities to which they have agreed. Finally, student artists are expected to develop an ability to manage time, and continue to develop the skills of their craft outside of the requirements of the classroom.

- ***Student Participation in Consecutive Productions***

Students interested in participating in consecutive (back to back) departmental productions should understand that this practice requires an increased level of time management as well as physical and

intellectual stamina. Students interested in participating in consecutive productions are encouraged to consider their academic responsibilities, potential academic commitments and to discuss their options with their faculty advisor.

- ***Balancing Coursework and Participation in the Production Process***

Course work holds a higher priority than production work. Participation in the production process, whether on the Cornell College campus or otherwise, will not be accepted as a valid excuse for failure to successfully complete course requirements. If a student is struggling in a course, casting and production duties could be reconsidered. Students are encouraged to consider academic needs and academic schedules prior to committing to a production process.

- ***Student Involvement in Off-Campus Employment and Off-Campus or Student Directed Productions***

Theatre is a time consuming major and profession. This fact must be recognized prior to a student's commitment to off-campus employment, off-campus productions, student directed productions or productions in the broader campus community. Students who have an interest or a need to participate in the above should have early and frequent communication with faculty, director(s), advisors and shop supervisors. To varying degrees, students have been successful in balancing off-campus employment and/or production involvement with main stage production and departmental course commitments. However, it must be noted that this balance is frequently difficult to maintain and may become a barrier to production involvement due to scheduling. Early planning and communication are key components to making this balance work.

- ***Departmental Policy on Nudity and the Staging of Implied Sexual Acts***

The department faculty have agreed to the following policies regarding the use of nudity or the staging of an implied sexual act in a Cornell College production:

- Prior to auditions, all primary collaborators, including the director, designers and the department chair, must reach a consensus that the use of nudity or the staging of an implied sexual act is germane to the production.
- Audition notices will prominently note any roles that will require this kind of activity as a part of the performance. The notification will clearly state that anyone auditioning for these roles will have to accept this activity as being an inherent part of the production. Accepting these roles constitutes their agreement to this stipulation.
- No student performer shall be pressured to audition or to accept a role in a production that includes these activities.
- Students who choose to accept a callback for a role in which these activities are to be portrayed may still decline a role, but must notify the director as soon as possible after the audition process is complete and before the final casting decisions are made by the director.
- No photographs, videos, or other forms of visual recordings of a nude actor are permitted.
- No performer will, while nude, mix with the audience or leave the stage, backstage, or performance area.

- The production director and stage management team are responsible for taking all reasonable measures to insure that no member of the audience is permitted to enter the stage, backstage, or performance area while any actor is nude.
- No student may include nudity or other sexual acts in a class project without the permission of the instructor.

- ***Drug and Alcohol Policy***

In keeping with college wide policies, the use of alcohol or non-prescribed or illegal drugs is strictly prohibited in the theatre. Not only does such use impair your ability to satisfactorily perform your studies, assigned roles or crew responsibilities, it compromises the work of all others in the production, and could even endanger their safety as well as that of the user.

As a consequence, students found violating this policy of prohibition during or prior to either a performance or a rehearsal will be replaced immediately. To make this quite clear, even if the individual has a lead role in a production s/he will be taken out of that role, and the part read by a replacement “on book.”

Student organizations and/or performance troupes found in violation of the above policy will be denied the use of all theatre spaces until further notice is given by the Department Chair.

- ***Smoking Policy***

In keeping with the general college policy, no smoking is allowed in any area of Armstrong Hall, except as implied in the action of a theatre production. This regulation includes all classrooms, rehearsal rooms, the Green Room, dressing room, costume and scene shops. There is to be no smoking in the theatre building or outside of any major entrances, or within twenty-five feet of the building.

It is important that the department faculty maintain the freedom to select an appropriate variety of materials, opportunities, and learning experiences for students. This may include, from time to time, producing plays in which smoking of tobacco products is explicitly incorporated by the playwright as an integral part of the production. The following are guidelines and procedures for these instances:

- Whenever possible, students should “act” the activity of smoking, using appropriate props, but without lighting the tobacco. When permitted, smoking or herbal cigarettes will be allowed on stage only, during final rehearsals and actual public performances.
- Smoking shall not be allowed in course related projects.
- For performances at which tobacco products will be burned, programs shall contain a warning that the production will include smoking of tobacco products on stage. Signs will also be clearly posted in the lobby of the theatre prior to each performance. Programs and signs shall also indicate that smoking on stage as part of a dramatic production is an approved exception to Cornell College policy.

- ***Reporting an Unsafe Environment***

Should a student feel that s/he is being pressured to engage in, approve of, or tolerate unreasonable, unsafe, personally distasteful, discriminatory or demeaning practices by any faculty, staff or student involved

in any course or Cornell College activity, s/he is advised to share these concerns promptly with their immediate supervisor, faculty, advisor, chair and/or the Dean of Students. Students can be assured that all potential affirmative action, discrimination or harassment concerns will be treated seriously and confidentially. The Department of Theatre urges informal methods of problem resolution before more formal procedures are invoked.

- ***Critiquing Other People's Performance/Design/Construction***

A student-to-student, informal, personal, one-on-one critique of an actor or designer during the production process must not happen. Students must not “coach” another actor during the rehearsal/production of a show. This will dilute the quality and unity of the production. Evaluation and critique of a student actor/designer will occur from the faculty director and/or faculty supervisor. If a student has questions or concerns s/he should take them to the faculty supervisor, technical director or director of the production. After the close of the production, students should feel free to participate in informal discussions as well as the Postmortem.

- ***Policy on Human Rights***

The Department looks to bring together, in common pursuit of its educational goals, persons of many nations, races, and creeds. Whether in the classroom or on the stage, there will be no difference in the treatment of persons because of race, creed, color, national origin, age, sex, disability, sexual orientation, gender identity, or any other classification that deprives the person of consideration as an individual, and that equal opportunity and access to facilities shall be available to all. Students who feel that this policy is in violation are urged to see the “Reporting an Unsafe Environment” policy above.

- ***Accommodations for Disabilities***

Cornell College is committed to providing equal opportunities to all students. Students who need accommodations for learning disabilities must provide documentation from a professional qualified to diagnose learning disabilities. For more information see cornellcollege.edu/disabilities/documentation/index.shtml. Students requesting services may schedule a meeting with the disabilities services coordinator as early as possible to discuss their needs and develop an individualized accommodation plan. Ideally, this meeting would take place well before the start of classes. At the beginning of each course, the student must notify the instructor within the first three days of the term of any accommodations needed for the duration of the course.

- ***Academic Honesty***

The following is reprinted from *The Compass*:

Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgment of sources, whether intended or not, this may constitute a violation of the College's requirement for honesty in academic work and may be treated as a case of academic

dishonesty. The procedures regarding how the College deals with cases of academic dishonesty appear in *The Compass*, our student handbook, under the heading "Honesty in Academic Work."

- ***Civility in the Classroom***

Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure such an environment, unless otherwise approved by the instructor, students are prohibited from using cellular phones or beepers or the like, eating or drinking, (water bottles with tops are allowed) making offensive and/or defamatory remarks, intoxication, reading newspapers/magazines, texting, checking Facebook or other forms of social media, sleeping, bringing a weapon of any kind, or engaging in any other form of distraction in the classroom. For major offenses, such as intoxication, the student could be immediately removed from the class and referred to the Dean of Students and the Chair of the Department. The student may also be immediately dropped from the course. The professor reserves the right to determine what constitutes a "major" offense.

Scheduling

- ***Departmental Policy on the Scheduling of Rehearsals***

The Department of Theatre is committed to providing ample opportunity for students to be involved in departmental productions. Therefore, as much as possible, rehearsals for departmental productions will be scheduled so as not to overlap. This policy allows students to participate in multiple productions per semester. A student's ability to be in the cast, or on the production team for consecutive (back to back) departmental productions may depend upon the needs of the production, size of role, level of production responsibility, etc. Students interested in participating in consecutive productions should discuss their interest with the production's director. This policy does not extend to, or include Student Theatre Council production schedules.

Use of Space and Equipment

- ***Space Rental/Reservation Policies and Procedures***

Any one individual or group interested in reserving Kimmel Theatre or the Plumb-Fleming Black Box Theatre is encouraged to do so through Meeting Room Manager. Once the request is sent, the individual is encouraged to wait until the receipt of a confirmation. Please plan in advance, as this confirmation could take a number of days due to the high volume of requests from across the campus. Please note that Cornell College Main Stage Production work and for-credit course work will take priority in the use of the spaces. Participation in a for-credit course project does not ensure the use of the space. Individuals with questions are encouraged to see the Department Chair and/or the Technical Director.

- ***Borrowing or Rental of Props, Set and Costume pieces***

The department props, costume and scenic items are available for department productions, course work and faculty supervised student projects. Props and furniture are not for personal use. Contact the technical staff for information and access.

- ***Black Box Theatre Use Policies***

Because of the frequent use of the Black Box (The Plumb-Fleming Studio) by theatre classes, rehearsals, and other functions and events throughout the academic year, it has become necessary to implement a set of rules in order to maintain a level of cleanliness and respect for the space and those using it. As a department, we have put together a set of rules to pass on to students, faculty, and staff members in order to create an effective work space.

- Certain items are property of the Black Box (an erasable board, the cubes, a table, a broom, and a dustpan) and should not be moved without the permission of the faculty member teaching in the space.
- Before adding items to the space for productions, rehearsals, and other events, the stage manager must consult with the faculty member teaching in the space.
- After consulting with the faculty member, it will be expected that all rehearsal items are properly stored after each rehearsal and that the Black Box be cleaned for classes the following morning. The floor and room should be cleared of any trash, personal items, or technical equipment leaving only the black box property items in the space (i.e.: the board, three cubes, a table, and the mirror, if being used for that particular block) in order to restore the room for its primary function as a classroom for courses in performance.
- Certain rehearsal items may be stored in an area of the Black Box as specified by the instructor teaching in the space.
- Shoes should either be removed upon entering the black box (for both classes and outside rehearsals) or replaced with rehearsal shoes.
- Instructors teaching in the Black Box are expected to clear the chairs from the space after each class and after course showcases and final presentations in order to provide rehearsals and other activities meeting after 3 p.m. with the same courtesy.
- All rehearsals, meetings, and events wishing to use the Black Box must follow the guidelines of reserving the space on meeting room manager and receiving approval from the Department Chair.

General

- ***Complimentary Ticket Policy***

Cornell students receive one free ticket during the run of a show. This policy also applies to those students involved in the production process. Cornell faculty and staff, current or retired, receive complimentary tickets for their immediate family. No refunds can be offered for purchased tickets, and no exchanges can be made after a performance has begun.

- **Key Policy**

Students working on various projects, stage managers and designers may find that they need keys to various rooms in Armstrong Hall. Though students are not allowed access to keys for exterior doors, they are allowed keys to the copy room, theater spaces and shops. Students interested in obtaining a key are requested to discuss their needs with their faculty Supervisor, fill out a Key Request Form, obtain the necessary signatures and return the Request Form to the Residence Life office in Old Sem. Keys must be returned by the date noted on the Request Form. Please note that it could take up to seven days to obtain a key, if the office finds that new keys must be cut.

Key Request Form: <http://www.cornellcollege.edu/residence-life/pdf/key%20request%20form.pdf>

- **Access to Technology Lab in Armstrong hall**

Students, especially in Design courses, may find a need to have access to the Technology Lab in Armstrong Hall. Students interested in obtaining access are requested to discuss their needs with their faculty Supervisor at least two days in advance. The supervisor will then communicate with Armstrong's Administrative Assistant, noting the student's name and length of access. The Administrative Assistant will then authorize the student to have access to the Lab via the key card swipe on the door.

- **Requesting 24 hour Access to the Building**

Students working on various projects, as well as stage managers and designers, may find that they need access to Armstrong Hall after hours. Students interested in obtaining access to the building are requested to discuss their needs with their faculty Supervisor. Students will then need to pick up, fill out and obtain the necessary signatures for Authorization for an After Hours Pass from the Office of Academic Affairs. Once the forms are returned, the student will be issued a pass to show security, enabling them to remain in the building after hours. In general, passes shall not extend past any single term. If longer periods are needed, new passes must be obtained.

- **Parking**

Faculty, staff and student parking is not allowed in the loading dock area except in the cases when a waiver has been granted by Campus Security.

Resources

- **Letters of Recommendation/Reference**

Graduate schools, summer internships, summer stock companies, arts centers, scholarship programs and prospective employers often request letters of recommendation from former instructors. Students should follow the guidelines, below, as a matter of courtesy when requesting letters of recommendation.

- Select professors with whom they have studied for more than one course, have worked on at least two productions, and/or have conducted independent work.
 - Always ask the professor if they will write a letter on your behalf or be a reference, never assume. Also, never assume that they will write a positive letter for you. The best advice is to ask if they would “feel comfortable writing a positive letter of recommendation” for you.
 - Give the professor a written (emailed) request for the letter as soon as possible. At least one month prior to the date on which the letter is due is ideal. Include the appropriate names and addresses to whom the letter is to be sent, as well as a brief description of the job/scholarship or other opportunity that you are seeking. It’s also helpful to send your resume or any other materials that might assist the professor in writing an authoritative letter for you.
 - Follow up with your professors as the deadline approaches.
 - Remember that professors are not required or obligated to write letters of recommendation. In doing so, they are affixing their name to your work. Please recognize this as an opportunity to build a lifelong professional relationship with your professors. Let them know of the outcome of your application with a thank you note.
- ***Student Organizations***
Cornell College Student Theatre Council - <http://cornellstc.wix.com/ccstc>

From the website:

- The Student Theatre Council is an organization whose purpose is to supplement the educational theatre opportunities provided by the theatre department by providing new opportunities to direct, act, design and produce to all students and to provide entertainment for the Cornell College community and the surrounding area.
- We are a producing company. If you are interested in producing a piece of theatre, or a "Happening" or a student work and need funding, support, or a team to help answer your questions and guide you along the way come propose a project! We meet every Tuesday at 4:30 p.m. in the Green Room. Come check us out! Our meetings are open, and we encourage you to come and join the conversation of what is happening in your theatre department!
- Along with producing shows we also produce Fun! Check out our Events page, to learn more about Rock the Block, Mentor/Mentee Program, Theatre Prom, and so much more!

- **Reading List**

Anyone interested in pursuing a life in the theatre is strongly encouraged to make the reading of plays a major component of their continued education. Though the theatre courses will require a student to read a variety of plays, these requirements will only scratch the surface of the dramatic literature available to the contemporary theatre-maker. Below you'll find a recommended reading list. Though certainly not exhaustive, this list will provide the reader an opportunity to develop a broad-ranging knowledge of dramatic literature from both the Eastern and the Western World.

CLASSICAL THEATRE

Aeschylus	<i>Agamemnon</i>
Sophocles	<i>Antigone, Oedipus Rex</i>
Euripides	<i>Bacchae, Medea</i>
Aristophanes	<i>Lysistrata</i>
Plautus	<i>The Twin Menaechmi</i>

MEDIEVAL

Anonymous	<i>Everyman, Second Shepherds' Play</i>
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RENAISSANCE

Marlowe, Christopher	<i>Dr. Faustus</i> (1604)
Shakespeare	<i>Hamlet, Twelfth Night, As You Like It, Henry V, Merchant of Venice, Othello, Midsummer Night's Dream, Much Ado about Nothing, Taming of the Shrew, Macbeth, Romeo & Juliet</i>
Goldoni	<i>The Servant of Two Masters, The King Stag, The Love of Three Oranges</i>

RESTORATION & NEO-CLASSICAL THEATRE

Racine	<i>Phedra</i>
Moliere	<i>Tartuffe, The Misanthrope</i>
Congreve, Richard	<i>The Way of the World</i>
Behn, Aphra	<i>The Rover</i>
Farquhar, George	<i>Beaux' Stratagem</i>
Goldsmith, Oliver	<i>She Stoops to Conquer</i>
Sheridan, Richard	<i>The Rivals</i>

NINETEENTH CENTURY

Gogol, Nikolai	<i>The Inspector General</i>
Rostand, Edmond	<i>Cyrano de Bergerac</i>
Strindberg, August	<i>Miss Julie (1888), Ghost Sonata</i>
Ibsen, Henrik	<i>A Dolls House, Hedda Gabler</i>
Shaw, George Bernard	<i>Pygmalion, Major Barbara</i>

EARLY 20TH CENTURY

Chekhov, Anton	<i>Three Sisters, The Seagull, The Cherry Orchard</i>
Feydeau, Georges	<i>A Flea in her Ear</i>
Synge, J.M.	<i>Riders to the Sea, Playboy of the Western World</i>
Pirandello, Luigi	<i>Six Characters in Search of an Author</i>
Wilde, Oscar	<i>The Importance of Being Earnest</i>

20TH CENTURY – BETWEEN THE WARS

O’Casey, Sean	<i>Juno and the Paycock</i>
Rice, Elmer	<i>The Adding Machine</i>
O’Neill, Eugene	<i>Long Day’s Journey into Night, The Iceman Cometh, The Hairy Ape, Desire under the Elms</i>
Saroyan, William	<i>Time of Your Life</i>
Odets, Clifford	<i>Golden Boy, Waiting for Lefty</i>
Kaufman, George	<i>You Can’t Take it With You</i>
Garcia Lorca, Federico	<i>House of Bernarda Alba</i>
Brecht, Bertholt	<i>Mother Courage, The Caucasian Chalk Circle, Man is Man</i>
Sartre, Jean	<i>No Exit</i>

20TH CENTURY – MID CENTURY

Williams, Tennessee	<i>The Glass Menagerie, Streetcar Named Desire, Cat on a Hot Tin Roof</i>
Miller, Arthur	<i>The Crucible, All My Sons, View from the Bridge, Death of a Salesman</i>
Inge, William	<i>Bus Stop</i>
Albee, Edward	<i>Zoo Story, Who’s Afraid of Virginia Woolf?, The Goat or Who is Sylvia?</i>
Beckett, Samuel	<i>Waiting for Godot, Endgame, Act Without Words</i>
Ionesco, Eugene	<i>The Bald Soprano</i>
Hansberry, Lorraine	<i>A Raisin in the Sun</i>
Wilder, Thornton	<i>Our Town, Skin of Our Teeth</i>

20TH CENTURY – 60’S & BEYOND

Shepard, Sam	<i>Buried Child, True West, Fool for Love</i>
Pinter, Harold	<i>The Lovers, The Birthday Party, Betrayal, The Homecoming</i>
Peter Weiss	<i>Marat/Sade</i>
Simon, Neil	<i>Lost in Yonkers, Odd Couple, Brighton Beach Memoirs</i>
Baraka, Amir	<i>The Dutchman</i>
Fugard, Athol	<i>Master Harold and the Boys</i>
Stoppard, Tom	<i>Rosencrantz and Guildenstern are Dead</i>
Friel, Brian	<i>Dancing at Lughnasa</i>
Rabe, David	<i>Streamers, Sticks and Bones</i>
Churchill, Caryl	<i>Top Girls, Cloud Nine,</i>
Vogel, Paula	<i>How I Learned to Drive, The Baltimore Waltz, The Minneola Twins</i>
Kuschnier, Tony	<i>Angels in America - Both</i>
Wilson, August	<i>Fences, Ma Rainey's Black Bottom, Two Trains running</i>
Norman, Marsha	<i>Getting Out, 'Night Mother</i>
Guare, John	<i>Six Degrees of Separation</i>
Auburn, David	<i>Proof</i>
Einsler, Eve	<i>The Vagina Monologues, Necessary Targets, The Good Body</i>
Tina Howe	<i>Painting Churches, Pride's Crossing</i>
Wolfe, George	<i>The Colored Museum</i>

THEATRE OF INDIA, CHINA AND JAPAN

KALIDASA	<i>THE RECOGNITION OF SAKULTALA</i>
ANONYMOUS	<i>THE QING DING PEARL</i>
ZEAMI	<i>KOMACHI AT SEKIDERA</i>
KOBO ABE	<i>THE MAN WHO TURNED INTO A STICK</i>

MUSICALS & OPERETTAS

<i>Oklahoma!</i>	<i>The King and I</i>	<i>H.M.S. Pinafore</i>	<i>The Black Crook</i>	<i>Annie</i>
<i>Avenue Q</i>	<i>Spring Awakening</i>	<i>On the Town</i>	<i>Sunday in the Park</i>	
<i>West Side Story</i>	<i>Hair</i>	<i>Carousel</i>	<i>Sweeney Todd</i>	
<i>1776</i>	<i>Parade</i>	<i>Kiss of the Spider Woman</i>		
<i>Showboat</i>	<i>Caroline or Change</i>	<i>Rags</i>	<i>Ragtime</i>	
<i>Chorus Line</i>	<i>Mikado</i>	<i>Urinetown</i>		
<i>Porgy & Bess</i>	<i>Jesus Christ Superstar</i>			
<i>Evita</i>	<i>Rent</i>			

Web Links**Departmental Links -**

- Major/Minor Requirements - <http://www.cornellcollege.edu/theatre/curriculum/course-descriptions.shtml>
- Adjunct Credits - <http://www.cornellcollege.edu/theatre/curriculum/adjunct-credits.shtml>
- Recommended Course Sequence - <http://www.cornellcollege.edu/theatre/curriculum/course-sequence.shtml>
- *Academic Support and Advising* - <http://www.cornellcollege.edu/academic-support-and-advising/index.shtml>
- *Internships for Credit*: <http://www.cornellcollege.edu/career-engagement/internships/credit.shtml>
- *Academic Support and Advising* <http://www.cornellcollege.edu/academic-support-and-advising/index.shtml>
- Student Employment Handbook <http://www.cornellcollege.edu/financial-assistance/types-of-assistance/student-employment-handbook.shtml>
- Audition posts will also be found on the second floor Call Board as well as the following website: <http://www.cornellcollege.edu/theatre/resources-student/auditions.shtml>

Production Links -

- Auditions - <http://www.cornellcollege.edu/theatre/resources-student/auditions.shtml>
- Theatre, Light and Sound Specifications - <http://www.cornellcollege.edu/theatre/facilities-resources/specifications/index.shtml>
- Stage management Documents - <http://www.cornellcollege.edu/theatre/resources-student/reports.shtml>

Internship/Employment Links -

- Summerstock and Internship Links - <http://www.cornellcollege.edu/theatre/resources-student/summer.shtml>

Equipment/Stock Rental Policies -

- Costume Rentals - <http://www.cornellcollege.edu/theatre/reservations-tickets/costume-rental.shtml>
 - Rental Agreement – Form can be found on this site.
- Scenic and Lighting Rentals - <http://www.cornellcollege.edu/theatre/reservations-tickets/scenics-rental.shtml>
- Plotter Use Policies - <http://www.cornellcollege.edu/theatre/reservations-tickets/plotter.shtml>

General -

- Key Request Form: <http://www.cornellcollege.edu/residence-life/pdf/key%20request%20form.pdf>
 - Cornell College Student Theatre Council - <http://cornellstc.wix.com/ccstc>

- Office of Admissions. <http://www.cornellcollege.edu/admissions/contact-us/index.shtml>
- Meeting Room Manager - <https://mrm.cornellcollege.edu/>
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