

**THE ISU DEPARTMENT OF THEATER STUDENT HANDBOOK**  
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Revised Fall 2009

## **I. Introduction**

- At the Indiana State University Department of Theater you will find:
- A dynamic, deeply committed, and professionally active faculty and staff;
- A positive working environment – inside and outside the classroom, onstage and off – that is serious, focused, rigorous, nurturing and energetic;
- An active production schedule, providing multiple and varied opportunities for students, at all stages of their college career, to act, direct, design, write original plays and take on major technical responsibilities;
- A philosophy that encourages collaboration, experimentation, and initiative in creating original performances (with or without texts); producing student-written plays; as well as presenting faculty-directed productions that feature bold reinterpretations of established plays, ranging from the classical to the contemporary;
- Small-class sizes with an energetic, accessible faculty and staff;
- Breadth and depth in covering the discipline of theater, offering a broad-based core curriculum and a choice among several concentrations: Acting; Design/Technology; Dramaturgy/Playwriting; or Theatrical Dance;
- Options of Majoring or Minor in Theater;
- Master classes, workshops, and lectures by visiting theater professionals from all over the United States and the world – recently including noted actors, playwrights, directors, designers and technicians from New York, California, Chicago, Indianapolis, Ireland, Trinidad, Germany and Russia;
- Exclusive use of two theaters: a 240-seat proscenium theater and an intimate 200-seat theater that can be set up in either a thrust or arena arrangement;
- An in-residence professional summer theater company with a respected forty-year history, CROSSROADS REPERTORY THEATRE, which provides undergraduate students with the invaluable opportunity to work directly with theater professionals from places throughout the United States.

## **FACULTY AND STAFF AND AREAS OF EXPERTISE AND RESPONSIBILITY**

**Christopher Berchild** – Theater History, Directing, Play Analysis, and Theater Theory – New Theater x3340

Chris teaches courses in theater history and theory, dramatic literature, directing, play analysis, and introduction to theater. He is also the co-Artistic Director for Crossroads Rep. Chris' research interests include contemporary and modern Irish drama, urban and spatial performance theory, auteur directors, contemporary film, and media in performance.

**Merri Biechler** – Playwriting/Voice – New Theater x3335

Merri teaches Voice for theater majors, as well as Playwriting and Advanced Playwriting which focuses on adaptation of the full-length play. Merri's play Confessions of a Reluctant Caregiver chronicles her experience serving as a caregiver to her parents, both of whom died of cancer. The play has received numerous awards, including ongoing grants from the American Cancer Society to use the play as a teaching tool for medical students.

**Paige Biggs** – Publicity/Ticket Office Assistant – New Theater x3334

Paige coordinates the publicity and the ticket office for all departmental productions. Students interested in producing a Theater at Four event should see Paige. Paige is a senior Theater major with a concentration in acting.

**Julie Dixon** – Acting – New Theater x3339

Julie teaches the majority of the performance related courses in the department. She is also the academic advisor for all freshmen, sophomores, incoming transfer students, and for upperclass acting, theatrical dance, and playwriting/dramaturgy concentrators. Students having any questions concerning performance should make an appointment with Julie.

**Arthur Feinsod** – New Theater x3336

Arthur teaches departmental courses in theater history, dramatic literature, directing, playwriting, and mask-acting. Outside the Theater Department, he teaches required University Honors courses on the "great works" through the ages. He also directs department productions. In addition, he is the Artistic Director of Crossroads Repertory Theatre, the department's professional summer repertory theater.

**Amanda Hickey** – Publicity Assistant – New Theater x3334

Amanda assists Paige Biggs in coordinating the publicity for all departmental productions. Amanda is a junior studio art major with an emphasis in two dimensional work.

**Madonna Hummel** – Costume Shop Assistant – Dreiser Theater x3286

Madonna is the costume shop supervisor, She oversees all of the costume building for theater productions. Madonna works closely with the costume designers and with students in 171 and 271 and instructs them in basic sewing skills.

**Michael Jackson** – Production Manager/Lighting Designer – New Theater x3340

Michael is responsible for the organization and technical operations of all theater productions in the department as well as maintaining the department production budget for the scenic and lighting studios. Michael teaches technical theater, lighting design, computer drafting and stage management classes. Michael also supervises student lighting designers and stage managers. He is also the resident lighting designer for the department.

**Linda Janosko** – Scenic Design – New Theater x3338

Linda is the Departmental Scenic Designer and teaches Scenic Design, Theatre Crafts, Portfolio and Resume, and Introduction to Theater. She advises student scenic designers on University Productions, works with properties design and construction, scenic painting, puppetry design and construction and free lances as a professional scenic designer. Students interested in any of these areas should make an appointment to talk to Linda.

**Teresa McCullough** – Dance – x4060

Teresa is the instructor for the dance classes that are a part of the Theatrical Dance concentration. She is also the coordinator for the Dance minor program in the Department of Physical Education. Please feel free to contact her with any questions.

**Sherry McFadden** – Costume Designer – New Theater x3337

Sherry is the Interim Chair of the Department and Departmental Costume Designer. She teaches costume design, stage makeup, costume crafts, and Introduction to Theater. She designs select shows, manages costume budgets, and supervises costume design students on University Productions. She also freelance designs. She is a cofounder of the Theatrical Dance Company, Fusion, and she is on the Region III selection committee for the Kennedy Center/ACTF. Students interested in Costume Design or Makeup should make an appointment to talk to Sherry.

**Toni Roloff** – Administrative Assistant – New Theater x3342

Toni is responsible to assist the department Chair, manages departmental budgets, maintains Theater Department student and faculty files and frankly too many other things to list! She also is the Company Manager for Crossroads Rep. and provider of snacks. If you have any questions about how the department functions, ask Toni.

**Ann Warren** – Technical Director/Scenic Studio Supervisor – Dreiser Hall x3284

Ann is the supervisor of the Scenic Studio and is responsible for all scenic construction for University Productions. She is the coordinator and instructor of the 170 and 270 scenic studio lab courses and is responsible for the day to day operations of the scenic studio. As part of her Technical Director responsibilities, Ann is in charge of training and overseeing backstage and the run crew during productions. Students wishing

to assist in the shop or who have an interest in the areas of Technical Direction, Scenic Construction, or Props should contact Ann.

### **The Buildings**

There are two buildings used by the Theater Department. The New Theater includes a ¾ thrust stage, faculty offices, administrative assistant's office, performance lab, green room, make-up corridor and dressing rooms, auxiliary scene shop and computer design lab.

The second building is Dreiser Hall located south of the computer center and across from Erickson Hall. This building houses a proscenium theater, a scenic studio, a costume studio, hand properties storage room, and a design classroom.

Spaces in New Theater can be signed out for rehearsal in Toni Roloff's office. Faculty and majors/minors are expected to reserve spaces in the black notebook in Toni's office by the Friday before the week in which they need the space. During the week, the schedule for that week will be posted on Toni's office door so that any student enrolled in Department classes (including students in the 174 and 150 for non-majors classes) can reserve space for that week. Students interested in rehearsing on Dreiser Stage should see Ann Warren. Every effort will be made to reserve space in advance for main-stage play rehearsal, however, rehearsal for the main-stage shows always have precedence over other rehearsals.

Students interested in working in some capacity for the Department should see Michael Jackson for Lighting/Scenic studio, Sherry McFadden for Costume Studio, and Toni Roloff for front office.

## **II. CURRICULUM**

The ISU Theater Curriculum  
47 credits required for the major

The following groupings of courses, within the core requirements and within each of the concentrations, are listed below in the order in which they should be taken:

**Core Requirements** -- Required of all majors -- 29 credits:

- 101 Introduction to Theater (for Majors and Minors) (3) \*
- 102 Introduction to Technical Theater (3) \*

For the 2009-10 school year 102, 170 and 171 are all designated as learning communities for 101. 101 must be taken with 102 along with either 170 or 171. The other course must be taken in the two subsequent semesters after taking 102.

- 170 Beginning Scenic Studio Practicum (1)  
AND
- 171 Beginning Costume Studio Practicum (1)
- 150 Beginning Acting (3) \*
- 191 Introduction to Play Analysis (3) \*
- 275 Introduction to Stage Design (3) \*  
Prerequisite: THTR 191 or consent of Instructor.
- 381 Directing for the Proscenium Stage (3)
- 395 History of Theater I: The Greeks to Jacobean (3) -- offered every fall semester
- 482 Theater Theory (3)

And any **ONE** of the following courses:

- 396 History of Theater II: Spanish Golden Age to Shaw (3) – offered alternate spring semesters
- 397 History of Theater III: 20<sup>th</sup> Century American Theater (3) – offered alternate spring semesters

\*Courses to be taken before taking courses within the student’s selected concentration.

### **CONCENTRATIONS**

Theater majors must have a concentration and should declare it to their Academic Advisor by the beginning or end of their fourth semester. Students wanting to concentrate in more than one area are welcome to do so.

#### **Concentration in Acting – 15 credits**

- 250 Acting Techniques (3)
- 278 Introduction to Stage Make-up (1)
- 387 Voice for the Theater (2)
- 484 Advanced Acting Techniques I (3)
- 485 Advanced Acting Techniques II (3)
- 486 Advanced Acting Techniques III (3)

#### **Concentration in Design/Technology -- 15 credits**

Any **ONE** of the two following courses:

- 270 Scenic Studio Practicum (1)
- 271 Costume Studio Practicum (1)
- 274 Technical Theater (3)

- 375 Set & Costume Design (3) – course can be repeated twice for credit
- 379 Stage Management (1)
- 455 Portfolio & Resume for Designers & Technicians (1)
- 475 Lighting Design (3)
- 476 Technical Theater Practices (3)

**Concentration Playwriting and Dramaturgy -- 15 credits**

- 250 Acting Techniques (3)
- 252 Playwriting (3)
- 452 Advanced Playwriting (3)
- 483 Dramaturgy (3)

Any **ONE** of the following courses (whichever course was not taken to satisfy core requirement):

- 396 History of Theater II: Spanish Golden Age to Shaw (3) – offered alternate spring semesters
- 398 History of Theater III: 20<sup>th</sup> Century American Theater (3) – offered alternate spring semesters

**Concentration in Theatrical Dance -- 15 hours**

Theater

- 250 Acting Techniques (3)

Physical Education

- 124 Modern Dance (1)
- 127 Ballet (1)
- 170 Modern Dance II (1)
- 173 Ballet II (1)
- 353 Theory & Methods of Dance (3)
- 363 Dance Repertory (1)
- 474 Dance Composition: Designing, Structuring, & Staging (3)

AND choose one of the following:

Physical Education

- 125 Jazz Dance (1)
- 126 Beginning Tap Dance (1)
- 160 Tap Dance II (1)

**ALL CONCENTRATIONS REQUIRE A COGNATE COURSE**--3 credits in a subject from another department, cognate with the student's specific area of concentration.

Students with a second major or a minor are exempt from the cognate requirement.

If a student chooses a cognate listed below, he or she does not have to receive permission. Another cognate option, tailored to a student's particular interest, is possible, but must receive approval from the advisor and department chair prior to registration in that particular course.

Concentration in Acting – PE 121, PE 124, PE 125, PE 126, PE 127, MUS 185  
Concentration in Design/Technology – ECT 160, ECT 174, IMT 103, ARTS 101, ARTH 371, FCS 111, FCS 214, MET 103  
Concentration in Dramaturgy/Playwriting – ENG 220, ENG 221, ENG 460, ENG 464, SPAN 456  
Concentration in Theatrical Dance – MUS 233, MUS 330, MUS 341

### **PRACTICAL APPLICATIONS IN THE THEATER**

It is expected that students will enhance their theater education with practical experiences in the theater, for which they may enroll for elective credit in the appropriate course among the following. Students involved in any aspect of production must sign up for a 299/499. Exception noted for student in excess of 18 hours.

- 200A Individual Studies in Theater Production (1-3 credits available)
- 299A Theater Laboratory (1 credit)
  
- 400A Adv. Individual Studies in Theater Production (1-3 credits available)
  
- 401A Summer Theater Workshop (1-6 credits available)
  
- 499A Adv. Theater Laboratory (1 credit)

### **INDEPENDENT STUDY**

- 464A Independent Study in Theater (1-3)

Special Note: Theater credits taken in excess of the forty-eight required for the major count toward the overall number needed for ISU graduation.

### **THE ISU THEATER MINOR CURRICULUMS**

#### **Theater General Minor**

25 credits required

- 101 Introduction to Theater (for Majors and Minors) (3)  
A student who declares a Theater Minor after taking THTR 174, and who receives a final grade of “A” in the course, can petition to have THTR 174 replace THTR 101. Please see the minor advisor to complete the petition. Students who choose this option should take THTR 102 and 170/171 in the spring semester.
  
- 102 Introduction to Technical Theater (3) \*  
  
For the 2009-10 school year 102, 170 and 171 are all designated as learning communities for 101. 101 must be taken with 102 and either 170 or 171.
  
- 170 Beginning Scenic Studio Practicum (1)  
OR
- 171 Beginning Costume Studio Practicum (1)

- 150 Beginning Acting (3)
- 191 Introduction to Play Analysis (3)
- 275 Introduction to Stage Design (3)  
Prerequisite: THTR 191 or consent of Instructor.
- 381 Directing for the Proscenium Stage (3)
- 395 History of Theater I (3) -- offered every fall semester
- 482 Theater Theory and Practice (3)

**Theater Education Minor** – This minor is designed for individuals pursuing a teacher preparation program. It does not lead to an initial teaching license. If students are seeking to pursue teacher licensure, it is assumed that they will take the full teacher education curricula through the College of Education and another major at the University. 27 credits required

- 101 Introduction to Theater (for Majors and Minors) (3)  
A student who declares a Theater Minor after taking THTR 174, and who receives a final grade of “A” in the course, can petition to have THTR 174 replace THTR 101. Please see the minor advisor to complete the petition.

- 102 Introduction to Technical Theater (3) \*

For the 2009-10 school year 102, 170 and 171 are all designated as learning communities for 101. 101 must be taken with 102 along with either 170 or 171. The other course must be taken in the two subsequent semesters after taking 102.

- 170 Beginning Scenic Studio Practicum (1)  
AND
- 171 Beginning Costume Studio Practicum (1)
- 150 Beginning Acting (3)
- 191 Introduction to Play Analysis (3)
- 270 Scenic Studio Practicum (1)  
OR
- 271 Costume Studio Practicum (1)
- 275 Introduction to Stage Design (3)  
Prerequisite: THTR 191 or consent of Instructor.
- 381 Directing for the Proscenium Stage (3)

- 395 History of Theater I (3) -- offered every fall semester
- 451 Fusion After School (3)

**Theater Acting Minor**

27 credits required

- 101 Introduction to Theater (for Majors and Minors) (3)  
A student who declares a Theater Minor after taking THTR 174, and who receives a final grade of “A” in the course, can petition to have THTR 174 replace THTR 101. Please see the minor advisor to complete the petition.
- 102 Introduction to Technical Theater (3) \*  
  
For the 2009-10 school year 102 is designated as a learning community for 101.
- 150 Beginning Acting (3)
- 191 Introduction to Play Analysis (3)
- 250 Acting Techniques (3)
- 278 Introduction to Stage Makeup (1)
- 387 Voice for the Stage (2)
- 484 Advanced Acting Techniques I
- 485 Advanced Acting Techniques II
- 486 Advanced Acting Techniques III

**DEPARTMENT OF THEATER ATTENDANCE POLICY**

Classes that meet M/W/F – after 9 absences is an automatic fail  
T/Th – after 6 absences is an automatic fail  
Once a week – 3 absences is an automatic fail

**DEPARTMENT OF THEATER GPA/PRODUCTION PARTICIPATION POLICY**

Any full-time ISU student is eligible to participate in any Department of Theater production. Any part-time ISU student is eligible to participate in any Department of Theater production, but must add the production for credit (299/499). Any ISU student who is auditing a class is not eligible to participate in any Department of Theater productions.

Any student who participates in any University theater production, including main stage shows, end of semester readings, TheaterFest, and Theater at Four events, must have a 2.0 GPA (cumulative AND previous semester). If a student's Spring Semester GPA falls below a 2.0, and the student takes courses over the ISU Summer Session, the Department will average the grades of both the Spring Semester and Summer Session together. If this average equals a 2.0 or above, and the cumulative GPA is also above a 2.0, the student will be eligible to participate in Fall Semester productions. This GPA requirement does not include production assignments required for class work.

### **STUDENT CONCERNS**

Students who are concerned about their safety, or the safety of another student, or who would like to discuss Department policy or difficulties with a class or a professor should see the Department Chair. Any such meetings will be held in strict confidence.

## **III. ACTIVITIES**

### **READ-THRU, DESIGN PRESENTATIONS, and PRODUCTION CREDIT**

Each production in the school year will schedule an initial read-thru and a design presentation. Everyone directly involved with the production in any capacity, from front-of-house to backstage, should attend, introduce themselves and their function on that production. At the read-thru, usually on the first day of rehearsal, directors will discuss the play, the playwright, the concept and why they have chosen to do this particular play. Designers in particular are encouraged to attend the read-thru. At the design presentation, designers will present visuals of their designs and discuss conceptual approaches.

Students can receive one unit of elective credit for non-required production work per semester and the appropriate course addition form can be picked up from Julie Dixon the day after the semester shows are cast. Freshmen and sophomores should sign up for 299A; juniors and seniors should sign up for 499A. Also at this time assessment forms will be distributed to students so that they can fill out the assessment form designed for their function in this production.

### **FALLSTAGE AND SPRINGSTAGE**

Every semester the Department produces two shows: one main-stage and one studio show. Traditionally, faculty members direct and design the main-stage shows and one of the studio shows while students direct and design the other studio show (however a faculty member must be involved in the student studio show in some capacity). Studio applications are available from Toni Roloff. Students may apply to design a studio and/or main-stage production by applying to the appropriate faculty designer. In order to design a production, the applicant must have completed the core requirements, and either designed one of the plays in the New Play Festival, a studio show, or worked as an assistant designer.

FallStage Productions include:

- The Velveteen Rabbit*
- Tape* by Stephen Belber and directed by Paige Biggs.
- Almost, Maine* by John Cariani and directed by Julie Dixon.
- Presentation of New Plays: Readings.
- Presentation of New Short Plays from Theater 101.

SpringStage Productions include:

- Loot* by Joe Orton and directed by Christopher Berchild
- FUSION directed by Sherry McFadden.

### **CROSSROADS REPERTORY THEATRE (previously called SummerStage)**

Each summer ISU produces a professional summer repertory season and has been doing for forty-two years. The company is made up of professional actors (some who are members of Actors' Equity Association), directors, designers, technicians, native Terre Haute theater artists as well as selected ISU students. This is a unique opportunity for students to put into practice what they have learned during the school year as well as learn other theater methods and approaches to the craft as they work side by side with seasoned theater professionals.

Crossroads Rep. has traditionally sought to build bridges between mainstream America and theater artists from other parts of the world, as well as other communities in the United States. Over the years Crossroads Rep. has hosted theater artists from Russia, Germany, Trinidad and Ireland; in future years, it will partner with artists and theater companies representing the deaf, African American, Native American, Asian American and Hispanic American communities.

Crossroads Rep. consists of four or five plays produced in revolving repertory fashion; in the last two weeks, there is often a different show every night. It also has a vibrant education and new play development commitment as evidenced by programs such as New Play Tuesdays (in which new plays are publicly read and critiqued), Sunday Talks (in which noted scholars and theater artists speak with audiences about the play that just opened), Wednesday AfterWords (in which the actors dialogue with the audience) and elaborate program notes providing background for each show presented in the season.

Students interested in participating in the 2010 Crossroads Rep. season should see Artistic Director Arthur Feinsod at the end of the Fall Semester and check the callboard for interviews and auditions. Each December, there are auditions for a limited number of acting slots; all ISU students are welcome to audition.

### **THETA ALPHA PHI (TAP)**

Theta Alpha Phi is a national theater honors society that confers nationally recognized honors on undergraduate and graduate students who exhibit a specified high level of quality in theater production and study. The Indiana Delta Chapter of T.A.P. at I.S.U. is

one of 50 chapters located on college and university campuses across the country. Sophomore-level students are invited to membership when they have earned 60 points through quality participation in production and in the classroom. See TAP student officers for more specific information about how to gather points.

In addition to providing leadership in the University Theater production program, Theta Alpha Phi's local membership sponsors and staffs concession sales at theater productions, co-sponsors the annual Theaterfest, Christmas and Theater Awards Banquet. Overall, T.A.P. is a student-run organization that contributes service to the theater program and helps to round out the social and professional lives of its members. For additional information, check with any T.A.P member or officer.

2009-2010 Officers:

President: Brianna Pizarek

Vice President: Peter O'Keefe

Secretary: Tiffany Bula

Treasurer: Justin Renner

Historian: Constance Johnson

Pledgemaster: Michael Finchum

Parliamentarian: Eli Van Sickel

Faculty Advisor: Julie Dixon (F09) Christopher Berchild (S10)

Theaterfest

The purpose behind Theaterfest is to bring an awareness of the Theater Department to the whole campus by taking over the fountain in front of the Commons for a day and offering performances to the campus community. Theaterfest is organized by Theta Alpha Phi and funded by both TAP and Student Government Association (SGA). This year's TheaterFest will be on October 8, 2009.

### **THEATER AT FOUR**

Every Tuesday at four o'clock the Department hosts Theater at Four. During this hour students and/or faculty may present an event. Examples include: students presenting an acting or directing scene, performance of a production or an original piece, presentation of educational programs, any kind of workshop, and "post-mortem" reviews of all productions. While Theater at Four is not required, it is strongly recommended that everyone in the Department attend as many Theater at Four events as their schedule will allow. Students may request a Theater at Four by speaking to Paige Biggs. See Guidelines for Theater at Four Projects, page 27.

A commitment to produce/present/organize a Theater at Four event is a serious one. Once a student commits to a slot, he/she is responsible for following through with the presentation on the date allotted. Similarly, any student who makes a commitment to assist the producer/presenter/organizer of the Theater at Four event, whether as an actor, technical assistant, designer, playwright, director, dramaturg, or in any other capacity, is responsible for following through with that commitment. There will be consequences for any student who drops out of a production/presentation/event after giving a commitment.

### **SPECIAL EVENINGS OR THURSDAY THEATER AT FOURS**

Occasionally there will be a Theater at Four on Thursday, or a special evening presentation, to accommodate performances or critiques that could not fit into the regular performance or Theater at Four schedule.

### **NEW PLAY FESTIVAL**

While this event is not happening during the 2009-10 school year, usually during the Spring Semester the Department of Theater presents the New Play Festival. This is the culmination of the Fall Semester's work in the playwriting classes. At the end of the Fall Semester, there are sit-down readings presented by the students of the playwriting class. Then in the Spring Semester, the Department presents productions of a selection of those plays. General auditions are held for these plays at the beginning of the Spring Semester and some of the directors may come from classes or faculty (directors are announced at the end of the Fall Semester). At the conclusion of each play, the audience is asked to offer feedback to the playwright.

### **USHERING**

Students in the Department who are recipients of the departmental Creative & Performing Arts Scholarships serve as ushers for all productions.

### **STUDENT REVIEWS & ASSESSMENT**

During the later half of the Spring Semester, the faculty hosts student reviews. The sessions are scheduled for the afternoons in 15 minute segments. Students are encouraged to sign up with Toni Roloff for an appointment. During the sessions, faculty members give the student feedback on how he or she is doing in the program and the student is asked for feedback about the department and how it is serving his or her educational needs.

### **PORTFOLIO REVIEWS**

Majors are required to keep certain materials from classes in their portfolio for their mandatory portfolio reviews. Although at this point only majors are required to perform portfolio reviews, it is recommended that all students keep this material. Please see Guidelines for Senior/Exit Portfolio/Notebook on page 28. Students should also keep programs, pictures, and/or reviews documenting their production work; and production evaluations (rubrics) in their portfolio. Additional material will be arranged in consult with the head of the students' concentration.

In the student's senior year, a portfolio review must be arranged with their advisor. At this time the advisor will suggest how the portfolio might be improved, strengthened, and organized. As a graded requirement for the projected Theater Department capstone course (THTR 482), Theater majors will be required to prepare and present an acceptable portfolio of their work for their entire theater career at ISU. In order to receive a grade in Theater Theory & Practice, the student must successfully pass the Department's portfolio review. The portfolio should be considered a professional level presentation as well as a

cleanly and attractively prepared reflection of the student's journey through the Department. The student is expected to utilize the resources of the Department if he/she requires help with the portfolio. In the final semester of their senior year students will present the portfolio at a special Theater at Four attended by faculty, staff and interested students. Students must present a satisfactory portfolio in order to receive credit for the capstone course. Students with incomplete or unsatisfactory portfolios will need to arrange for another opportunity to present them later on that same semester at a Theater Department Faculty meeting. Only after receiving a passing grade for that second and final presentation, will they receive credit for the course and be able to graduate.

There are two classes designed to assist students with developing their portfolios and it is strongly recommended (and in some concentrations, required) that they take at least one of the two classes. THTR455 Portfolio and Resume assists students of any concentration with their portfolio. One of the topics of the Advanced Acting Classes is auditioning – in that class actors will develop monologues that will be part of their portfolio presentation.

### **ASSESSMENT**

Students involved in a main-stage or studio production can be assessed on one production each semester. Participation can be anything from tech, to acting, to management. In order to get a production critique, a student must be enrolled for credit for their participation.

The student being assessed fills out the “prior” section of the assessment form during the All-Shows Meet & Greet. After the production and the post mortem, the advisor and student sit down to fill out the “post” section and discuss the student's progress. Both parties can use the comment area. A copy of this evaluation should go in their portfolio and in their department file.

This assessment system will accomplish several goals. 1) Students will begin to develop a professional portfolio for use after graduation, 2) students will practice the process of self-assessment, an essential skill for a creative artist, 3) faculty will have records of regular structured assessments, 4) the department will have documentation for any summative assessments from within the University or from outside accrediting agencies.

It is in the nature of Theatre Arts that we assess each other and ourselves constantly. We must always try to find out what we do well, what we could do better, and how we could more effectively structure our activities. We are so assessment oriented that it does not always occur to us that we may need a system of documenting that assessment. The assessment rubric that the department developed accurately assesses our work and effectiveness; it serves as a preparation in itself so that it is truly formative and summative.

### **SCHOLARSHIPS**

Departmental Scholarships and Awards. At the end of each Spring semester, the University Theater presents a number of monetary scholarships and recognition awards to single out and reward outstanding student achievement, both in production and the

classroom. The overall desire is not only to applaud and reward the quality of such work, but also to hold it up as a model for others to follow.

Scholarships presented annually are as follows:

Lilith Baur-Children's Theater Memorial

Joan Utterback Award in Theater

Gladys Rohrig Scholarship

Bonus Scholarships for Excellence in Theater

Tom and Helen Headley Scholarship

Fred & Mildred Crapo Scholarship in Theater

Jeff Wolz Memorial Scholarship

Karen Drake Memorial Scholarship

Theater Angel Scholarship in Memorial of Diana Stewart

Phyllis Dye Turner Theta Alpha Phi Scholarship

Nancy Sauer Scholarship

Beck Scholarship in Theater

Kyle and David Del Colletti Scholarship in Technical Theatre or Theatre Lighting

In addition to the above cash awards, recognition awards presented by the University Theater in various production categories include:

"Clipboard" Award - for consistently outstanding contribution in directing or one or several areas of theater management i.e. stage management or technical direction.

Design Award - for quality design work in any area of design whether fully realized or not.

Emerging Theatre Technology Award – for quality work in any area of emerging theatre technology whether fully realized or not.

"Hammer" Award - for consistently outstanding contribution in one, or several, technical areas including scenery construction/painting, lighting, sound.

Kyle Del Colletti Ticket Office Award – for extraordinary, responsible, and accurate work in the Department ticket office.

Performance Award - for quality performance in a single role, or a combination of roles, in the season just ended.

Playwriting Award - for superior work as a playwright.

"Scissors" Award - for consistently outstanding contribution in the areas of costuming and/or hair and make-up.

"Theater Scholarship or Dramaturgy" Award – for undergraduate student who demonstrates excellence in the areas of theater history, literature, theory, or dramaturgy.

Grants are also available from the University for undergraduate creative work. See Sherry McFadden for details.

## **THE KENNEDY CENTER AMERICAN COLLEGE THEATER FESTIVAL (ACTF)**

The Kennedy Center for Performing Arts in Washington D.C. sponsors the American College Theater Festival. Colleges and Universities from across the United States participate in regional competitions by submitting productions as either Participating or Associate entries. A Participating Production has two respondents from the region that will give the company feedback on the production while an Associate Production has one. The respondents, in conjunction with the production director, may select one to three Irene Ryan nominations from the Participating and/or Associate entree(s) who will participate in the Irene Ryan Acting Competition under the guidance of Julie Dixon at the Regional Festival. Respondents then submit a written critique to the director and to the regional chair. In December the Regional board meets and picks 6 shows from the region to be performed at the Regional Festival, which meets in a different location every two years. At the Regional Festival, national respondents watch the shows and give feedback to the company. After all regions have had their festivals the national board meets and chooses 6 plays from all the regions to be performed at The Kennedy Center for the Performing Arts.

Design and playwriting students may also participate by designing a participating or associate production, or a non-realized play from a list chosen by the Regional Design Chair. If the production has been adjudicated, the design may be entered in the National Design Competition. Students interested in entering the playwriting competition may submit a one act or a ten-minute play. Six of each are selected to be read at the regional festival. The winning one act is produced at the following Regional Festival. Interested students should see Michael Jackson, Linda Janosko, or Sherry McFadden for design, Chris Berchild for dramaturgy, and Merri Biechler for Playwriting.

ACTF is an exciting festival where you will meet theater students from many different schools across a four state region. There are workshops, productions, parties, design displays and lots of fun. If you are able to attend, take advantage of the contacts, the chance to learn from other faculty and students and see what other Theater departments are doing. Any student attending ACTF must agree to follow the Department's regulations on rooming.

## **UNITED STATES INSTITUTE OF THEATER TECHNOLOGY/USITT**

USITT is the association of design, production, and technology professionals in the performing arts and entertainment industry. Each spring USITT holds a national conference which brings together professionals in technical theater from all over the world. Workshops, seminars and a large exhibit floor are some of the highlights of the conference. Students are encouraged, especially in their junior and senior year to attend a conference. For more detailed information on schedule, costs, and student opportunities for reduced registration fee or mentoring programs, see Linda Janosko.

#### IV. READING LIST

Each student who completes the program is expected to read at least the following plays:

Aeschylus

*Agamemnon*  
*The Libation Bearers*  
*The Eumenides*

Sophocles

*Oedipus the King*  
*Oedipus at Colonus*  
*Antigone*

Euripides

*Medea*  
*The Bacchae*

Aristophanes

*The Birds*  
*Lysistrata*  
*The Frogs* OR *The Clouds*

Plautus

*The Menaechmi Brothers*

Terence

*The Eunuch*

Anonymous

*The Second Shepherd's Play*  
*Everyman*

Marlowe, Christopher

*Dr. Faustus*

Shakespeare, William

*Richard III*  
*A Midsummer Night's Dream*  
*Hamlet*  
*King Lear*  
*The Tempest*

Jonson, Ben

*Volpone*

Webster, John  
*The Duchess of Malfi*

Wycherley, William  
*The Country Wife*

Behn, Aphra  
*The Rover*

Vega, Lope de  
*Fuente Ovejuna*

Calderon de la Barca, Pedro  
*Life is a Dream*

De Molina, Tirso  
*The Trickster of Seville*

Corneille, Pierre  
*El Cid*

Racine, Jean  
*Phaedra*

Moliere  
*The Misanthrope* (Wilbur trans.)  
*Tartuffe* (Wilbur trans.)

Goldoni, Carlo  
*A Servant of Two Masters*

Gay, John  
*The Beggar's Opera*

Sheridan, Richard  
*The School for Scandal*

Goethe, Johann  
*Faust*

Hugo, Victor  
*Hernani*

Buchner, Georg

*Woycek*

Stowe, Harriet Beecher/Aiken  
*Uncle Tom's Cabin*

Dumas fils, Alexander  
*Camille*

Gogol, Nicolai  
*The Inspector General*

Rostand, Edmond  
*Cyrano de Bergerac*

Chekhov, Anton  
*The Sea Gull*  
*Uncle Vanya*  
*Three Sisters*  
*The Cherry Orchard*

Gorky, Maksim  
*The Lower Depths*

Ibsen, Henrik  
*A Doll's House*  
*Hedda Gabler*

Strindberg, August  
*Miss Julie*  
*The Dream Play*

Jarry, Alfred  
*Ubu Roi*

Shaw, George Bernard  
*Arms and the Man*  
*The Man and Superman*  
*St. Joan*

Wilde, Oscar  
*The Importance of Being Earnest*

Synge, John

*The Playboy of the Western World*

Wedekind, Frank

*Spring Awakening*

Pirandello, Luigi

*Six Characters in Search of an Author*

Lorca, Federico Garcia

*The House of Bernarda Alba*

*Blood Wedding OR Yerma*

Sartre, Jean-Paul

*No Exit*

Brecht, Bertolt

*The Threepenny Opera*

*The Good Woman of Setzuan*

*Mother Courage and Her Children*

O'Neill, Eugene

*The Hairy Ape*

*Long Day's Journey into Night*

Rice, Elmer

*The Adding Machine*

Kaufman, George S, and Hart, Moss

*You Can't Take It With You*

Odets, Clifford

*Waiting for Lefty*

*Awake and Sing*

Hellman, Lillian

*The Little Foxes*

Wilder, Thornton

*Our Town*

Miller, Arthur

*Death of a Salesman*

*The Crucible*

Williams, Tennessee  
*The Glass Menagerie*  
*A Streetcar Named Desire*

Inge, William  
*Either Picnic OR Bus Stop*

Beckett, Samuel  
*Waiting for Godot*  
*Endgame*  
A Beckett one-act or short play

Ionesco, Eugene  
*The Bald Soprano*

Genet, Jean  
*The Balcony*

Weiss, Peter  
*Marat/Sade*

Pinter, Harold  
*The Homecoming*

Hansbury, Lorraine  
*A Raisin in the Sun*

Albee, Edward  
*The Zoo Story*  
*Who's Afraid of Virginia Woolf*

Baraka (Jones, LeRoi), Amiri  
*Dutchman*

Fugard, Athol  
*Master Harold and the Boys*

Van Itallie, Claude  
*The Serpent*

Shepard, Sam  
*Buried Child*

Shaffer, Peter

*Amadeus*

*Equus*

Stoppard, Thomas

*Rosencrantz and Guildenstern are Dead*

Mamet, David

*Glengarry Glen Ross*

Bond, Edward

*Lear*

Handke, Peter

*Kaspar*

A play by August Wilson

A play by Maria Irene Fornes

Norman, Marsha

*'night, Mother*

Hwang, David

*M. Butterfly*

Churchill, Caryl

*Cloud Nine*

Wasserstein, Wendy

*The Heidi Chronicles*

Guare, John

*Six Degrees of Separation*

Wolfe, George

*Spunk*

*The Colored Museum*

Breuer, Lee

*The Gospel of Colonus*

Muller, Heiner

*Hamletmachine*

Walcott, Derek

*The Dream on Monkey Mountain*

Fo, Dario

*The Accidental Death of an  
Anarchist*

A play by Havel, Vaclav

Kushner, Tony

*Angels in America* Parts One and Two

Besides the plays above, it is recommended that students have the following books in his or her personal library:

General Theater History

Brockett, *History of the Theatre*

Brockett and Findlay, *Century of Innovation*

Nagler, *A Sourcebook in Theatrical History*

Theater Theory

Aristotle, *The Poetics*

Aston, *Feminist Theatre Practice: A Handbook*

Brecht *Brecht on Theatre*

Dukore, *Dramatic Theory and Criticism*

Acting

Cohen, *Acting Power*

Rudlin, *Commedia dell'arte: The Actor's Handbook*

Shurtleff, *Audition*

Directing

Artaud, *The Theater and Its Double*

Brook, *The Empty Space*

*The Shifting Point*

Clurman, *On Directing*

Cole and Chinoy, *Directors on Directing*

Dean and Carra, *Fundamentals of Play Directing*

Grotowski, *Towards a Poor Theatre*

Toporkov, *Stanislavski in Rehearsal: The Final Years*

Playwriting

Cole, *Playwrights on Playwriting*

Savran, *In Their Own Words*

Design and Technology

Anderson, *Costume Design*  
Corson, *Stage Make-Up*  
Edwards, *Drawing on the Right Side of the Brain*  
Gillette, *Theatrical Design and Production*  
Jean, *Developing & Maintaining a Design-Tech Portfolio*  
Jones, *The Dramatic Imagination*  
Kogler Carver, *Stagecraft*  
Rowe, *Drawing & Rendering for the Theatre*  
Stern, *Stage Management*

Biographies and Autobiographies

Clurman, *The Fervent Years*  
Edmundson, *Damned to Fame* (Beckett)  
Gussow, *A Singular Journey* (Albee)  
Hart, *Act One*  
Miller, *Timebends*  
Schneider, *Entrances*  
Stanislavski, *My Life in Art*

Every student passing through the program should see the following videotapes:

Breuer, "Gospel at Colonus"  
Brook, "The Mahabharata"  
Grotowski, "Akropolis"  
Kantor, "The Theater of Tadeusz Kantor"  
Serban, "The Greek Trilogy"  
Wilson, Robert. "Einstein on the Beach: The Changing  
Image of Opera"  
Van Itallie, "The Serpent"  
Wooster Group, "The South Bank Show"

Theater-at-Fours are central to what the ISU Theater Department is all about; they nourish everything we do at its roots. Students are expected to take presentations as reflecting their best work (within the limits of low tech presentations without formal supervision) or as seriously pursued experiments with a well-thought through process despite uncertain results. Students signing up for a Theater at Four are asked to conform to the guidelines below.

1. Students with a fully formed and doable idea for a Theater-at-Four should sign up for a date early in the semester with Paige Biggs in the Publicity Office. Slots will be given out on a first-come-first-serve basis.
2. Theater-at-Fours are meant to take place either at 4:00 on Tuesdays, or occasionally on Thursdays, in the New Theater. They are meant to last no more than an hour.
3. Any ISU student taking any number of credits at the University that particular semester, and not disqualified due to a GPA below 2.0 in the previous semester, may participate. A student signing up for a Theater-at-Four must review his/her intended cast (if production oriented) with Sherry McFadden before announcing it to make sure that no one on the list is ineligible.
4. Students signing up for Theater-at-Fours must always defer to the casting, production, and scheduling needs of the departmental main stage productions. Priority consideration for slots will be given to evaluations of department productions and presentations of timely department business.
5. On certain occasions, Theater-at-Fours may be held in either the Performance Lab or on the Dreiser Stage. If so, that should be proposed at the time a slot is reserved in coordination with the Production Calendar, with priority always given to production and space needs of regularly scheduled classes and productions.
6. Once a student signs up for a slot, he or she is responsible for following through with the presentation on the date allotted.
7. Theater-at-Fours are meant for presentation without technical support except for standard rehearsal furniture shared by the New Theater and the Performance Lab. This means all other properties and costumes need to be gathered privately and taken out of the New Theater immediately following the presentation or directly following the T.A.P. meeting. The department is not responsible for the condition of any privately gathered production elements used.

I have read the following Theater-at-Four guidelines and agree to follow them.

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Student's Name

Date

**Guidelines for Senior/Exit Portfolio/Notebook: Core Classes**

Submit **one** item or project of significance for each **class** in the core. Suggestions of an item to include are listed next to each class.

If the class falls within your area of concentration, you may wish to include more than one item.

|                      |   |
|----------------------|---|
| <b>101</b>           | Final Play and/or Favorite Playwriting Scene or Monologue<br>Director's Notebook for Directing Unit or for Final 101 Performance<br>Actor's Notebook for Acting Unit or for Final 101 Performance |
| <b>150</b>           | Rubrics, Scores, Final Paper  |
| <b>102</b>           | Exams<br>Technical Drawing Project  |
| <b>170</b>           | Program from shows you worked on during the semester<br>(optional: pictures from your projects for the shows)   |
| <b>171</b>           | Stitching samples   |
| <b>191</b>           | Dramaturgical analysis or paper   |
| <b>275</b>           | Final Project: analysis, research (collage), storyboards, floor plan, picture of model, costume renderings  |
| <b>381</b>           | Director's notebook for final project<br>Analysis Papers of departmental productions  |
| <b>395, 396, 397</b> | Example Paper, Midterm or Final Exam  |
| <b>482</b>           | Documentation of final project  |

Your portfolio will also include a section for your concentration. For each concentration, the following is required:

**ACTING:** Presentation of two contrasting monologues. The paper portfolio should also include programs & rubrics from shows performed in while attending ISU. Production pictures and reviews (literate reviews) are a nice touch.

**DESIGN/TECH:** A portfolio consisting of design projects from the advanced design classes and realized design projects; including research, renderings and photos of the finished production, prop or project. Programs and reviews may also be included. This portfolio will be presented to the faculty and students at a Theater at Four.

**PLAYWRITING:** A ten-minute, a one-act play and one longer dramatic work based on an original work (thus, an adaptation). The paper portfolio should also include programs of your plays that were publicly read, workshopped or fully performed at ISU or ACTF.

**DRAMATURGY:** A portfolio consisting of dramaturgical work, including significant papers, production research (displayed in appropriate fashion – poster board or binder, etc.), and program notes. This portfolio will be presented to the faculty and students at a Theater at Four. Concentrators should be prepared to talk about each production experience as well as their personal approach and methodology in approaching a production.

## HOW TO FORMAT A THEATER PAPER

Most of the information on this paper can be applied to both research papers and non-research papers. If your professor has different requirements for your paper, those requirements will take precedence over those listed below.

## 1. Page Count

When you are given a specific page count for a paper, the professor is expecting a certain number of criteria:

- The font should be simple, compact, and easily readable (like Times New Roman or another Serif font) and *no larger* than 12 point (this sheet is printed in 11 point)
- The margins should be *no larger* than 1" top and bottom, and 1.25" left and right
- The text should be double spaced (except for block quotes and bibliography)
- There should be approximately 250-300 words per page of text assigned
- Page and word counts should not include cover pages or bibliographies

## 2. Quotes and citations

When quoting from a play or text, you need to consider the length of the quote. If the quote takes up *less than* three lines of text in the paper, place it within the paragraph that you are writing, surrounding the quote with quotation marks:

The Witch first speaks to her two sisters by questioning, "When will we three meet again?" (*Macbeth* 1)

You will notice that there is an internal (parenthetical) citation that follows the quote, indicating the work and the page number. Footnotes or endnotes should not be used for citations. The internal citation is keyed directly to your bibliography. When you cite internally, you *must* accompany your paper with a bibliography to provide the source's information.

If your quote is longer than three lines (*or* if you want to set aside and highlight the quote as truly significant), you should set it aside in "block quote" format. Indent the entire quote one inch from the left margin and *do not* use quotation marks. We also prefer that block quotes are single-spaced rather than double, set aside from the text by an extra line both before and after the quote.

Men who were so broken and crushed that they would never have dreamt of making a stand felt a new thrill of manhood in Larkin's presence. Everywhere the spirit of Labour quickened and long-repressed feelings of discontent stirred to life. (Fox 69)

For citing dramatic dialogue, use the same format, indenting each subsequent line:

NOWADAYS. Cum winde, cum reyn,  
Thowgh I cumme never ageyn.  
The devill put out both yowr eyne!  
Fellowse, go we hens tight.  
NOUGHT. Go we hes, a devill wey!  
Here is the dore, here is the wey.

*(Medieval Drama 908)*

Your parenthetical citation can use the title (if it is short) or the writer's name to indicate from which text the quote was taken. If the same author has multiple entries in your bibliography, you can also use the year of publication with the author's name to specify the text (Kushner 1999: 25). If you have cited the text within the text of your paragraph (as seen below) you only need to give a page number.

As Aristotle wrote in his *Poetics*, "Laughable is an error or disgrace that does not involve pain or destruction." (9)

Quotes from the same source in series—quoting the same source multiple times in a row—allows you to simply cite the page number until the time that you change sources.

### **3. Bibliographic entries**

Most papers should have a bibliography, even if you are only using one source for your discussion, as subsequent readers might want to know which edition or translation of a play you have used for your discussion. The following are various examples of bibliographic entries. Please format your bibliography single-spaced with a single blank line between each entry. You may either italicize *or* underline titles. If you need another style of entry that is not listed below (internet, video recording, interview, etc.) please consult the *MLA Handbook for Writers of Research Papers* (Modern Language Association—6<sup>th</sup> edition) for proper format.

#### ***Book (or single edition play):***

Dear, Michael J. *The Postmodern Urban Condition*. Oxford: Blackwell, 2000.

#### ***Play or article in anthology or journal:***

McPherson, Conor. "St. Nicholas." *The Weir and Other Plays*. New York: Theatre Communications Group, 1999. 73-130.

Kilroy, Tom. "From Page to Stage." *Irish Writers and Their Creative Process*. Eds. Jacqueline Genet and Wynne Hellegouarc'h. Gerrards Cross: Colin Smythe, 1996. 55-62.

***Article in periodical:***

Kiberd, Declan. "The Periphery and the Center." *South Atlantic Quarterly* 95.1 (1996): 5-21.

**4. Final words**

***Please*** make sure that before you turn in your paper that you perform the following:

- Reread or have someone else read the paper for syntax or spelling errors.
- Number your pages.
- Perform a word count to ensure the length of your paper is acceptable.
- Check your citations and bibliography for errors.
- Make sure your name and the course name/number is on the paper.
- Staple your pages together (loose pages may not be accepted).
- Be sure that you turn in a clean copy (no writing, no spills, no strange creases).
- Save your file to more than one place and print out a second hard copy (just in case) and keep it *at the very least* until you receive your final grade

05 October, 2009