



Student Handbook

Revised Fall, 2018

Department of Theatre Mission/Vision/Values

Mission

NAU Theatre engages tomorrow's theatre ARTISTS and professionals in a deep, and broad understanding of theatre by focusing on experiential, and collaborative undergraduate learning. We cultivate our student's artistic integrity and work-ethic through a liberal arts foundation.

Vision

NAU Theatre envisions a nationally recognized undergraduate program in which our students excel as well-rounded theatre practitioners. We are committed to the students, the university, and the community through the transformative power of Theatre.

We learn theatre by doing theatre.

#DoingTheatre

NAU Theatre Core values

- Undergraduate foundation
- Practical Experience
- Engagement and initiative
- Leadership
- Professionalism
- Passion
- Artistic integrity
- Collaboration
- Diversity
- Progressive thinking

- Creativity
- Effective communication

NAU Theatre Culture-

What defines us? Who are we?

- We are an undergraduate focused program with a commitment to providing the undergraduate student a solid foundation.
- Foundation of the Liberal Arts informs the art and craft of what we teach and create while embracing the artistry of a professional program.
- We embrace an experiential education.
- We offer a variety of perspectives through the diversity of our educators (geographical, generational, gender, experiential)
- We are passionate about the art and craft of theatre and its impact on the world.

What makes us UNIQUE?

- We are centered in the Southwest and one of only three Arizona State Universities.
- We are the only State University Theatre program that focuses on the undergraduate student exclusively.
- We seek committed and talented students who seek out opportunity and understand that the Liberal Arts are essential in their journey to be an artist.
- We support innovation in our faculty, staff and students.

- We provide a cultural outlet for the region by telling important stories and producing high quality work.
- Our program engages our students from the start of their educational career and follows their progress beyond graduation.
- We help to prepare our students through foundation and discovery learning.
- We live collaboration.

How Should I Best Prepare To Enter the University as a Theatre Major

The following information is from the National Association of Schools of Theatre (NAST) website:

<http://nast.arts-accredit.org/index.jsp?page=FAQ%2015>

Acceptance to a professional studio school or an undergraduate program in theatre is based on many considerations. These vary widely among institutions. For example, some have stringent audition or portfolio requirements prior to admission while others have open admission policies followed by thorough examinations at some point in the program to determine whether the student may continue. For specific application requirements, contact the institution directly. The suggestions below indicate how you can best prepare during the high school years, not what you must achieve to apply or be accepted. The advice provided describes two things: first, an ideal set of knowledge and skills goals for college-level applicants; second, competencies needed by

theatre professionals as they practice the various aspects of the profession. In brief, you should learn as much as you can as early as you can.

- Balance your efforts.
Intellectual and artistic curiosity is essential to successful work in the theatrical professions. A breadth of knowledge and skills is critical. If you show achievement and promise in academics as well as theatre, institutions will want to admit you and you will be better prepared for theatre study and work.
- Take responsibility for your own development.
Each individual committed to the field of theatre brings a unique set of Talents, aspirations, and abilities to the profession. Although you are in school and probably studying or participating in theatre, it is important to take increasing responsibility for developing your particular abilities toward your specific goals. Begin by obtaining the admission requirements of schools you may wish to attend--the earlier, the better. Ultimately, you are responsible for choices about how you use your time to prepare for your future.
- Become a fluent, effective English speaker and writer, and prepare for the global society.
As a theatre professional, you will rely heavily on your ability to communicate in words. Everything from rehearsals to teaching, to writing grant proposals, to negotiating, to promoting your professional interests relies on fluent English

skills. Focus attention on learning to speak and write effectively. Equally as important, students should prepare for the global society by learning a second language, having cultural literacy, and culturally aware.

- Get a comprehensive high school education.
The theatre profession is big, but it is also part of a larger whole. Theatre both influences and is influenced by the humanities, mathematics, the sciences, the social sciences, and the other arts--architecture, dance, film, literature, music, and the visual arts. For entrance into college-level study, you are encouraged to gain a basic overview of ancient and modern history, the basic thought processes and procedures of math and science, and familiarity with works in as many of the other arts disciplines as possible. Most professionals who work with theatre comprehensively develop a particular sensibility about the connections among theatre, history, psychology, and the other arts. Work on understanding the basics of math and the sciences support future work in theatre technologies. Social studies are related to understanding the context for various theatre endeavors.
- Learn how theatre works.
Take opportunities to learn the basics of dramatic structure, including how the various elements of theatre work together. Like so many other things in theatre, this knowledge is developed

throughout a lifetime. Those who are able to get started early have an advantage. Work with your drama teachers, take classes at your local college or professional studio school, or otherwise explore opportunities to gain initial acquaintance with this material.

- Master the basics.

Be sure that you know the basic terminology, the major types of theatrical work, and have read a number of important plays.

- See as much theatre as you can.

You need to be familiar with far more theatre than that in which you participate. Try to see as much theatre from as many historical periods, cultural sources, and media as possible. Ask your teachers to recommend a list for you that cover the various repertoires. Try to make sure that you have seen major works of all types in the particular area of theatre that interests you. Seek more to learn the breadth and depth of the repertory than to enjoy what is already familiar. Extend your vision of what the theatre is by seeing as much professional theatre as possible, if not in your region, then in other parts of the country while you may be traveling for vacations, field trips, etc. Being familiar with the writing in national publications, such as the Sunday New York Times, will also help you extend your knowledge of the theatre. Ask your teacher to suggest publications that are suitable to your interests.

- Develop your understanding of the arts.

Take every opportunity to learn about dance, film/video, music, and the visual arts. Some fields of theatre require knowledge and skills in music, dance, computing, or art and design.

- Practice, practice, practice.

Whatever you do or intend to do in theatre; try to practice it as much as possible. This applies not only to performance areas such as acting and design/tech, but also to other types of work in theatre. For example, if you are interested in teaching or directing, you should try to observe and gain experiences under appropriate supervision. If you are interested in playwriting, theatre scholarship, or criticism, you should practice writing and speaking on theatre topics. No level of knowledge or skill that you can attain will be too high.

- Learn to care for yourself.

Your body and mind are your instruments. It is critical to take extremely good care of both. Learn about nutrition and exercise, how to manage stress, how to prevent injury, and how to maintain healthy habits that will promote long-term health and fitness. Work closely with your physician, your parents, and your theatre teachers.

- Think of everything you study as helping you become better in theatre.

As we have already said, the best theatre professionals continue to learn throughout their lives. They are always studying and thinking, always connecting what they know about theatre with their knowledge of other fields. Since you never know the direction your career will take, it is wise to spend your high school years gaining the basic ability to understand and work in a variety of fields beyond theatre. Keep theatre at the center of your efforts, but accept and enjoy the challenge of gaining the kind of knowledge and skills in other areas that will support both formal studies at the advanced level and your theatre career beyond.

AND . . . Remember to:

- Find your passion.
- Foster your imagination.
- Dedicate yourself to the collaborative environment.
- Have something to say.
- Be creative problem solvers.
- Wipe your feet at the door.
- Enjoy what you are doing.

What is Academic Life?

An Academic Regime: As a University Theatre student you are expected to excel much earlier than many of your fellow students in other disciplines. In addition, your workload will be much heavier than almost any other discipline.

Undergraduates should expect to work three (3) hours outside of class for each hour of class time, meaning that a course load of 15 hours should be considered a 45 hour week. In addition, as a Theatre student you are expected to take an active role in department productions, whether on stage, in production, or in front-of-house work. This is, after all, why you are here – to learn all there is to learn about the art and craft of theatre. If you are cast in a production, you can expect to spend 16-20 hours a week in rehearsal: regular preparation outside of rehearsal is also expected. Shop and technical work can often reach or exceed 20 hours a week during rehearsal periods. This work is on top of your academic studies. However, in no way does it excuse you from attendance and assignments in any of your classes, inside and outside of the department. You should plan your outside work, and social life accordingly. Be mindful of this while considering joining fraternities, sororities and other groups with demanding time commitments. Your faculty is working the same load and more, and they assume an **equal dedication** from the students.

While the regime is strenuous, the rewards are great, and it is often the case that those who work the hardest find more opportunities for success. First year students will receive encouragement and assistance from the more experienced students, and everyone who takes the work seriously will receive enthusiastic support and guidance from the faculty and staff.

UNIVERSITY POLICIES:

SAFE ENVIRONMENT POLICY

NAU's Safe Working and Learning Environment Policy prohibits sexual harassment and assault, and discrimination and harassment on the basis of sex, race, color, age, national origin, religion, sexual orientation, gender identity, disability, or veteran status by anyone at this university. Retaliation of any kind as a result of making a complaint under the policy or participating in an investigation is also prohibited. The Director of the Office of Affirmative Action & Equal Opportunity (AA/EO) serves as the university's compliance officer for affirmative action, civil rights, and Title IX, and is the ADA/504 Coordinator. AA/EO also assists with religious accommodations. You may obtain a copy of this policy from the college dean's office or from the NAU's Affirmative Action website nau.edu/diversity/. If you have questions or concerns about this policy, it is important that you contact the departmental chair, dean's office, the Office of Student Life (928-523-5181), or NAU's Office of Affirmative Action (928) 523-3312 (voice), (928) 523-9977 (fax), (928) 523-1006 (TTD) or aeo@nau.edu.

STUDENTS WITH DISABILITIES

If you have a documented disability, you can arrange for accommodations by contacting Disability Resources (DR) at 523-8773 (voice) or 523-6906 (TTY), dr@nau.edu (e-mail) or 928-523-

8747 (fax). Students needing academic accommodations are required to register with DR and provide required disability related documentation. Although you may request an accommodation at any time, in order for DR to best meet your individual needs, you are urged to register and submit necessary documentation (www.nau.edu/dr) 8 weeks prior to the time you wish to receive accommodations. DR is strongly committed to the needs of student with disabilities and the promotion of Universal Design. Concerns or questions related to the accessibility of programs and facilities at NAU may be brought to the attention of DR or the Office of Equality and Access and Equal Opportunity (523-3312).

ACADEMIC CONTACT HOUR POLICY

Based on the Arizona Board of Regents Academic Contact Hour Policy (ABOR Handbook, 2-224), for every unit of credit, a student should expect, on average, to do a minimum of three hours of work per week, including but not limited to class time, preparation, homework, studying.

ACADEMIC INTEGRITY

Integrity is expected of every member of the NAU community in all academic undertakings. Integrity entails a firm adherence to a set of values, and the values most essential to an academic community are grounded in honesty with respect to all intellectual efforts of oneself and others. Academic integrity is expected not

only in formal coursework situations, but in all University relationships and interactions connected to the educational process, including the use of University resources. An NAU student's submission of work is an implicit declaration that the work is the student's own. All outside assistance should be acknowledged, and the student's academic contribution truthfully reported at all times. In addition, NAU students have a right to expect academic integrity from each of their peers.

Individual students and faculty members are responsible for identifying potential violations of the university's academic integrity policy. Instances of potential violations are adjudicated using the process found in the university Academic Integrity Policy. The complete policy is in Appendix G of NAU's Student Handbook <http://www4.nau.edu/stulife/handbookdishonesty.htm>

RESEARCH INTEGRITY

The Responsible Conduct of Research policy is intended to insure that NAU personnel including NAU students engaged in research are adequately trained in the basic principles of ethics in research. Additionally, this policy assists NAU in meeting the RCR training and compliance requirements of the National Science Foundation (NSF)-The America COMPETES Act (Creating Opportunities to Meaningfully Promote Excellence in Technology, Education and Science); 42 U.S.C 18620-1, Section 7009, and the National

Institutes of Health (NIH) policy on the instruction of the RCR (NOT-OD-10-019; "Update on the Requirement for Instruction in the Responsible Conduct of Research"). For more information on the policy and the training activities required for personnel and students conducting research, at NAU, visit:

<http://nau.edu/Research/Compliance/Research-Integrity/>

SENSITIVE COURSE MATERIALS

University education aims to expand student understanding and awareness. Thus, it necessarily involves engagement with a wide range of information, ideas, and creative representations. In the course of college studies, students can expect to encounter—and critically appraise—materials that may differ from and perhaps challenge familiar understandings, ideas, and beliefs. Students are encouraged to discuss these matters with faculty.

CLASSROOM DISRUPTION POLICY

Membership in the academic community places a special obligation on all participants to preserve an atmosphere conducive to a safe and positive learning environment. Part of that obligation implies the responsibility of each member of the NAU community to maintain an environment in which the behavior of any individual is not disruptive. Instructors have the authority and the responsibility to manage their classes in accordance with University regulations.

Instructors have the right and obligation to confront disruptive behavior thereby promoting and enforcing standards of behavior necessary for maintaining an atmosphere conducive to teaching and learning. Instructors are responsible for establishing, communicating, and enforcing reasonable expectations and rules of classroom behavior. These expectations are to be communicated to students in the syllabus and in class discussions and activities at the outset of the course. Each student is responsible for behaving in a manner that supports a positive learning environment and that does not interrupt nor disrupt the delivery of education by instructors or receipt of education by students, within or outside a class. The complete classroom disruption policy is in Appendices of NAU's Student Handbook <http://nau.edu/Student-Life/Student-Handbook/>.

Code of Conduct: The NAU Student Handbook which may be found on the university website <http://www4.nau.edu/stulife/handbook.htm> lists expectations of NAU students.

The following links will take you to other University policies, programs and resources that you should make yourself aware of:

ACADEMIC INTEGRITY POLICY -
<https://policy.nau.edu/policy/policy.aspx?num=100601>

SAFE WORKING AND LEARNING

ENVIRONMENT - http://nau.edu/Affirmative-Action/_Forms/Safe-working-and-Learning/

STUDENT CONDUCT AND SAFETY -

<http://nau.edu/student-life/student-conduct-safety/>

MENTORING AND STUDENT SUCCESS

PROGRAMS - <http://nau.edu/student-affairs/mentoring-programs/>

NAU Theatre Attendance Policy

Every student enrolled in a Department of Theatre course will be allowed the equivalent of three (3) “sick days” or unexcused absences. Beyond this limit, the student’s final grade will be lowered a one-third-letter grade for every unexcused absence (an “A-” would become a “B+” for example). Emergencies, deaths in the family or severe illnesses must be accompanied by proper documentation in order to be excused. Arriving late to class or leaving class early will be considered an absence. Students must provide an institutional form to the professor for official University event absences. Students who do not attend class in the first week may be administratively dropped from the course, and with ten (10) MWF absences or six (6) TTH absences will be awarded a failing grade.

Theatre Production is a group activity – plays are not created by individuals working in isolation. Each member of a production company depends

upon the other member of the company in order to fulfill his or her production, artistic, and educational responsibilities and duties. A most serious breach of theatre ethics is to fail to perform production responsibilities on time. You are, therefore, expected to accept and complete all production assignments on time and to the best of your abilities. Sometimes things arise that are out of your control. **In the case of unforeseen emergencies, it is your duty to inform the faculty member in charge of your production area of the reasons why you find it impossible to meet your schedule.** You should be aware that severe penalties—from grade reductions in production courses, termination of participation and, even, refused registration in further theatre courses—will result from consistent failure to fulfill production responsibilities.

Theatre majors and minors are required to attend all Theatre Department productions. Likewise, theatre majors and minors are required to attend called meetings and any other posted meeting stating, “Attendance is mandatory.” Academic advisors are the only ones who can excuse a student from a mandatory meeting.

In addition to stated policies and Codes of Conduct, NAU Theatre faculty and staff expects you to achieve and maintain high ideals founded on the sound principles of utilizing **REASON before acting or reacting; employing RESPECT for others, for ideas, for the law, for property;**

and recognize their RESPONSIBILITY as citizens and members of the campus community.

“Young people who learn the arts do better in every phase of their lives.”

-Meryl Streep, Academy-Award winning actor

The Department

The Department of Theatre offers Bachelor of Arts or Bachelor of Science degrees with an emphasis in three areas. The areas are:

- Theatre Studies
- Performance
- Design/Technology

The Department of Theatre in the College of Arts and Letters at Northern Arizona University is housed in the Performing and Fine Arts Building (Bldg 37) on Central Campus. The facilities include classrooms, an acting studio, design lab, costume shop, makeup rooms, scene/properties shop, storage, and faculty offices. Theatre facilities also include our 300-seat, proscenium Clifford E. White Theater, and our flexible black box Studio Theater (100 to 150 seats). Both facilities possess excellent lighting and sound systems, a spacious lobby and seating.

Theatre Production

Typically, NAU Theatre produces four mainstage and numerous smaller theatre productions each academic year. Additionally, there are a myriad of student driven projects that fill the docket of an active University Theatre Program. Our projects can be divided into these categories:

- **Mainstage Productions** are faculty directed and designed theaters in the Clifford E. White Theater or the Studio Theater as part of the Department of Theatre's production season.
- **Second Stage Productions** are projects affiliated with faculty, or student driven productions designed to offer opportunities for undergraduate students in acting, directing, design, production, and management. Some productions may be a part of the Department of Theatre's production season.
- **Studio 151** are student driven activities such as new play readings, freshman showcase, acting scenes, Directing I scenes, student organization (AZP, APO, USITT, or ETC) performances, and a myriad of student produced work.

The Curriculum

Students will take a common core of courses of 35 credit hours. These courses are designed to offer our majors a solid foundation with which they augment with their chosen emphasis. The *Theatre Studies Emphasis* is a flexible plan designed for the student pursuing graduate studies, stage management, theatre teaching, arts management, or simply wishing to explore all areas of theatre; the *Performance Emphasis* is primarily for students emphasizing acting and/or directing; the *Design/Technology Emphasis* is for students seeking career paths in design, production, and technical direction. The emphases vary from 45 to 50 total units. **Minors in a second field of study are required for all Theatre majors.**

Although freshmen are generally advised through the Gateway Success Center, it is very important that the new NAU Theatre student consult with the Department of Theatre to make certain that he/she will accumulate the correct courses required for admission to their chosen emphasis. All Theatre Students enter as a Theatre Studies Emphasis. Students will have an opportunity to decide to remain a Theatre Studies emphasis, or each spring to audition/interview for the Performance or Design/ Technology Emphasis. **In the first two semesters, it is recommended that a student complete the following courses:**

TH113: Beginning Production Workshop. TH 113 is a one credit hour production course that you take 2 times, once in the fall and once in the spring of your freshman year, and is in conjunction with the basic technical courses listed below. After you have completed TH 113 twice, you can then take TH 213, and in your senior year TH 413. TH 313 is a two credit hour, leadership course that you take once you have completed three credit hours of TH 113 or 213. Transfer students should consult their advisor, as many transfer students have completed this requirement. **To be on-track in finishing in four, the first year courses should include:**

- A. Two (2) of the following:
 - TH122 Lighting and Sound Technology
 - TH123 Stagecraft
 - TH124 Costume Construction
- B. TH 113 or 213 for three credit hours total.
- C. TH130 Script Analysis
- D. TH135 Acting I
- E. And one other course that fits the student's plan requirements

The Core Curriculum

All Theatre majors will take the following core courses for a total of 32 Credit Hours:

TH 130	Script Analysis-3
TH 135	Acting I-3

TH 113	Beginning Production Practicum -2 units
TH 213	Intermediate Production Practicum -1
TH 313 (2 credit hours)	Extended Production Practicum - 2
TH 331	Theatre History I -3
TH 341W	Theatre History II, (Junior Level Proficiency) -3
TH 352	Directing I-3
TH 490C	Senior Capstone Experience-3
6 UNITS FROM:	
TH 122	Lighting & Sound -3
TH 123	Stagecraft -3
TH 124	Costume Construction -3
PLUS, 3 UNITS FROM:	<i>Design Technology MUST select from TH 360, 361, or 362</i>
TH 218	Introduction to Design - 3
TH 360	Costume Design -3
TH 361	Scene Design -3
TH 362	Lighting Design-3
PLUS, 3 UNITS OF DRAMATIC LITERATURE	
TH 451	Modern Drama -3

Transfer Students

Northern Arizona University Theatre articulates with all community colleges in Arizona. In-state transfers can expect little difficulty in transferring hours in liberal studies or in their major, especially if they enter with the AJEC. Transferring without AJEC may mean additional hours in liberal studies. However, *most Theatre hours statewide do transfer in some capacity.* Out-of-State transfer hours are dealt with on a case-by-case basis.

Advisors

Every NAU Theatre student must have an academic advisor from the Department of Theatre. Freshmen begin their advising in the Gateway Center, but they are encouraged to meet with Theatre Faculty as well. In the sophomore year students will transition to the department for advising. Students transitioning from Gateway or transfer students will be assigned an advisor. Students may change the pre-selected advisor in some circumstances. Please check with De Laine Brannen in the main office for information. Ms. Brannen is located in room 120, office F (the main Theatre and Music office located on the eastern side of building 37).

The Faculty/Staff

Kathleen M. McGeever, Chair, Professor
MFA, Humboldt State University
Directing, & Performance

Linda Phoenix, Administrative Associate

Ben Alexander, Assistant Professor of Practice
MFA, Southern Illinois University, Carbondale
Lighting, & Sound Design

Kate Ellis, Professor
MFA University of Texas, Austin
Costume Design, & Director of Student First Year Learning Projects

Christina Gutierrez-Dennehy, Assistant Professor
PhD, University of Texas, Austin
Theatre History, & Performance

Mark DeLancey
MFA, Alabama State University
Technical Director, Shop Foreman & Facilities Manager

David Weynand , Lecturer
MFA
Performance, & Directing

Naoko Skala, Assistant Professor of Practice
MFA
Scenic, & Properties Design

Nancy Parr
MFA Illinois State University
Costume Shop Manager

Jennifer Peterson, Lecturer
MFA, Southern Illinois University, Carbondale
Costume Design

Bob Yowell, Professor
Ph.D., Bowling Green State University
Theatre generalist

Rebecca Whitehurst, Lecturer
MFA, Harvard University
Performance, Voice, & Movement

Student Organizations

Alpha Psi Omega is a national honorary dramatic fraternity that offers membership after a student achieves a certain level of experience and academic performance. APO is also a service organization. Membership is by application and invitation. The APO faculty advisor is Christina Gutierrez-Dennehy.

Arizona Playmakers is the student guild of NAU Theatre. Membership is open to all students, regardless of major, and the organization sponsors playwriting contests, the production of original one-act plays, and other performance events. In addition, AZP sponsors a seasoned, well-known improvisational troupe, **NAughty Bits** that performs throughout the area, on campus, and conducts workshops for the Arizona Thespian

Festival each November. AZP faculty advisor is Kate Ellis.

USITT- Northern Arizona student chapter of the **United States Institute for Theatre Technology** (USITT) is an organization for students, which fosters excellence in design and technical theatre. USITT assists the department with technical service projects, aids the Holiday Dinner each year, attends annual conferences, and conducts workshops in production and design. Membership in USITT is open to all NAU students who share in the mission of the organization. The NAU Student Chapter of USITT faculty advisors are Ben Alexander and Kate Ellis.

APO, AZP/NAughty Bits, and USITT must be registered and in in good standing with ASNAU.

The Tri-Board Council

The Tri-Board Council was created by the Student Organizations and consists of the elected leadership of each Department of Theatre Student Organization. The historical goal of the Tri-Board Council is to aide in communication and cooperation between and within the three student organizations, with the faculty, and all theatre majors and minors.

Student Organization Meetings

1: No student organization weekly meeting may occur in Room 151. Rooms in the performing Arts Building may be reserved

through Jennifer Saunders in the Theatre and Music office. Organizations may also reserve rooms in the student union for meetings and events.

2: All student organization meetings must occur Monday through Friday between 5:30 pm and 7pm.

3: The tri-board council must meet at least twice a semester, in the first three weeks of each semester, and between weeks 8 and 10.

4: Faculty advisors must be invited via email to all board meetings and all tri-board meetings. The Faculty Advisor will attend at least three regularly scheduled organization meetings per semester.

5: The Chair of each student organization, or their proxy, must report to the faculty in a department meeting regarding the work and activities of the organization at least once each semester.

Reminder: The first item on the agenda for every faculty meeting is reserved for Student Organizations and theatre majors at large. Please let Kathleen know one week prior to the department meeting that a representative from the student organization will be attending.

6: The fine and performing arts building closes at 11pm and all students are required to exit the building by that time.

Exception: students doing post show work such as the costume run crew doing laundry

Scheduling and the Use of Department of Theatre Spaces

1: No student organization events, rehearsals, or performances, other than meetings, may occur from 6am, the day of crew view, to midnight, show closing for each department show, each semester. This restriction includes events both inside and outside the Performing Arts Building.

2: There will be no student organization meetings, rehearsals, events, or performances during reading or finals week.

3: Student organizations must submit requests to reserve the studio and 151 for events and performances, for the entire year, by Friday, the second week of class. Student organizations are strongly encouraged to plan the following year's events in the spring and submit their requests prior to the end of the academic year. It is recommended that AZP should submit the request for the Freshman Transfer Showcase in the spring. At minimum, two dates on different weekends for each event must be submitted. The department calendar will be finalized following scheduling of these events and no new events will be added. An event is one evening.

These events in the studio are:

Freshman Transfer Showcase (AZP produces for the department in the early fall semester)

Picnic and Banquet (APO produces for the department at the end of the spring semester)

24 Hour Theatre (Tri-Board Event produced for the department)

New Works Festival (AZP Event)

NAUghty Bits Performances (One in the studio, and one in 151 per semester)

Miscast Concert (APO Event (or other))

Game Night (USITT Event (or other))

There will only be one student organization event per weekend, other than the Picnic and Banquet, sponsored by APO, at the end of the year.

Each organization is limited to 1 “free use” of the studio, except as outlined above for Naughty Bits.

Student organizations may request to officially rent the studio for additional use, but that request falls under restrictions as outlined above, studio availability, and at the discretion of the faculty.

4: All student organization events/performances must have a paid, staff House Manager for events in both the Studio and 151, paid for by the organization (this will be reimbursement to the

department through the department administrative associate). The name of the house manager for the performance/event must be coordinated by the department House Management Coordinator and provided to the TD by no later than two weeks prior to the event. The House Manager may not donate their time to the organization. The Department Stage Manager is the only individual who may provide key access to the studio and associated facilities or 151 and associated facilities.

5. Stage Management and Lighting/Sound Staffing for all student organization events and performances will be coordinated by the student Department Stage Manager and student Department Master Electrician. Requests for this staffing must be submitted to the TD no later than two weeks prior to the event, and all staffing must be approved by the TD. If there is no approved staffing for a performance/event access to any and all technical equipment will be denied for the event.

6: Rehearsals in 151

*All students (for course work and student organizations) must submit an email request to the TD for rehearsal space. No rehearsal may exceed 2 hours.

*Priority will be given to rehearsals for Directing I and II, all Acting Classes, and

then student organization events and rehearsals.

*Requests for rehearsal space must be submitted to the TD by 5pm, Thursday, the week prior to the requested rehearsal. The schedule for rehearsals for the following week will be posted by 5pm on Friday. Email requests for rehearsal space/time after the due date and time may not be honored. Verbal requests will not be honored.

*NAughty Bits may reserve 151 for regularly scheduled weekly rehearsals on Friday for the semester. 151 will not be available for rehearsals during tech week and performances of shows in the CEW.

Should any student organization be in violation of any of the above stated policies, the following will occur:

1st violation: No events allowed in the building for the remainder of the semester.

2nd violation: No events allowed in the building for the remainder of the current semester AND the next semester (If the violation occurs in the spring semester, this would cross into the next academic year)

3rd violation: No events or organization meetings allowed in the building for the remainder of the current semester AND the next semester. (If the violation occurs in the spring semester, this would cross in the next academic year).

Regional and National Affiliations

Northern Arizona University Theatre has long held membership with the following National, International and Regional organizations:

- Association for Theatre in Higher Education (ATHE)
- Stage Directors and Choreographers Society (SDC)
- Mid-America Theatre Conference (MATC)
- Southeastern Theatre Conference (SETC)
- Theatre Communications Group (TCG)
- United States Institute for Theatre Technology (USITT)

The Callboard

The main bulletin board located in the hallway by the Costume Shop and Makeup rooms is your most immediate source of day-to-day information.

Here you will find personal messages, audition information, rehearsal calls, crew assignments and calls, and a variety of other pertinent information. In addition, you will find a virtual Callboard on the NAU Theatre Student Resources webpage, and our FACEBOOK page. The bulletin board located outside Room 125 is another source of good information and opportunity. Audition and work calls from outside theatres and companies, along with graduate school, conservatory training centers, film opportunities, etc. are posted on that board.

NAU Theatre students are expected to check the physical callboard (outside the costume shop) once a day. They should also check the board outside of Room 125, two to three times a week. **Notices to students are considered “common knowledge” once posted.** Sometimes time-sensitive information is posted, such as costume fittings, work calls, scholarship information, etc. Students should respond immediately to any notice, or request. **You may miss an important deadline if you do not check the board.**

Gathering in Halls and on the Stoop

Students often gather in the halls outside classrooms or offices, or outside the Studio Theatre. The department understands that students need to do this in order to wait for classes or rehearsals. However, every effort should be made to respect the halls as working offices and classrooms, and keep the noise to a minimum.

Classrooms to use as rehearsal space can be reserved through Ms. Jennifer Saunders in the Main Theatre/Music office. Room 151 is reserved by sending an email request to the Technical Director (currently mark.delancey@nau.edu) the week prior to when you would like to use the space.

The Green hallway is available to run-lines, read, or study. **The stoop next to the elevators is a**

fire exit and it should not be used as a meeting place.

Information Gathering

You are personally responsible for your own career and your future. No faculty advisor, dean or parent can relieve you of your burden of personal responsibility, nor your right and obligation to decide upon your own goals. However, help is available through your advisor and the faculty's own unstructured policy. The department encourages direct access to faculty. We provide an open door policy, but please keep in mind faculty do have busy schedules, and you may need to schedule an appointment.

When you have a challenge or problem, it is better to go through channels than around them. See your advisor or instructor first with problems - this includes your director or supervisor. In addition, the Chair of the Department, the Associate Dean, and the Dean of the College of Arts and Letters (in that order) may be consulted if your problems continue.

The university has a host of resources available for other problems and difficulties often encountered by students including tutoring, counseling, grievances and appeals, and medical facilities. To find out what resources are available to you see your advisor, visit the Student Life website, visit

the Office of Student Life in the Union, and consult this handbook for important links.

What You Can Expect of Us

1. Sufficient opportunities for creative self-expression through class activities and department productions.
2. A variety of programs of study, academically competitive with most universities.
3. Access to qualified, dedicated faculty with academic and professional credentials.
4. A rigorous sense of discipline and cooperation in group work and responsibilities.
5. Opportunities to work under close faculty supervision.
6. Opportunities to work independently.
7. Exposure to basic and traditional methods of theatre training and production technique.
8. Opportunities to experiment with new forms of drama and new production techniques.
9. Exposure to a variety of dramatic and theatrical styles, techniques and theories.

What We Expect of You

The NAU Department of Theatre is an academic and artistic department. This definition means that we are a group of collaborative teaching and learning artists that hold as our top priority the learning environment. We are unique from a professional company in that student artists work hand-in-hand with the teaching professional

artists in a collaborative model that includes mentorship. We expect the entire company of student artists and teaching professional artists to have, at their uppermost concern, the welfare of the department.

Theatre is a collective art, requiring the collaborative work of many people in a situation varied in activity and limited in time, who must conduct themselves in a professional manner in order for the art form to be successful both in process and in performance and, model professional cooperative behavior to our students. It is therefore essential that all parties (faculty, staff, and students) conduct themselves in a responsible, courteous and professional manner.

To this end we expect commitment to the following:

- Respect of the process and the people which includes responsible, courteous, respectful behavior for and to faculty, staff and students.
- The chain of command is recognized as the proper procedural steps in directing business or issues. In production, the director is the first stop, then your advisor, and finally, the Department Chair. The chain of command for students is published on the following site (<http://www4.nau.edu/stulife/handbook.htm>) and filed under the appropriate heading (grades, grievances, etc.) Keep in mind, the first

step is to speak with the faculty member, your advisor, and then the Chair. Success in dealing with issues can be measured significantly with following the appropriate chain of command.

- Discretion and maintaining confidentiality
- Leave our egos at the door, and respect the group mission, vision and goals.
- Academics come first including productions (which are theatre labs) and classes.
- Practice collaborative partnership embracing of the philosophy that individual greatness is grounded in group performance
- Honesty in academics, our art, and among our peers, faculty, and staff
- Embracing criticism as an essential step in the artistic process and the educational theatre process, and practicing constructive evaluation.
- Working and learning in this environment is a privilege, therefore you are not entitled to specific assignments, grades or opportunities – you earn them.

Other specific expectations:

1. Be punctual (10 minutes early is on time)
2. Meet all deadlines
3. Know your program requirements as well as university social and academic requirements
4. Accept and complete responsibilities
5. Maintain high standards and work ethic
6. Fairly criticize others, and accept criticism graciously

7. To share with the Department your frustrations, pleasures, and problems

Tuition Scholarships, Endowed Scholarships, Work Study

The Department has a number of Tuition Scholarships that cover full to partial tuition. Application for these scholarships as well as the endowed scholarships must be made to the Department Chair by a published deadline each semester. Please use the following link for more information:

<http://www.cal.nau.edu/theatre/scholarships.asp>.

Tuition Scholarships carry with them an obligation of “activity” in return for the award, typically enrollment in TH 113 (213, 313 or 413 depending on your semester of study), or if you are a Senior, TH 490C in each awarded semester.

Your advisor can give you more information.

The program also has a number of donor-type or endowed scholarships available. Some of them are quite significant. Application for these scholarships must be made to the Department Chair by a published deadline.

Scholarships require an audition or interview. All scholarships must be applied for annually and do not have to be based on financial need.

In addition to these awards, the department hires work-study students and offers a small number of theatre assistantships each semester. See the Area Coordinator for details.

NAU Department of Theatre Guidelines for Theatre Scholars

1. A theatre student awarded a Tuition Scholarship within the Department of Theatre must maintain a 3.0 GPA overall in theatre courses and a 2.5 overall GPA in all university courses. Failure to maintain minimum grade point averages will result in suspension of the waiver and the student will be required to reapply for awards after the grade point deficiency has been corrected. Theatre Donor Scholarships may have other specific requirements that the student will be expected to meet each semester.
2. A theatre scholar may not carry a Theatre Tuition Scholarship after eight (8) total semesters. Likewise this policy is prorated from the time of award (freshman - 8 semesters; sophomore - 6 semesters, etc.) Endowed or donor scholarships vary according to donor guidelines.
3. Theatre scholars are required to maintain a high profile of leadership within the department of theatre and their area of academic focus through regular auditions and acceptance of roles (if applicable); accepting design and technology assignments as offered; and participation in

department of theatre extra-curricular activities and organizations. This policy includes maintaining good work habits, reliable attendance in academic classes and rehearsals, and professional conduct.

4. Theatre scholars should understand that scholarships, financial awards and stipends are not necessarily need-based and are granted because of recognition of a student's potential to positively affect the overall program. Continuing scholarship students must notify the department in writing each year of their intention to continue at NAU. This notification includes a Letter of Intent, an updated Theatre Scholarship Application form and a minimum of three references of support from NAU Theatre faculty (a list of three). The Department should be notified at this time of any changes in the student's status.
5. In the event that a theatre scholar receives a probationary statement in relationship to an ongoing scholarship, that scholarship will remain in effect for one semester only and the student will be required to reapply at mid-year at which time the faculty will determine whether or not the stipulations of probation have been addressed in a satisfactory manner. The faculty can determine to 1) discontinue the scholarship, 2) continue probation for another full semester or, 3) reinstate the scholarship without probation.

6. Scholarships are awarded at the discretion of the theatre faculty.
7. Scholarships and financial awards are not offered to students who have not declared a major in theatre.
8. Tuition Scholarships carry stipulations regarding participation in certain theatre workshops. Students receiving such awards should consult with their major advisor regarding those responsibilities on a semester-by-semester basis.
9. Scholarship Interviews/Auditions are held each year on the first Saturday in March. Please consult the website and the Callboard for details.

Auditions

Auditions for **all** productions are held in the first week of classes each semester. There are some exceptions if calendars are difficult to navigate, but those exceptions will be clearly announced on the callboard, other newsletters, and in social media. Performance emphasis students are **REQUIRED** to audition - exemptions may only be granted by the faculty in writing prior to the callback auditions. Auditions are open to any student enrolled at Northern Arizona University. **Students must maintain a 2.0 GPA to be cast in a production.**
Policy on Admission to the Emphasis Programs

All students entering the department will be enrolled as a Theatre Studies Emphasis. In the spring of each year, students will have the opportunity to audition or interview for either the Performance or the Design/Technology Emphasis.

Theatre Studies Emphasis

A Theatre Studies Emphasis maintains a flexible course of study. It exists primarily for those students seeking a broader experience in theatre that combines courses from all emphasis areas. Theatre Studies is recommended for student's intent on graduate studies, university teaching, K-12 teaching, stage management, arts management, or a more academic/traditional experience beyond the more focused performance and production tracks.

Admission into the Performance or the Design/Technology Emphasis

All new students will be expected to complete the following courses by the end of their second semester of residency.

- TH 113, Production Practicum (1 credit hour per semester)
- TH 123, Stagecraft
- TH 124, Costume Construction
- TH 130, Script Analysis
- TH 135, Acting I

Students wishing to be considered for admission to the Design/Technology Emphasis must also complete Drawing and Rendering or Drafting and Model Building, and any one of the design classes before they interview for the emphasis.

Admission to Design/Technology occurs in the mid-term of the fourth semester of residency, or the week following Spring Break, whichever comes later. Design/Technology students must have a portfolio interview for admission to the Design/Technology emphasis.

Students auditioning for the Performance Emphasis NEED TO FOLLOW THE POSTED REQUIREMENTS:

Please do not show up unprepared or without the required documents. We will not allow you to audition if you are unprepared.

1. Prepare **2 contrasting 1 minute monologues**
2. Be **ready to perform a third monologue (OR POSSIBLY MORE)** if asked
3. Be prepared to discuss your work in a professional manner
4. Dress for a professional audition
5. Include a **portfolio** of your work at NAU. The portfolio should be a collection of:
 - a letter of intent discussing your work, goals, your work ethic as a performer, your creative process, and your commitment to the craft

- When discussing your work include all of your NAU work in the performance area (acting/directing) such as:
 - mainstage roles
 - Directing I and II projects (both acting in or directing of)
 - Performance groups such as High Altitude, NAUghty Bits, AZP, Social Change, etc.
- If you are a transfer student, include briefly your work at your previous institution
- headshot
- if you have production photos and other documentation (programs, reviews)
- resume

WHEN DO AUDITIONS/INTERVIEWS TAKE PLACE?

By mid-term of the second semester of residency, or the week following Spring Break, whichever comes later, freshmen students seeking admission to the **Design Technical emphasis** must formally apply to the Faculty for admission to the program. Interviews will take place on the first Friday in March, unless Spring Break prohibits this date.

Performance audition/interviews take place in early April of each year.

WHAT HAPPENS IF I AM NOT ADMITTED TO THE EMPHASIS?

A student not admitted to an emphasis will automatically remain a Theatre Studies major. Students may re-audition/interview for the emphasis the following year. If the student is not admitted following a second audition or interview they may, and should, continue as a Theatre Studies major.

Transfer Students

Transfer students must still complete TH 123, 124, 130, 135, or their equivalents before any admission to an emphasis. Transfer students are admitted to Theatre Studies until the completion of the application, audition or interview requirement in the spring semester. **Transfer students must formally apply to an emphasis program.**

Sophomore/Transfer Review

All second semester Theatre sophomores and transfer students must participate in a formal review of their work at NAU. The faculty will set aside a length of time and individual meetings will be set to discuss the student's progress, goals and future steps. The Sophomore/Transfer reviews take place in January each year.

Acting and Directing Course Admittance

All acting courses beyond Acting I require an audition. Please check the Callboard for posted

information. Directing II also requires permission in order to register. Students must have exhibited proclivity, maturity and passion in Directing I to be considered for the advanced directing course.

Auditions, Casting and Production Assignments

By virtue of admission to the Theatre Program and any Theatre emphasis, students acknowledge that participation in production assignments is essential to their educational experience.

Performance emphasis students are required to audition for all departmental productions. Moreover, students are **required** to accept and fulfill roles assigned to them through the audition process. Design/Technology students, Theatre Studies students are likewise **required** to complete responsibilities as assigned. Design Technology students must submit a letter of intent to apply for production positions. Letters are due April 1 of the preceding year.

A student, who reneges on production responsibilities after casting or assignment without the express consent of their advisor, or a viable excuse deemed family or personal in nature, is subject to administrative dismissal from the program.

The production program is designed to offer opportunities to as many students as possible. With very few exceptions, students are typically

cast, or hold a production assignment, in only one production per semester.

Students must have a GPA of 2.0 or better and cannot be on Academic Probation in order to participate in productions.

Non-Department Commitments

Students are expected to audition and/or receive assignments *first* from the Department before seeking outside opportunities.

Performance Emphasis – Course Progression and Philosophy

TH135: Introduction to Acting

TH135 is a process-oriented course designed more toward preparing the student to act than the acquisition of skills. The first acting course in the sequence should be designed to offer the beginning university student a firm foundation and dependable process from which to create. Moreover, the student of Acting I should gain a common vocabulary necessary to understanding the process. TH135 should cover beats, intention/motivation/objective, observation, concentration, sense memory, individual energy paths, inhibitions, the need for strong choices, work habits and risk taking. The primary objective of this course should be to create a dependable way to achieve honesty in performance and strong acting values with an applicable system of analysis. Scene work should remain centered in the modern/contemporary theatre.

TH332: Contemporary Acting Techniques

TH332 should review concepts studied in Acting I and stress honest performance values. In addition, once the instructor is satisfied that the class is operating on a common level, the course should stress the acquisition of skills and the development of individual technique. The student in TH332 should be introduced to physical control and movement and learn to view performances requirements from the overall integration of emotional, physical and vocal demands. Scene work should remain centered in the modern/contemporary theatre; however, the individual instructor may wish to introduce specific demands created by style and genre. Prerequisite TH 135.

TH432 Acting Styles

Acting III is an admission by audition or consent of the instructor. Course content is the choice of the individual instructor, but scene work should be related to classical theatre. Instructor may choose a content of his/her individual focus (i.e., Acting Shakespeare, Commedia dell' Arte, etc.) or create a "styles" course that encompasses several periods of acting. Prerequisites: TH 235 (Acting II) and TH 222 (Voice and Diction).

TH 472: Advanced Contemporary Acting

Acting IV is an admission by audition or consent of the instructor course, designed to offer a small group of advanced students the attention warranted in studio. The content of the course may

vary according to the level of the group or the specific needs of the group. The course will focus on allowing the group to work intensively in areas in which they are challenged or in areas that require them to overcome individual performance inhibitors. Advanced Acting/Studio reinforces and/or introduces the student to images, dynamic risk-taking and methods to achieve individual growth. Moreover, it should be designed to challenge the advanced student to find ways to strengthen and energize playing. A unit of Advanced Acting will focus on personal marketing and career development/preparation. Prerequisites: TH 235 (Acting II) and TH 222 (Voice and Diction)

With the exception of Acting I - TH 135, admission into acting courses is by audition only.

TH352: Directing I

In Theatre we are storytellers, and Directing I begins to explore the Director as storyteller. To tell a great story, the director does need passion, but they also need courage. They need the courage to explore the mind as well as the emotional world of the play, but also the emotional perspective that they bring to the story. The course emphasizes leadership, creativity, maturity and passion in the process of covering the principles and aesthetics of directing. Criteria and procedures of play selection, analysis, casting, rehearsal, and production. The course culminates

in the direction of scenes for class. This is a core course for the major and it is an essential foundation course in the Performance Emphasis. Acting I and Script Analysis are pre-requisites for the course because they set a foundation that every director needs in order to be successful.

TH 452: Directing II

Directing II is the advanced study of stage direction, culminating in rehearsal and production of a one-act play. This course is open by application only to the instructor and/or the Performance Emphasis faculty. Students who show initiative, leadership, maturity and passion are permitted into the course if there is space remaining.

TH40C: Senior Project/Senior Capstone Experience

All Theatre Majors will complete a Senior Project as the capstone experience in their undergraduate work. The Senior Project (TH 490C) is a 3-credit-hour course (taught every fall semester only) to be taken in the senior year with the approval of the Department Senior Capstone Committee. In addition to the seminar in career development and preparation, the Senior Project must culminate in a practicum which **MUST** be approved during the spring semester of the applicant's junior year or the year immediately prior to graduation. The project may be presented in the spring semester, and if it is the student shall receive an IP (In Progress) grade

until the project is fully realized. Applications are available on the Theatre Department website and are due February 1st of each year. Each student will be required to present a primary and a secondary proposal and if the project is not suitable students will be asked to resubmit their proposal. Students cannot register for the Senior Seminar course without prior Senior Project approval. Every project will require a DEFENSE PRESENTATION completed during the Seminar class meeting. When making a proposal keep in mind the following possible project areas:

Acting (Mainstage role) with character analysis, rehearsal journal, self-evaluation, and a public defense presentation.

Acting (recital) 20-30 minute recital divided equally between scene work with a partner and in monologue requiring a character analysis for each role and self-evaluation. Could possibly be a one-person show as well.

Design project approved by your advisor, both theoretical and practical. Requires academic support papers and public defense.

Directing (either on Second Stage or, if approved, off-campus) requiring academic support papers, complete play analysis for directing, journal, director's notebook, and self-evaluation. Public defense required.

Research Project either as a traditional research project approved by advisor or a playwriting project culminating in a public reading of the new work. Defense required.

Student Designer and Assistant Designer Policy

Design opportunities in scenery, costumes, lighting, sound and make-up are a **privilege that must be earned**. Before a student can be assigned as a production designer or as an assistant designer, they will have to complete all required course work and meet the standards set by the design/tech faculty.

1. Assistant Designers (AD's) should have completed: TH 122, TH 123, TH 124, TH 216, TH 217, TH 218. The following courses may be in progress: TH 360, TH 361, TH 362.
2. Designers should have completed: TH 360, TH 361, TH 362 or TH 423, and TH 213/313.
3. Designers must have completed at least 1 area design course.
4. All students must maintain a "B" or better in all theater design courses and at least 2.7 GPA overall.

Stage Management

Management opportunities are a **privilege that must be earned**. Before a student can be assigned stage management positions, they will have to complete all required course work and meet the standards set by the faculty.

1. Stage Management students MUST have completed: two TH 113's, TH 213, TH 135, TH 122, TH 123, or TH 124
2. Must be taking currently or completed TH 352, TH 363
3. All students must maintain a "B" or better in all theater design courses and at least 2.7 GPA overall.

Writing

The Theatre Department believes in the traditional, liberal arts concept that a student's ability to think is indicated significantly by their ability to write. There are a number of academic courses within the program that are considered *writing intensive* by the university: TH 130, Script Analysis, TH 331, Theatre History I, and TH 341W, Theatre History II, TH 451, Modern and Contemporary Drama and TH 452, Directing II.

Theatre History II (TH 341W) is designated by the department as the Junior Level writing requirement of all Theatre majors. A 30-page minimum research project will be developed, edited and completed within this class, offered each spring semester. The paper is researched and organized in Theatre History I (TH 331), the prerequisite course for Theatre History II. Because enrollment is limited it is imperative that students take the writing requirement within their junior year.

The Department of Theatre uses the MLA Style sheet in academic research papers unless otherwise stipulated by the instructor.

Second Stage and Student Work Guidelines & Policies

Faculty, staff, or students wishing embark on a project will need to have their project approved by May of the previous Academic Year, for example; if you wish to produce a project for Academic year 2020/2021 your project will need to be approved by the Department by May of 2020

- The project should explore the basic principles of live theatre embracing minimal technology or design to tap into the foundation of what performance is – visually compelling, exciting, sensual, and committed performance by people, in front of people, in the moment and exposing humanity and all its vulnerability. Projects could be text driven, devised, created, etc. The focus is on the raw story.
- The project will be allowed to reserve Room 151, but it is important to note regular coursework will be given preference to room 151. All rentals and room policies, as stated earlier in this document, apply.
- The project will utilize a minimal team of director and actors/performers only.
- The project is **NOT** design or technically driven, it **IS** story driven. Finding creative

ways to meet the challenges the project exposes without resorting to a design or technological fix defeats the purpose of the Second Stage.

- The project will utilize minimal production values, including costumes pulled from the home closet, blocks assigned to the space, props pulled from home, lighting assigned to the space, and personal sound systems (i.e., MP3, Boom Box, iPod, etc.) If a special prop or costume piece is needed according to the text, and the director cannot solve the need in another creative fashion, they can ask for borrowing assistance through the props department. However, assistance in borrowing is not always possible due to our current stock.
- The blocks and pieces that are housed in Room 151 are utilized by many departmental constituencies. As such, they undergo a lot of wear-and-tear. If repairs or other needs come up during the process the director should consult with Mark DeLancey, Technical Director/Shop Manager/Facilities Manager to see what arrangements need to be made for repair. The director should not go to the shop for assistance, or try to fix it themselves without consultation with Mark DeLancey.
- NO CLASSROOM FURNITURE may be used for rehearsal or performance.
- Production meetings will not be held.

- The department will not be able to supply funding for the project.
- Royalty projects cannot be considered unless royalties are applied for, granted and paid for by the project applicant or team. The department cannot allow an unlicensed project to be performed due to liability, and we do not have the funding available to offset that cost.
- The project must be approved by the faculty. Project team leaders should submit a letter of intent, due by April 1st of each year for the subsequent academic year. Approval will be given by the end of the spring term.
- A contract, outlining the policies and guidelines will be created if the project is accepted.
- The department will provide the possible dates for the project.
- Stage management and a crew will not be provided.
- Approved projects will be assigned an advisor if it is a student project or a coordinator if it is faculty or staff generated.
- The student director attends the Mainstage audition process, and conducts callbacks and casts their project AFTER the Mainstage, and any other department sponsored events (such as the Performance Practicum/One Act program/etc.) is cast.
- The department believes the bare-bones, text-centered project is a valuable learning

tool. It is equally as important as the fully-supported mainstage production as a learning tool, and closely resembles the production world they may encounter in the real world. We believe the situation provides an opportunity the exercise creativity and imagination, essential tools in everything we do in the Theatre. We believe that failure is every bit a learning tool as immediate success, and trying and failing and trying again in a safe environment is a gift that you will not have when you rely on filling a house. The model gives the artist freedom to create.

**ROOM 151 AND THE STUDIO THEATRE
EXPECTATIONS FOR STUDENT GROUPS,
SENIOR PROJECTS AND CLASSWORK**

NEW AS OF AUGUST 2018:

The department was lucky enough to have our spaces renovated over the summer of 2013. The following rules were put in place to safeguard the university investment and to maintain a space we all wish to work in:

1. THE NEW FURNITURE IN ANY OF OUR FACILITIES CANNOT BE USED FOR SCENES - - IT IS FOR STUDENT SEATING IN CLASS ONLY.

2. Whiteboards must be fully erased after use and only content pertaining to the business of the group may be written on the boards.
3. The technology in Room 115 may not be used unless a faculty member is present.
4. All spaces must be kept clean. Take your stuff home with you.
5. No food or drink (other than water) is allowed in the rooms or rehearsal and performance spaces.
6. No racing of wheeled chairs, or using the furniture in ways that it was not intended to be used.

Due to the increasing demand of departmental facilities by student and outside groups, the department has created an extensive production and event calendar leaving limited availability of our resources for rental. Due to the limited availability and in an effort to maintain fairness for the space use for all and, in giving priority to class projects and mainstage productions, the following guidelines and expectations have been applied to the contractual and club project use of room 151 and the Studio Theatre.

Each April room 151 and the Studio Theatre will have specific days with which the student groups can contract and schedule use. We are

encouraging groups to plan ahead. Only registered NAU Theatre clubs will be allowed to contract the space. Outside groups can rent the CEW only. Room 151 may be made available for dressing room space for the large dance projects only if it has availability. Departmental and class projects will be scheduled early for specific dates and they will be a part of the central production calendar maintained by Mr. Delancey.

EXPECTATIONS OF GROUPS BORROWING OR RENTING THE SPACES:

- To use the spaces, all student clubs must be registered through ASNAU, supporting documentation will be expected at the time of contract.
- ALL fund raising events must be approved through ASNAU (as per university rules) and the department. Any club or group planning a fundraising event must submit approval of the fundraiser at the time of contract. Fundraising events not associated with a club event must also be approved by ASNAU and the Department.
- Contract is to be completed one month prior to the event
- Deposit must be made one month prior to the event
- Senior Project contracts will be completed through the TH 490C course in the fall semester and students do not need to complete individual contracts
- Two weeks prior to the event, a club officer must meet with Mr. Delancey to go over all tech needs; but please keep in mind that limited technical support is available. The support available closely models the Second Stage Policies and Guidelines. Please see that section of the Handbook for details.
- Groups are allowed one 4 hour block contracted in either space for an event (keep in mind that there are 5 student organizations and in fairness each should get an opportunity to use the facility.) If a Senior Project or Club performance needs rehearsal time it is not guaranteed. However, every effort will be made to make some time available. Please remember though that the spaces are in high demand and there is only limited amount of time that may be available. Please consult with Mr. Delancey at the time of contract. Please remember that this does not include the regularly scheduled meetings in Room 151. However, to use the space for a regularly scheduled meeting the club must be registered with ASNAU and the meeting must take place after the last class of the day and must be scheduled with Mr. Delancey at the top of the fall semester for the entire year.
- ALL outside rehearsals in Room 151 for classes and club projects must be scheduled 2 weeks in advance with Mr. Delancey. However, please keep in mind

that the calendar fills quickly and it may already be full by the end of the second week of classes. BE EARLY TO ENSURE YOUR SPACE. A club or group cannot block off a large time period in Room 151 as it is often used as a rehearsal space for class projects and mainstage.

- Room 151 has a room capacity of 49 which includes the performers, teacher or group leaders. The event cannot exceed the room capacity – there are no exceptions to the rule as it is dictated by the Fire Marshall for safety concerns.
- All behaviors outlined in the contract must be adhered to or the group will face the loss of their deposit. The behaviors include issues with food, trash and respect for property.

Mr. Delancey is available for scheduling on an appointment basis ONLY. Please email him at Mark.Delancey@nau.edu to make an appointment in advance.

ACTOR GUIDELINES FOR WORKING WITH THE COSTUME SHOP:

Appointments: Actors are required to arrive for fittings showered, wearing deodorant or anti-perspirant and wearing appropriate underwear. Please remember that thongs, sport bras, and lack of underwear are not permitted. Please arrive on time for your fitting in the costume shop,

keeping in mind that an appointment in the Costume Shop is a regular actor call just like a rehearsal. However, if you know you are going to be late, please call the costume shop (928) 523-2473.

Shoes: All women must provide their own black character shoes upon request. All men must provide their own black hard soled oxfords upon request. Both character shoes and oxfords must be in good condition. Ideally, women should also have tan character shoes and men should have brown oxfords. This is not required, but it is recommended.

Make up: All actors must provide their own basic makeup kit. (See the Costume Design faculty for the appropriate color. Make up may be ordered through Norcostco.com:

- Ben Nye Crème Personal Kit
- Ben Nye Theatrical Crème Kit

You must also provide your own:

- Makeup Wedges
- Face towel
- Facial Cleanser
- Baby wipes
- Moisturizer
- Astringent

Actors should not leave the theatre with theatrical makeup on their face.

NAU THEATRE ORGANIZATION GUIDELINES:

It is important that your constituents understand certain policy and protocol enforced through student life. In particular some of the language in the documents holds your officers responsible for the group's behavior. This will be a very good exercise to encourage your members and yourselves to make sure that you familiarize yourselves with the websites listed below. The faculty expects you to follow these guidelines.

- The student code of conduct:
<http://www4.nau.edu/stulife/handbookcode.htm>
- The statement and policy on assembly:
<http://www4.nau.edu/stulife/handbookassembly.htm>
- SWALE which stands for the Safe Working and Learning Environment:
<http://home.nau.edu/diversity/swale.asp>

Supervision of Student Productions

Faculty supervision of Student Productions will be assigned to a faculty supervisor. Usually the member of the faculty overseeing specific projects in these venues related to academic credit (i.e., Senior Projects, Independent Study projects, specific design assignments, etc.). In the event that a project is not connected to academic credit or a specific degree program, the Department Chair should be asked by the student to assign a member

of the faculty or staff for the appointment of an appropriate project advisor. When a student theatre organization develops a project, the faculty advisor of that organization is considered the project advisor.

Backstage Etiquette and Other Department Production and Shop Expectations

1. All actors and crew members must sign in at the call board when they arrive at the theatre. Once you have signed in, do not leave the theatre without notifying the Stage Manager and/or Assistant Stage Manager.
2. All crew members must provide their own "blacks" for the running of crew assignments (please see the Scene Shop Foreman for definition).
3. All students working in the shops must be appropriately dressed for the work they are expected to complete (please see the shop foreman or design faculty for definition).
4. No smoking backstage, in dressing or makeup rooms, or in the green room. If you must smoke, you must bring a garment from home that will adequately cover your costume and secure it from any possible damage—however you must see the Costume Designer in advance to authorize this.
5. Actors are required to provide their own dance belts and black dress oxfords, and women to provide their own black or tan

- character shoes as necessary for productions and in preparation for the professional world expectations.
6. Actors are also required to dress properly for measurements and fittings. This includes complete, modest underwear (please see the Costume Shop Manager for definition).
 7. No one is allowed to leave the building in costume.
 8. Put on your make-up before you put on your costume.
 9. No loud music permitted in the dressing areas—this is focus time.
 10. Do not eat or drink anything but water when wearing your costume (throat lozenges must be cleared with Designer/Costume Crew Lead).
 11. Remain in the green room area during performance, until you are ready to go onstage—do not loiter in the wings, as this poses a safety hazard.
 12. The Stage Manager will hold all personal valuables in a safety box; however, it is best to leave all jewelry and valuables at home.
 13. NO TALKING backstage during performance.
 14. No visitors backstage before or during performance.
 15. Immediately after performances: return all props to the prop table; take off your costume pieces and hang them up; and, remove your wig and place it on a wig

- stand. Do all of this before you greet guests.
16. Guests may meet you after performance at the stage door or in the theatre lobby.
 17. Report any damage to your costume to the costume crew before you leave the theatre.
 18. Report any missing or damaged prop to the Stage Manager before you leave the theatre.
 19. Do not touch any costume, wig or prop that is not yours, or that you have not been expressly authorized to handle. **This is grounds for immediate termination.**
 20. You are responsible for pre-setting and checking your own props and costume changes. This must be done before the house opens (1/2 hour before curtain).

Production Duties

The exact responsibilities of these production positions may vary with each production, but generally follow this pattern:

Executive Producer: Responsible for overall budgetary and organizational support. At NAU, the executive producer is the Chair of Theatre, who also acts as the producer. In the professional world the Executive Producer delegates most production responsibilities to the Producer.

Producer: Responsible for production budgets, business, and organizational support.

Director: Responsible for preproduction research and analysis, helping to create a visual and visceral vocabulary for the production team, developing an overall production concept, casting the production, working with collaborative artists, preparing a rehearsal schedule, conducting the rehearsals, and overseeing the artistic continuity of the production. The director is in the “driver’s seat” but the best directors are collaborative directors rather than dictators.

Assistant Director: Rehearsal assistant to the director and may share rehearsal responsibilities with the Stage Manager. Some directors may involve the AD in the preproduction work as well as the aesthetics of the production. The working relationship should be defined early in the process. If the director fails to outline the relationship for the AD; the AD should then start the discussion. The assistant director is usually a theatre student nominated by the production’s director or the Theatre faculty.

Dramaturg: The dramaturg works closely with the director in texts that have a production history and the dramaturg works closely with both the director and the playwright when dealing with new text. A

dramaturg is the gate keeper making sure that text and research remain true to the production and the playwright. The dramaturges responsibilities include researching historical period in written, musical, and/or visual media; assisting in publicity; writing program and newspaper articles; and other duties as defined by the director or playwright.

Choreographer: Responsible for dance and stage movement in certain productions, particularly musicals.

Musical Director/Orchestra Conductor: Responsible for rehearsing and overseeing the vocal and orchestral elements of musical production. The musical director and the orchestra conductor are sometimes separate positions.

Designers: Responsible for designing the scenery, properties, lights, costumes, and sound for each production. The designer for all productions is usually the faculty resident designer or a professional guest-artist. Advanced theatre students are occasionally designers. When a student designs an NAU production it is done with the guidance and support of their faculty.

Assistant Designers: Responsible for assisting the scenic, lighting, costume, or

sound designers with design research, drafting of plans, paperwork, or other planning aspects of design.

Technical Director: Responsible for technical theatre support for each production, including scenery, properties, lighting, and sound.

Assistant Technical Director: Responsible for acting as an assistant to the Technical Director and as construction crew supervisor for a given production.

Stage Manager: Responsible for acting as a liaison between the director and the cast during a production and as a company manager during the rehearsal period. In addition, the stage manager will open and lock the facilities, check with the crews to make certain the set, props, costumes, lighting, and sound are prepared for the top of the show, clear the house and inform the house manager that the house is ready to be opened, give calls to the actors, oversee the backstage area during the run of the show, and perform any other duties the director may assign.

Assistant Stage Managers: Responsible for assisting the Stage Manager during all stages of the production, including providing daily reports on production

meetings, rehearsals and performances. During the run of a show the Assistant Stage Managers are responsible for coordinating all activity backstage.

Performers: Responsible for acting, dancing, singing, and any other specialized duties as rehearsed by the director. The specific responsibilities of the performer are outlined under **Audition Guidelines** and **Rehearsal and Production Guidelines** subheadings of this handbook.

Production Crew: Responsible for technical support during the construction period of the production. The production crew is made up of TH 113 students, Theatre volunteer student workers, Theatre scholarship students, and students enrolled in appropriate coursework. Crew work is extremely important to the overall education of theatre students.

Master Carpenter: Responsible for coordinating all scenic construction with the Technical Director and the scenic carpenters. The positions of Assistant Technical Director and Master Carpenter are sometimes combined.

Scenic Charge: Responsible for coordinating the painting of all scenery

with the Designer and Scenic Artists. The Designer often serves as the Scenic Charge.

Scenic Artists: Responsible for the painting of all stage scenery for a given production.

Master Electrician: Responsible for coordinating all lighting and electrical needs of a production with the Lighting Designer and the electricians. The Master Electrician sometimes acts as the Assistant Lighting Designer

Electricians: Responsible for rigging, hanging, circuiting, and focusing all lighting and electrical equipment for a given production.

Light Board Operator: Responsible for executing light cues as designed by the Lighting Designer.

Deck Electricians: Responsible for dealing with all electrical needs during a production (re-patching dimmers, moving instruments during scene shifts, changing color in instruments, etc.). Deck Electricians sometimes act as Follow-Spot Operators when necessary.

Follow-Spot Operators: Responsible for executing follow-spot cues as designed by the lighting designer.

Property Master: Responsible for coordinating all properties with the designer, as well as keeping track of all appropriate paperwork. The Property Master sometimes serves as the head of the properties crew during productions.

Properties Crew: Responsible for the placement, maintenance, and security of all props.

Running Crew: Responsible for technical support during technical rehearsals, dress rehearsals, and performances of a production.

Head of the Running Crew: Responsible for coordinating all backstage operations of a production with the Stage Manager, Technical Director and all running crew members

Shift Crew: Responsible for the shifting of all scenery during a production.

Wardrobe Manager: Responsible for organizing and maintaining the costumes as well as assisting cast members with their costumes. Quick changes and wardrobe

issues are delegated to dressers by this Crew Head.

Dressers: Responsible for assisting the actors with their costumes. They may also assist with make-up and hair. Any minor repairs or laundry issues are the responsibility of the Dresser.

Sound Board Operator: Responsible for executing sound cues as they are designed by the Sound Designer.

AUDITION OPPORTUNITIES FOR ACTORS

There are multiple opportunities for finding professional or internships in Acting. The following information should serve as a resource or starting point for your research. Students are encouraged to see the latest version of Summer Theatre Directory, which is a national guide of Summer Theatre Employment.

However, remember that you must be proactive in the process and procrastination will lead you nowhere!

With each entry into this section of the handbook please keep in mind that the information is basic and is merely meant as a starting point.

SETC—Southeastern Theatre Conference

Each March SETC hosts combined Professional Auditions for over 100 professional hiring theatres as part of the annual convention. SETC requires that all non-professional actors (students and adults) be screened on the state level before being accepted to the auditions in March. Each state holds preliminary auditions in the fall in order to send the most qualified actors to participate in the regional auditions. Arizona may audition through the Mississippi Screening auditions. Please visit the SETC website at:

<http://www.setc.org/auditions/MS/> for information on how to audition through Mississippi. For more information on specific audition details contact:

<http://www.setc.org/auditions>, setc@setc.org, 1-336-272-3645

KCACTF REGION VIII NEXT STEP AUDITIONS

These happen in conjunction with the Regional Festival every February. Participants MUST register by late December/early January to audition/interview. Please consult the Regional website at <http://www.kcactf-8.org>

MWTA—Midwest Theatre Auditions

The auditions are combined (Equity and non-Equity). No specific unions sanction the Midwest Theatre Auditions. Over 600 acting auditionees and 100 design/tech/stage management interviewees come to MWTA over a three day period. 50 - 70 theatre representatives attend. The

auditions are located at Webster University in the Loretto Hilton Theatre Center at 130 Edgar Road, St. Louis, MO 63119. Auditions are generally held in late February. Auditionees must fill out and mail an application to receive a slot for auditions. For more information on specific audition details contact:

<http://www.webster.edu/depts/finearts/theatre/mwta/>
mwta@pop.webster.edu
1-314-968-6937

Straw Hat Auditions

Straw Hat is an organization that supports the careers of non-equity actors and technical artists looking to start and continue their professional careers in the theatre. Its main activity is to produce the Straw Hat Auditions, which are held in New York every spring. Over three days, over 750 actors, technicians, and staff from over forty theatres attend. Actors audition for available positions in the theaters' summer seasons while technicians have their resumes posted online for phone or onsite interviews. Auditionees must register online to receive a slot for auditions. For more information on specific audition details contact:

<http://www.strawhat-auditions.com/info@strawhat-auditions.com>

UPTA—Unified Professional Theatre Auditions

UPTA is a combined audition held every February in Memphis, Tennessee providing an opportunity

for year-round professional actors to audition for quality participating theatre companies. UPTA has both professional and non-professional auditions. The non-professional criteria are as follows:

- Actors must receive an UNDERGRADUATE degree (BA, BFA, etc.) in theatre by September of the following year.
- Actors must be available for work year-round (in other words, not going back to school in the fall or spring).
- Actors must have registration signed by the department head of their theatre program.

Specific guidelines and forms are posted yearly. For more information on specific audition details contact:

<http://www.upta.org/index.shtml>
upta@upta.org
1-901-725-0776

URTA—University/Resident Theatre Association

The University/Resident Theatre Association is the country's oldest and largest consortium of professional theatre training graduate programs and associated professional theatre companies. Every year, URTA holds the NUA/is or National Unified Auditions and Interviews. Participants can audition for graduate programs in theatre and/or professional theatres. URTA usually holds three yearly auditions in late January or early

February in Midwestern, Eastern, and Western locations. Guidelines are detailed and applications change yearly. For more information on specific audition details contact: <http://www.urta.com/Info@urta.com>
1-212-221-1130

National Outdoor Drama Auditions

On a date in mid-March, approximately 15 outdoor historical dramas from across the country hold auditions for summer jobs as performers and technicians. The auditions, sponsored by the Institute of Outdoor Drama, are open to anyone 18 or older with previous theatre experience. Jobs require a nine- to 12-week commitment, including two weeks of rehearsal. Actors auditioning present a one-minute prepared monologue and may offer another at callback interviews. Singers should prepare a one-minute song. Dancers are led through warm-ups, combinations and routines featuring a variety of choreography. Interested auditionees must mail an application or complete an online form. For more information on specific audition details contact:
<http://www.unc.edu/depts/outdoor/auditions/outdoor@unc.edu>
1-919-962-1328

Summer Theatre Directory

National guide to Summer Theatre Employment

This site lists professional and non-professional theatre companies in 40 states listing more than 100 theatre companies.

AUDITION RESOURCES

Backstage

Backstage has online and traditional print formats. The publication includes articles, career advice, and theatre job postings. The website covers both the east and west coast, while the print format has a New York and West Coast edition. If you wish to purchase your own subscription the prices vary depending on the services selected.

Contact:

<http://www.backstage.com/bso/index.jsp>
info@backstage.com
1-800-562-2706

ArtSearch

ArtSearch is published in online and traditional print formats. Job postings are divided into 5 main categories: Administration, Artistic, Production/Design, Career Development and Education. If you would like to subscribe to prices vary depending on the services selected.

Contact:

<http://www.tcg.org/artsearch/index.cfm>
tcg@tcg.org, 1-212-609-5900

SETC BULLETIN

SETC operates a free online classifieds bulletin for actors, directors, designers and technicians.

Contact: <http://setc.org/jobcontact/jcb/jcb.asp>

INTERVIEWING FOR PROFESSIONAL WORK FOR THE DESIGN/TECH STUDENT

Production Work

For Design and Technical theatre students the faculty encourages you to be pro-active in your career and your future. It is vital that you seek out employment, internship or assistantship opportunities as often as you are able. Summers are an excellent time to work with professional and semi-professional theatres and learn more about your craft as well as adding credits to your resume. The "job search" aspect of your career will be continual process. Here are some resources to get you started.

NATIONAL

The following sites are listed under auditioning in-depth and listed again in brief for your reference.

- ARTSEARCH: www.tcg.org
- BACKSTAGE: www.backstage.com
- SETC: www.setc.org
- KCACTF Next Step Interviews (see acting section)
- URTA(see acting section)
- UPTA(see acting section)
- USITT: www.usitt.org
6443 Ridings Road

Syracuse, NY 13206-1111

Phone: 800 93USITT (800 938-7488)

FAX: 866 FXUSITT (866 398-7488)

Email: info@office.usitt.org

Reading List

The following lists are plays and texts that every theatre student should read by the time of graduation from NAU. Most of the texts are available in the NAU library but, it is a good idea to begin building your own personal library.

Antigone

Medea

Oedipus Rex

Lysistrata

Everyman

Dr. Faustus

Hamlet

A Midsummer Night's Dream

Romeo and Juliet

Hamlet

King Lear

Volpone

Phaedra

Tartuffe

The Rover

The Country Wife

The Rivals

The Contrast

Fashion

Miss Julie

A Doll's House
Arms and the Man
The Cherry Orchard
Playboy of the Western World
Our Town
Six Characters in Search of an Author
The Importance of Being Earnest
The Adding Machine
Long Day's Journey into Night
House of Bernarda Alba
Mother Courage and Her Children
No Exit
The Glass Menagerie
A Streetcar named Desire
A Raisin in the Sun
Death of a Salesman
Who's Afraid of Virginia Woolf?
Waiting for Godot
The Bald Soprano and The Lesson
True West
The Birthday Party
Marat/Sade
Master Harold and the Boys
Rosencrantz and Guildenstern are Dead
Sticks and Bones
Equus
Cloud Nine
How I Learned to Drive
Angels in America Millennium Approaches
Fences
Dancing at Lughnasa
Prides Crossing
Top Dog/Underdog

Zoot Suit
Twilight Los Angeles
M. Butterfly
The Heidi Chronicles
Oleanna
The Beauty Queen of Leenane (and the Leenane Trilogy)
Ruined
In the Next Room (or the Vibrator Play)
The Language Archive
The Shape of Things
August Osage County
The Tenth Muse
Water by The Spoonful

This is just a start . . . many of these plays you will read in courses taught in your curriculum, but we encourage you to read, read, and read!

NAU Theatre Production History 2006 – Present:

2006-2007

The Diviners, directed by Dr. Mac Groves
The Rivals, guest director
Still Life with Iris, directed by Dr. Barbara Joe Maier
The Grapes of Wrath, directed by Dr. Robert Yowell

2007-2008

Belles, directed by Dr. Mac Groves

Rhinoceros (Student Directed Second stage), directed by Missy Gibbs
The Cripple of Inishmaan (KCACTF Region VIII Festival nominee), directed by Dr. Robert Yowell
Rosencrantz and Guildenstern are Dead, directed by Ms. Kate Ellis
You're a Good Man Charlie Brown (Student Directed Second stage), directed by Shelby Brimhall
The Miser (KCACTF Region VIII Festival Invited Scene nominee), directed by Ms. Kathleen M. McGeever

2008-2009

The Fantsticks, directed by Ms. Kate Ellis
12th Night, directed by Dr. Mac Groves
The Importance of Being Earnest, directed by Dr. Robert Yowell
Catholic School Girls (Student Directed Second stage), directed by Jonathon Sangster
The Lesson and The Bald Soprano translations by Tina Howe and directed by Ms. Kathleen M. McGeever. Tina Howe was the Artist in residence.

Summer Town and Gown Theatre, 2008- 2010

A Funny Thing Happened on the Way to the Forum, 2008, directed by Dr. Robert Yowell
The Odd Couple, 2009 directed by Darby Winterhalter Lofstrand
Psychopathia Sexualis, 2010 directed by Kathleen M. McGeever

2009-2010

Vanities, directed by Dr. Mac Groves
A Christmas Carol, directed by Ms. Kathleen M. McGeever
Macbeth, directed by Dr. Mac Groves
Charles Mee's *Big Love*, directed by Dr. Robert Yowell

2010-2011

The 25th Annual Putnum County Spelling Bee directed by Dr. Robert Yowell
An Evening with Luis Valdez, scenes directed by Ms. Kate Ellis
Equus, directed by Dr. Mac Groves
The Last Days of Judas Iscariot, directed by Dr. Robert Yowell and Ms. Darby Winterhalter Lofstrand
A Servant of Two Masters, directed by Ms. Kathleen M. McGeever
Icarus Refried, conceived by Professor John Masserini and designed by Mr. Ben Alexander

Summer 2011 Town Peaks Theatre Fest:

Josephina Javelina a Hairy Tale, The Play directed by Dr. Robert Yowell and adapted for the stage by Ms. Darby Winterhalter Lofstrand

2011-2012

Two Gentlemen of Verona: The Musical, directed by Ms. Darby Winterhalter Lofstrand
Nickel and Dime, directed by Dr. Season Ellison
Dancing at Lughnasa, directed by Ms. Kathleen M. McGeever

Arsenic and Old Lace, directed by Dr. Robert Yowell
Love Letters, directed by Ms. Kate Ellis
Echoes of Flagstaff, directed by Dr. Season Ellison

Summer 2012 Peaks Theatre Fest:

Josephina Javelina a Hairy Tale, The Play
The Three Little Javelinas, directed by Dr. Robert Yowell and adapted for the stage by Ms. Darby Winterhalter Lofstrand

2012-2013

Mother Hicks, directed by Ms. Darby Winterhalter Lofstrand
Romeo and Juliet, directed by Dr. Mac Groves
The High Altitude New Play Fest – fall
Dead Man’s Cell Phone, directed by Dr. Robert Yowell
The High Altitude New Play Fest – spring
Pride and Prejudice, directed by Ms. Kathleen M. McGeever

Summer 2013 Peaks Theatre Fest:

Josephina Javelina a Hairy Tale, The Play
The Three Little Javelinas, directed by Dr. Robert Yowell and adapted for the stage by Ms. Darby Winterhalter Lofstrand

2013-2014

On New Beginnings – written by Mac Groves, directed by Dr. Mac Groves
Spring Awakening, directed by Dr. Robert Yowell
The High Altitude New Play Fest

The Shape of Things, directed by Ms. Darby Winterhalter Lofstrand
Forgotten Places – by Mac Groves, student directed by Jenna Worden
Dr. Jekyll and Mr. Hyde, directed by Ms. Kathleen M. McGeever
The House of Bernarda Alba, directed by Dr. Christina Guitierrez
Special Performances:
Tim Mooney - *The Greatest Speeches*
Eric Buss – Comedy Imaginator

2014-2015

Of Mice and Men- directed by Robert Yowell
In the Next Room (Or the Vibrator Play) –_Written by Sarah Ruhl, directed by Mac Groves
Angels in America- Millennium Approaches – Written by Tony Kushner, directed by Christina Gutierrez-Dennehy
The School for Lies – Adapted by David Ives, based on Moliere’s *The Misanthrope*, directed by Kathleen M. McGeever
Touch – by Toni Press-Coffman, directed by Rob Barnes, Senior Capstone student
SPECIAL PERFORMANCE:
Red Hot Patriot, The Kick-Ass Wit of Molly Ivins
Gail Mangham – Guest Performer

2015-2016

Th A Comedy Of Errors by William Shakespeare, directed by Dr. Mac Groves

Qu *Quilters* by Molly Newman and Barbara Damashek, directed by Dr. Christina Gutierrez-Dennehy.

Water by the Spoonful by Quiara Alegria Hudes, directed by Ms. Kathleen M. McGeever.

To Kill A Mockingbird Adapted from the novel by Harper Lee, directed by Dr. Robert Yowell.

2016-2017

The Christians by Lucas Hnath, directed by Dr. Mac Groves

Silent Sky by Lauren Gunderson, directed by Dr. Robert Yowell

Summer and Smoke by Tennessee Williams,

Directed by Dr. Christina Gutierrez-Dennehy.

Peter and The Starcatcher adapted by Rick Elice From the novel series by Dave Barry and Ridley

Pearson, directed by Kathleen M. McGeever,

Music direction by Stephanie Galloway,

Choreographed by Flower Darby

Special Performance

Julius Cesar and X or Betty Chavez vs. The Nation, The Acting Company

Design Expo – coordinated by Jennifer Peterson, Naoko Skala and Ben Alexander

A Festival of One Acts – student directed and acted, coordinated by Robert Yowell and Kathleen McGeever

2017-2018

Intimate Apparel by Lynn Nottage, directed by Dr. Robert Yowell

King John by William Shakespeare, directed by Dr. Christina Gutierrez-Dennehy

The Mousetrap by Agatha Christie, directed by Dr. Robert Yowell

Tartuffe by Moliere adapted by Kathleen M. McGeever and Kristen LePine, directed by

Kathleen M. McGeever

Season Bonus Projects

Design, Performance and Research Expo – coordinated by Jennifer Peterson, Naoko Skala, Christina Gutierrez-Dennehy, and Ben Alexander

A Festival of One Acts – student directed and acted, coordinated by Robert Yowell, Kathleen

McGeever and Christina Gutierrez-Dennehy

Puppets! Student performances coordinated by

Kate Ellis

2018-2019

The Secret Garden by Frances Hodgson Burnett, adapted by Pamela Sterling, directed by Dr.

Robert Yowell, choreographed by Rebecca Whitehurst

All in the Timing by David Ives, directed by David Weynand

The Effect by Lucy Prebble, directed by Dr. Christina Gutierrez-Dennehy

Mr. Burns, A Post-Electric Play by Anne Washburn,
music by Michael Friedman, Lyrics by Ann
Washburn, directed by Kathleen M. McGeever,
Music direction by Stephanie Galloway,
Choreographed by Rebecca Whitehurst

Season Bonus Projects

Design, Performance and Research Expo –
coordinated by Jennifer Peterson, Naoko Skala,
David Weynand and Ben Alexander

A Festival of One Acts – student directed and
acted, coordinated by Robert Yowell, Kathleen
McGeever and Christina Gutierrez-Dennehy

Literature Alive Showcase student performances
coordinated by Robert Yowell

Theatrical Bodies in Motion, student
performances coordinated by Rebecca Whitehurst