



Monmouth
COLLEGE

**Department of Theatre
Handbook**

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PREFACE

This handbook is intended to guide the student, no matter the major, through their time with the Monmouth College Theatre Department. Students should refer to this guide often and will be held responsible for the regulations, guidelines, and procedures contained within. Adherence to this manual will help to provide a meaningful, productive, safe, and rewarding experience in the theatre and theatre classroom. Because this is a dynamic document, the student is urged to check regularly with theatre faculty to gather updates to procedures. Any questions on the content of the handbook can be directed to any theatre faculty member. For more information, visit the Theatre Department at this link: <https://www.monmouthcollege.edu/academics/theatre/>

ABOUT THE DEPARTMENT

MISSION & PHILOSOPHY

The Monmouth College Department of Theatre is committed to the intellectual, creative and professional development of its students by combining rigorous training with a Liberal Arts education. Seeped in a collaborative environment, we believe that the exploration of the craft and art of theatre is most successful when careful study is paired with immediate and consistent application of theories and techniques. Our program provides equal focus on the development of the creative process, creation of the creative product, and clear communication of its preparation and resulting impact. In doing so, we strive to provide a holistic approach to the training of an artist, not merely an artistic practitioner. If participating in theatre as a non-major, we believe the presentation, leadership, and problem-solving skills inherent in the creation of theatre can easily support many endeavors including teaching, public relations, media, and law. If participating in theatre as a major or minor, we believe students will benefit from our embrace of the standards of professionalism, personal responsibility and excellence required to survive and thrive in graduate school or in a life in “the business.” This philosophy manifests in three ways:

Academic Instruction

Offering both a Major and a Minor in Theatre. Courses include but are not limited to: Acting, Directing, Design, Technical Production, Theatre History, Stage Management, and Dramatic Literature. Non majors/minors can take courses in the Department of Theatre. Academic affairs are managed by the Chair of the Department and details of the academic program can be found in the Monmouth College Catalog.

Theatrical Performances

Offering open auditions to all students at Monmouth College, regardless of class year or academic major. Occasionally, at the discretion of the director, some roles may be open to members of the community as well. In addition, there is an annual coproduction with the Buchanan Center for the Arts that is open to the entire community for casting consideration. The overall artistic policies of the Monmouth College Theatre Department are managed by the Department Chair. Plays are produced under the auspices of the Department of Theatre.

Community Partnerships

Offering opportunity for students to work in and create theatrical productions in correspondence with area businesses, community members, statewide celebrations, and the like. Many performances recognize statewide celebrations, community-based issues and/or are created in partnership with community organizations such as the Buchanan Center for the Arts and/or the Monmouth Public Library. Theatre Majors are required to complete an internship which could give them opportunity to explore the art and business of theatre in the broader community.

LEARNING GOALS

- Students will learn theories, techniques, and processes in all areas of theatre practice. These areas include:
 - Acting
 - Directing
 - Design
 - Construction
 - Dramaturgy
 - Playwriting
- Students will learn to apply their knowledge of theories, techniques, and processes in the experiential learning context of production work.
- Students learn the historical development of world theatre:
 - Major aesthetic periods/movements
 - Cultural contexts
 - Notable figures and major works
 - Modes of production
- Students will learn how to conduct research in the discipline that engages primary and secondary sources, and that demonstrates the higher-order thinking skills of synthesize and analysis.
- Students will learn how to engage in artistic praxis collaboratively and creatively.

FACULTY AND STAFF

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Wells Theater

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WELLS THEATER

The [Wells Theater](#) is a 200-seat proscenium venue that features: a counterweighted fly system; computerized lighting control and intelligent fixtures; two digital soundboards with multiple layers, and Shure and Sennheiser digital body microphones; large scenic and costume shops; two dressing rooms and a make-up room; and a design lab with a CAD system, 3D printer, and large format printer.

FUSION THEATRE

The [Fusion Theatre](#) is an experimental venue with a Black Box configuration that allows for flexible seating (arena, thrust, alley, proscenium, etc.). The space also features an art gallery lobby, classroom, scene shop, green room, two dressing rooms, and control booth equipped with computerized lighting and a modern sound system. The lower level of the Fusion Theatre is dedicated to furniture and properties storage.

THEATER USE POLICY

All spaces, costumes, props and/or any other materials belonging to the Monmouth College Theatre Department are to be borrowed, checked out and/or reserved only under expressed permission of a Theatre Faculty or Staff. Those interested are urged to go through the reservation/check-out policies noted below.

All individuals using any theatre or classroom facilities are responsible for the cleanliness, safety, and order of the space. Trash and recycled materials are to be left in their proper location, tables/chairs and other structures returned to their proper place and lights are to be turned off. Light and sound boards are to be switched off and chairs pushed in. Backstage, dressing room, box office, kitchen areas, and all shops must be left clean and tidy. No tools or machines should be tampered with.

Theatre Department spaces, including labs, classrooms, and greenrooms, are not for personal or social use. Access to these spaces is limited to approved usage, as outlined below.

Failure to follow these policies could result in disciplinary action and may include the removal from production responsibilities or withdrawal of permission to use the facilities. Report any damage to the Department Chair and/or Director of Theatre.

RESERVING SPACES

Students may be granted access to the Theaters when they are not in use in order to rehearse for a production / class and/or complete technical requirements. Typically, space is available outside of class and rehearsal time on a first-come first-served basis. For longer use of the space, reservations are recommended. Priority for the use of the Theatres is as follows:

1. Scheduled class meeting time (per the academic calendar).
2. Rehearsal/technical development for current faculty directed productions.
3. Rehearsal/technical development for current student directed productions.
4. Students developing performance/technical work for a current THEA course.
5. Students rehearsing for productions outside of regular rehearsal time.
6. APO or Crimson Masque meetings/workshops/events.
7. All other campus events.

KEYS

Occasionally, students may be issued keys to the Theaters. Not all students are issued keys to facilities. Student directors, stage managers and designers who do obtain keys to facilities should recognize the high level of responsibility placed upon them. Keys should be kept safe, and the Director of Theatre notified if the keys have been lost or stolen. All keys must be returned to the Business Office before leaving campus in May. Failure to return keys could result in a fine, disciplinary action or the removal from production responsibilities. To request a key, please contact Professor Rankin.

ACADEMIC LIFE

THEATRE MAJOR

The [B.A. Theatre curriculum](#) trains students as theatre generalists who possess the full range of skills necessary for a career in theatre. Students graduate from the program able to produce excellent work in all areas of theatre practice: acting, directing, design, management, and dramaturgy. This broad training is supplemented by concentrated study in on the following areas: Acting, Design and Technology, or Dramaturgy. The department also offers a Theatre Education major.

Declaring a Concentration

Each track within the Theatre Major has its own process for officially declaring that concentration. Typically, Concentrations may be declared as early as the end of the 2nd semester, and no later than the end of the 4th semester. Declaration of your Concentration takes place at the end of year Exit Interviews. Contact the faculty member in charge of your intended Concentration to discuss the requirements for declaration.

Internship Requirement

All Theatre Majors are required to complete an internship (THEA 497) in fulfillment of their degree requirements. Typically, students complete their internships in the summer after the 2nd or 3rd year of study. Contact your Theatre Department faculty advisor to begin the process of finding and applying for internships.

THEATRE EDUCATION MAJOR

The B.A. in Theatre Education curriculum trains students as theatre generalist who possess the full range of skills necessary for a career in teaching theatre at the secondary level. The program provides the intellectual and creative opportunities that enable graduates to produce excellent work in all areas of theatre practice: acting, directing, tech. & design, management, and dramaturgy. Broad training in Theatre is supplemented by relevant coursework in the Educational Studies Department. This portion of the curriculum facilitates students' development of a well-rounded understanding of education at the socio-cultural level, and a strong foundation in the theory and practice of pedagogy. The department also offers a Theatre major.

THEATRE MINOR

In addition to the Theatre and Theatre Education Majors, the Theatre Department offer a Minor for students who are interested in the Theatre, but are not able to complete a Major. The Theatre Minor requires 5.0 credits for completion. The goals of the Theatre Minor are:

1. To train students as theatre generalists with proficiency in the areas of design & tech., performance, and literature. Students will be familiar with relevant theories, techniques, and processes in these areas.
2. To provide additional concentrated study in one or two areas of theatre practice in order to increase students' competencies.

Course Requirements for the Theatre Major, Theatre Education Major, and Theatre Minor can be found in the Appendix, as well as in the Monmouth College Academic Catalog.

ADVISING

All Theatre and Theatre Education Majors should have at least one Theatre faculty member listed as an academic advisor. Students are welcome to have multiple theatre faculty members serve as advisors. The Theatre Department faculty engage in a holistic advising process, working with students to achieve success academically, professionally, and personally. Your academic advisor will work closely with you each semester to help ensure that you stay on track towards graduation, and that you are well-prepared for life after Monmouth College.

PORTFOLIO REQUIREMENTS

Theatre Majors are required to develop and successfully complete an electronic portfolio (website) prior to graduation. As part of the THEA 119 and THEA 372 coursework, students will have opportunities to create and update their online portfolios. Majors should be prepared to show progress of the completion of this portfolio at each annual Exit Interview. Final portfolios must be approved by all theatre faculty before the student's May graduation. Samples of student class work, referred to as Key Assessments, must be included in the portfolio. Please see the Appendix for a listing of Key Assessments items.

EXIT INTERVIEWS

Theatre Majors, Theatre Education Majors, and Theatre Minors must participate in an Exit Interview at the end of each spring semester. The interview will include all Theatre faculty and the student. The student will be required to complete a self-evaluation prior to their attendance of this meeting. Students will be expected to present and discuss the status of their electronic portfolio and provide a hard copy of their updated theatre resume(s) at this interview. A sample resume and the self-evaluation can be found in the appendices.

Production Position Pitches

As part of the Exit Interview process, Theatre Department students are also required to “pitch” for production positions in the upcoming season. Theatre Majors are required to pitch for **at least one production position in each semester**. The pitch process has a written and oral component. For the written component, students submit a Statement of Interest to the faculty in advance of the Exit Interview, describing their interest and qualifications for specific production positions. On the day of the Exit Interview, students will also give an oral presentation, with visual aids, in support of their pitch. More details can be found in the appendices.

DEPARTMENTAL AWARDS

Wells Prize

This award is given to a student or students who show outstanding service to the Monmouth College Theater program in a given year. This achievement is awarded annually at the Spring Honor's Banquet.

Jim De Young Award for Outstanding Student Directing

This award is given to the year's outstanding senior director and is open to full-length and one-act directors alike. The Crimson Masque Board members solicit nominations from their organization and are in charge of tallying and announcement of the recipient. The names of award winners are noted on a plaque in the lobby of The Wells Theater.

April Zorn Scholarship

The April Zorn Theatre Scholarship was funded by Walter S. Huff, Jr, class of 1956, in honor of his wife April who had been active in theatre as a teacher and performer. The Scholarship is given yearly to a student who has demonstrated excellence in theatre performance and who is a returning student to the College.

Linda James Award

The Linda James Award is given to a graduating senior for four years of service to the program.

Dean St. Ledger Technical Award

An award given annually for contributions to any area of technical theatre at Monmouth College. The award is given in memory of Dean St. Ledger, former director of the Monmouth College Physical Plant and who ran the Monmouth College Scene Shop for many years after retirement.

PRODUCTION POLICIES

PARTICIPATION REQUIREMENT

Theatre and Theatre Education Majors are required to participate in all theatre productions (in some capacity) at Monmouth College as a part of their course study. Exceptions to this policy are rare, but may be arranged in extenuating circumstances. Participation is closely connected to course work, though substitutions are possible with prior discussions with the student's theatre faculty advisor. Each major should work closely with a theatre faculty advisor to manage their participation requirements. The annual Exit Interview assists with this, but students should also

schedule a meeting with their academic advisor to plot out their participation at the beginning of each semester or year. To participate in productions, students must maintain satisfactory academic performance, as detailed later in this document.

ATTENDANCE REQUIREMENT

All theatre majors and minors are expected to attend every faculty and/or student-directed theatrical production on the Monmouth College campus. All audience members, and especially Theatre Department students, are expected to observe appropriate audience etiquette. See the appendices for examples.

COMPLIMENTARY TICKETS

Generally, the cast and crew of a Monmouth College production receive complimentary tickets. The number of complimentary tickets varies by production. Check with the director of the individual production, the Director of Theatre, and/or the Box Office Manager regarding complimentary tickets for a specific production.

ACADEMIC ELIGIBILITY

Theatre Department students are committed to the idea of becoming scholar-artists, students who excel not only in production work but also in their academic studies. As such, students who wish to be eligible for casting and production assignments on Theatre Department productions must maintain Academic Eligibility. Effective January 1, 2021, students must have academic eligibility at the time of auditions in order to participate in theatre productions in the capacities of actor and designer. At the director's discretion, students may also have to maintain academic eligibility throughout Production. As a courtesy, students should provide instructors with 72 hours' notice before presenting the Academic Grade Check form. Guidelines require that to remain eligible, students must maintain a D or better in all coursework, and a C- or better in the student's major. Please see the appendices for a detailed statement.

OUTSIDE PRODUCTIONS

The faculty expects that the student's first priority is to work toward the completion of the degree requirements in their major and minor. Although the faculty sees the production of the Monmouth College theatre season as the Theatre Major/Minor's first priority, students are strongly urged to explore outside performance and technical opportunities. Students working both in and outside of the Monmouth College theatre season must recognize the priority of the collegiate production schedule when balancing more than one production. Failure to adhere to this priority may result in removal from Monmouth College production responsibilities. Please consult with your Theatre Department advisor prior to auditioning or applying for any outside productions.

THEATRE ETTIQUETTE

Part of your training at Monmouth College Theatre has to do with learning proper etiquette during the design process, auditions, casting, rehearsals, performance, and post-performance. Proper etiquette creates and maintains respect among all parties involved in the production: producer, director, stage managers, designers, cast, crew, audience (and, here at Monmouth, fellow students and professors in the division). While there are many specific “do’s” and “don’ts” regarding etiquette, they can all be summed up in this simple statement: *Always maintain a professional demeanor and treat everyone with respect; never bad-mouth any member of the company or the production itself.*

Rehearsal and Performance Etiquette

- Arrive on time and prepared to work. Generally, 10 minutes early is “on time.”
 - Make your call time and your GO time.
 - If you need more time to prepare for rehearsal, arrive early.
- No food or drink in the theater unless approved by the director of the production.
- Turn off cell phones and focus on the rehearsal and/or classwork at hand. Do not check to see who has called if it vibrates. Apologize if it makes a noise.
- No alcohol or tobacco.
- Keep feet off the seats.
- Wear appropriate clothing for the project.
- For rehearsals, actors should wear clothes that allow them to move and/or rehearsal costume pieces as provided (rehearsal skirts, character shoes, etc.).
- For performances, technicians should wear all black (or other costuming as required by the production).
- Keep quiet backstage and in the lobby.
- When the stage manager makes an announcement, respond with “thank you” to acknowledge that you heard the announcement.
- Clean up the theater space after rehearsals and performances.
- Avoid and discourage gossip.
- Never give notes to another actor, even when they ask.
- Hit your due dates. Whether off book or due papers; hit your mark without excuse.
- Do not ad lib or make changes to a script.
- Maintain your performance. Closing night should look better than opening night, not worse.
- No friends or family backstage or upstairs at any time during rehearsal/performance.
- Write down any notes given verbally by the director. Keep any written notes.
- Do not post any photos or videos of the production to social media sites without the express permission of the director.

Props

- Never touch someone else’s prop. Don’t set it for them. Don’t ask someone else to set a prop for you.
- If you have technical issues (set, props, costume, etc.) let the stage manager and/or director know immediately.

- After rehearsal/performance, all actors will replace their props on the props table.
- Use your props only on stage; do not handle them in the lobby, etc.
- Use your prop only as directed.

Costumes

- No eating or smoking in costume. Feel free to bring water bottles, with a cap, to store backstage.
- If you have technical issues (set, props, costume, etc.) during rehearsal, let the stage manager and/or director know immediately.
- If you have a problem with your costume during the run of a show, please notify the wardrobe crew.
- Wear your costume as the designer has directed you to do so.
- All costumes will be neatly hung after each rehearsal.
- All makeup will be neatly stowed in boxes after application.
- All dressing rooms and make up tables will be kept clean and free of trash and clutter.

Makeup & Dressing Rooms

- For health reasons, avoid sharing make-up.
- Actors will clean up make-up counters before stepping on stage for rehearsal or performance.
- Un-plug all curling irons unless touch ups are required during the performance.
- Actors will clean make-up and dressing room areas after rehearsal/performance before leaving.
- Wear your make-up as the designer has directed you to do so.
- Actors will talk with the designer before going personally to the make-up cabinets.

AUDITIONS

Auditions for Theatre Department productions happen throughout the academic year, and are announced on social media, the Theatre Department website, on posters, and via campus email. Audition requirements vary widely from one production to the next, but students can typically expect to audition with a prepared monologue, prepared song, or a cold reading of sides from the script. Callbacks, if necessary, typically take place within a day or two of the initial auditions.

CASTING POLICY

The Theatre Department seeks diversity within the cast and production team. All races, ethnicities, countries of origin, genders, sexual orientations, religions, body types, and physical and cognitive abilities encouraged! Every student, no matter the year or major, is invited to audition. Though priority is given to Monmouth College students, all auditions are open to community members at the discretion of the director, and based on the needs of the production.

NOTING CONFLICTS

It is understood that the creation of a theatrical production is an emotionally demanding and time-consuming activity. It is also understood that each individual must fulfill their duties, in a timely manner, to the best of their abilities for the success of the production. Finally, it is understood that the failure of even a single person to carefully schedule and manage their time can result in an inefficient and ineffective rehearsal process and a high level of frustration for all those involved. With this in mind, please take note of the following instructions about noting your scheduling conflicts when auditioning for a production.

A successful scholar-artist must be prepared to balance their production responsibilities and their academic lives by prioritizing conflicts in the following order:

- 1st priority: Academic responsibilities
- 2nd priority: Work requirements, doctor's appointments, etc.
- 3rd priority: Family commitments
- 4th priority: Social obligations and clubs, including Greek Life*.

If you are cast in a production or given a position on the creative team, the director will accommodate your 1st priority conflicts. The student must be prepared to reschedule any events in the 2nd through 4th priority. If the student is unable or unwilling to do this, they may not be eligible for casting or involvement in the production.

**When necessary, faculty directors can help accommodate your absence from club meetings and/or Greek life activities.*

HEADSHOTS

All Theatre Majors and Minors are provided with a professional theatrical headshot, at no charge to the student. Initial headshots will be provided during the first semester while a declared Major or Minor. Additional headshots will be done as needed, including a full photo session prior to graduation. For more information on headshots, or to access the digital copies of your headshot sessions, contact Professor Quick.

SEASON SELECTION PROCESS

Recognizing the need for theatre to educate, enlighten, entertain, and ignite, the program strives to create theatre which develops intellectual conversation, extends the academic pursuits, and supports a culture of professionalism and artistry on campus. In doing so, it seeks to create a broad array of productions; recognizing traditional structures and topics, as well as forms and styles that stretch all boundaries and definitions of "theatre." The Theatre Department strives to make cross-departmental and interdisciplinary connections in the choice of titles, recognizing the

uniquely liberal arts ability of theatre to bridge all disciplines. Titles may also recognize statewide celebrations and topics of regional interest. The faculty regularly calls for title suggestions from the student body and welcomes educational conversations regarding the choice and manner of productions.

If you are interested in proposing a play title for consideration, please contact any Theatre Faculty member for more information.

A four-year cycle of plays at Monmouth College offers students, audience, and participants an opportunity to experience a wide array of forms and genres. The genres and forms will follow this cycle:

- | | |
|--------------------------------------|--------------------------------|
| • Musicals | Every year |
| • Shakespeare or Renaissance | At least once every four years |
| • Period Style: Greek to Restoration | At least once every four years |
| • Modern / Contemporary Realism | At least once every four years |
| • Experimental / Non-Realism | At least once every four years |

Additionally, the Theatre Department is proud to partner with the [Buchanan Center for the Arts](#) each year in producing a large, family-friendly theatrical production. In alternate years, this co-pro is either a Holiday production in the fall semester, or a musical in the spring semester.

REHEARSAL PROCESS OVERVIEW

First Read Through

This is an actor's first opportunity to meet the entire cast, gather contact lists, begin initial training, finalize schedules, read through the script with the cast and hear production concepts from the director and possibly the designers. All are asked to bring their schedules and materials with which to take notes. All actors are asked to work in pencil.

Rehearsal Period

Rehearsal and production sessions generally last 4 - 6 weeks. Rehearsals are generally 4- 5 nights per week, leaving at least one full day off each week. The design and technical building process generally occur during the day. Crew calls can occur at any time during the production process. Directors vary on the scheduling of rehearsal lengths and times, but most rehearsals will take place in the evening during the week.

Tech Rehearsal

On the final weekend before the opening of a production, all actors, designers, and technicians can expect to be called for a long day of rehearsal. In the professional industry, these are "10 out of 12" rehearsals, where artists work for 10 hours out of a 12-hour span of day. The purpose of this extended rehearsal is to pull together all technical and artistic aspects of the production. The tech rehearsal, and the following week of technical and dress rehearsals, require a high level of organization, preparation, and professionalism from all involved.

Strike

At the end of a run, it is common practice to “strike” the set. All actors and technicians involved in the production, as well as all Theatre Majors and Minors are required to participate in the entirety of this event, when requested by the Director of Theatre.

DISCRIMINATION IN THE CLASSROOM / REHEARSAL SPACE

The Monmouth College Department of Theatre supports all college regulations and guidelines regarding Discrimination and Harassment. A complete statement and other materials regarding this policy can be found at: <https://www.monmouthcollege.edu/offices/student-affairs/harrasment>

In casting, coursework, rehearsal, technical assignments or any other working conditions, the Department of Theatre will not allow discrimination and/or harassment on any of the grounds covered by state or federal civil rights laws – this includes race, religion, color, sex, sexual orientation, marital status, or any other protected status. If anyone is aware of a violation of these policies, they are requested to take this information to any faculty or administrator.

REPORTING AN UNSAFE ENVIRONMENT

Should a student feel that they are being pressured to engage in, approve of, or tolerate unreasonable, unsafe, personally distasteful, discriminatory, or demeaning practices by any faculty, staff or student involved in any course or Monmouth College activity, they are advised to share these concerns promptly with their immediate supervisor, faculty, advisor, chair, and/or the Dean of Students. Students can be assured that all potential affirmative action, discrimination, or harassment concerns will be treated seriously and confidentially.

PRODUCTION OPPORTUNITIES AND RESPONSIBILITIES

Involvement in productions is an essential element of the Monmouth College Theatre experience. These opportunities complement the theatre student’s course work with practical, hands-on training and experience. Students are expected to pitch for production positions each Spring during Exit Interviews (see Appendices). First-year students are encouraged to pursue production opportunities, and will have an opportunity to sign up for available positions at the first department meeting of the fall semester.

Once a student is selected for a design or production position, they should contact the director of the show, as well as the faculty member in charge of that area, to find out the specific responsibilities and expectations associated with that position.

STUDENT DIRECTORS

Student assistant directors are often used in faculty directed productions. Additionally, exceptional students can pitch to direct a show themselves. To direct a mainstage production, a student director *should* have already taken Theatre 275: Script Analysis and Dramatic Literature,

as well as Theatre 377: Principles of Directing. Students who do not have the relevant coursework completed, or comparable experience, are encouraged to serve as Assistant Directors.

STUDENT DESIGNERS

Student designer and assistant designer positions are available in several areas, including Scenic, Lighting, Costumes, Sound, and Props. Occasionally, specialized design positions in other areas may be available, including Projection Design, Hair and Makeup Design, or Scenic Painting.

Student Designers *should* have already taken Theatre 250: Design Theory. It is recommended that student designers have also taken Theatre 350: Design Studio. Students who do not have the relevant coursework completed, or comparable experience, are encouraged to serve as Assistant Designers.

STAGE MANAGERS

Student stage managers and assistant stage managers are used for every Theatre Department production, and are an essential member of the production team. Stage Managers *should* have taken Theatre 297: Stage Management. Students who do not have the relevant coursework completed, or comparable experience, are encouraged to serve as Assistant Stage Managers.

DRAMATURGS

Student dramaturgs *should* have successfully completed THEA272: Classical Theatre History and/or THEA273: Modern Theatre History. It is *preferred* that student dramaturgs have also successfully completed other research-based courses. It is recommended that student dramaturgs have taken a Design course from Professor Rankin, or an Art class. This is due to the fact that dramaturgs are responsible for visual dramaturgy (i.e., lobby displays).

CREW POSITIONS

Students enrolled in Theatre 173: Introduction to Technical Theatre may serve as backstage crew as part of their course work. Run crew positions can include the light board operator, sound board operator, follow spot operator(s), backstage crew, camera operator(s), and wardrobe crew. Students who are not enrolled in Theatre 173 are also encouraged to serve on the run crew for productions. This experience is especially useful for students who wish to learn how to stage manage.

WORKSTUDY SHOP POSITIONS

For students who qualify for Federal Work Study, positions are available in the Theatre Department. Please contact the Department Chair for a description of currently available

position. Recently, work study students have worked in the scene shop, the costume shop, the box office, and in administration/marketing for the department.

OTHER OPPORTUNITIES

CRIMSON MASQUE

Crimson Masque is a student-run theatre interest organization. Open to all students, Crimson Masque meets regularly throughout the academic year to plan and execute a variety of theatre-related events. Recent events have included trips to attend theatre productions at local colleges and professional theaters, screening of musical theatre films, and open mic/talent shows. Contact any of member of the Theatre Department faculty to learn more about getting involved with Crimson Masque.

ALPHA PSI OMEGA

[Alpha Psi Omega \(ΑΨΩ\)](#) is a national theatre honor society for the purpose of providing acknowledgement to those demonstrating a high standard of accomplishment in theatre and, through the expansion of ΑΨΩ among colleges and universities, providing a wider fellowship for those interested in theatre. The society is not intended to take the place of any regular theatre clubs or producing groups, but as students qualify, they may be rewarded by election to membership in this society. Monmouth College became a member of Alpha Psi Omega, the Alpha Epsilon Psi chapter, in the spring of 2007. For more information about Alpha Psi Omega, including eligibility for joining, contact Dr. Vanessa Campagna, the chapter advisor.

KENNEDY CENTER AMERICAN COLLEGE THEATRE FESTIVAL (KCACTF)

The Kennedy Center American College Theater Festival (KCACTF) is a national theater program involving 18,000 students annually from colleges and universities across the country. KCACTF aims to:

- Encourage, recognize, and celebrate the finest and most diverse work produced in university and college theater programs;
- Provide opportunities for participants to develop their theater skills and insight, and achieve professionalism;
- Improve the quality of college and university theater in the United States; and
- Encourage colleges and universities to give distinguished productions of new plays, especially those written by students; the classics, revitalized or newly conceived; and experimental works.

Since its inception, KCACTF has given more than 400,000 college theater students the opportunity to have their work critiqued, improve their dramatic skills, and receive national recognition for excellence. More than 16 million theatergoers have attended approximately 10,000 festival productions nationwide.

Monmouth College and KCACTF

Each year, Monmouth College participates by sending approximately 16-20 students to the Region 3 conference each January. Two students per production are chosen to participate in the Irene Ryan Scholarship Auditions. A handful of others participate in the Critics, Dramaturgy, Playwriting, or Directing competitions. Many others attend workshops and audition for staged readings of plays. Workshops range from new lighting innovations to tips on stage management, acting, directing, getting into graduate school, working in the profession, stage make-up, playwriting and more. Conferences are held in major cities such as Milwaukee, Chicago, or Saginaw and provide for great travel and evening social activities.

Students who attend the KCACTF conference will be expected to maintain a level of professional and mature behavior throughout the entirety of the conference and are expected to participate in the events in some way. Further details will be provided by theater faculty as the event draws near. For students who are participating in a competition or event, some financial support from the Department will be available.

For more information, visit the Region 3 website at: www.kcactf3.org .

Monmouth College Department of Theatre

Four Year Plan: Theatre Major, odd year entering class (e.g. Fall 2021)

Legend:

All Theatre majors

Theatre majors in the Acting Concentration

Theatre majors in the Design and Tech. Concentration

Theatre majors in the Dramaturgy Concentration

YEAR	FALL SEMESTER	CREDITS	SPRING SEMESTER	CREDITS	EITHER SEMESTER / T.B.D.	CREDITS
1	THEA-119: Theatre Practicum THEA-173: Introduction to Technical Theatre INTG-101: Introduction to the Liberal Arts (ILA) Language at the 101 level	0.25 1.00 1.00 1.00	THEA-119: Theatre Practicum THEA-176: Acting I Language at the 102 level	1.00 1.00 1.00	COMM-101: Fundamentals of Communication ENGL-110: Composition and Argument [QRAC-110 or 120, if required]	1.00 1.00 [1.00]
2	THEA-119: Theatre Practicum THEA-275: Script Analysis and Dramatic Literature THEA-281: Drafting for Design THEA-282: Design Process and Procedure	0.25 1.00 0.50 0.50	THEA-119: Theatre Practicum THEA-272: Classical Theatre History <i>THEA-276: Acting II</i>	0.25 1.00 <i>1.00</i>	THEA-119: Theatre Practicum THEA-295: Introduction to Production Dramaturgy INTG-2XX: Global Perspectives Lab Science	0.25 <u>0.50</u> 1.00 1.00
3	THEA-119: Theatre Practicum THEA-250: Design Theory THEA-372: Career Management	0.25 1.00 0.50	THEA-119: Theatre Practicum THEA-272: Modern Theatre History THEA-350: Design Studio I	0.25 1.00 1.00	THEA-287: Theatre Collaboration THEA-297: Special Topics in Theatre, Stage Management <i>THEA-371: Acting in Period Styles</i> THEA-395: Principles of Playwriting INTG-3XX: Reflections	0.50 0.50 <i>0.50</i> <u>1.00</u> 1.00
4	THEA-119: Theatre Practicum <i>THEA-370: Voice and Movement</i>	0.25 <i>1.00</i>	THEA-119: Theatre Practicum	0.25	THEA-377: Principles of Directing THEA-497: Internship in Theatre Arts INTG-4XX: Citizenship ENGL-XXX: Approved course in the Department of English	1.00 0.50 1.00 <u>1.00</u>

Monmouth College Department of Theatre
Four Year Plan: Theatre Major, even year entering class (e.g. Fall 2020)

Legend:

All Theatre majors

Theatre majors in the Acting Concentration

Theatre majors in the Design and Tech. Concentration

Theatre majors in the Dramaturgy Concentration

Plan:

YEAR	FALL SEMESTER	CREDITS	SPRING SEMESTER	CREDITS	EITHER SEMESTER / T.B.D.	CREDITS
1	THEA-119: Theatre Practicum	0.25	THEA-119: Theatre Practicum	0.25	COMM-101: Fundamentals of Communication	1.00
	THEA-173: Introduction to Technical Theatre	1.00	THEA-176: Acting I	1.00	ENGL-110: Composition and Argument	1.00
	INTG-101: Introduction to the Liberal Arts (LLA)	1.00	Language at the 102 level	1.00	[QRA-C-1110 or 120, if required]	[1.00]
	Language at the 101 level	1.00				
2	THEA-119: Theatre Practicum	0.25	THEA-119: Theatre Practicum	0.25	THEA-287: Theatre Collaboration	0.50
	THEA-250: Design Theory	1.00	THEA-276: Acting II	1.00	THEA-295: Introduction to Production Dramaturgy	0.50
	THEA-275: Script Analysis and Dramatic Literature	1.00	Lab Science	1.00	INTG-2XX: Global Perspectives	1.00
3	THEA-119: Theatre Practicum	0.25	THEA-272: Classical Theatre History	1.00	THEA-377: Principles of Directing	1.00
	THEA-281: Drafting for Design	0.50	THEA-119: Theatre Practicum	0.25	ENGL-XXX: Approved course in the Department of English	1.00
	THEA-282: Design Process and Procedure	0.50			INTG-3XX: Reflections	1.00
	THEA-370: Voice and Movement	1.00				
4	THEA-119: Theatre Practicum	0.25	THEA-273: Modern Theatre History	1.00	THEA-297: Special Topics in Theatre, Stage Management	0.50
	THEA-372: Career Management	0.50	THEA-350: Design Studio I	1.00	THEA-371: Acting in Period Styles	0.50
			THEA-119: Theatre Practicum	0.25	THEA-395: Principles of Playwriting	1.00
					THEA-497: Internship in Theatre Arts	0.50
					INTG-4XX: Citizenship	1.00

MC ID#:

Name:

Licensure Area: Theatre Education



Monmouth
College

**Theatre Major with
9-12 Teacher Licensure**

700 East Broadway
Monmouth IL 61462-1998
www.monmouthcollege.edu

IL State Educator Preparation and Licensure Board approved programs for 9-12 Level Initial Licensure at Monmouth College includes: Theatre Education.

Required Courses: K-12 LEVEL LICENSURE (15.5)			Semester	Grade	Course
EDST 151	Human Growth & Development	0.50			
EDST 215	Human Diversity in Educational Communities	1.00			
EDST 220	Theories of Learning	0.50			
EDST 250	Topical Foundations in Educational Studies	1.00			
MCTE 200	Principles & Strategies Secondary Teaching	1.00			
MCTE 300	Content Area Literacy for Secondary Students	1.00			
MCTE 302	Educational Technology—Secondary/K-12	0.50			
MCTE 305	Teaching ELL in K-12 Classrooms	0.50			
MCTE 310	Measurement and Assessment in Education	1.00			
MCTE 312	Exceptional Learner Methodologies—Secondary/K-12	0.50			
MCTE 333	Practicum: 9-12/K-12 Grade Level (co-requisite for MCTE 200, 300, 305, 312, 350, 375-387)	0.00			
MCTE 370	Secondary Theater Education Curriculum and Instruction	1.00			
MCTE 470	Student Teaching Seminar w/Class Management	1.00			
MCTE 475	Student Teaching Clinical Experience	3.00			
Required Content Courses (11.5)					
THEA 119	Theatre Practicum (4 semesters @ 0.25 course)	1.00			
THEA 173	Intro. to Technical Theatre	1.00			QRP
THEA 176	Acting I	1.00			BMWA
THEA 250	Design Theory	1.00			
THEA 272	Classical Theatre History	1.00			
THEA 273	Modern Theatre History	1.00			
THEA 275	Script Analysis and Dramatic Literature	1.00			
THEA 276	Acting II	1.00			
THEA 278	Theatre Collaboration	0.50			
THEA 350	Design Studio I	1.00			
THEA 370	Voice & Movement	1.00			
THEA 377	Principles of Directing	1.00			
Required General Education Courses (9.0)					
ENGL 110	Composition and Argument	1.00			
COMM 101	Fundamentals of Communication	1.00			
INTG 101	Introduction to the Liberal Arts	1.00			
INTG 2XX	Global Perspectives	1.00			
INTG 3XX	Reflections	1.00			
INTG 4XX	Citizenship	1.00			
Variable	Foreign Language 102 Level	1.00			
Variable	Beauty & Meaning: Appreciation/Participation	1.00			THEA 176
Variable	Life/Physical Science with Lab	1.00			
Variable	Quantitative Reasoning Across the Curriculum (QRAC)	1.00			
Variable	Quantitative Reasoning in Practice (QRP)	1.00			THEA 173

Date Updated: 10/15/2020 by Tom Sargent, Director of Teacher Education



Monmouth
College

**Theatre Education Major with
9-12 Teacher Licensure**

700 East Broadway
Monmouth IL 61462-1998
www.monmouthcollege.edu

OPTION 1: Student Teaching Spring Semester

This plan is intended to serve as a guide only and is not intended to be a prescriptive plan.

	Fall Semester		Spring Semester	
First Year	COMM 101 Fundamentals of Communication	1.00	ENGL 110 Composition and Argument	1.00
	Foreign Language ¹	1.00	Foreign Language ¹	1.00
	INTG 101 Introduction to the Liberal Arts	1.00	Quantitative Reasoning Across Curriculum/Elective	1.00
	THEA 119 Theatre Practicum	0.25	THEA 119 Theatre Practicum	0.25
	THEA 176 (BMWA) Acting I	1.00	THEA 173 (QRP) Intro to Technical Theatre	1.00
Second Year	EDST 151 Human Growth & Development	0.50	EDST 215 Human Diversity & Exceptionality	1.00
	EDST 250 Topical Foundations in Educational Studies	1.00	Science: Life/Physical with Lab	1.00
	INTG 2XX Global Perspectives	1.00	THEA 119 Theatre Practicum	0.25
	THEA 119 Theatre Practicum	0.25	THEA 272 Classical Theatre History	1.00
	THEA 275 Script Analysis & Dramatic Literature	1.00	THEA 276 Acting II	1.00
	THEA 250 Design Theory	1.00	THEA 278 Theatre Collaboration	0.50
Third Year	EDST 220 Theories of Learning	0.50	INTG 3XX Reflections	1.00
	*MCTE 200 Principles & Strategies of Secondary Teaching	1.00	MCTE 333 Practicum: 9-12 Grade Level	0.00
	*MCTE 300 Content Area Literacy for Secondary Students	1.00	MCTE 370 Secondary Theatre Education Curriculum and Instruction	1.00
	MCTE 302 Educational Technology—Secondary/K-12	0.50	THEA 119 Theatre Practicum	AU
	MCTE 333 Practicum: 9-12/K-12 Grade Level	0.00	THEA 273 Modern Theatre History	1.00
	THEA 119 Theatre Practicum	AU	THEA 370 Voice Movement and Modern Styles	1.00
	THEA 350 Design Studio I	1.00		
Fourth Year	INTG 4XX Citizenship	1.00	*MCTE 470 Student Teaching Seminar w/ Classroom Management	1.00
	MCTE 305 Teaching ELL in K-12 Classrooms	0.50	*MCTE 475 Student Teaching Clinical Experience	3.00
	MCTE 310 Measurement and Assessment in Education	1.00	Legend: • Bold indicates course must be taken in this term • <u>Underline</u> indicates course must be taken in sequence • Regular type indicates flexibility when course is taken • An asterisk (*) indicates that a prerequisite exists for the course • Red indicates course required for Theater Education Major Notes: 1. If advanced placement at the 102 level is earned for the general education requirement these become elective/content area courses. 2. All coursework toward the major and licensure must earn a grade of "C" or higher.	
	MCTE 312 Exceptional Learner Methodologies—Secondary/K-12	0.50		
	THEA 119 Theatre Practicum	AU		
	THEA 377 Principles of Directing	1.00		

Date Updated: 10/15/2020 by Tom Sargent, Director of Teacher Education



Monmouth
College

**Theatre Education Major with
9-12 Teacher Licensure**

700 East Broadway
Monmouth IL 61462-1998
www.monmouthcollege.edu

OPTION 2: Student Teaching Fall Semester

This plan is intended to serve as a guide only and is not intended to be a prescriptive plan.

	Fall Semester		Spring Semester	
First Year	COMM 101 Fundamentals of Communication	1.00	ENGL 110 Composition and Argument	1.00
	Foreign Language ¹	1.00	Foreign Language ¹	1.00
	INTG 101 Introduction to the Liberal Arts	1.00	Quantitative Reasoning Across Curriculum/Elective	1.00
	THEA 119 Theatre Practicum	0.25	THEA 119 Theatre Practicum	0.25
	THEA 176 (BMWA) Acting I	1.00	THEA 173 (QRP) Intro to Technical Theatre	1.00
Second Year	EDST 151 Human Growth & Development	0.50	EDST 215 Human Diversity & Exceptionality	1.00
	EDST 250 Topical Foundations in Educational Studies	1.00	THEA 119 Theatre Practicum	0.25
	INTG 2XX Global Perspectives	1.00	THEA 272 Classical Theatre History	1.00
	THEA 119 Theatre Practicum	0.25	THEA 276 Acting II	1.00
	THEA 275 Script Analysis & Dramatic Literature	1.00	THEA 278 Theatre Collaboration	0.50
	THEA 250 Design Theory	1.00	THEA 370 Voice Movement and Modern Styles	1.00
Third Year	EDST 220 Theories of Learning	0.50	INTG 3XX Reflections	1.00
	*MCTE 200 Principles & Strategies of Secondary Teaching	1.00	MCTE 302 Educational Technology—Secondary/K-12	0.50
	*MCTE 300 Content Area Literacy for Secondary Students	1.00	MCTE 333 Practicum: 9-12 Grade Level	0.00
	MCTE 305 Teaching ELL in K-12 Classrooms	0.50	MCTE 370 Secondary Theatre Education Curriculum and Instruction	1.00
	MCTE 312 Exceptional Learner Methodologies—Secondary/K-12	0.50	THEA 119 Theatre Practicum	AU
	MCTE 333 Practicum: 9-12/K-12 Grade Level	0.00	THEA 273 Modern Theatre History	1.00
	THEA 119 Theatre Practicum	AU	THEA 377 Principles of Directing	1.00
	THEA 350 Design Studio I	1.00		
	*MCTE 470 Student Teaching Seminar w/ Classroom Management	1.00	Elective	1.00
Fourth Year	*MCTE 475 Student Teaching Clinical Experience	3.00	INTG 4XX Citizenship	1.00
	Legend: <ul style="list-style-type: none">Bold indicates course must be taken in this term<u>Underline</u> indicates course must be taken in sequenceRegular type indicates flexibility when course is takenAn asterisk (*) indicates that a prerequisite exists for the courseRed indicates course required for Theater Education Major Notes: <ul style="list-style-type: none">1. If advanced placement at the102 level is earned for the general education requirement these become elective/content area courses.2. All coursework toward the major and licensure must earn a grade of "C" or higher.		MCTE 310 Measurement and Assessment in Education	1.00
			Science: Life/Physical with Lab	1.00
			THEA 119 Theatre Practicum	AU

Date Updated: 10/15/2020 by Tom Sargent, Director of Teacher Education

APPENDIX II: KEY ASSESSMENTS MASTER LIST

Department of Theatre: Curriculum Key Assessments

The listing below identifies the Key Assessment for each course required in the Theatre Major. The Key Assessment's purpose is two-fold: 1) this is the artifact that is used to assess student mastery of course content as part of annual assessment efforts, and 2) this is the artifact that each student majoring in Theatre must keep so that it can be uploaded to the student's Electronic Portfolio/Website as part of THEA372: Career Management.

COURSE PREFIX	COURSE TITLE	KEY ASSESSMENT(S) TO KEEP
THEA-119	Theatre Practicum	<ul style="list-style-type: none"> Playbills for all productions; photos of all production work. <ul style="list-style-type: none"> Photos can be accessed on the departmental archive: https://www.monmouthcollege.edu/academics/theatre/resources-opportunities/
THEA-173	Introduction to Technical Theatre	<ul style="list-style-type: none"> Final Exam.
THEA-176	Acting I	<ul style="list-style-type: none"> Video of final scene performance. A PDF containing graded copies of all paperwork related to this scene.
THEA-250	Design Theory	<ul style="list-style-type: none"> Photo of final design board including costume, scenic, and light design.
THEA-272	Classical Theatre History	<ul style="list-style-type: none"> Highest scoring Short Essay. Highest-scoring exam.
THEA-273	Modern Theatre History	<ul style="list-style-type: none"> Research Essay. Highest-scoring exam.
THEA-275	Script Analysis and Dramatic Literature	<ul style="list-style-type: none"> Final Analysis.
THEA-276	Acting II	<ul style="list-style-type: none"> Video of final scene performance. A PDF containing graded copies of all paperwork related to this scene.
THEA-278	Theatre Collaboration	<ul style="list-style-type: none"> A PDF that documents all work associated with Mainstage Production (to include playbill, paperwork, and photos).
THEA-281	Drafting for Design	<ul style="list-style-type: none"> All components of the Major Project. <ul style="list-style-type: none"> Please also keep the following: Hand-drafting, Wall Elevation, and Light Plot.

Updated by VC, spring 2021



THEA-282	Design Process and Procedure	<ul style="list-style-type: none"> • Photo of 3D model project. <ul style="list-style-type: none"> ◦ Please also keep the following: Costume Plot, Digital Costume Design, Painted Costume Design, Makeup Design, and Light Renderings.
THEA-297	Special Topics in Theatre: Stage Management	<ul style="list-style-type: none"> • PDF digital copy of the Prompt Book.
THEA350	Design Studio I	<ul style="list-style-type: none"> • Photo of final design board including costume, scenic, and light or sound design
THEA370	Voice and Movement	<ul style="list-style-type: none"> • Video of Jazz dance • Video of tap warmup • Video of Laughing/Crying/Screaming extended monologue <u>and</u> all paperwork related to this scene
THEA371	Period Styles in Acting: Greek to Restoration	<ul style="list-style-type: none"> • Video of final scene performance • A PDF containing graded copies of all paperwork related to this scene
THEA372	Career Management	<ul style="list-style-type: none"> • Electronic Portfolio/Website
THEA377	Principles of Directing	<ul style="list-style-type: none"> • Video clip from Directing Project • A PDF of Director's Notebook
THEA490	Internship in Theatre Arts	<ul style="list-style-type: none"> • PowerPoint Project Presentation

APPENDIX III: EXIT INTERVIEW SELF-EVALUATION

Theatre Majors & Minors: Exit Interview Self-Evaluation

The self-analysis serves as the basis for conversation between the Theatre faculty and the Theatre Major or Minor at the end of each academic year. The faculty will also have completed an evaluation of the student; this document will be presented to the student at the exit interview. The interview will be recorded, provided the theatre student signs the consent form.

The purpose of the self-analysis and the corresponding interview is to assist the student in personal, academic, and professional growth vis-à-vis a process of intentional reflection. The purpose of the faculty analysis is to help contextualize the theatre student's perceptions of self and to guide the follow-up process of strategic planning for continued development. The purpose of recording the interview is so for more robust assessment.

A completed self-analysis must be sent via e-mail to the Theatre faculty a minimum of 1 week in advance.

Students should bring the following with them to the interview:

- **A hard copy of the self-analysis so that they may cross reference the documents**
 - All students
- **Updated resumes (performance, technical, and general work resume)**
 - All students
- **Updated Electronic Portfolio (i.e. your website)**
 - Students who have taken Career Management

Name _____ Year _____ Anticipated Graduation _____

Concentration _____

Scholarship Winner? YES / NO APO Member? YES / NO KCACTF participant? YES / NO

I: Theatre Generalist Knowledge

Using the scale below, honestly rate your *current level* of progress in each of the areas listed.

- 10 Excellent. *Consistently far beyond* expectations
- 8 Proficient. *Consistently above* expectations
- 6 Developing. *Consistently meeting* expectations
- 4 Emerging. Not consistent in hitting basic expectations
- 2 Struggling. Consistently below expectations.
- N/A (The student has not yet taken the relevant course/s)

_____ Knowledge of acting theories, techniques, processes, etc.

_____ Knowledge of directing theories, techniques, processes, etc.

_____ Knowledge of designing theories, techniques, processes, etc.

_____ Knowledge of construction techniques, procedures, and processes.

_____ Knowledge of playwriting techniques, processes, etc.

_____ Knowledge of dramaturgy techniques, processes, etc.

_____ Knowledge of plays that are representative of the development of theatre and drama.

_____ Knowledge of theatre history, including major movements, cultural contexts, notable figures and representative plays, and modes of production.

_____ Knowledge of research sources, methodologies, and processes.

_____ Knowledge of textual analysis theories, techniques, processes, etc.

II: Theatre Generalist Skills

Using the scale below, honestly rate your *current level* of progress in each of the areas listed.

- 10 Excellent. *Consistently far beyond* expectations
- 8 Proficient. *Consistently above* expectations
- 6 Developing. *Consistently* meeting expectations
- 4 Emerging. Not consistent in hitting basic expectations
- 2 Struggling. Consistently below expectations.
- N/A (The student has not yet engaged in this area of production work)

_____ Analyzing and interpreting dramatic literature

_____ Analyzing and interpreting theatrical performance

_____ Applying knowledge to effectively reach an audience through acting

_____ Applying knowledge to effectively reach an audience through directing

_____ Applying knowledge to effectively reach an audience through design

_____ Applying knowledge to effectively reach an audience through dramaturgy

_____ Applying knowledge to effectively reach an audience through playwriting

_____ Applying knowledge to respond as a critically informed member of the theatre audience in both verbal and written forms.

_____ Functioning safely and effectively in the theatre.

_____ Conducting scholarly disciplinary research that is presented clearly, articulately, and with sufficient evidence using MLA style manual.

III: Artistic Integrity

- 10 Excellent. *Consistently far beyond* expectations
- 8 Proficient. *Consistently above* expectations
- 6 Developing. *Consistently* meeting expectations
- 4 Emerging. Not consistent in hitting basic expectations
- 2 Struggling. Consistently below expectations.

_____ Applying your *full effort* to deepening your knowledge of theatre and honing your craft in the classroom and on/back stage.

_____ Actively seeking out opportunities beyond the classroom to learn about the art and craft of theatre.

_____ Actively seeking out opportunities to participate in and create theatre.

_____ Promoting creativity and collaboration among your peers in both the theater classroom and in the production process.

- _____ Supporting, developing, and advocating for a continuance of high quality theater on the campus and in the community through active membership in Crimson Masque and/or Alpha Psi Omega.
- _____ Consistently developing professionalism, excellence, a sense of personal responsibility re: your education and artistic work.
- _____ Preparing for a life beyond Monmouth College.

IV: Short Answer Questions:

If you are a freshman or sophomore, what Concentration do you intend to pursue (Acting, Design & Tech., or Dramaturgy)?

What are you most proud of from this Academic Year?

What are you most proud of from this Theatre Season?

What are you least proud of from this Academic Year and Theatre Season?

What plans do you have in the works for an internship or independent study (freshman, sophomore, and junior level students)?

What plans do you have in the works for employment and life post-graduation (senior level students)?

What are 2-3 summer goals you can set to help you continue developing as a theatre student and artist?

NOTE: The Theatre faculty will follow up with you about these goals in the fall!

What is something the department did effectively this year to support your scholarly and artistic development?

What is something the department did ineffectively (or less effectively) this year to support your scholarly and artistic development?

How do you intend to be involved in next year's Theatre Season?

APPENDIX IV: ACADEMIC ELIGIBILITY STATEMENT



ACADEMIC ELIGIBILITY STATEMENT

Effective January 1, 2021, students must be in good academic standing at the time of auditions in order to participate in theatre productions in the capacities of actor and designer. At the director's discretion, students may also have to maintain academic eligibility throughout Production. As a courtesy, students should provide instructors with 72 hours' notice before presenting the Academic Grade Check form. The Academic Grade Check form is available on the table by the Department of Theatre callboard on the 3rd floor of McMichael Academic.

Fall Production 1 (does not apply to *FusionFest*)

Academic good standing entails having passed all classes from the previous Academic Year's spring semester with a minimum grade of C- in courses for the student's major, and a minimum grade of D+ in classes outside of the student's major. Students must arrive to auditions with that semester's transcript printed. For privacy, students may submit the transcript in a sealed envelope.

Fall Production 2

Academic good standing entails having passed any first-half, Fall Semester .50 classes with a minimum grade of C- in courses for the student's major, and a minimum grade of D+ in courses outside of the student's major. Further, students must have received no midterm warning grades in courses for the major, and no midterm warning grade at or below a D in courses outside of the student's major. Students must arrive to auditions with a completed Academic Grade Check form. For privacy, students may submit the form in a sealed envelope.

Spring Production 1

Academic good standing entails having passed all classes from the fall semester with a minimum grade of C- in courses for the student's major, and a minimum grade of D+ in classes outside of the student's major. Students must arrive to auditions with that semester's transcript printed. For privacy, students may submit the transcript in a sealed envelope.

Spring Production 2

Academic good standing entails having passed any first-half, Spring Semester .50 classes with a minimum grade of C- in courses for the student's major, and a minimum grade of D+ in courses outside of the student's major. Further, students must have received no midterm warning grades in courses for the major, and no midterm warning grade at or below a D in courses outside of the student's major. Students must arrive to auditions with a completed Academic Grade Check form. For privacy, students may submit the form in a sealed envelope.

Department of Theatre
309-457-2253 | 309-457-2310 Fax
www.monmouthcollege.edu

Probationary Casting

In the circumstance that auditions are held in advance of the production process (e.g. Fall Production 1 and Fall Production 2 having joint auditions early in the semester, Spring Production 1 being cast in the Fall semester, etc.), all casting is probationary until academic eligibility is confirmed no sooner than 2 weeks prior to the official start of the production process.



Academic Eligibility Statement

Effective January 1, 2021, students must be in good academic standing in order to participate in theatre productions in the capacities of actor and designer. Students not meeting the departmental academic standards at the time of auditions will only be eligible to participate on run crew. Students not meeting the departmental academic standards at the time of in-production checkpoints will be relieved of their responsibilities to the production. As a courtesy, students should provide instructors with 72 hours of notice prior to presenting the Academic Grade Check form.

STUDENT NAME _____		MAJOR 1 _____		If applicable, MAJOR 2 _____	
COURSE I.D.	COURSE TITLE	<i>For full semester classes: Did the student receive a Midterm Warning Grade? If so, specify the grade.</i>	CURRENT GRADE	Has the student had excessive absences?	INSTRUCTOR SIGNATURE

APPENDIX VI: SAMPLE AUDITION FORM

FORMS – Department Audition Template



Audition Form – *Show Name Here*

GENERAL INFORMATION

Name: _____ Year (circle one): Fr Soph Jr Sr Other
 Email: _____ Phone: _____
 Campus Address: _____
 Major: _____ Minor(s): _____
 Age: _____ Height: _____ Hair color: _____ Eye color: _____

PERFORMANCE BACKGROUND (attach resume and/or headshot if you brought one)

Prior Performance Experience (role, show, & location):

Special skills (musical instruments, dance, stage combat, dialect training, juggling, singing, clowning, etc.):

ADDITIONAL INFORMATION

Production auditioning for: _____ *Show Name 1* _____ *Show Name 2* _____ Both

Role(s) auditioning for: _____

Are you willing to accept a different role if offered? _____ Yes _____ No

Are you willing to temporarily alter your physical appearance for a role (hair color, hair style, facial hair, etc.)? _____ Yes _____ No

SCHEDULING & AVAILABILITY

Please indicate when you are ***not available*** for rehearsal.

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
11 am-12 pm							
12-1 pm							
1-2 pm							
2-3 pm							
3-4 pm							
4-5 pm							
5-6 pm							
6-7 pm							
7-8 pm							
8-9 pm							
9-10 pm							
10-11 pm							

Please list any single obligations that may conflict with rehearsals OR performances.

Rehearsals begin –
Performances –

Thank you for auditioning!

Callback lists will be posted on the call board in McMichael Academic (3rd floor).

Callbacks will be held on **DATE**.

APPENDIX VII: SAMPLE ACTOR AGREEMENT

Monmouth
COLLEGE



ACTOR PRODUCTION AGREEMENT

The following shall serve as an Agreement between the actor and the Theatre Department at Monmouth College.

- The department and the director reserves the right to adjust the rehearsal schedule when necessary. Actors are expected to be available during the hours of 7:00 p.m. – 11:00 p.m. Monday through Friday whether or not you are called for rehearsal (with the exception, of course, of previously agreed upon conflicts). These rehearsal times are subject to change and actors will need to make the necessary scheduling adjustments in order to be available at rehearsal. Actors are expected to be in attendance for the duration of each rehearsal unless otherwise indicated.
- Any rehearsal conflict must be specifically outlined on your audition form and must be approved by the director prior to the casting of the show.
- Casting in the production is subject to actors meeting Academic Eligibility requirements, as outlined separately.
- Company rules include, but are not limited to, the following:
 - You must be on time to all performances, rehearsals, fittings, interviews, photo calls, and to all production-related activities.
 - “On Time” means that you are ready to begin rehearsing at the call time, not walking in the door.
 - If you must arrive late to rehearsal, the stage manager must be notified.
 - You must be appropriately dressed for rehearsals.
 - You must have the script memorized prior to the rehearsal indicated by the director and/or stage manager.
 - You must be thoroughly warmed up, vocally and physically, prior to rehearsals/shows.
 - You must perform the play as directed and written, to the best of your ability.
 - You must refrain from directing, coaching or advising other actors during the rehearsal and performance process.
 - You must properly care for all costumes and props.
 - You may be required to cut or color your hair to fulfill the requirements of a role (only if you indicated a willingness to do this on your audition form) at the request of the costume designer and/or director.
 - You are required to be available for publicity photos and/or interviews, as determined by the director.
 - You must not alter your physical appearance in any of the following ways without permission from the director and/or costume designer: cutting, coloring or chemically altering hair; tanning, piercing, or tattooing.
 - You must respect the physical property of the production and theatre and abide by all rules and regulations of the Theatre Department, as laid out in the Theatre Department Handbook (available on the department website).



- During Rehearsal/Performance:
 - Once you have signed in, do not leave the rehearsal or performance space without consulting the stage manager.
 - Never sign in for another actor or crew member.
 - Eating and/or drinking (anything but water) is not permitted in rehearsal spaces. Prior to 1st Dress, food and drink is allowed in the Green Room and the Lobby.
 - Quiet must be maintained in the rehearsal and performance spaces; this includes any backstage areas.
 - The cast and crew of a show are responsible for the cleanliness of the spaces they are using: rehearsal, performance, dressing rooms, closets, and bathrooms.
 - Props will be pre-set before rehearsals and performances. No prop should be moved before it is needed onstage. It is also the actor's responsibility to check personal props and costumes prior to rehearsal and performance. Props should be returned to their assigned space after use.
 - Costumes should be hung up carefully, immediately after use. Any damage to props or costumes should be reported to the stage manager. Please check the callboard daily and "initial" notices when requested.
 - Smoking is not permitted in any of the indoor spaces. Smoking, eating, or drinking (anything but water) while in costume is not permitted.
 - Actors will abide by professional standards of theatre etiquette (see statement at the end of this contact).
 - In order to create a focused, open, and productive rehearsal environment, cell phone use is not permitted in the rehearsal hall (except for production use by director, designers, and stage managers). Actors must keep phones on silent/off when in rehearsal, and must limit cell phone use to the green room/lobby.

AGREED AND ACCEPTED:

Actor Name

Actor Signature

Faculty Director Name

Faculty Director Signature

APPENDIX VIII: SAMPLE ACTING RESUME



JANE DOE

EMC/AEA/SAG

www.janedoe.com

janedoe@gmail.com

Cell: 555-555-5555

Hair: BR Eyes: BR Height: 5'7"

Vocal Range: Maybe

CREDITS

<i>Title of Play</i>	<i>Role</i>	<i>Theatre Company/School</i>	<i>Director's Name</i>
<i>Hamlet</i>	Ophelia	Best Theatre Company Ever	Sally Director
<i>Guys and Dolls</i>	Adelaide	Awesome University	Joe Director
<i>The Glass Menagerie**</i>	Laura	Awesome University	Susy Student
<i>Hello Dolly</i>	Ensemble	Local Community Theatre	Frank Director
<i>Example</i>	Example	Example	Example
<i>Example</i>	Example	Example	Example
<i>Example</i>	Example	Example	Example
<i>Example</i>	Example	Example	Example

**Staged reading.

EDUCATION & TRAINING

- Type of Degree (BA, BFA, etc.) from College/University 2019
- Other Training Programs/Apprenticeships/Internships
 - **Specific Skills:** Name of Teacher
 - **Acting:** Jane Makebeliever
 - **Stage Combat:** Elizabeth Kickpuncher
 - **Linklater Voice:** Alexis Loudspeaker
 - **Dialects:** John Sortofsounds Russian
 - **Masterclass:** Fancy Famousteacher

SPECIAL SKILLS

List Skill and List Level/Years of Experience – Ballet (advanced) – Hand to Hand Combat (beginner) – Violin (10 years) – Singer (List Vocal Type or Range) - Dialect (Russian, RP, Irish) – Yoga (advanced)

APPENDIX IX: THEATRE DEPARTMENT INTERNSHIP APPLICATION

Internship Application Form Department of Theatre



Before submitting this application, you must discuss your internship plans with a Theatre Faculty member. Please submit this form to Dr. Campagna, chair of the Theatre Department. This form must be typed. Deadline is April 15th for summer and fall, November 15th for spring. A current performance and/or technical resume must be attached to the Internship Application.

Student Name _____ Faculty Advisor _____

Application Date _____ Campus/local Phone _____ Campus Box # _____

Major(s) _____ Minor(s) _____

Number of hours completed prior to start of current semester _____ Cumulative GPA _____

THEA/ Major GPA _____ Anticipated Graduation Date _____

For which term (Fall, Spring, Summer/ year) is an internship desired? _____

Have you previously had an internship through the Department of THEA? YES NO

If "YES", when? _____ where? _____ Faculty Sponsors? _____

Name of the Theatre Faculty member with whom you have discussed your internship plans: _____

Have you made any preliminary contacts with a potential site? YES NO

If "YES", please provide the name, address, and telephone number of your contact: _____

In what way would an internship enhance your studies here at Monmouth? What goals do you have for your internship? _____

What are your current plans for an internship? _____

List of specific skills and abilities you possess that would be of interest to a placement site: _____

APPENDIX X: MONMOUTH COLLEGE INTERNSHIP LEARNING CONTRACT

INTERNSHIP LEARNING CONTRACT FOR CREDIT-BEARING INTERNSHIPS



MONMOUTH COLLEGE ACCEPTS THE FOLLOWING DEFINITION AND CRITERIA FOR ALL INTERNSHIPS ARRANGED BY MONMOUTH COLLEGE AS RECOMMENDED BY THE NATIONAL ASSOCIATION OF COLLEGES AND EMPLOYERS (NACE):

<http://www.nacweb.org/about-us/advocacy/position-statements/position-statement-us-internships/>

Definition:

An internship is a form of experiential learning that integrates knowledge and theory learned in the classroom with practical application and skills development in a professional setting. Internships give students the opportunity to gain valuable applied experience and make connections in professional fields they are considering for career paths; and give employers the opportunity to guide and evaluate talent.

Criteria:

- (1) *The experience must be an extension of the classroom: a learning experience that provides for applying the knowledge gained in the classroom. It must not be simply to advance the operations of the employer or be the work that a regular employee would routinely perform.*
- (2) *The skills or knowledge learned must be transferable to other employment settings.*
- (3) *The experience has a defined beginning and end, and a job description with desired qualifications.*
- (4) *There are clearly defined learning objectives/goals related to the professional goals of the student's academic coursework.*
- (5) *There is supervision by a professional with expertise and educational and/or professional background in the field of the experience.*
- (6) *There is routine feedback by the experienced supervisor.*
- (7) *There are resources, equipment, and facilities provided by the employer that support learning objectives/goals.*

All of the following are the minimum requirements to be completed unless stated optional. You may add additional requirements.

Department & Course #	Course Title (limit of 30 characters/spaces)	Course Credit Amount
Student Name	Student ID #	Student Address, Cell #, & email

Semester to Receive Credit	Does this internship offer a letter grade or credit/no credit?
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Internship Site Name and Address	
On-Site Supervisor and Contact Information	
Beginning and Ending Work Dates	
Workload Expectations that are Tied to Monmouth College's Course Engagement Policy	
Basis for Grading and Evaluation Methods	

Learning Goals (Learning Goals should not be brief or general. They should include how the student is extending the knowledge learned in the classroom/major program of study.	
Student Responsibilities at the Work Site that Relate to the Learning Goals	
Other Student Responsibilities of the Internship Including Submission Dates of Work (optional)	

Your signature reflects agreement and adherence to the NACE definition of an internship and its criteria, all of the above specified information, and that the internship bears rigor deserving of the academic credit to be received.

Student: _____ Date: _____
Name

Site Supervisor: _____ Date: _____
Name

MC Faculty Sponsor/Coordinator: _____ Date: _____
Name

Department Chair (if not the sponsor): _____ Date: _____
Name

After this form is completed with the appropriate signatures, it must be submitted to the Monmouth College Registrar's Office. Incomplete forms will be returned to the Monmouth College Faculty Sponsor for completion. Once the form has been accepted by this Office, it will register the student for the internship course during open registration. All required and credit-bearing internship learning contracts will remain the property of the Monmouth College Registrar's Office and stored by that office.

APPENDIX XI: THEATRE AUDIENCE ETIQUETTE

THEATRE ETIQUETTE

Tips for being a good audience member

Watching a live theatre performance is a wonderful experience that's quite different than going to a movie, a concert, or a sporting event. The quality of every single performance depends in part on the audience and how they behave and respond. Please help make today's show the best it can be by following these rules of etiquette.

Arrive at least ten minutes before curtain time.

Should you arrive late to a performance, expect to miss the first scene and enter only with an usher to escort you to your seat.

Wear proper attire and remove all hats in the auditorium.

Keep your feet off the seats and the seatbacks in front of you.

Do not unwrap candy or cough drops during a performance.

If you expect you might have a cough, unwrap your lozenge in advance.

Silence all watch alarms, cell phones, and electronic devices.

Do not bring any food into the auditorium.

Any beverage must be in a closed container.

Remain for the entire performance.

If you must leave the theatre during a show, leave quietly during a blackout or a scene change. The only exceptions to this are crying babies and talking young children, who should be immediately taken out of the auditorium. If you do have to leave for any reason, do not expect to re-enter until intermission or curtain call.

Do not text, "check in," or even look at your phone once the performance has begun.

The light is distracting to those around you as soon as the house lights go down.

Do not take flash photographs during performances.

Photography without flash and videography of a show is on a show-to-show basis due to varying copyright laws, so check your program or ask an usher before the show to find out what's allowed.

Do not talk, whisper, hum, or sing along during a performance.

It distracts the actors since they can hear the audience. It also detracts from the experience for other audience members. The time to discuss the performance is during intermission and after it's over.

Please laugh during a comedy, clap after a song during a musical, and applaud at the end of a scene.

Applause—not yelling, whooping, whistling, or stomping your feet—is the acceptable way for an audience to show appreciation to the performers.

Reserve standing ovations, the ultimate compliment you can give a show, for the best.

When standing ovations become routine, they become meaningless.

APPENDIX XII: RECOMMENDED PLAY READING LIST

THEATRE MAJOR RESOURCES – Play Reading List

The following is a short list of playwrights and their texts which have worked to shape our global understanding of theatre. This is in no way a complete list. Whether in the classroom or independently, the major or minor should familiarize themselves with the following texts.

CLASSICAL THEATRE

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

MEDIEVAL

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

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

RESTORATION & NEO-CLASSICAL THEATRE

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

NINETEENTH CENTURY

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

EARLY 20TH CENTURY

Chekhov, Anton	<i>Three Sisters, The Seagull, The Cherry Orchard</i>
Feydeau, Georges	<i>A Flea in her Ear</i>

Synge, J.M.	<i>Riders to the Sea, Playboy of the Western World</i>
Pirandello, Luigi	<i>Six Characters in Search of an Author</i>
Wilde, Oscar	<i>The Importance of Being Earnest, Ideal Husband</i>

20TH CENTURY – BETWEEN THE WARS

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

20TH CENTURY – MID CENTURY

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

20TH CENTURY – 60'S & BEYOND

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

Howe, Tina	<i>Painting Churches, Pride's Crossing</i>
Wolfe, George	<i>The Colored Museum</i>
Reza, Yasmina	<i>Art, God of Carnage</i>
Nottage, Lynn	<i>Ruined</i>
Parks, Suzan-Lori	<i>Venus, Fucking A</i>
Smith, Anna Deavere Smith	<i>Twilight: Los Angeles, Fires in the Mirror</i>
Hwang, David Henry	<i>Yellow Face</i>

MUSICALS & OPERETTAS

<i>Oklahoma!</i>	<i>Avenue Q</i>	<i>Spring Awakening</i>
<i>West Side Story</i>	<i>Hair</i>	<i>Carousel</i>
<i>1776</i>	<i>Parade</i>	<i>Kiss of the Spider Woman</i>
<i>Showboat</i>	<i>Caroline or Change</i>	<i>Sweeney Todd</i>
<i>Chorus Line</i>	<i>Mikado</i>	<i>Urinetown</i>
<i>Porgy & Bess</i>	<i>Jesus Christ Superstar</i>	<i>Evita</i>
<i>Rent</i>	<i>In the Heights</i>	<i>HMS Pinafore</i>

CHILDREN'S THEATRE

Peter Pan
Charlotte's Web
The Chronicles of Narnia (The Lion, the Witch, and the Wardrobe)
Charlie and the Chocolate Factory
 Plays by Susan Zeder

APPENDIX XIII: SAMPLE INTERNSHIP COVER LETTER



13 December 2019 > swap this out with correct info

Professor Lynne Perkins Socey > swap this out with name of recipient(s)
 Coordinator, National Playwriting Program, Region III > swap this out with recipient's
 organizational affiliation

Dear Professor Socey > swap this out with the names of the recipient(s),

Do not indent paragraphs on a business letter and use single spacing.

With best wishes > swap this out with your own closing

Vanessa Campagna, Ph.D. > swap this out with your own name
 Chair and Assistant Professor of Theatre, Monmouth College > swap this out with your own
 organizational affiliation
vcampagna@monmouthcollege.edu > swap this out with your own email

APPENDIX XIV: PRODUCTION POSITION PITCH GUIDELINES

Monmouth College Department of Theatre

Application Guidelines for Student Production Positions: Director, Designer, Dramaturg, Stage Manager

I: Qualifications for Student Director, Designer, Stage Manager, and Dramaturg

- **Student directors** *should have* successfully completed THEA275: Script Analysis and Dramatic Literature, as well as THEA377: Principles of Directing.
 - Students who have not taken these courses are still eligible to apply, but they must be diligent in describing their related skills and experiences.
- **Student designers** *should have* successfully completed THEA 181/182: Drafting for Design/Design Process & Preparation. It is *preferred* that student designers have also successfully completed THEA 282: Design Studio I. It is *recommended* that student designers have taken THEA 275: Script Analysis and Dramatic Literature.
- Students who have not taken these courses are still eligible to apply, but they must be diligent in describing their related skills and experiences.
- **Student dramaturgs** *should have* successfully completed THEA272: Classical Theatre History and/or THEA273: Modern Theatre History. It is *preferred* that student dramaturgs have also successfully completed other research-based courses (GP, for example). It is *recommended* that student dramaturgs have taken a Design course from Professor Rankin, or an Art class. This is due to the fact that our dramaturgs are responsible for visual dramaturgy (i.e. lobby displays).
 - Students who have not taken these courses are still eligible to apply, but they must be diligent in describing their related skills and experiences.
- **Student stage managers** *should have* worked on at least one Monmouth College Department of Theatre Production; should maintain a 2.75 GPA or higher; should have exceptional organizational skills; should have successfully completed ENG110 and COMM101 and, in general, possess tremendous written and verbal skills.
 - Students who do not meet this profile are encouraged to apply to be an Assistant Stage Manager.

II: The Application Process

- **The first step in the application process is writing a Statement of Interest.** This is due in electronic form to the Theatre faculty 72 hours prior to the Pitching Interview.
 - This deadline is Monday, 3 May by 9:00am.
 - The Statement of Interest should address these questions:
 1. For what positions are you applying and what are your qualifications?

2. Beyond your qualifications, why are you motivated to fulfill these particular roles/work on these particular productions?
 3. Is there any research and/or preparation that you *have you already done* that makes you a strong candidate for the positions?
 4. What kind of research and preparation *are you planning to do* over the summer and/or fall semester that makes you a strong candidate for the positions?
- The Statement of Interest should be written in standard Business Letter form and should not exceed one page of single-spaced font, or two pages of double-spaced font. 12 point, Times New Roman.
 - Student directors should also address the following questions:
 5. What play do you want to direct? NOTE: You are not merely pitching to direct; you are pitching to direct a specific show.
 6. How does the show complement and/or engage with the rest of the production season? Why should this show be produced at Monmouth College?
 7. Who is the right's holder and what are the royalties per performance?
 8. What are the casting demands?
- **The second step in the application process is sign up for a pitching time-slot on Reading Day.**
 - During the pitching session, you will discuss the Statement of Interest with the Theatre faculty.

**Decisions will be announced by the faculty via email
and via the department's Facebook pages ASAP.**