



GRINNELL COLLEGE DEPARTMENT OF THEATRE  
**PRODUCTION HANDBOOK**

Updated June 2005

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## Theatre Student Staff

The Department of Theatre relies heavily upon students for the success of its coursework and experiential programs. Beyond participation for academic credit, the department offers paid positions to qualified students in a diverse array of positions. The Faculty and Staff encourage all students to take Theatre 115: Introduction to Stagecraft before applying for Student Staff. All successful applicants must be full-time students (defined by the Registrar as taking at least 12 credits), have a strong work ethic, and be able to work within deadlines.

In addition to department-related work, crew opportunities may be available on occasional Public Events productions and showcases. For your information, all Department of Theatre student wages are defined as Category II and are paid on the 10th of every month. If you have any questions regarding compensation or employment with work-study status, please contact the Treasurer's Office.

The Department of Theatre has a zero-tolerance policy for alcohol and drug use in its facilities. Any employee who reports for work under the influence of any substance will be relieved of his or her duties. The Faculty and Staff are concerned with the impact of sleep deprivation on safety and work quality, and will meet, on an individual basis, with any employee who reports for work sleep deprived to discuss these concerns. The Department of Theatre does not discriminate against applicants on the basis of race, national or ethnic origin, age, gender, sexual orientation, marital status, religion, creed, or disability.

**For complete details and job descriptions, please visit:**

**<http://web.grinnell.edu/theatre/students/studentstaff.html>**

# Theatre Production Overview

The following information is intended to be a resource and explanation of particularities at Grinnell College. It is not intended to limit or dictate the theatre process, but instead to provide information.

## Keys and Security

Generally, the only members of Theatre Department Student Staff who are issued keys are the Assistant to the Department Chair, the Production Stage Manager, and the Props Storage Coordinator. Stage Managers for mainstage productions are given keys for the production space in which they are working.

Many doors are kept locked for security reasons. These include the doors to the booths, Costume Studio, Recording Studio, Costume Storage, Props Storage, Makeup Room, and Dressing Rooms. Those who require access to these rooms will be given either the codes to enter into the rooms or the keys. For obvious security reasons, it is against Grinnell College policy to prop any doors open after 10:00 pm.

## Administrative Support

There are many ways in which the BCA Main Office and Academic Support personnel support the Theatre Department. What follows are a few of the functions of the Theatre Department within the Main Office.

### *Friends of Theatre List*

The department keeps a mailing list of people from on campus and from the community who have been involved in department productions. If you need to access this mailing list, you can email the PSM and he or she will forward your message through that distribution list. If, for some reason, you are not on this list and wish to be, please email the PSM. Only messages related to Theatre Department-sponsored work will be disseminated through the Friends of Theatre list.

### *The Blue Book*

The front office staff maintains the Blue Book (so named because it is a blue three-ring binder with blue pages in it). The Blue Book contains a list of all the rooms and spaces in the Bucksbaum Center for the Arts that can be reserved and the reservations for these spaces. The Stage Manager and/or Director of a production is responsible for booking spaces for rehearsals and performances in the Blue Book. Forms for booking a space are available in the Main Office. For non-Theatre Department events such as Improv groups and dance teams, a faculty member must sign the form giving approval to use the space. It is important to note that NOBODY can write in the Blue Book except for Main Office Staff.

### *Programs*

The Technical Support Assistant, Shannon Harman, produces the programs for all of the Theatre Department sponsored productions. It is the responsibility of the Stage Manager and/or Director to maintain contact with Shannon to ensure efficient communication of

information. It is also important to observe the deadlines that Shannon sets. For more details, visit <http://web.grinnell.edu/theatre/publicity.html>

### *Tickets*

In most circumstances, the tickets for a mainstage production are printed at the beginning of the semester. For open space productions, tickets will be printed upon approval by the Theatre Department. For a variety of reasons, the department requires that all formal performances in its three performance spaces (Roberts Theatre, Flanagan Studio Theatre, Wall Performance Laboratory) be ticketed.

### *Posters*

The posters for theatre department events (non-mainstage productions) are usually designed by and distributed throughout campus and the community by front office staff.

### *Performance Schedules/Calendar*

During the Fall semester there are two mainstage productions: generally one production in Roberts Theatre, running for three performances over one weekend, and one Flanagan performance, running for four performances over one weekend. The THE 280: Directing One Acts Showcase and the Fall Dance Choreography Showing occur as well. On top of these productions, there may be up to two open space productions in the Wall Performance Lab as well as other performances in the fulfillment of course requirements (THE 380, 317, or MAP).

In the Spring semester there are three mainstage productions: generally one production in Roberts Theatre, running for three performances over a weekend, one Flanagan performance, running for four performances over one weekend, and the Spring Dance Concert in Roberts Theatre, running for three performances. This semester there is also the possibility of two open space productions in the Wall. There may also be productions in fulfillment of course requirements (THE 380, 317, or MAP).

The department production calendar is available on NT Storage in the Theatre “Public Folder.” You may download and print your own copy or check the calendar for additions or amendments to the production schedule.

# Mainstage Productions

## Rehearsal Procedures

Mainstage productions rehearse between 7:00pm and 10:30pm Sundays through Thursdays. Rehearsals for dance productions generally occur Monday through Thursday from 4:30 until 6:00pm and/or on weekends. No one is allowed to work in any Theatre Department space after 11:00pm or before 8:00am.

## First Rehearsal/Company Meeting

The first rehearsal/company meeting for a mainstage production includes various tasks to maintain the equity of the production process for all involved. The following items need to be completed in the first rehearsal/company meeting.

### *Actor Agreement*

For mainstage productions, the cast is required to sign a cast contract explicitly stating the responsibilities of the performers. A copy of this agreement is available on the Theatre Department Website at <http://web.grinnell.edu/theatre/auditions.html>

### *Cast Deputy*

The cast elects a Cast Deputy. It is the responsibility of this person to bring any concerns of the cast to the attention of the Director. The election of the Cast Deputy occurs with only the cast in the room. The Director, Stage Manager, Assistant Stage Managers, Assistant Directors, and anyone else in attendance for the first rehearsal must leave the room.

### *Measurements*

Generally, all cast members will have their measurements taken so that the Costume Designer and Costume Studio Staff may begin to work on the production.

## Tech Week

For all mainstage productions, except the Spring Dance Concert, Tech Week begins on Saturday. GO/work times for the week for a Roberts Theatre production are typically as follows: Saturday (Dry Tech) 1-5, Sunday (1<sup>st</sup> Tech) 1-5, Monday (1<sup>st</sup> Dress) 7-11, Tuesday (2<sup>nd</sup> Dress) 7-11, Wednesday (3<sup>rd</sup> Dress) 8-11, Thursday (Preview/Dress Rehearsal) 8-11, Friday (OPENING) 8-11. The tech week schedule shortens for a production in the Flanagan Studio Theatre, which has a Thursday opening. 1<sup>st</sup> Dress may occur on Sunday afternoon depending upon the costuming and makeup complexity of a specific production.

### *Board Qualification*

The Light Board Operator and the Sound Board Operator have to be board qualified before Tech Week begins. The Technical Director or qualified Theatre Student Staff members will conduct board qualification.

### *Strike*

All company members (performers and technicians) must attend Strike of their specific production. Theatre Student Staff members should be available in case their assistance is required. Strike occurs after the last performance of a show and continues until the space is cleared and cleaned. The TD generates the Strike crew assignments list and posts it on the appropriate callboard. After Strike, the Theatre Department generally holds a closing circle and then serves a light dinner to all who participated.

# Open Space Productions

Open Space productions are one-act or hour-long student directed productions. These productions could be anything from a poetry reading, to performance art, to a lighting show, to a short play or a part of a full-length drama.

## Proposal

Your production proposal should be a written statement detailing your concept and plans for the show. The proposal should reflect your familiarity with the demands of the piece and the constraints of a student-produced work. You should also include a preliminary budget, descriptions of cast, crew, and technical requirements. Proposal forms are available from the Main Office staff. The forms are available on the web at: <http://web.grinnell.edu/theatre/openspace.html>

Six (6) copies of the proposal should be submitted to the faculty chairperson no later than eight (8) weeks before proposed production dates. Your proposal then will be discussed at a department faculty meeting. Pending the outcome of the meeting, you will either be granted permission to continue planning OR you will be notified that more information regarding your proposal must be submitted OR you will be notified that permission to proceed has been denied. In the event that more information is requested, an updated proposal must be submitted within one week's time.

## Post-Approval Progression and Pre-rehearsal Planning

All student-directed Open Space productions are assigned a faculty adviser. You should arrange to meet with him/her immediately after obtaining approval to proceed with your piece so that the production schedule can be discussed.

The following must be done PRIOR to the commencement of auditions and rehearsals, and prior to your meeting with your advisers.

## Royalties and Scripts

**Please contact the Main Office to arrange a meeting to discuss royalties and script purchase.** You MUST write for rights to produce your show if the author is alive or has died within the last fifty years. Any play written by an author who died more than fifty years ago has no royalty charge. In the event that a for-profit theatre in the area is producing your piece during the same production period, your request for rights will likely be denied. Note that even though the author of your play may have died more than fifty years ago, if the play has been translated, royalties to the translator may be owed.

Be advised that royalties for one-act plays can consume all of or exceed your budget (see below). You may wish to investigate royalty fees before proposing to do a show. Note that you MUST purchase scripts unless they are available at the library. **IT IS A FEDERAL OFFENSE TO PHOTOCOPY A SCRIPT FOR USE IN PRODUCTION.**

### Budget

The department usually makes \$100 available for your production. The size of the budget is intended to result in a production that emphasizes the script, direction, and minimal design creativity rather than costly production values. Personal spending beyond the allotted budget is discouraged.

You must prepare a written budget that details the allotment of production money. Be sure to consider each area of your production when allotting funds: costumes, sound, lights, publicity, set, etc. Often forgotten expenditures include: dry cleaning, royalties, and script purchase.

Be sure to notify your designers and stage management of the budget allotments. You may wish to discuss the budget with them to obtain their input of expected needs of each area.

Once the faculty has approved your budget, you may begin to purchase items for your show. Again, thriftiness should be emphasized - and never forget the vast resources of the college at large - many necessities are available for borrowing if you politely contact the proper person.

### Making Purchases

**Local Charge Accounts:** Most stores in Grinnell will allow you to charge purchases to the theatre department. To do this, ask to charge your purchase to the College Theatre Department. Then, sign your name on the receipt, print your name underneath your signature, and write the production name below your name. All receipts must be turned in within 48 hours of purchase to the TD.

**Purchase Orders:** These are used for purchases made via telephone and delivered to Grinnell from outside the local area. The Technical Director submits purchase orders. You must contact the TD at least ten days before you will need the materials. Catalogs of vendors are available from the TD.

**Out-Of-Pocket:** Keep all receipts for out-of-pocket expenses and turn them in to the TD. You will need to note on the receipt what show the items were purchased for and to whom the money should be returned. A reimbursement check will be sent out by the Treasurer's Office. No refunds are available without a receipt. No refunds will be given if you have exceeded your budget.

### Auditions

You should reserve a room in either the Bucksbaum Center for the Arts or another campus building in which to hold auditions. Audition notices should be posted one week prior to auditions and should be duplicated by the Copy Connection. Contact Pam Poynter, Academic Support Coordinator, in the BCA Main Office, with your audition poster in order to arrange for copying.

### Publicity

As soon as your production is approved, you should contact Shannon Harman, Technical Support Assistant, in the BCA Main Office, regarding publicity. She can direct you to various free avenues of publicity as well as arrange for duplication of posters at Copy Connection.

### The Production Team

It will be to your advantage to recruit designers and crews for the technical needs of your production. It would also behoove you to recruit a trained Stage Manager for your show. If one is not available, a willing volunteer who is interested in the overall process of theatre and who is self-motivated and highly responsible may do an excellent job. A good Stage Manager can aid you from auditions to strike and can share a good deal of the responsibility. Stage Management duties and relevant information are located in the next section. In addition, the department has assembled a handbook specifically for the Stage Manager.

### The Rehearsal Period

Rehearsals may be held in any room in the Bucksbaum Center for the Arts, provided you schedule and reserve the space in the Blue Book. If you choose to hold rehearsals elsewhere on campus, you may need to reserve spaces through an academic division or through the Office of Communications and Events.

All items in rehearsal spaces are to be returned to their storage positions: up against walls and neatly put away, regardless of the condition of the room upon entrance. **These spaces must be ready for classes each weekday.**

### Stage Manager

Please arrange for your Stage Manager and any assistants to tour the facility with the Production Stage Manager if orientation is necessary. Such a tour will cover basics such as locations of brooms, phones and fire extinguishers. Other duties of the Stage Manager can include:

#### *Xeroxing*

All copying must be done at Copy Connection. There is no fee for this service, although you must arrange to have copies made via Pam Poynter, Academic Support Coordinator, in the BCA Main Office. This service generally has a 48 hour turn around. The Main Office photocopier is not available for Open Space production photocopying.

#### *Spike Tape*

Spike tape, in a variety of colors, is available for use on the floor. Gaffers tape is also available. Glow tape is available only from the TD and must be used sparingly. Duct tape and masking tape is not to be used in the theatre spaces.

#### *Running Lights and Video Monitors*

The above are available to assist you in running the show from the booth and from backstage. Please contact the TD to arrange set up.

### *First Aid Kits*

There are First Aid kits throughout the building. The Stage Manager and Assistant Stage Managers should be aware of where these are located (Design Studio, Dance Studio, Costume Studio, Scene Shop).

### *Prop Cabinets/Storage*

There are two portable props cabinets available for storage and transportation of props from rehearsal space to rehearsal space. A third prop cabinet is permanently installed in the Wall Performance Lab. All of these cabinets are lockable. Keys or combinations to these cabinets are available from the TD if the cabinets are not in use for a departmental production.

### *Security - Keys and Common Sense*

The Stage Manager will be given a set of keys to allow entrance into and lock up of rehearsal and/or production spaces. *These keys must not be used for any other purpose and must be returned if abused.* All booths, dressing rooms, and other tech spaces must be locked up prior to departure. If you are unclear about which rooms should be locked at the end of rehearsal, contact the PSM.

### **Keys must be returned within 48 hours of the close of the production.**

In general, it is not wise to leave valuables unattended in dressing rooms or other theatre spaces. Thus, do not bring valuables to rehearsals or shows and advise your performers to do likewise.

### *Technical Considerations for the Rehearsal Period*

The rehearsal period is also the design period. Policies should be adhered to and any questions should be directed towards your faculty adviser or the TD.

### *Props*

If possible, you should recruit a props coordinator to work with you and the designer to assist in prop retrieval and creation. You should create a props list early in the process and ask the faculty adviser to approve it. Then, make an appointment with the Props Storage Coordinator to check out props that the department might own.

You also may purchase props as long as these purchases fit within your budget. If food is needed, you may store items in the Green Room refrigerator, provided that they are clearly marked and that they are not left to rot. If you store food in the refrigerator, you must clean the refrigerator promptly after your production. **Food and beverages are not allowed near any lighting, sound or electronic equipment, including on the tech table behind the curtain in the Wall Performance Lab.**

If you need to make props, contact your adviser for assistance. All props purchased with theatre money are to be brought to props storage to be filed at the same time that you

return borrowed props to the Props Storage Coordinator. Purchased items become Theatre Department property. You must make an appointment to return props as well.

IT IS A STRICT GRINNELL COLLEGE POLICY THAT NO ALCOHOLIC BEVERAGES CAN BE PURCHASED FOR USE AS PROPERTIES. Your adviser can provide you with recipes of food coloring and water to make appropriate shades of liquor.

If your production requires the use of firearms (either firing or non-firin) or other weapons (swords, clubs, etc.), please make an appointment with the TD to discuss your needs. The department has very strict regulations governing the use of these items in productions.

### Costumes

Your production company may use and alter selected costumes from the storage areas. Directors and designers will be granted access to the Costume Studio on an appointment basis only. The Costume Storage Coordinator will coordinate item check-out, check-in and studio use. You may contact the Costume Storage Coordinator by phone or e-mail. This contact information is posted outside the primary costume storage area. To make the check out process move smoothly and efficiently, the department requests that you bring a list of necessary items and the measurements of the cast. *Only the Costume Studio Supervisor can approve alterations.* Any planned spillage on costumes, such as blood or food, must be brought to the Supervisor's attention BEFORE items are checked out. A fee will be assessed for any damage to costumes, unauthorized alterations, or if costumes are not returned on or before the specified return date. There is no charge to use costumes.

All pulling of costumes must take place during your scheduled appointment. You should schedule this appointment early in the production process. While the Costume Storage Coordinator will be able to answer questions, his/her duties do not include altering, sewing or fitting costumes. Keys will not be made available for use of shop equipment or items, nor will doors be left unlocked for nighttime use. Thus, you must schedule use of the shop with the coordinator. During performances, costumes must be stored in dressing rooms and the doors must be kept locked for the security of the costumes and performers' personal items.

It is to your advantage to choose a Costume Designer who has had previous experience in the Costume Studio, as your designer will be responsible for exercising proper supervision over anyone who is helping on your production. Any person using the machines in the studio must be tool qualified before s/he will be allowed to work.

Because the Costume Studio storage and staff time are primarily intended for mainstage production use, directors and designers may be asked to leave the shop if they have not made an appointment with the supervisor to work there.

### Scenery

You may use stock scenic pieces if they are not in use or slated for use in a mainstage production. You may not alter any stock scenery or furniture in any permanent fashion. The TD can make exceptions, but they are rare. You must provide your faculty adviser and the TD with the following:

- a list of items you wish to use
- a list of items you intend to build
- a description of painting plans and color scheme
- a rough ground plan
- a description of any special problems
- a list of dates: construction, strike, etc.
- a copy of your scenery budget

The TD and faculty adviser must approve your plans before construction can begin.

Materials in the shop are available for your use under the following restrictions:

- \* you **MUST** check with the TD before using anything.
- \* any new piece of lumber or fresh can of paint that you open will be charged to your show. It is beneficial to use scrap lumber as much as possible.

Anyone operating power tools must be qualified on each tool by the TD. **NO ONE IS TO OPERATE POWER TOOLS UNLESS A FACULTY MEMBER OR THE TD IS IN THE VICINITY.** Power hand tools may be taken out of the Scene Shop for assembly and rigging of scenery but must be returned by the time the shop closes each evening. **NEVER OPERATE HAND POWER TOOLS ALONE.** Weekend builds and load-ins are only permissible if a faculty member or TD has agreed to supervise and be in the immediate vicinity. Otherwise, all construction must take place during regular shop hours. All scenery is to be carried or moved on dollies, not dragged across floors.

REMINDER: YOU and anyone working with you are responsible for safe operation of the shops and equipment. It is your responsibility to see that all tools are returned and locked up, the shops are clean and orderly, and the power is switched off at the end of scheduled work periods.

### Light Board Operators

You must arrange for a training session on the light boards with the TD or qualified Student Staff member. This **MUST** be done well in advance of your first technical rehearsal. If you do not have a qualified operator, you will only have control of house lights during the show. Board operators are responsible for turning on and shutting down all boards during the run of the show and to be sure that systems are not left on overnight.

**NO FOOD OR DRINK IS ALLOWED IN ANY OF THE BOOTHS OR ON ANY OF THE CONSOLE TABLES.**

### Lighting Rig and Focus

All who work on lights must be properly trained. There is a repertory plot already hung in the Wall Performance Lab. The rep plot may be modified only with advance permission from the Resident Designer and TD. If they give permission, it will be your responsibility to make sure the repertory plot is returned to its original condition.

Color filters that are already cut and filed may be used free of charge. If you cut into a new sheet of color, you have bought the entire sheet. Templates need to be checked out with the TD. There will be a \$15.00 charge per template not returned. Replacement lamps for normal lamp burnout are available from the TD. Instruments that are discovered to be faulty should be placed in the scene shop for repair. Please notify the TD of the problem. Never attempt to use damaged or malfunctioning equipment.

### Sound

The department has a mixer, amplifiers, speakers, a mini disk player, CD player, and a cassette deck. Microphones are also available. Please check out sound equipment with the TD.

The department has facilities for mixing, editing, and recording sound for those who have demonstrated their knowledge and skill in use of the equipment. It is rather complex equipment that requires sophisticated knowledge. It is not the responsibility of the Student Staff familiar with the equipment to assist you with your sound needs.

Tape, MDs, cassettes and editing supplies are available. If you need to buy records or CD's, these can be charged to your account. Remember, all items purchased become department property. Department records may not leave the building.

If there is a question about copyright permission, you must write for rights.

Please consider safety factors when dealing with sound. The danger of hearing loss as a result of excess volume is a very real and present danger.

### Seating

There is fixed seating in the Wall Performance Lab. You cannot change the proscenium-style setup.

### Ticketing and Programs

Tickets are available for open space productions. **Please contact the Technical Support Assistant, Shannon Harman, about tickets and programs. You must provide her with names and positions of all involved well in advance.** You will be asked to proofread the program before it is sent to Copy Connection.

### Tech Week and Performance

The last minute details of a show include the following:

### *House Management*

The department will provide house management. You need to arrange for your own ushers. You must post signs warning patrons if strobe lights, fog/smoke, guns, or cigarette/cigar smoking are used in the show. Contact the Technical Director if you have questions about the signs that you may need to post.

### *Load-In*

In the event that an academic course is using the theatre space, you will be able to load in no later than the Monday before your opening. All of your teams must be ready to go in, set up, and begin technical rehearsals.

### *Publicity*

Posters, if not up by now, should be posted in highly visible locations around campus.

### Strike

Strike should be organized so as to allow for efficient and speedy break down of your show. You will want to split cast and crew into teams to allow for communication and division of labor.

### *Costumes*

You must have a Costume Studio employee at your Strike so that he or she can supervise the designation of clothing to be laundered and that to be dry-cleaned. You will want to assess dry cleaning costs before using any costumes, as these costs come out of your budget. All borrowed items must be cleaned before return, and must be returned while a Costume Studio employee (or the supervisor) is present. Dressing rooms must be cleaned and emptied of all personal belongings. Costumes that are returned late or damaged will be subject to a fee.

### *Scenery*

All scenery must be dismantled and returned to its proper place in the Scene Shop. You **MUST** arrange Strike with the TD.

### *Props*

You must make an appointment with the Props Storage Coordinator to return all props. Items that are missing or damaged will incur a fee. Remember that you **MUST** return all items to the Props Storage Coordinator before the due date listed on your check-out agreement. Props that are returned late or damaged will be subject to a fee.

### *Lighting*

All specials must be struck and components put away in their respective places. The repertory plot should be restored. Any missing or damaged templates or other equipment will be subject to a fee.

### *Sound*

All sound equipment must be returned to its proper location. Any missing or damaged equipment will be subject to a fee.

*House*

The house must be swept and cleared of programs. The stage must be empty and swept clean.

# **THE 380: Advanced Directing Project and Mentored Advanced Project (MAP)**

## Applicant Prerequisites

Academic: THE115, THE117, THE280, THE201, THE202 or 203, THE303 or 304. THE217 Intermediate Acting and THE240 Design I, are recommended but not required.

Experiential: Student directors must have completed and demonstrated excellence in THE 280:Directing I, have directed at least one Open Space, have been Assistant to the Director for at least one mainstage production, and have worked as cast, or stage management for two mainstage productions.

The 380 proposal requires substantial planning in the second semester sophomore year or first semester junior year, during which the applicant should discuss preliminary concepts with the faculty.

## Project Scope

The project may potentially embrace, but is not limited, to the following:

- A. Research projects with workshop components. For instance, topics in theory and history of directing and directors, culminating in workshop presentations and a major research paper.
- B. Production projects of various kinds, typically no longer than an hour and a half in performance time. Possibilities may include:
  - 1. A coherent collection of scenes (related by theme, genre or “performance problem”)
  - 2. An extended one-act
  - 3. A tight full-length play.

In either case, students are expected to conduct prior independent research with a faculty mentor. Once approved, the student director will typically meet with a faculty mentor at least once a week to discuss readings and research, to report on production process and rehearsals, to engage in the preparation of the final written product, and finally to evaluate the project.

The THE 380 or MAP directing project is NOT a mainstage production. For the exceptional directing student, it is an opportunity to work in collaboration with a full production team, with faculty and facility support.

THE 380 or MAP projects may be funded with a modest production budget and payment of royalties. Program and publicity support is provided and funded by the department. Technical needs and labor are to be planned and executed by the 380 team and

volunteers. In general, Stagecraft lab students and Theatre Student Staff are not available to assist THE 380 teams. Run crews will also need to be recruited by the THE 380 team.

## The Application

Applications for MAPs should follow the MAP guidelines as specified in the general catalog. The application for the research and/or production project should follow the include:

- A. The student's current "portfolio", list of past relevant course work, and a current résumé.
- B. A rationale for the project, including a "self-diagnosis" of your progress in your initial education as a student of directing.
- C. A preliminary directorial concept based on an analysis of the play's script and/or project. The directorial concept needs to contain the following components:
  1. Play analysis including: vital themes and messages and discussion of historical background; the cultural, social and political worlds of the play and playwright.
  2. Discussion of the conditions under which the play would originally have been performed, as well as other interpretations in its performance history.
  3. Exploration of ways in which this play can be adapted to explore issues and events in the current artistic, social and/or political period. Analysis of why this play should be done at this place and in this time (its relevancy).
- D. A preliminary production concept. This should include the following casting and technical considerations:
  1. Number of characters/gender; number of actors/gender.
  2. Period or style for production; number and type of costumes (costume and make-up desires or requirements).
  3. Number and type of scenes.
  4. Production design team (see Design Team Requirements and final general note).
  5. Lighting requirements.
  6. Properties needs.
  7. Sound/music desires or sound requirements.
  8. Audience/actor relationships required by the text.
  9. Perceived difficulties/challenges (technical/casting/content).
  10. Special needs—does the proposed piece require special education (in stage combat, dialect, or period movement).

Note: Auditions are required and must be open to all Grinnell College students. You are required to use the Theatre Department Audition Form available at <http://web.grinnell.edu/theatre/auditions.html>. You must follow the guidelines for nondiscrimination in casting. You must determine the dates and times of auditions in consultation with your faculty adviser.

- E. Production Script.
- F. You will be asked to give his/her concept presentation to the theatre faculty at large. You should schedule this meeting with the Department Chair.

## Director's Process Requirements

- A. Adherence to the same process as department mainstage productions is expected.
- B. The project is guided and advised by assigned directing and design faculty.
- C. Faculty advisers will be in attendance at rehearsals on a weekly basis.
- D. Before rehearsals begin with your actors, your understanding of the play's action needs to be evident in the preparation of a strong production script. This includes the following: an annotated copy of the script (the 'production script'), identifying major beats in the dramatic and emotional logic of each scene as the action progresses. (You are analyzing each character's objective in action (or inaction) with others. You can signify this with a line at each major shift, or box the component beats or units of a scene. Use pencil; your understanding will deepen as rehearsals begin. Provide brief statements of basis situations – think about the Brechtian “gest”, the defining gesture that “says it all” or the idea of titling each scene succinctly). What must the audience know at the end of each major dramatic event or interaction? Underline lines of dialogue that point up emphatic elements (in story, character, theme, language, mood).
- E. For the major dramatic moments you should provide a diagram of a ground plan, so that at least you have some visualization of the most important events of the action staged through major positions and movement in character relationships. Xerox your script and get it into a three-ring binder that allows you room to notate on the facing page and in the margins of dialogue.
- F. The Director will be required to keep a substantive director's notebook for evaluation. This notebook will include concept statement, dramaturgy notes and research, script and blocking notes, rehearsal notes, design and stage management materials, and a self-evaluation statement at the end of the project.
- G. A post-show critique with your cast, crew, and department faculty is also required.

### THE 380 or MAP Design Team Requirements: Scenic Design

Academic Requirements: THE 115: Stagecraft, THE 240: Design I, and THE 340: Design II

Experiential Requirements: Assistant to the Scenic Designer for one mainstage production, Scenic designer for at least one Open Space production, build crew for at least one mainstage production.

The design contract includes completion dates and approval for the following: concept statement/French scene chart, research and idea development, preliminary sketches/white model, preliminary floor plan and section, final floor plan and section, working drawings, budget sheets/materials lists, production timetable for build/strike, and a rehearsal attendance schedule. A portfolio production book is to be completed by strike. A self-evaluation paper and a team evaluation paper are due by strike.

### THE 380 or MAP Design Team Requirements: Lighting Design

Academic requirements: THE: 115 Stagecraft, THE: 240 Design I, and THE: 245 Lighting for the Stage

Experiential Requirements: Assistant to the Lighting Designer for mainstage production, Lighting Designer for an Open Space production, and Master Electrician for a mainstage production.

Design contract includes completion dates and approval for the following: concept statement/French scene chart, research and idea development, preliminary cue sheet, preliminary plot and section, preliminary hookup, final plot and section, final cue sheet with levels, focus charts, and a rehearsal attendance schedule. Final production book must be completed by strike. A self-evaluation paper and a team evaluation paper are also due by strike.

### THE 380 or MAP Design Team Requirements: Costume Design

Academic Requirements: THE 115: Stagecraft, THE 240: Design I

Experiential Requirements: Assistant to the Costume Designer for a mainstage production, Costume Designer for an Open Space production, wardrobe crew for a mainstage production.

The design contract includes completion dates and approval for the following: concept statement/French scene chart, research and idea development, character analysis sheets, measurement sheets, preliminary sketches/swatches, full scale roughs, final renderings with swatches, makeup sheets, budget sheets/materials lists, production timetable for

pull/build/strike, and a rehearsal attendance schedule. The costume bible is to be completed by strike. A self-evaluation paper and a team evaluation paper are also due by strike.

#### THE 380 or MAP Design Team Requirements: Sound Design

Academic Requirements: THE 115: Stagecraft, THE 240: Design I

Experiential Requirements: Qualification on all Recording Studio equipment, Assistant Sound Designer for a mainstage production.

#### THE 380 or MAP Production Team Requirements: Stage Management

Academic Requirements: THE 115: Stagecraft, THE 117: Acting I

Experiential Requirements: Stage Manager for at least one mainstage production, Stage Manager for at least one Open Space production, Assistant Stage Manager for one mainstage production.

Stage Managers are required to maintain a production prompt book which includes: rehearsal notes, calendars, contact sheets, all schedules and related paperwork, prompt script and blocking notes. A self-evaluation paper and a team evaluation paper are also due by strike.

#### THE 380 or MAP Design Team Requirements: Design Technology

Academic Requirements: THE 115: Stagecraft, and THE 240: Design I.

Experiential Requirements: Assistant to the Technical Director for mainstage production, Technical Director for an Open Space production, carpentry crew for a mainstage production.

The TD contract includes all paper work relating to the build, labor, and production schedule for the successful completion of the project. All working drawings, plans, process photos are to be presented in a portfolio quality production book. A self-evaluation paper and a team evaluation paper are also due by strike.

**General Note:** If the student director cannot find qualified students to fulfill design team requirements, projects need to be produced without such elements. This needs to be considered when selecting your script. Clearly, the THE 380 class is an excellent opportunity for student directors and designers/technicians to excel for independent

credit, performance lab credit, or plus 2 credit. However, the THE 380 class is first and foremost an advanced directing exercise.

## **Course-Related Presentations**

Many different courses use Theatre Department facilities for final presentations. THE 117: Fundamentals of Acting has presentations generally on the last day class of all the scenes the class members have been working on during the semester. THE 280: Directing has the student-directed one acts that occur at the end of the fall semester. THE 303 and 304 can have performance components for showing at the end of the semesters when they are offered. Special topics and short courses may have performance modules. THE 225: Choreography has a student choreography showing at the end of the fall semester. THE 245: Lighting for the Stage has a sound and lighting performance at the end of the fall semester. THE 495: Senior Seminar may have a performance component at the end of the spring semester.

## **Use of Theatre Spaces (outside of the department)**

All groups using Theatre Department spaces must abide by the rules of the Blue Book system.

### Public Events

Public Events has a long history of using the Theatre Department facilities. When Theatre Student Staff are working for Public Events, those hours are billed to Public Events. Schedules are arranged through the TD.

### Other College Departments

The Theatre Department encourages the use of theatre spaces by other departments.

### Student Groups

Student groups are encouraged to use theatre spaces for rehearsals and performances.

## **Facility Reservations – Blue Book**

If you are stage managing one of the Theatre Department mainstage productions, your facility will be pre-reserved for you for the entire rehearsal and production process. As long as your director keeps to the standard rehearsal/tech schedule, you will have priority over all other users of your theatre at all scheduled times. Thus, the information in this section applies primarily to student-directed productions, though mainstage stage managers should have an understanding of this system as well.

All public rooms in the Bucksbaum Center (that is, all of the rooms except faculty offices, practice rooms, studios, and the Main Office) are available for faculty, students, and staff to reserve for specific time frames on specific days. The master reservation book (known internally as the “Blue Book”) is located in the back hallway of the BCA Main Office.

If you need to reserve a space, first check the Blue Book to make sure the space is available at the desired date and time. If it is, pick up a reservation form (located next to the Blue Book) and fill it out with the specific date(s), time(s), and facility that you wish to reserve. As a student, you then must obtain the signature of a sponsoring faculty member on the form. When you are finished, put the form in the pocket of the Blue Book. You will *not* receive a confirmation of your reservation from the BCA Office staff unless an existing reservation conflicts. However, you CAN check the book later to make sure that your reservation has been entered.

- **NEVER WRITE IN THE BLUE BOOK.** Only BCA Office staff can write in the Blue Book.

- If you need to change or cancel a reservation, fill out another reservation form, get a faculty signature, and put it in the front pocket of the Blue Book binder. **DO NOT MODIFY ANYTHING IN THE BLUE BOOK YOURSELF.**

- If you enter your (reserved) facility at the prescribed time and find another group using it, inform the group that you reserved the facility in advance and that they will need to leave. Be polite but firm, and call the PSM or any Theatre faculty member if the group refuses to leave. Many student groups (improv, a capella, etc.) are not aware that the Blue Book system exists. Encourage the group leader to meet with Pam Poynter if he or she wishes to reserve a facility formally.

## Other Resources

### Theatre Website/Class Pages

All interested students should visit the Theatre Department Website at <http://www.grinnell.edu/theatre>. This site will link viewers to information about auditions, past productions, the current season, the theatre department professors and guest artists, current students as well as alumni, and basic information about our spaces. The site also contains links to valuable resources on the web and websites for many of our theatre classes.

### Humanities Theatre Folder

For those on campus with access to NT Storage, the Humanities/Theatre Folder has more in-depth information about our facilities, inventories, and other paperwork.

### Life After Grinnell

The information pertaining to internships, programs, and jobs in the theatre can be found on the callboards in the basement of the Bucksbaum Center for the Arts. The theatre department also subscribes to *ArtSearch* (the national journal of job listings and internships), which is available in the Theatre Seminar Room. Included in this packet are sample resumes, cover letters, and headshots. There is also an alumni/ae network and listing which can be found on the department website.

## Frequently Asked Questions

### ***How can I become qualified on a light board or sound equipment?***

Training is included in THE 115: Introduction to Stagecraft if your crew assignment includes board operation. Otherwise, training is available by contacting the Technical Director.

### ***How do I get involved?***

It is easy to get involved in a production. Come to auditions and fill out a form for backstage work, contact the PSM, or contact the Stage Manager for an Open Space or other production. Members of THE 115: Introduction to Stagecraft classes fill many of the production positions as a requirement for their class. However, in most cases, we have more positions available than there are students in the class.

### ***When are rehearsals for mainstage productions?***

Rehearsals for mainstage productions occur Sunday through Thursday, 7:00-10:30pm.

### ***Do I have to be a Theatre major to participate in a Theatre Department production?***

Not at all! All Theatre Department opportunities are open to all registered students. Preference in casting and crew positions will be given to full-time students (defined by

the Registrar as taking at least 12 credits). The department has a large “family” that includes many students who participate extensively during their tenure at the College but are not majors.

## **Student Educational Policy Committee (SEPC)**

The Theatre SEPC is a liaison group, comprised of Theatre Department majors, that provides the faculty with student input on professors (tenure and other reviews), faculty candidates, curriculum, and other departmental issues. As its primary duty, the SEPC surveys students and summarizes their opinions regarding current professors, department productions, and the Theatre major curriculum. It then submits these summaries to the department faculty. In addition, the SEPC sponsors Theatre Department study breaks and the end-of-year Theatre Department picnic. The SEPC holds weekly meetings to assign duties and to discuss important issues.

Please check out the SEPC’s new website for information about upcoming events, our projects, and current majors. If you have any questions, comments, or concerns please email [thesepc@grinnell.edu](mailto:thesepc@grinnell.edu).

Please visit the SEPC’s website: <http://web.grinnell.edu/groups/thesepc/>