

Theatre Student Handbook



YORK COLLEGE
OF PENNSYLVANIA

SCHOOL OF THE ARTS,
COMMUNICATION AND
GLOBAL STUDIES

2021-2022

THEATRE

Student Handbook

2021-2022

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Please note: While this document is comprehensive and published annually, changes may occur throughout the academic year. Changes and updates will be posted on the call board and will be discussed at the next Theatre Division Meeting.

Updated August 2021

Introduction

Welcome

Welcome to the York College of Pennsylvania Theatre student manual. This document is to help you navigate your time here as a theatre major or minor. Our job is to prepare you for the professional world of theatre, and our goal in putting together this document is to answer any questions you might have about our program, head off any issues that might arise from misunderstandings, and ultimately graduate theatre artists who spent four years in a pre-professional BA program that gives you a leg up in your future career. We are thrilled you chose YCP and will major or minor in theatre, arts administration, and or dance. This handbook should be your guide on operating procedures and policies as we work collaboratively to further your educational and artistic goals.

Academic Advising

Academic advising is an essential process in which students are assisted in the clarification of their educational and professional goals. All theatre majors are assigned a full-time theatre faculty member as an academic advisor. It is the role of the advisor to work with the student in developing educational plans that will be compatible with the student's personal and professional goals. The advisor also serves as a resource for school policy and as an agent of referral for campus services.

Students are encouraged to consult with their academic advisors often. Meetings may occur during the advisor's regular office hours or by appointment. During the course scheduling and registration period, the advisor will create a sign-up for each advisee to select a meeting time. The theatre faculty advisors at York College are interested in establishing a genuine and open relationship with each student and are encouraging mentors. As such, advisors will often track progress in all classes that a student is enrolled in. It is important to understand, however, that the advisor will assist in the decision making process, but not make decisions for the student. However, it is important to note that as a faculty member, the advisor may have information regarding course offerings that the student does not have when creating draft schedules.

Theatre Degree Programs

Following are descriptions of the major degree and minor programs in theatre, including required courses and suggested course sequences. All information is derived from the College Catalog. However, from year to year, there are occasionally changes in course titles, course numbers, degree requirements, and number of credits. In addition, the new requirement of course minimums of 10 students may adjust offerings and availability. Therefore, there may be discrepancies between the

information below and the program requirements for your specific year. If this is the case, always refer to your major work sheet. The work sheet for the academic year you entered the program is your contract. Work sheets are available in the department office. If you have any questions, consult your academic advisor. Below are the requirements from the 2020-2021 Catalog. Please be advised that significant changes occurred to theatre courses and programs in the 2016-2017 & 2018-2019 school years. Talk to your academic advisor or a full time faculty member if you have any questions related to changes or equivalent courses.

Bachelor of Arts in Theatre

With a major in Theatre, students will learn how to write and analyze texts and documents, solve problems quickly and effectively, speak energetically and dramatically to audiences of all kinds and sizes, and contribute significantly to any group or team. Theatre majors offer to prospective employers the valuable skills of creativity, imagination, independence of thought and action, patience, self-discipline, flexibility, initiative, teamwork, and dedication. Theatre majors' energy, enthusiasm, strong work ethic, self-confidence, versatility, responsibility, and commitment identify them as well-rounded liberal arts graduates who can speak articulately, give confident presentations, and thrive under pressure.

Requirements for Graduation:

To be eligible for graduation, students majoring in Theatre must complete a minimum of 120 credits, achieve a cumulative grade point average of 2.0, satisfy the College's residency requirements, and complete the General Education Requirements of the College. A minimum grade of 2.0 is required successful completion of First Year Seminar and all courses taken as part of Gen Next. Courses used to complete General Education Requirements may not be taken on a pass/fail basis.

The General Education Requirements of the college require students to successfully complete First Year Seminar, Foundations, Disciplinary Perspectives, and a Constellation. Students who enter the college with 30 credit hours completed will not take a First Year Seminar course and therefore must take an additional 3 credits for graduation. Transfer students that are awarded 60 or more credits upon acceptance to York College will not be required to complete a Constellation.

REQUIRED MAJOR COURSES:

Performance and Production

THE 150 Movement for the Stage

THE 121 Stagecraft

THE 154 Intro to Theatre [this is the Gen Next requirement]

THE 155 Intro to Acting

2 Practicums at the 100 level (THE 152 & THE 153)

THE 221 Production Management

THE 255 Scene Study

2 Practicums at the 200 level (THE 252 & THE 253)

THE 300 Arts Administration

THE 320 Scene Design

THE 321 Lighting Design -OR- THE 322 Costume Design -OR- THE 355 Classical Acting

THE 363 Directing

THE 380 Special Topics

2 Practicums at the 300 level (THE 352 & THE 353)

THE 430 Devised Theatre

THE 421 Design in Practice -OR- THE 435 Performance in Practice

Students must complete a 3 credit Independent Study or Internship as listed below:

THE 498 Independent Study 1-3 credit hours

OR

THE 450 Theatre Internship 1-3 credit hours

Dramatic Literature

THE 275/CRW 275 Playwriting
THE 291 Script Analysis and Dramaturgy
LIT 323 or LIT 324 Shakespeare I or II
THE 354 History of Theatre
THE 416 Modern and Contemporary Drama

Major Area Electives

9 credits of offerings from ART, CM (Mass Comm), CRW (Creative Writing), or LIT
12 credits of Theatre Electives: THE

Minor in Theatre

A minor in Theatre requires 18 credits with the following distribution:

THE 154 Introduction to Theatre 3 credit hours
THE 215 Intro to Acting 3 credit hours
THE 121 Stagecraft 3 credit hours

Twelve credit hours from the following:

THE 150 Movement for the Stage 3 credit hours
THE 221 Production Management 3 credit hours
THE 223 Costume Crafts and Properties 3 credit hours
THE 255 Scene Study 3 credit hours
THE 291 Script Analysis and Dramaturgy 3 credit hours
THE 300 Arts Administration 3 credit hours
THE 310 British Theatre: History & Performance 3 credit hours
THE 320 Scene Design 3 credit hours
THE 321 Lighting Design 3 credit hours
THE 322 Costume Design 3 credit hours
THE 354 Theatre History 3 credit hours
THE 416 Modern & Contemporary Drama 3 credit hours
THE 430 Devised Theatre and Performance 3 credit hours

Minor in Arts Administration

A minor in Arts Administration requires 18 credits starting with the 2021-22 school year.

Required Courses include:

MGT 150: Principles of Management
ART 235 Concepts of Computer Graphics

THE 300: Arts Administration

Take **one** of the following: MUS 290: Intro to Music Lit or THE 154: Intro to Theatre, or ART 101/ Art & Visual Culture, or ART 205 Survey of Western Art II

Six credit hours from the following:

THE 221 Production Management

HIS 206 Introduction to Museum Studies

HSP 230: Leadership and Human Resource Management

HSP 240 Facility Management

REC 250 Special Events Management

CM 323 Publications Editing

ART 296 Publication Design

CM 324 Public Relations Events and Promotions

ART 397 Art in Recreation

MUS 397 Music Entertainment and Promotion

SOC 436 Applied Volunteer Management

CM 410 Media Management

HSV 415 Grant Writing for Non-Profit Agencies

Minor in Dance

A minor in Dance requires 18 credits.

Required Courses include:

BIO 112 Essentials of A & P – OR – BIO 220/221 Human A&P

THE 215 Acting

THE 213 Introduction to Dance History

THE 413 Dance Choreography & Composition

Six credit hours from the following:

PAW 171/172 Ballet Dance

PAW 173/174 Jazz Dance

PAW 175/176 Modern Dance

PAW 177/178 Tap Dance

PAW 179 Special Topics in Dance

Department of Theatre Staff

Full-time Faculty/ Staff

Suzanne Delle

Assistant Professor / Producer

Directing, Acting, Arts Admin, Front of House, Dramaturgy, Literature

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Staff & Guest Artists

Jonghee Celeste Quispe

Directing

Carrie Klewin Lawrence

Directing

Seth Werner

Stage Management / Design

Mark Zortman

Music Direction
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Important College Policies

Spartan Oath

As a York College Student, I pledge to:

- Demonstrate respect for others
- Exercise all actions with integrity and honesty
- Communicate and interact in a respectful and considerate manner
- Evaluate how my actions and decisions affect others and the college community
- Support and contribute to a healthy, living and learning college environment

Code of Conduct

The Student Code of Conduct contains the expectations and standards of the York College of Pennsylvania community. As members of the College community, students are expected to conduct

themselves in positive ways that contribute to the overall well-being of the College community. While matters of student misconduct cannot always be anticipated precisely, the following code applies to all students and is consistent with the pursuit of College standards and educational objectives. The Student Code of Conduct should be read broadly and is not designed to define prohibited conduct in exhaustive terms. Students who violate, attempt to violate, or conspire to violate the code are subject to the College disciplinary process and disciplinary action, whether on or off campus. The Student Code of Conduct applies at all locations of the College, including affiliated programs in other states or foreign countries and off-site intern/externships.

Each student at the College is a member of the academic community as well as the civil community of the College and the surrounding area. All students can expect to be treated in a fundamentally fair manner as they carry out the duties and obligations associated with being citizens in such communities. The College conduct process is designed as an educational one; to encourage and promote the process of self-discipline. The College shall provide prompt and equitable conduct proceedings.

The College will adhere to the requirements of the law and will cooperate and communicate as appropriate with law enforcement agencies in their duties. Students are expected to be aware of and obey local, state, and federal laws in addition to the Student Code of Conduct and to take an active role in understanding their responsibilities as members of these communities. The College student conduct process is separate and is not attached or associated with any civil or criminal adjudication systems; therefore, the standard of expectation regarding due process and technical rules of evidence applicable to civil and criminal cases shall not apply.

Survivors and students who are charged with Sexual and/or Interpersonal Misconduct will be supported and assisted in a prompt and equitable manner. This may include advisement regarding the Student Conduct Process, legal rights/options, counseling, and access/referral to existing support services. For assistance and consultation, students can contact the Department of Campus Safety, Counseling Services, Residence Life, or Student Affairs. The Office of Student Conduct can be reached by phone at 717-600-3874 or by email at studentconduct@ycp.edu.

Health and Disability

Students with disabilities are responsible for providing the Director of Disability Support Services (DSS) with proper documentation to determine eligibility for accommodations, and meeting with the Director of DSS to obtain their accommodation memo. The student is then responsible for showing the memo to each of their professors where accommodations are needed and discussing any questions or concerns. The memo will be printed on security paper so that if copied, the word “void” will appear in the background. Copies may be made for your records, but the student should retain the original and be able to show it to you as proof of eligibility for their accommodation(s).

If you are a student with a disability in need of classroom accommodations and have not already registered with Linda Miller, Director of Disability Support Services, please contact her at 815-1785 or lmille18@ycp.edu to discuss policies and procedures related to disability services and to establish the accommodations for which you are eligible.

Grading Policy

4 Superior: This grade denotes accomplishment that is truly distinctive and decidedly outstanding. It represents a high degree of attainment and is a grade that demands evidence of originality, independent work, an open and discriminating mind, and completeness and accuracy of knowledge, as well as an effective use of the knowledge.

3.5 Excellent: This grade denotes mastery of the subject matter. It represents excellence in many aspects of the work, such as initiative, serious and determined industry, the ability to organize work, the ability to comprehend and retain subject matter and to apply it to new problems and contexts.

3 Good: This grade denotes considerable understanding of the subject matter. It represents a strong grasp and clear understanding of the subject matter and the ability to comprehend and retain course content, but inconsistently applies it to new problems and contexts.

2.5 Above Average: This grade denotes above average understanding of the subject matter. It represents a limited ability to comprehend and retain course content and apply it to new problems and contexts.

2 Average: This grade denotes average understanding of the subject matter. It represents the grade that may be expected of a student of normal ability who gives the work a reasonable amount of time and effort.

1 Below Average: This grade denotes below average understanding of the subject matter. It represents work that falls below the acceptable standard.

0 Failure: This grade denotes inadequate understanding of the subject matter. It signifies an absence of meaningful engagement with the subject matter and that the student is not capable of doing or understanding the work or has made little or no effort to do so.

INC Incomplete: This grade denotes that the coursework has not been completed and an extension has been granted by the instructor.

W Withdrawal: This grade denotes that the student withdrew from the course by the deadline.

P Pass: This grade denotes passing in special Pass/Fail courses.

F Fail: This grade denotes failure in special Pass/Fail courses.

AU Audit: This grade indicates that a student is registered for a course but receives no credit.

YCP Theatre Division Standard Grading Breakdown

4.0	3.5	3.0	2.5	2.0	1.0	0
94-100	87-93	80-86	76-79	70-75	60-69	<60

Delay and Cancellation

Delays/Cancellations will be announced on the York College Website, myYCP, the Weather Hotline (717-815-6789), and local TV/radio stations. During the time in which the college has been delayed or canceled, no activities may occur in performance spaces including but not limited to; auditions, rehearsals, tech rehearsals or performances.

Travel Policy

All division sponsored activities off-campus (lectures, field-trips, KCACTF, etc.) are governed by all applicable College rules as spelled out in the Student Code of Conduct. Students found in violation of these rules and regulations will be subject to disciplinary action.

2021-2022 Opportunities

Theatre Majors Field Trip to see Theatre:

Sunday, September 26 at 7:30pm at the Nationals Stadium in DC, Arena Stage live streams Lydia R. Diamond's play Toni Stone. Bus leaves campus at 5pm. Free even

KCACTF Region 2 Conference:

Currently this event will take at West Chester University, January 11-15 2022. More information is available from Professor Delle as she receives it. Cost approximately \$200.

England Short Term Study Abroad: May 2022

THE310 British Theatre: History and Performance

Want to spend 7 days in England seeing shows, learning about British theatre and taking master classes? Consider going on this short-term study abroad. You must be enrolled in the course to go on this trip. Estimated cost is \$3,000 and includes airfare, hotel, transportation in England, some shows, and some meals.

Upcoming Opportunities

New York City Showcase: Spring 2023 (Anticipated)

Graduating Seniors, selected Juniors and alumni will travel with theatre faculty to New York City to perform off-Broadway, attend masterclasses and see shows. Students attending this trip will be expected to put in significant prep time.

Theatre Division Policies

Attendance

Class Attendance Policy (Theatre Division Standard)

If a student will be absent for a period of time due to a medical or personal reason, they should speak with their instructors prior to the absences or as soon as possible. Most theatre division classes require collaborative and hands-on work and therefore missing classes has a detrimental effect on all students. No faculty member is required to approve an attendance modification request and will do so through consultation with the Artistic Director and the Director of Student Support Services. Theatre Division classes are a structured integral component of performance projects and therefore must be the student's first priority.

After 2 single-session class absences which are unexcused (classes which meet 50 minutes or 1 hour and 15 minutes) or 1 double session (classes which meet 2 hours and 45 minutes), a student's grade will go down by one level for each additional absence (i.e.: a 3.5 becomes a 3.0). Lateness to class occurs when arriving after the official start time of class but up to 15 minutes after the start of class. Arriving 15 minutes or more after the start of class counts as an absence. Two instances of lateness count as 1 absence.

If a student is involved in a Departmental sponsored activity, and concurrently the student has a substantial attendance problem in credit courses (both division and general ed), or for other reasons is failing a course, the student will be notified that he/she may be removed from participation in the activity. If the issue is not resolved after a written warning, the student will be called into a meeting with the Theatre Faculty who will decide upon the appropriate action.

Workshop & Masterclass Attendance Policy

All Theatre Division Majors are expected to attend all workshops and master classes. These activities often complement course work and are an effective method of networking. Fall 2021 Second Friday workshops are as follows:

- **SEPTEMBER 12**
Acting for Singers: What's Behind the Words? With Elaine Bromka
- **OCTOBER 15**

Personal Branding for Creatives with Carrie Klewin Lawrence

- **NOVEMBER 12**
Props, Puppets & Scenic Design with Sara Outing

Theatre Division Meetings

Several times throughout the semester, the Theatre Division will have informational meetings. All Majors and Minors are expected to attend these meetings to receive important information on courses, productions and opportunities. This is also an opportunity to ask questions about and provide feedback on departmental activities.

Theatre Division Productions

All majors and minors are expected to attend all Theatre Division Productions to support the work of their peers.

Call Board

The Call Boards are in the hallway next to Perko towards the shop and should be read daily for:

- Faculty Schedules: office hours, course times and office locations.
- Notices to students: about Theatre department events and courses, free tickets, etc.
- Production Call Board: information regarding mainstage, directing projects, and other extra-curricular projects.
- Perko Schedule: The Perko usage schedule will be posted at least once per week and should be used to reserve Perko for class projects and rehearsals.
- Internships/Jobs/Graduate School: notices of openings are posted as they are received and kept current on the board near the dressing room end of the hallway between WPAC and Perko.
- Production sign in and production specific information will be posted on the board outside of the dressing rooms, during tech and performances.

Lobby

The lobby of our theatre is a public space and behavior should reflect that. Tours, patrons, other faculty and staff and parents could all be in the lobby at some point during the day. Please refrain from using the chairs and sofas as a personal green room and remember at all times that you represent the theatre division when you are seated in the lobby. During performances, please don't eat or listen to music without headphones in the lobby areas. Any belongings left in the lobby will be turned into campus safety or discarded as the safety of all students is our priority. Students

are expected to be in theatre classes on time and should never expect a professor to come into the lobby to let you know that class has started.

Green Room/ Theatre Major Lounge

Due to the current outbreak of COVID-19, access to the green room will be limited for the entire 2021-2022 school year. However, materials from the library are always available to students and if a student needs a quiet place to study lines or work on a paper, they should see Professor Delle or the Production Manager for access.

Social Media Policy

Facebook Events/Invitations

YCP Theatre Division will create Facebook events for each production. In order to ensure accurate information, students are asked not to create their own events for a production. Instead, send your friends to the event we have created.

Keep It Positive

When updating your status and posting photos, please do not use negative language regarding the production, the production process, the college, your castmates or professors. Negative posts, opinions, and actions may result in disciplinary actions including possible grade deduction and ineligibility to participate in future productions.

Photos, Videos, Snapchat, Tik Tok etc

You are welcome to take pictures during the production process for your own archives, but unless you are specifically asked to do so by the Theatre Division do not post such photos on any social media outlet until the production is over. If you have a photo that you think would be fun to share with the masses please forward it to the Artistic Director who handles all postings to the division's social media pages and will post at their discretion. At times, students will be asked to take over our social media pages for an event; we consider this an honor and trust that the postings will be fun and attractive to all current and future theatre students.

Employment/ Work Study

A limited number of student employment opportunities are available in the theatre program. These jobs will be available first to majors and minors and then will be available to any student on campus. Preference may also be given to students enrolled in certain classes and those that have worked for Theatre previously. In addition, one or two work study positions will be available in the division. The jobs will be posted on the call board and will be announced at theatre division meetings. For any questions or to get an application please contact Professor Delle.

Outside Work

Students must ask for and receive permission from Professor Delle prior to auditioning or committing to any creative project outside of the division when classes are in session. Theatre faculty support the desire to extend student's experiences beyond the department but want to make sure that it is the most appropriate use of time and resources, and ensure continued academic progress. When choosing the season, the talent of all students is taken into consideration as we are a company and the success of the season depends on everyone's participation.

Summer Internships

Students are highly encouraged to find summer internships and work in professional and summer stock theatres every summer. These opportunities help to augment and build upon classroom learnings and assist the student in networking. Students should search for opportunities as early in the fall semester as possible and should contact theatre faculty for help and guidance. Suggested sites are artssearch, backstagejobs, offstagejobs and mandy. Professor Delle sends out periodic curated emails with job postings and the theatre major/minor Basecamp is regularly updated with current job postings.

Rigor

All students in theatre classes are expected to participate fully in class and complete work in a timely manner. A grade of 4 denotes accomplishment that is truly distinctive and outstanding and students' work must reach that standard to earn a grade of 4.0.

Alpha Psi Omega

YCP Theatre participates in the national honor society for theatre students, APO. Our cast is Alpha Theta Upsilon. It is considered a high honor to be inducted into APO. Theatre majors must meet qualifications including GPA and a scoring rubric of work done on productions outside of classes as members are thought to be well-rounded theatre artists not specialists. Students nominate other students and those inducted are considered the leaders of the theatre student body.

Practicum Expectations THE 152, 153, 252, 253, 352, 353

Theatre Practicum gives students the opportunity to earn credit for involvement in hands-on experiences in: Lighting; Make-up and Wardrobe; Properties; Sound Operation; Deck Crew; and Performance. Students enrolled in this course will complete work in one of these areas to meet a specific time commitment, as defined hereafter. Students will be expected to attend all workshops as defined by the instructor. Additionally, students are required to complete a reflection paper detailing their experiences to receive credit for the course.

Students who are enrolled in Practicum and are cast in selected professionally or faculty directed shows, may be eligible to receive practicum credit for their performance. All other students will need to complete a tech crew assignment to receive credit.

Directing Progression

Any student who plans to direct for their independent study, needs to take THE363 Directing, no later than their junior year. Other directing opportunities may arise but should not be counted on to take the place of THE363. Students should also plan to Stage Manage a professional or faculty directed show no later than their junior year as part of Practicum. Play selection for a senior independent study will be done in consultation with directing faculty and should adhere to that season's theme.

Internships & Independent Study Requirements

An internship is a type of experiential learning. Experiential learning is an educational approach where the student, guided by a professional in the discipline, engages in self-directed application of their knowledge and skills, and reflects upon the experience in order to put it in context within the standards and values of the discipline.

An independent study is a well-defined, individual research project supervised by a faculty member. These studies provide students with the opportunity to gain experience doing research, to work closely with a faculty mentor on a project within their discipline and to gain academic credit for their work.

Since both an internship and an independent study involve less in class time than other courses, effective experiences require an increase in student responsibility and initiative in the learning process.

A student must be matriculated and have earned at least 60 credits and a minimum 2.5 cumulative grade point average in order to apply. All internships and independent studies must be approved by Professor Delle in consultation with theatre faculty. When possible, placements will be made in a student's area of interest.

Preferred Writing Format and Style

The Theatre Division, as is industry standard, uses Chicago Style for all works. This is the style that is used in professional Theatre Journals. All work that is produced must give proper acknowledgement to the sources. Work that does not properly cite the research may receive a failing grade, be asked to be redone, be submitted for academic integrity.

See the York College Writing Center or the Purdue Owl for help. owl.purdue.edu/owl

The Production Season

Mainstage

Each year, the Division of Theatre produces 6-8 productions that are featured in the Cultural Series brochure. These shows can be in either the Perko black box (129 thrust) or on the WPAC main stage (695 seat proscenium). These shows can be directed by either students or professionals/faculty though all are produced by the division and must adhere to the educational goals of the department. Often seasons will be themed and suggested scripts must fit the proposed theme. We are predominantly a straight play department but are committed to producing at least one small musical each year.

Students who wish to direct for the mainstage season must have successfully completed THE 363 Directing, stage managed through Practicum, applied to the division coordinator no later than December 1st of the year previous and must meet all college requirements for completing an independent study (THE 498 or THE 499).

Season Selection

The theatre faculty makes the final decision on the season of plays for the following academic year. The decision is based on numerous factors including:

- Current enrollment of theatre majors
- Rotation of theatrical styles and genres
- Scheduling
- Budget
- Theme of season
- Production needs of each particular script

The faculty strive to provide theatre students will production opportunities that will best serve them as well-rounded theatre artists both on and off stage.

Theatre majors can propose to direct as part of the mainstage season. See above for details and deadlines.

2021-2022 Schedule

- *Gutenberg! The Musical* by Scott Brown & Anthony King, Directed by Jonghee Celeste Quispe, **September 16, 17 & 18, 2021, 7pm, Perko Blackbox Theatre**

This goofy 2-person meta-musical is about a pair of aspiring playwrights at a backers' audition for their new musical about the inventor of the printing press, Johann Gutenberg. The two enthusiastically sing all the songs and play all the parts. *The Village Voice* called the show, "Hilarious and immensely satisfying. A delicious comic success."

- *The Moors* by Jen Silverman, Directed by Carrie Klewin Lawrence, MFA, **October 28, 29 & 30, 2021, 7pm with a 3pm matinee on Saturday, October 30, WPAC**

Two sisters and their dog find their lives upended by the arrival of a governess. This strange play pokes fun at certain 19th-century novel writing sisters while asking the audience to look closer at their own ideas of gender and class.

- *A Christmas Carol* adapted and directed by Suzanne Delle, MFA, **December 2, 3 & 4, 2021, 10am, WPAC**
Our family favorite returns! Join the Ghosts of Past, Present and Future as they transform Ebenezer Scrooge from a lonely miser to someone who truly understands the joy of the season. This forty-five minute version is perfect for families of all ages.

- *Lemons, Lemons, Lemons, Lemons, Lemons* by Sam Steiner, Directed by Melanie McGeary '22, **February 24, 25 & 26, 2022, 7pm, Perko Blackbox Theatre**
Bernadette and Oliver meet in a cat cemetery and move in together, but how do they keep their love alive when the government imposes a 'hush law' and no one is allowed to speak more than 140 words/day? Jumping time and space, this unique play forces the audience to think about censorship and language.

- **Choreography Showcase, April 1 & 2, 2022, 7pm, WPAC**
Barefoot Dance Company Artistic Director Priscilla Kaufhold curates this small dance concert of both student and professionally devised work. Using YCP student dancers, pieces will come from a variety of styles and will illuminate a variety of topics.

- *Because They Have No Words* by Tim Maddock and Lotti Pharriss Knowles, **April 7, 8, 9, 2022, 7pm, Perko Blackbox Theatre**
After the devastation of Hurricanes Katrina and Rita, Tim returns to the city that transformed him, New Orleans, to assist with animal rescue. Along the way he meets other rescuers, families who lost their pets and their homes, and his own past. This biographical play brings us back to this national tragedy and makes it personal.

- **JL Smith New Play Festival, May 5 & 6, 2022, digital**
The Theatre Program will continue our partnership with JL Smith in developing new work as we hold the 2nd annual play contest and festival. Students will work with professional playwrights to develop this virtual event.

Kennedy Center American College Theatre Festival Responses (KCACTF)

It is standard practice that the department enters select Mainstage productions each year as associate entries in KCACTF to receive a verbal response by off-campus responders. Generally, these responses occur on Friday or Saturday nights immediately after the performance. These responses give you feedback on your performance or design. All students involved in a particular production are required to attend and participate. This is your chance to chat with other theatre educators and professionals.

All students who are nominated for Irene Ryan or design awards are encouraged to attend the KCACTF Region II Festival, as well as students who have graduated by the time of the next KCACTF Regional Festival. However, the Department may not be able to provide financial assistance to the students to attend.

Student designers are eligible to submit their designs for competition and adjudication at the KCACTF Region 2 Festival. Please see the Production Manager or Professor Delle for more information.

Once you are cast, you will be expected to attend every rehearsal for which you are called. Each director (and stage manager) will develop a rehearsal schedule specific to the production. Rehearsal schedules will be posted on the production's callboard, located in the hallway next to Perko in WPAC. Be sure you understand the schedule!

Due to COVID-19 this section is subject to change

Perko Usage

Perko may be used by any student in a performance class by reserving the space on the call board in the hallway between the Perko and WPAC. The schedules will be updated weekly and at no time will a student be able to reserve a time more than one week out. Perko usage is assigned in the following priority; performance classes (meeting time/ rehearsal/performance), theatre division productions (work and rehearsal), non-performance classes (meeting times), Campus wide events, individual student rehearsal and practice times.

Productions

Auditions and Casting

- A. It is the obligation of all theatre majors to audition for each production unless excused in accordance with the procedure described below. Students primarily interested in non-acting disciplines (including management, design, construction, directing, etc.) may be excused from auditions at the discretion of the Theatre Division Coordinator.
- B. You can always make a note on your audition form if you cannot actually accept a role. However, if you do not make a note, and you are cast in a role, it is expected that you will accept that role.

- C. Auditions are open to any student enrolled in the College. However, preference in casting is given to theater major and minors.
- D. When possible, scripts for each production are made available for reading in advance of the audition period and are on reserve in the College Library. Students should familiarize themselves with the script and attend as many auditions as are open to them.
- E. Auditions generally will consist of open auditions followed by callbacks. Audition notices will be posted on the Call Board by the Director or Stage Manager.
- F. All students will be expected to have a 30-second memorized monologue in order to audition. It is recommended that all students have a repertoire of a comedic, dramatic and Shakespearian monologue.
- G. Students may not perform in back-to-back shows without the express permission of faculty.
- H. Grades and progression towards graduation will be factors in casting of any Theatre Division sponsored production.
- I. Some plays have specific needs that cannot be filled by students. In these cases non-students/community members/alumni/faculty members may fill the rolls.
- J. Lastly, read the scripts before you audition and make strong choices in your monologues!

Selection of SM

All student stage managers for all Theatre Division productions must be enrolled in either practicum or independent study in the semester that the production is occurring. Any student enrolled in practicum may volunteer to be a stage manager, but input will be sought from the director, theatre division coordinator and production manager.

General Suggestions for a Healthy Life in Theatre

It is wise for theatre students to pay attention to their health and physical fitness. Regardless of specialization within theatre, individuals are more likely to succeed if they have strength and endurance.

Actors require a strong, flexible body and a healthy voice. Theatre technicians must be able to lift, balance, stretch, and carry. As such, the theatre faculty strongly encourages students to eat well, exercise regularly, drink plenty of water, and refrain from smoking. Time management is important for all students, especially theatre students. In addition to coursework and rehearsals, many theatre students have work and family obligations. It is important to make time for adequate sleep.

If a student has a fever, they should not attend class or rehearsal so as to avoid spreading illness to others in the department. In all cases, the ill student should email professors to let them know that

they won't be in class. The student should email, text, or call the stage manager to communicate that they won't be in rehearsal.

Mental Health is just as important as physical health and many of these rules are in place to assist you, the student, in maintaining balance. Without full disclosure of issues, you are encouraged to speak to theatre faculty if you need different support or accommodations.

Dress Code

The Theatre Division utilizes dress codes in order to promote safety and a level of professionalism in the theatre, but you should always be comfortable to move and work. **Under no circumstances should flip-flops or similar open toed and heeled shoes be worn to any rehearsal, performance or work call.** Anyone wearing shoes or clothes deemed inappropriate by either the director or the Division of Theatre Faculty and Staff will be sent home to change. Refusal or continued wearing of inappropriate clothing may result in disciplinary action up to and including loss of credit/failure for the assigned course or activity. These types of shoes are dangerous and offer no protection or safety for the many hazards of theatre. If you have a question about whether or not an article of clothing is appropriate, err on the side of caution and save it for later. Only the production manager may make an exception for footwear. These policies also apply to theatre classes.

Auditions

Dress comfortably, ready to move. Make sure your footwear is appropriate. No flip flops. Dress for the part you want or in the style of the play (long skirts or suit coats for classical theatre for example). Lastly, wear something that makes you feel your best.

Rehearsals

Always wear clothes and shoes that are comfortable to move in and do not prohibit actions. Skirts and high heels should only be worn if they are requested by the director. At no time should anyone be in a rehearsal or performance venue without wearing shoes. See section about rehearsal skirts.

Work Calls/ Strike/ Scene Shop

Always wear work clothes and heavy shoes or boots to all Work Calls. Avoid loose clothing and jewelry that might become tangled in machinery or tools. Hair should be back away from the face and out of the eyes. You never know when you may be painting or working with materials that may permanently soil your clothing, so you should dress accordingly. All shoes should be closed toe with non-slip soles and should have a leather or substantial upper. Skirts, shorts, tank tops, high-heels, and sandals are not acceptable. Long sleeve shirts are recommended. Leggings are not appropriate as they offer little to no protection.

Front of House Personnel/Ushers

The purpose of a dress code for FOH personnel is for those workers to be easily identifiable. In the case of an emergency or a question, FOH workers need to be easily identified and located. Therefore, all Front of House personnel should adhere to the dress code. Professional looking black bottoms (no shorts) and a professional white shirt or sweater. Footwear should be comfortable but formal, no sneakers. All Front of House personnel should realize that they may be the first contact a patron has with the YCP Theatre Division and should therefore strive to project a professional and friendly demeanor.

Stage Crew

All stage crew members (including stage managers and Board Ops) should dress in opaque black pants (no shorts or capris), black long sleeve shirt (with no writing or artwork), and black shoes and socks (no heels or ballet flats). This is a great time to wear your Theatre Division shirt. This dress code will apply even if you feel that you will not be seen by the audience because you are in a booth or back stage. Every crew member must be dressed as if they are needed to go on stage in an emergency. Just as an actor wears a costume that is different from their everyday wear, your blacks may be different from your outfit before and after the show.

Rehearsal/Performance Guidelines

Your classwork is important and we expect that if you are too sick to be in class you will not attend rehearsal that day either. All correspondence about rehearsals should go through your stage manager whose job it is to report issues to the director. We strive to run rehearsals in Equity format including hours called and breaks and hope to never have actors or tech personnel sitting around and not working. If you have concerns, please talk to either the Theatre Division Coordinator or the Production Manager. Whenever possible at least one day per week will be dark (no rehearsal) with the exception of tech week. In addition, you should never be called more than 7 days in a row, this applies for both tech and actors.

Be on time!

- The scheduled rehearsal time is the time to begin work.
 - If the call time for rehearsal is 6:00, you must be ready to go at 6, not walking in the door.
 - Arrive early enough to warm up and get any rehearsal props, costumes, or rehearsals required to start the scene.
 - Performance call times are agreed upon with the production staff, directors and stage managers. These times are selected based on available staffing and show requirements.
- Dressing rooms, backstage areas and the theatre will not be accessible prior to the posted call

times. Warm-ups and prep that needs to be done prior to the posted call time must be done in your dorm room or other location.

Be prepared!

- Bring your script and a pencil to every rehearsal!
- Bring something to read or work on quietly when you are not on stage.

Be a team player!

- Pay attention to instructions.
- Be quiet when you are not onstage.
- Don't gossip.
- Got drama in your life? Leave it at the door when you enter the rehearsal room.

Respect the process of producing theatre!

- Receive the director's notes and feedback graciously, even if you disagree.
- Ask to speak with the director after rehearsal if you'd like clarification on the note.
- Never give an acting note to another actor.
- Never accept an acting note from another actor.
- Don't touch props that aren't yours.
- Check props and costume pieces prior to the start of rehearsal.
- TURN OFF YOUR CELLPHONES. Period.
- An actor should never appear in costume in the lobby before or after a performance unless directed to do so (children's performance for example).

Remember that you can't control much in life, but you can control your attitude. Be the kind of person other people want to work with. You'll be surprised how far you'll go in life.

Front of House

The front of house is overseen by a house manager. It is their job to ensure the safety and well-being of all of our patrons and, as the first point of contact, make sure that any concerns are addressed. Our volunteer usher crew reports to the house manager and the house manager in turn reports to the Theatre Division Coordinator. Anyone working front of house should adhere to our dress code of black and white with appropriate shoes. See the section on dress code for more detailed information.

The lobby of our theatre is a public space and behavior should reflect that. Tours, patrons, other faculty and staff and parents could all be in the lobby at some point during the day. Please refrain from using the chairs and sofas as a personal green room and remember at all times that you represent the theatre division when you are seated in the lobby. During performances, please don't eat or listen to music without headphones in the lobby areas. Any belongings left in the lobby will be turned into campus safety or discarded as the safety of all students is our priority. Students are expected to be in theatre classes on time and should never expect a professor to come into the lobby to let you know that class has started.

The display cases in front of the theatres are to be used to market theatre division programs and promote our departmental productions as collaborations between performance and tech students. In addition, directors will produce dramaturgical information that will be displayed in the lobby and in the cases during performances. Exceptional student class work may also be displayed in the lobby. In all cases, nothing should be touched or moved without permission of the theatre division faculty.

Backpacks and large items are not permitted in the theatres and should be left in your dorm room.

Rehearsal Skirts

Rehearsal skirts may be required for any production. Students are expected to make or purchase their own white rehearsal skirts

Make-up Kits

All students enrolled in Practicum to earn credit for on-stage roles and those enrolled in Acting I are required to purchase make-up kits through the Theatre Division, that they will use in their on-stage roles. Students taking a specialized make-up class might be required to purchase additional make-up supplies. All actors regardless of class enrollment or major should practice safe and hygienic make-up techniques. At no times should make-up be shared. A make-up kit should last for all four years, but a replacement one may be purchased at any time from the Production Manager.

Strike

Attendance at set strike is required for the following individuals:

- Anyone enrolled in theatre practicum
- Anyone in the cast
- All departmental work study students

Set strike takes place immediately following the final performance of the production. Please plan accordingly. If your family is traveling to visit you and attends the final performance, please make sure they understand that you will not be able to spend time with them after the performance.

Matinee and Evening Performances

Most mainstage productions traditionally run Thursday – Saturday at 7:00 and Saturday at 3:00 with some exceptions. When there are two performances on the same day, per equity rules, a meal will be provided between the shows. All students should remove their costumes before eating. It is expected that students stay in the theatre between shows, but in all cases theatre staff should be notified at least a day in advance if a student will not be staying for the meal.

Health and Safety

Purpose

It is the policy of the Theatre Division to maintain a reasonably safe environment for its students, staff, and visitors. This policy outlines operating procedures and practices to help maintain theater, stage, and shop environments in a safe and compliant manner at all times.

Scope

The Theatre Division will provide all faculty, staff, students, and volunteers training in safety and use of hand and power tools, equipment, and accessories for lighting, rigging, audio, painting and construction activities, or other activities that might take place in the work environment as required by their job duties.

Responsibility

Safety Hazards can usually be prevented by staying alert and asking questions when the answer isn't obvious. "Horse play" will not be tolerated under any circumstances.

General Rules and Regulations

1. Rigging, construction, painting, and strikes are not permitted in any shop area after midnight and before 7:00 am, without prior approval from the Production Manager.
2. Students may work in stage and shop areas between the hours of 7:00 am and midnight as long as the technical director, production manager or another qualified supervisor is present. Additional regulations apply to rigging.
3. A technical supervisor must be present when lights are being rigged and struck.
4. The technical director, production manager or qualified member of the staff must be present when scenery is being built, rigged, moved, struck, or weights are being changed on any of the counterweight systems.
5. The technical director, production manager or a qualified technical supervisor must be present for all technical rehearsals.
6. All staff and students operating power or hand tools must have completed a safety orientation administered by a designated shop supervisor. Records verifying completion of this training must be maintained by the technical director.
7. All staff and students participating in crew must be given a theater safety orientation prior to the start of technical rehearsals. The technical director coordinates all safety training and maintains all associated records.

8. Any injury requiring first aid or other medical treatment must be reported to the production manager immediately.
9. Smoking is prohibited inside any building on the YCP Campus.
10. Food and drink are prohibited in the theater and control booth.
11. Participants are urged to think safety at all times. Failure to follow the safety rules could result in serious injury or death. Do not take chances. If in doubt, ask a supervisor. If a procedure or situation in the shop or theater seems dangerous, ask a supervisor before beginning any activity.
12. At no time may students have under their control keys to the theatre facility that have not been properly checked out to them through either the Coordinator of Theatre or the Production Manager. Any keys must be surrendered upon request by any faculty or staff member.

First Aid/AED

First Aid Kits are located in the box office, the green room, the scene shop and the costume shop. Inform either the Technical Director or the Production Manager when using supplies so the kits can be re-stocked. An AED is located in the lobby of WPAC, campus safety must be contacted if used.

Always contact Campus Safety for all medical emergencies.

Day phone (717) 815-1403

After hours and emergencies (717) 815-1314

Drug/Alcohol/Substance Abuse

If any student arrives at any rehearsal or work call, and is suspected to be under the influence of any substance, they will immediately be sent home and a meeting will be scheduled to discuss continued involvement in departmental sponsored activities. Student will also be referred to the appropriate campus officials.

Valuables

Valuables should be left at home or secured in some manner during classes and rehearsals. Lockers are provided in both dressing rooms for students to secure valuables during technical rehearsals and shows. Students need to provide their own locks to secure the lockers. Locks not removed by the student after the production has ended will be removed by production staff. The college assumes no responsibility for any items, lost, damaged or stolen.

Appendix I

Suggested Plays to Have Read by Graduation

If you don't see your favorite, let us know – this list will grow and morph as time goes on. This is by no means a comprehensive list but instead is a starting point. If you find a favorite playwright you are encouraged to read all of their work.

- *Oedipus & Antigone* by Sophocles
- *Medea* by Euripides
- *Lysistrata & The Birds* by Aristophanes
- *The Menaechmi* by Plautus
- *Everyman* by Anonymous
- *Anything* by Shakespeare
- *Tartuffe & Imaginary Invalid* by Moliere
- *The Rover* by Aphra Behn
- *A Doll's House & Hedda Gabler* by Ibsen
- *Miss Julie* by Strindberg
- *The Importance of Being Earnest* by Oscar Wilde
- *Major Barbara & Pygmalion* by George Bernard Shaw
- *Cherry Orchard, Seagull, Three Sisters* by Chekhov
- *Six Characters in Search of an Author* by Pirandello
- *Waiting for Godot* by Samuel Beckett
- *Mother Courage & Her Children* by Brecht
- *Rhinoceros* by Ionesco
- *The Maids* by Jean Genet
- *Blood Wedding* by Lorca
- *Trifles* by Susan Glaspell
- *Long Day's Journey Into Night* by Eugene O'Neill
- *Glass Menagerie & Streetcar Named Desire* by Tennessee Williams
- *Death of a Salesman & The Crucible* by Arthur Miller
- *Waiting for Lefty* by Clifford Odets
- *Look Back in Anger* by John Osbourne
- *The Birthday Party & Betrayal* by Harold Pinter
- *Our Town & Skin of Our Teeth* by Thornton Wilder
- *Bus Stop & Picnic* by William Inge
- *The Children's Hour & Little Foxes* by Lillian Hellman
- *A Raisin in the Sun* by Lorraine Hansberry
- *Rosencrantz and Guildenstern Are Dead, The Real Inspector Hound & Arcadia* by Tom Stoppard
- *Who's Afraid of Virginia Woolf? & The Zoo Story* by Edward Albee
- *Marat/Sade* by Peter Weiss
- *Fool for Love, Buried Child & True West* by Sam Shepard
- *All 10 plays* by August Wilson
- *Night Mother* by Marsha Norman
- *Equus* by Peter Shaffer
- *Burn This* by Lanford Wilson
- *Glengarry Glen Ross & American Buffalo* by David Mamet

- *M. Butterfly & Yellow Face* by David Henry Hwang
- *The Heidi Chronicles* by Wendy Wasserstein
- *Angels in America* by Tony Kushner
- *Art* by Yasmina Reza
- *Lend Me a Tenor & Shakespeare in Hollywood* by Ken Ludwig
- *“Master Harold” ... and the Boys & The Train Driver* by Athol Fugard
- *Actor’s Nightmare & Vanya and Sasha and Masha and Spike* by Christopher Durang
- *Take Me Out & Three Days of Rain* by Richard Greenberg
- *Noises Off* by Michael Frayn
- *The Odd Couple & Lost in Yonkers* by Neil Simon
- *Love! Valor! Compassion!* By Terence McNally
- *Clean House & Dead Man’s Cellphone* by Sarah Ruhl
- *Pillowman & The Cripple of Inishmaan* by Martin McDonagh
- *August: Osage County & Superior Donuts* by Tracey Letts
- *Suburbia* by Eric Bogosian
- *The Laramie Project* by Tectonic Theatre/Moises Kauffman
- *Baltimore Waltz, How I Learned to Drive, & Indecent* by Paula Vogel
- *Intimate Apparel, Ruined, & Sweat* by Lynn Nottage
- *The Humans* by Stephen Karam
- *Topdog/Underdog & Father Came Home From the Wars* by Suzan-Lori Parks
- *All in the Timing & Venus in Fur* by David Ives
- *Blasted* by Sarah Kane
- *Gruesome Playground Injuries & Guards at the Taj* by Rajiv Joseph
- *Disgraced* by Ayad Akhtar
- *Clybourne Park & The Low Road* by Bruce Norris
- *Other Desert Cities* by Jon Robin Baitz
- *An Octoroon & Gloria* by Brendan Jacobs-Jenkins
- *Detroit ’67 & Skeleton Crew* by Dominique Morisseau
- *Stupid Fucking Bird* by Aaron Posner
- *A Doll’s House, Part 2* by Lucas Hnath
- *Eclipsed* by Danai Gurira
- *She Kills Monsters* by Qui Nguyen
- *Water by the Spoonful* by Quiara Algeria Hudes
- *I and You & The Book of Will* by Lauren Gunderson
- *Fairview & Really* by Jackie Sibblies Drury

Appendix II: APO YCP Theatre Standards

Declaration of Purpose

The educational theatre environment requires risk, courage, vulnerability, and investment of our physical, mental, and intellectual selves. We seek to create a space that has a strong safety net that supports students. We uphold these through communication, respect, and accountability. Our mission is to create:

- Spaces free of harassment

- Nurturing environments
- Understanding of theatrical practices
- Peer Support

Who is this for?

- In the educational setting these standards are there to aid students and faculty in what is expected of them and their environments. Each of the standards is a goal for our department.

The Process

- The Theatre Handbook and Standards will be introduced to all Theatre Majors and Minors
- The Theatre Standards will be discussed and distributed at the first Majors Meeting
- The Stage Managers should be aware of the implementation with enough time to become familiar
- The first rehearsal will allow the Standards to be discussed
- The protocols will be followed where applicable
- There will be prevention of problem before the occur
- There should be appropriate interventions and responses to various issues in place

Things to communicate at the First Rehearsal:

- All students and faculty should be made aware of the Theatre Handbook and our Standards. The Theatre Handbook and Standards are designed to provide a channel that protects and supports students and faculty.
- Throughout the rehearsal process there should be discussion about high-risk elements of production. These risks could include but are not limited to sexual content, explicit language, and fighting. Discuss with the students and faculty involved the safety protocols that are in place for the production.

Concern Resolution Path

- The goal of the Theatre Handbook and Standards are to provide a documented way of communication to address issues in the production or learning space. It is meant to inform those of what to do and how to address serious issues.

Reporting an Issue

- If you have spoken or do not feel comfortable speaking to the party involved about resolving a concern; go to a faculty member about the issue.

Theatre Handbook and Standards Communications

- The Theatre Handbook and Standards should be verbally explained and provided in writing at the first rehearsal (digitally and/or in print).
- A copy of the Theatre Handbook should be posted or otherwise available in the rehearsal and performance spaces.
- Participants should be encouraged to report their concerns in writing for recordkeeping purposes.
- We See You White American Theatre standards should be verbally explained during the first rehearsal or theatre department meeting.

Theatre Handbook and Standards Implementation

- Stage Managers should complete a Contact Sheet with the names and contact information of all individuals who will serve on the path for each production.
- The Theatre Handbook and Standards is a tool to help create communication pathways to prevent and resolve issues, not create divisions. To that end, nothing in the Standards encourages firing or marginalizing participants for mistakes, a momentary loss of temper, an argument (whether artistic or personal), a single unintentional injury, etc. The Theatre Handbook is designed to provide pathways to respond to events, behavior, and conditions that create reasonably understood unsafe conditions, not uncomfortable situations. The function and goal of the Standards should be discussed at the first rehearsal.
- The Theatre Handbook and Standards should be updated for each school year.
- All individuals listed on the Theatre Handbook and Standards should understand their role in resolving concerns, the process for recording concerns, and the process for reporting those concerns.
- The Faculty should be provided with resources and/or training in conflict.
- Stage managers should follow Equity guidelines with proper breaks during rehearsals.

The Standards for Audition

Goals

- To help students understand the requirements and expectations the production will have of them.
- To communicate what is expected of all participants, as well as what the participants can expect from the production.
- To provide ways to prepare, include, and inform understudies so they are ready to step into their prepared roles when needed

Standards

- These guidelines are to help understudies be effective and productive members of the production and show them a path to success.

Audition Notices

- Information to be included:
 - The nature of the activity to be performed at the audition (i.e., singing, dancing, improvisation, monologue, etc.)
 - The nature of the activities to be performed during the production (i.e., stage combat, nudity, sexual content, or other high-risk activities)
 - Name(s) of the director(s)
 - What materials are required to be brought to the audition

Pre-Audition Paperwork and Information

- Actions to be Taken
 - Arrive far enough before your scheduled time to fill out all required paperwork
 - Fill out all required paperwork with all relevant information to the questions being asked (i.e., conflict schedule)
- Information to be Posted
 - The specific characteristics of a character (i.e., disability, race, gender, etc.)

- The nature of the activities to be performed during the production (i.e., stage combat, sexual content, or other high-risk activities)
- Assertion that prospective participants can decline auditions without fear of losing future audition invitations
 - However, with the full understanding that audition requirements and participation requirements are a major part of class work and graduation credit, and may result in reduction in grade or loss of course credit.
- Disclosure if the audition will be recorded

Auditions

Auditions include scheduled semester auditions, auditions for classes, and auditions for clubs and organizations recognized and supported by the YCP Theatre Department.

- Provide a safe environment (i.e., smoke free, reasonably clean, adequate lighting, safe temperature, and safe surfaces for dance or stage combat, if applicable)
- Required materials (scripts and sides) will be provided by their casting authorities
 - Prospective Participants will have prepared their own monologues, songs, or dances, they will not be provided to you if it has been included in the audition notifications as required for auditions.
 - Prospective participants will not be required to perform violent or sexual acts if the notices were not a part of the audition notification.
 - Prospective participants will not be required to improvise violent or sexual content.
 - We will not ask a prospective participant to disrobe at initial auditions.
 - The casting authority will ensure the prospective participant is aware of the requirements of the production (I.e., time commitment, singing, dancing, stage combat, sexual content).
 - Auditions should not be recorded in any way unless it was stated in the pre-audition information provided, and all recorded materials (i.e., videos and photos) will have assurances to only be used for the audition, and then will be destroyed after casting completion.
 - Otherwise, the prospective participant will be made aware when the recordings will be saved for advertising or teaching purposes.
 - Authorities will allow for reasonable accommodations for facility and audition access, such as allowing interpreters, holding auditions in accessible facilities, and providing audition materials in advance to artists with disabilities.
 - All requests must be made in a timely manner so the facility operators and casting authorities many make such accommodations.
 - We will not charge a fee to audition.

Audition Disclosure Required

- If scenes of violence, sexual content, or other such choreography will be a part of the audition;
- Whether or not understudies will be engaged for the production;
- Who will be in the audition room;
- If the audition will be recorded;

- If known, when callbacks are scheduled.

Audition Exploration Required

- Possibly include in the Audition Notifications
 - How the script will be provided, and once cast, when the script will be made available
 - Provide the full names of the production's design team, including choreographers
 - The policies of the Theatre Department (i.e., inclusivity policy, handbook, etc.)
 - Once casting is complete, how actors will be notified if they are called-back or not cast

Audition Implementation

- Create an email template for audition notifications and invitations
- An audition disclosure form available to potential participants before auditions
- Engage casting director in meetings and conversations to share as much necessary information with enough time to prepare audition disclosure with accurate information

Performer Agreements

Goal

- To create an understanding between all participants, producers, students, and professors of what is expected from all throughout the production process at the beginning and end of the project.

Standard

- Each participant is provided with a document outlining our mutual expectations for each production. These documents do not guarantee continued employment or any credits earned, but they seek to provide information about the terms of a participant's role in a production. This may include the course syllabus if the participant is participating through a class.

Agreement Disclosure Required

- Agreements should include, at a minimum, the following disclosures:
 - Compensation/Credit/Grading:
 - The amount of payment (stipend, honorarium, etc.) or credit a participant will receive, along with the grading scheme if the participant is receiving graduation credit for participation.
 - Responsibilities:
 - The general outline of the responsibilities of the participant, including but not limited to the course syllabus if participation is through a class assignment.
 - Which role(s) the understudy is intended to cover
 - Schedule:
 - Basic schedule information (Start/end date/times, which days will work occur, etc.) and contingencies for the possibility of delays or extensions;
 - If a put-in rehearsal will be scheduled, and what the proper protocol for reporting measures are for such a situation;
 - General rehearsal schedule an understudy is welcome to or required to attend.

Agreement Exploration Required

- Review agreements with a labor attorney and/or Department Leaders and Production Managers (if applicable);
- Having understudies shadow the actors they may cover during a performance;
- Allow understudies to observe in any special rehearsals (choreography, dialect, sexual contact, etc.);
- If the understudy receives their own costume, the costume of the actor will cover, or if they are meant to supply their own costume;
- If an actor leaves a production, if the understudy will be tapped first to fill the role, or if the role will be recast.

Agreement Implementation

- Agreement template can be created or templates may be found online and then adjusted to accurately display and inform the participants of their required duties and expectations
- Who, what, and where the support system is (i.e., dialect coach, choreographers, etc.)
- Having understudies at the performance venue 30 minutes before each performance will ensure that they are always there if needed. Or, have a requirement for them to be within a 30-minute travel radius on performance days
- Provide dates when understudies are meant to be off book and performance ready. What will happen if the understudy is needed before that date is met? (will they go on with the script, will that performance be cancelled?)
- Have back-up recordings using the understudy's voice if the performance requires recorded audio segments.

Basic Health and Safety

Standards

- We intend to make the health and safety of every student our main goal. This includes physical and mental health. We will maintain awareness and procedures that contribute to a safe environment at all times. We seek to prevent injuries and identify situations that might be considered unsafe or unhealthy to an individual. In case of an injury and medical events the necessary action will take place, including medical attention when required.

We will strive to promote basic health and safety practices by providing the following:

- Toilets and sinks with soap and towels or a hand dryer
- Access to drinking water
- Adequate break times during rehearsals
- Suitable lighting
- Reasonably clean and well-maintained rehearsal space.
 - Floors and rehearsal areas will be free of obstructions and tripping hazards. The floors will be

routinely swept after builds and before rehearsals to prevent hazards. Functional, non-expired, unobstructed fire extinguishers will be available around the area. A plan for the costume maintenance and laundry.

Upon Request any person can ask for a safety walk with a qualified staff member.

This includes:

- Fire Exit locations
- Location of fire extinguishers
- Location of first-aid kits
- Emergency procedures; Tripping or safety hazards in the rehearsal setting; scenic units, stage floor surfaces, and special effects; Areas of potential hazard that have or may require glow tape; this includes performers and technicians the ability to point out where they need glow tape.

In the case that an unsafe condition is discovered, they should be immediately reported to a staff member. The hazards should be recorded of concerns and the resolution. The staff member and SM should also maintain accident, incident, and first-aid reports.

If any aspect of the Standard cannot be achieved because of the nature of rehearsal or performance, it should be disclosed to all prospective and active participants. If the rehearsal or performance is outdoors, participants should be notified in advance.

Front of House Standards

- The audience members are active participants in the live performance. In recognizing this, we seek to create a safe environment for the audiences. The artist and front of house should collaborate to ensure the space is safe for all involved.
- The nature of any audience interaction or other nontraditional audience environment should be communicated to the audience members before the performance begins. This allows the audience to be willing participants in the production and can help prevent unexpected audience behavior during the performance. It also allows audience members to make informed choices based on their needs and comfort level.
- Content warnings for audiences should be posted with show information and in the playbill when applicable.

Box Office

All public performances and previews, the Professor in charge of Box Office should designate individuals to oversee the box office and front of house operations.

These individuals should be expected to:

- Attend one Technical rehearsal prior to the first audience
- Inform the stage manager of any audience conditions that may impact the performance.
- Conduct a pre-performance meeting with any and all ushers and front of house staff prior to every show

The following should be discussed before the show:

- Building and safety requirements and emergency plans
- Audience configuration
- Expectations of audience engagement
- A prevention and response plan for frequent unacceptable audience behaviors (Intoxication, Inappropriate interactions with actors, and/or tardiness)

Dressing Rooms

Goals

- Performers need time and space to prepare for their performance. The space provided for this preparation should be safe, respectful, and wherever possible, private.

Standards:

Even in the tiniest of spaces, privacy, and concentration are important when preparing for performance. We will create a dressing room environment where all inhabitants recognize these values and participate in fostering a safe place for artists to prepare:

- Guest Artists should be provided their own private dressing room, whenever possible. Reasonable accommodations should be made to respect individual modesty. Students should not be allowed in the guest dressing room in the time between the time any guest artists are called until 30 minutes after the performance is over. If this is not possible, communication between the guest and those who need to pass through needs to be established.
- Parents, friends, etc. are not allowed in the dressing rooms.
- Costumes should be placed on a clothing rack and hangers, when not in use.
- Reasonable accommodations should be made to respect the preferences of all participants sharing a dressing room.
- Dressing rooms have to be divided by gender per YCP rules. However, students with different gender identities should speak to professors about accommodations.
- Any student is allowed to request to use the Principal Dressing room, with valid reason, (i.e., privacy, gender identity, lack of collaboration with others, ect.)
- Recording by any means should not be permitted in the dressing room without the prior consent of all individuals present.
- Inhabitants of the dressing rooms should respect the property and personhood of inhabitants by limiting their use of perfumes, food, and behavior such as talking on the cellphones, playing music (without the consulting dressing room mates), or other similar activities.
- Inhabitants of the dressing room are advised to leave valuables at home.

Sexual Harassment

Goals

- To create a work environment where all individuals involved with the department of theatre are treated with human decency without fear of being harassed in any environment.

Standards

- In the instance of both rehearsals and performances, boundaries of all participants should be discussed before proceeding, especially those that are depicting violence, sex, intimate contact, abuse or gestures of intimacy.

Harassment Includes

- Inappropriate or insulting remarks, gestures, innuendos or taunting about a person's gender, gender identity, sexual identity, sexual orientation, racial or ethnic background, skin color, place of birth, citizenship, ancestry, creed, or disability.
- Persistent unwanted questioning about a participant's private life outside of consent established in rehearsal.
- Posting or displaying materials, articles, graffiti, etc., which may cause humiliation, offense, or embarrassment outside the parameters of the production. In productions about the topics of pornography, violence, or racism, such images are allowed in the rehearsal space or in a dramaturgy packet, but not allowed for open display in dressing rooms, bathrooms, etc.
- Consent can not be given if there is a power imbalance. (i.e. students and Professors, Guest Artists and Students)

Harassment in Theatrical Settings

- A series of comments or conduct of a gender-related or sexual nature outside the boundaries of consent or production content that are known to be unwelcome/unwanted, offensive, intimidating, hostile, or inappropriate. The higher the emotional/sexual risk a production asks of its artists, the more effort must be put in to foster an environment of emotional safety.
- Unwelcome inquiries, remarks, jokes, innuendoes or taunts about the following outside the boundaries of consent or production content: body type, skin condition, attire, gender, sexual orientation, sex life or sexual preference
- Negative stereotyping about the following outside the boundaries of consent or production content: race, gender, gender identity, religion, skin color, national origin, ancestry, marital status, sexual orientation or ability
- Doing any of the following outside the boundaries of consent or production content:
 - Making suggestive or insulting sounds (i.e., catcalling, whistling), posting or displaying sensitive material, inappropriate comments about clothing, physical characteristics or activities, improvising sexual content,
 - Engaging in sexual activity offstage choreographed for the stage, inviting an actor to rehearse sexual activity outside of scheduled rehearsal times, using text from a production that is violent, sexual, threatening or offensive in offstage discourse, suggesting an actor that appears naked on stage does not require the right to privacy on stage or offstage,
 - Intentional failure to observe the dressing room standards laid out in this document, repeated invitation/suggestion to take relationships of a sexual nature beyond the stage and requesting or demanding sexual favors, especially those that include or imply promises of a reward for complying or threaten with punishment for refusal.

* NOTED: That consent can be revoked at any time.

Diversity, Inclusion and Representation

Goals

- Engage theatre in the full spectrum of humanity.
- Tell stories of complex human experiences
- Create an ethical atmosphere when engaging in content that includes representations of violence, racism, homophobia, abuse, and other challenging content
 - Disclosure of this type of performance will be made at the audition, and the emotional risk associated will be recognized throughout the process.
- Work with diverse groups of participants, particularly when producing culturally sensitive work.
- To create respectful, safe and equitable environments.

Standards

When invited to audition, prospective participants have the right to:

- Make inquiries about how their cultural personhood will be used within the production.
 - Particularly when the work will be devised (when there is no script during audition).
 - Inquiries will receive a thoughtful response and will remain confidential.
- Decline casting offers without fear of reprisal such as losing future opportunities.
 - Sometimes a potential participant discovers in the course of auditioning that they are uncomfortable with production elements as they relate to their personhood.
 - It is not the participant's responsibility to explain why they chose to decline an offer.

During the rehearsal process, participants should voice concern if they feel uncomfortable with the use of their cultural personhood, which may include:

- Costume pieces that can reasonably be understood as culturally demeaning, which were not disclosed at audition/casting, and could not have been expected by a reading of the script or otherwise available materials;
- Staging (culturally based violence or abuse, for example), which was not disclosed at the time of audition/casting;
- Accents or dialects to underscore a cultural representation not disclosed at the time of auditions/casting; (i.e. African American vernacular english)
- Make-up that can reasonably be described as "black face", "brown face", "yellow face", or other offensive makeup of similar portrayal.

When staging scenes of cultural violence, or other culturally charged narratives and language:

- Follow the same practice of consent building outlined in the Sexual Content and Nudity standard.