

# CALLBOARD COPY

**CLEVELAND STATE UNIVERSITY  
DEPARTMENT OF THEATRE AND DANCE**

**HANDBOOK FOR THEATRE STUDENTS**

**REVISED FALL 2023**

*Revised:*

Service Hours language

Dance Guidelines

Production Standards

Fall 2023 Faculty Staff update

Student Groups update

Comp Ticket information update on 10/23/2023 – language and code revision

Space Request Form



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## ABOUT THIS HANDBOOK

This handbook provides information on the policies and procedures of the CSU Department of Theatre and Dance that are important for theatre participants in the program to know. The layout is intended to make the process of navigating the complex activities of the program as clear as possible.

## INTRODUCTION

### WELCOME TO CLEVELAND STATE UNIVERSITY THEATRE AND DANCE

We are delighted that you have an interest in studying Theatre and Dance here at Cleveland State University. Whether you plan to be a major, a minor, or simply wish to pursue educational and performance opportunities in our program, we welcome you to Cleveland State's diverse Theatre and Dance community.

Cleveland State alumni have graced stages the world over and have achieved significant careers as performers, designers, directors, teachers, choreographers, playwrights, arts administrators, critics and dramaturges. Our distinguished faculty brings impressive professional and academic experience to the classroom and rehearsal halls. Students in our program are given extraordinary opportunities to study the craft, history, literature and cultural significance of Theatre and Dance through exploration in the classroom and studio, as well as in live performance.

## I. MANDATORY INFORMATION FOR ALL THEATRE AND DANCE STUDENTS

### SERVICE HOUR REQUIREMENTS\*

*WHAT ARE SERVICE HOURS?* All registered, active Full-Time students (12 credit hours or more) (majors/minors) are required to do Service Hours in support of the department's many activities.

- ☐ Read on for a list of activities that do and do not count towards Service Hours.
- ☐ **All theatre and dance majors** are required to perform 15 hours of service each semester.
- ☐ **All theatre and dance minors** are required to perform 7 hours of service each semester.
- ☐ All service hours must support CSU sponsored productions and events, or serve the department through a faculty or staff approved project.
- ☐ Once your time sheet is completely filled out, please return it to the mailbox hanging outside of the Costume Shop (MB 515). Take another blank form until you reach your required semester hours.
- ☐ It is highly recommended that half of service hours are completed by mid-term and that all hours are completed by the end of each semester. A deficit of hours could prevent participation in departmental events and delay graduation.

### ***Record Keeping***

Terry Pieritz is the Service Hour Recorder and will report totals to the faculty, staff and students at mid-term and final exam weeks of each semester.

**Time Sheets are available on the 13<sup>th</sup> Street Building 2<sup>nd</sup> Floor Call Board or Costume Shop Board, MB 515 (See Appendix)**

### **Please Record IN INK:**

- Date
- Type of service
- Time in and out
- Total time per session
- Signature of faculty or staff supervisor in ink.
- ☐ DO NOT include hours for "sign in" calls (i.e. – Ushering, Monthly Majors Meetings (M<sup>3</sup>), load-in or strike. Sign in sheets are recorded separately.)

**Hours will not be accepted without a valid signature, and must be completed IN INK (not pencil).**

Hours are tallied from Fall through Spring of an academic year.

It is the student's responsibility to turn in each service hours sheet in order to have hours documented. Lost sheets may result in under-recorded service hours. Original Time Sheets will be kept on file.

Students with a deficit of one semester's hours or more will not be allowed to audition or assume crew/design responsibilities for main stage productions. This will also imperil the chances of receiving/maintaining a scholarship.

***Please note that completion of service hours is a department requirement for graduation. Events which are mandatory for all majors are noted.***

*Activities that **DO** count towards Service Requirement*

- ☐ **Monthly Majors Meetings (M<sup>3</sup>)** – **Mandatory 40-min meeting** the 1<sup>st</sup> Tuesday of every month, counts as 1 full service hour (**sign in** via clipboard, which will be passed around at the meeting.) \*Mandatory
- ☐ **Fix-It Saturday** – Saturday before Load-In. All majors are required to put in **2 hours** of service on all Fix-It-Saturdays, without exception, to help with finishing the production elements before Load-In to the Allen complex. \*Mandatory (**sign-up** beforehand and **sign in** at the time of service with the Technical Director)
- ☐ **Load-In** – work crew facilitating move of set pieces from the 13<sup>th</sup> Street Building into the Allen Complex (**sign-up** beforehand and **sign in** at the time of service with the Technical Director)
- ☐ **STRIKE** – **All majors are required to do all mainstage strikes, without exception, even if not directly working on a show. All cast/crew** members of a production must strike the production on which they are working. Additionally, failing to participate in a strike will influence future production opportunities at CSU (including casting). Exceptions can only be made through the Technical Director and Department Chair.  
\*Mandatory
- ☐ **Front of House Crew** for CSU departmental shows and hosted events
  - ☐ Ushers
- ☐ **Production Crew positions** (Students receiving THE 102 credit for a production, may **NOT** earn service hours for crew)
  - ☐ Run Crew
  - ☐ Spotlight Operators
  - ☐ Board Operators
  - ☐ Stage Manager
  - ☐ Assistant Stage Manager
  - ☐ Dresser/Wardrobe
  - ☐ Other positions as approved by Faculty/Staff
  - ☐ Blackbox Guest and Workshop Productions (with faculty/staff approval)
- ☐ **Shop Hours** – Scenic Studio and Costume Shop Hours of operation as posted
- ☐ **Recruitment** – As approved by the Department Chair
  - ☐ Acting as an official representative at High School or College career events
  - ☐ Conferences – hours in service at an official CSU Theatre & Dance booth
  - ☐ Official (faculty/staff approved) poster/postcard local distribution sessions
- ☐ **Special Projects** approved and supervised by department faculty/staff

*Activities that **DO NOT** count towards Service Requirement*

CSU Production Leadership positions – Résumé building responsibilities do not count towards the service hour requirement but may be used to earn THE 102 credit if participating in a Mainstage production.

- ☐ Performing
- ☐ Directing
- ☐ Assistant Directing
- ☐ Dramaturgy
- ☐ Designing – Sets, Lights, Sound or Costume
- ☐ Club Meetings or related events
- ☐ Designer/Cast/Crew positions related to non-CSU, Club, or Student productions

### M3 INFORMATION

M3 stands for ***Theatre and Dance Majors Monthly Meeting***. The M3 occurs on the first Tuesday of each month and **is mandatory for all Theatre and Dance Majors to attend**. Minors and guests are encouraged to attend. M3s take place in MB 521 from 11:40am-12:20pm on each designated first Tuesday and are important for all Faculty, Staff and Students because the meetings provide important updates regarding events, policies and issues for the Department. This time frame was chosen because it is the University Common Hour, which means no regular classes should be scheduled during this time, and most students should be free to attend. **MAJORS & MINORS EARN ONE SERVICE HOUR FOR FULL ATTENDANCE AT EACH MEETING.**

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### FIX-IT-SATURDAYS

**All majors are required to put in 2 hours of service on Fix-It-Saturdays, without exception.** Students with classes or rehearsals during a Fix-It-Saturday are responsible for coordinating make-up hours prior to these dates with the Scene Shop Supervisor. Additionally, failing to participate in Fix-It-Saturday will influence future casting/designing at Cleveland State. Exceptions can only be made through the Technical Director and Department Chair. Fix-It-Saturdays DO count for Service Hours.

### STRIKE REQUIREMENT POLICY

The Technical Director is fully responsible for orchestrating all strikes. **All majors are required to participate in ALL mainstage strikes without exception, even if not directly working on a show. All cast/crew members of a production MUST strike the production on which they are working.** Strikes generally occur immediately following the final performance of a show. You must report to the Technical Director to check-in and be assigned a duty. In order to meet the strike requirement, you must attend and participate actively in the strike from beginning to end, or until released by the Technical Director. Do not schedule family dinners, or other outings following the final performance, as there are no guarantees how long the show will take to strike, every show is different. **Failing to participate in a strike will result in 4 extra service hours being added to your service hour requirements, in addition to having to make up the hours from the strike (e.g. If the strike was 5 hours that you missed, you have to make up that 5 hours, AND your required service hours for the semester increases to 24).** Neglecting strike responsibilities will also influence consideration for future casting, design assignments and acquisition of scholarships within the department. Exceptions can only be made through the Technical Director. Missing a strike must be pre-approved 48 hours in advance by the Technical Director via email. Make-up hours for missing of strike must be scheduled via email with the Technical Director and will only occur in the weeks following said strike, so the amount of hours can be comparable. These hours must be completed on a special make-up Service Hours sheet provided by the Technical Director. Strikes DO count for Service Hours. *Updated September 2019.*

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### SOCIAL MEDIA RESPONSIBILITY

Students are expected to conduct themselves professionally across all social media platforms. As a representative of CSU and of the Department, individuals are encouraged to evaluate carefully what content represents oneself and CSU. This includes what is posted/written, and what is allowed to be posted/written about oneself on controllable personal media sites. An identity of professionalism and courtesy is always a smart choice. *Additionally, whether in rehearsal or performance, do not take audio recordings, or photographs of the intellectual/creative property of others (which includes props, costumes, blocking, and other areas of design and production) for any purpose, including social media, without the express consent of those parties and the director.*

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### DRUG / ALCOHOL / SUBSTANCE POLICIES

The department follows and enforces policies established in the University Code of Conduct (<http://www.csuohio.edu/studentlife/StudentCodeOfConduct.pdf>).

**Coming to rehearsal or a performance under the influence of alcohol or drugs will result in immediate removal from the production. No questions asked.**

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## **THEATRE AND DANCE PRODUCTION GUIDELINES**

**Everything you need to know about working on a production at Cleveland State University**

### **ETIQUETTE – The spirit required for collaborative and respectful process.**

The Rule of Thumb in theatre etiquette, whether you are in auditions, rehearsal, or performance, both onstage and behind the scenes is:

**If you are doing something that does not support the production, STOP DOING IT!**

CSU adheres to the “Take Care” Philosophy

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- 1) **The Art**– take care in how you treat the materials with which you are working. This includes words, actions, movements, costumes, props. The work we are doing together is fragile. It requires a place where risk and vulnerability can happen. It requires your respect. Remember, writers, designers, directors, choreographers, stage managers, and performers have all contributed to the elements with which you are working. True artists treat their own work and the work of others with respect.
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- 2) **The Work**- do not underestimate the power of your attention in rehearsal and backstage in performance. Giving your attention to members of your ensemble and team members tells them that you care about the work they are doing and helps them stay focused on the work at hand. If you are not currently working onstage, go over your movements, lines and notes. Please stay off phones and devices unless needed for rehearsal. You could also ask to quietly do homework until needed.
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- 3) **Each Other**- take care of each other. You are an ensemble and a team. Be careful of how you talk about others outside of rehearsal and performance and under no circumstances should you ever give another actor or dancer a note. Stay positive and supportive. Assume best intentions. This is a collaborative artform and one of the skills we are practicing is collaboration. If issues come up, follow the Concern Resolution Path in the CSU Theatre and Dance Standards.
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- 4) **Yourself**- you are now part of something bigger than just you. People are counting on you to be part of this team. You are needed, so treat yourself with care. Eat. Sleep. Take your vitamins, spend some time in the fresh air, and stay up to date on flu shots and Covid boosters. Under no circumstances should you be at rehearsal or performance under the influence of alcohol or drugs. And be careful how you treat your body in your own time. Altering substances can affect your focus, memory, voice, and physical abilities (even a day or two after).
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## THEATRE PRODUCTION PROCESS

The Department of Theatre and Dance produces three Mainstage plays, one Workshop production, and two dance concerts per year. The process and guidelines for involvement in theatre productions is outlined in this section.

### *Auditions*

Auditions for CSU Theatre Productions usually take place at the beginning of Fall semester for the Mainstage and Workshop productions and at the end of Fall semester for the two spring Mainstage productions. Often auditions take place over one or two nights early in the week and are followed by an evening of call-backs. The callback list will be posted on the callboard. Casting and Crew notices are posted on the callboard by Friday of the same week. Appointments for auditions can be made by contacting our administrator, Kate Klotzbach, by phone or email ([k.m.klotzbach@csuohio.edu](mailto:k.m.klotzbach@csuohio.edu)). Directors each choose audition requirements, however a monologue is usually required for the initial audition. It's a good idea to always have a few monologues ready to go for this reason. Any scenes from the play to be read at the initial audition or callback will always be available at the callboard the day of the audition. Sometimes there will be auditions for two separate shows occurring on the same night(s). These shows will have separate casts because of overlapping rehearsal schedules. Acting track students are required to audition for all plays. Freshman and first year transfer students are exempt but are free to audition if they wish. Students may ask the director and/or chair for an exemption from auditioning for personal or academic reasons. The standard audition form for CSU productions is included in the appendix of this document.

### *Crew Positions*

Students may request to be considered for crew positions by contacting Professor Russ Borski ([r.borski@csuohio.edu](mailto:r.borski@csuohio.edu)). Please share experience and positions desired at the beginning of fall semester. You may still audition for a production even if you have expressed interest in working crew. Crews are selected and notified in conjunction with the casting process.

### *Casting/Crew Policies (Updated 07/19/21))*

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- ☐ The Theatre Program is committed to offering a wide a range of casting opportunities and roles that reflect the diversity of the human experience. The Theatre Program supports and adheres to a policy of open casting: that is, directors cast students whose talents and professional and performative strengths are exemplary for a particular role and support the director's concept regardless of that student's year in school, age, ethnicity, sex, gender identity, or disability. The department is committed to diverse, inclusive casting for every role. Using the practice and intentions of color conscious casting as a model, we aim to acknowledge and value all individuals' experiences and qualities to enrich and strengthen our theatrical projects.
- ☐ Occasionally, professional guest artists and members of the greater Cleveland State community will be engaged to amplify the students' experience. Students will be told in advance if there are roles that are precast with guest artists.
- ☐ Casting and crew positions will be open to all members of the student body, regardless of class-standing and major status. A student's status as a Theatre and Dance Major/minor may be considered in the casting or crew selection process. However, there is no guarantee that Theatre Majors/Minors will earn a role during their studies at CSU. Theatre is simultaneously a collaborative and competitive field, and the dynamics of the department will reflect that through its creative processes.
- ☐ Creating, or contributing to, a divisive, intimidating, or hostile environment is antithetical to the mission of the department and the collaborative nature of theatre. Initiating or perpetuating these kinds of environments places one's personal and professional reputations at risk, consequently jeopardizing future opportunities in the department as well as recommendations for future academic and professional opportunities. Students' attitudes,

behavior, work ethic, academic progress, reputation, and respect for the theatre program's mission and goals may be considered as a part of the selection process.

- ☐ Students must have a cumulative GPA of 2.0 to be considered for participation in productions.
  - ☐ To be considered for casting and crew positions, majors and minors must not have a service hours deficit of one semester's hours
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### *Rehearsals (7/7/21)*

Rehearsal schedules are designed to present realistic time demands, however students must be responsible for maintaining good academic standing during the rehearsal and performance run and take care not to over commit themselves to other extracurricular activities. In order to maintain a high level of quality in department productions, rehearsals need to be respected as an artistic process that demands a highly focused and singular commitment. All theatre productions, including both faculty and student directed shows, are expected to work within these guidelines.

1. Rehearsals for a production may not span more than 8 weeks. (4-6 weeks is recommended)
2. No actor is to be called for more than 20 hours in a week. Actors should only be called when needed.
3. Student directors and stage managers may not work/rehearse more than 24 hrs a week.
4. The maximum rehearsal length for any given day is 4 consecutive hours (5 hours on a weekend).
5. Directors will do their best to adhere to a reliable schedule until the last few weeks of rehearsal. That schedule will generally be, Monday through Thursday 6:30-10:30pm and Saturday or Sunday 10am-2pm.
6. There will be one complete DAY OFF for the entire company on either Saturday or Sunday of every week. Circumstances may cause directors to rehearse both weekend days with additional nights off per week, to be discussed with the cast. Additionally, efforts should be made to allow each actor at least one additional night off weekly. The maximum rehearsal length for any given day is four consecutive hours during a weeknight or five on a weekend.
7. The only exceptions to numbers 1 - 5 is during final tech week.
8. No actor may rehearse (or volunteer to rehearse) during one of his or her scheduled classes.
9. Absolutely no rehearsals are to take place after 11 PM or during the pre-determined dinner hour.
10. Actors must receive a 5-minute break after 55 minutes of work or a 10-minute break after 80 minutes.
11. Rehearsal schedules must be posted and/or emailed at least 20 hours in advance. (Actors are expected to keep evenings free of additional commitments until it is posted.)
12. No student may be in rehearsal for more than one production at a time. (No more than one show per semester is allowed; the exception to this is in tandem to the Fall Production Workshop as part of THE 495.)
13. Actors are expected to disclose ALL potential curricular and extra-curricular scheduling conflicts at the time of audition. Once a student accepts a role - it is assumed that participation in that show is his or her primary commitment. It is understood that no conflict takes precedent over rehearsal. No additional conflicting non-curricular commitments should be planned.
14. Students are required to be at all rehearsals for which they are called. Any conflicts that arise must be cleared through the stage manager and the director prior to that date. If something unexpected comes up (e.g. sickness, death in family) the student is to contact the stage manager as soon as possible.



15. When arriving for rehearsal students are to be there and warmed up 15 minutes before call time with their script and a writing device. Students should take care to create a work environment in the rehearsal space and keep all personal conversations in the hallway.

16. Important directives for all students in a production:

a. As our rehearsal and performance spaces are shared with professional companies, noise levels and general behavior are expected to be kept equally professional and courteous in all areas, including onstage, backstage, dressing rooms and hallways of both the 13th Street Building and Allen Theatre Complex areas.

b. When at rehearsal, “be” at rehearsal. Leave all outside problems at the door and cell phones turned off and stored. Treat rehearsal and performance spaces with respect. They are to be used for work and NOT socializing, eating, or homework. If time is allowed for any of these activities, please quietly restrict them to outside of the rehearsal space so as not to disturb others who are working.

c. Coming to rehearsal or a performance under the influence of alcohol or drugs will result in immediate removal from the production. No questions asked. See section on DRUG/ALCOHOL/SUBSTANCE POLICIES.

d. It is important to have lines memorized by the date listed on the rehearsal calendar. Early memorization of lines is highly recommended!

e. The director alone is responsible for giving actors notes. If there is a question about another student’s blocking, lines, etc., please address it with the stage manager and/or director.

f. Once cast, actors are not to change any aspect of their appearance. Please get prior approval from the director and costume designer before making drastic changes to hair or prior to getting new body art and piercings, as this may interfere with the overall design and look of a character and the show.

g. Actors may not change the performance of a role unless instructed to by the director. This includes acting score, dialogue, blocking and cueing.

h. Please respect all aspects of the production, including but not limited to props, costumes, lights, and sound. Do not touch items which do not belong to you. As a general rule, whether in rehearsal or performance, do not take photographs of the intellectual/creative property of others (which includes props, costumes, blocking, and other areas of design and production). If you have a special reason for doing so, you must check with those whose property is being photographed (director, designers, fellow actors) before doing anything with the photograph. Please bring production issues to stage management and they will direct the dilemma to the appropriate party.

i. No eating, smoking, or drinking (with exception of water) is to take place while in costume and makeup.

j. Actors are responsible for checking their individual props; conversely, do not handle props that have not been assigned to you.

k. Students working in key positions of a production (Stage Managers and their assistants, student designers, publicity coordinators, etc.) are required to attend production meetings scheduled by the technical director.

## REHEARSAL PROCEDURES

All **rehearsals** (prior to the technical and dress rehearsals) are overseen by the Stage Manager in consultation with the Director. Early rehearsals will take place in the 13th Street Building, usually in the rehearsal studio corresponding with the performance stage. Scheduling of these spaces must follow all procedures outlined in the section of this handbook pertaining to the Space Request Form (In Handbook Appendix). After a production moves into the Allen theatre spaces, and upon approval of the Technical and Show Directors, rehearsals will move into the performance space and onto the set.

**Technical rehearsals** normally begin on the Saturday or Sunday before the scheduled opening of a production, and continue through final dress rehearsal. The Technical Director is responsible for overseeing the technical rehearsals in the performance space. He/she will consult with the Director and other staff on any matter pertaining to the technical operation of the production. Beginning with the **run-throughs** and **dress rehearsals**, the Director and Stage Manager are responsible for the performers and all aspects of the production that relate to the performers. The Technical Director is responsible for the crew and all matters relating to the technical aspect of the production.

## PERFORMANCE POLICIES, PROCEDURES AND RUN RULES

All evening performances customarily begin at 7:30pm, and matinees begin at 2:00pm. In recent years it is customary for the run of the production to open on a Thursday evening and close on a Sunday afternoon.

During the performances, a CSU representative is present to handle any problems that arise in their respective areas. Usually, the Stage Manager is this representative. The Playhouse Square staff is responsible for all front-of-house activities including audience safety, ticket sales and house-management.

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- ☐ No food or uncovered drinks in the Dressing Rooms.
  - ☐ Please arrive for dress rehearsals and performances showered; wear deodorant.
  - ☐ Costume pieces will always hang to the RIGHT of an actor's name card.
  - ☐ Laundry will be collected nightly in the baskets provided: T-shirts, socks, tights and other pieces worn close to the body. All other costume pieces should be hung carefully as you found them.
  - ☐ If a repair to a costume is needed, please speak with the wardrober, who will make a note of the issue and see to its repair.
  - ☐ If there is any question about HOW to wear a particular piece of clothing, consult the wardrober or Costume Designer during the rehearsal process.
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No Guests (non-show personnel) are permitted in the Dressing Rooms, Greenroom or Backstage during the show.

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- ☐ Do NOT leave the building during the run of the show.
  - ☐ Personal valuables will be collected by Stage Management each night preceding the performance and will be returned immediately following the performance.
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## CSU THEATRE PRODUCTION AND PERFORMANCE PARTICIPATION / OUTSIDE WORK

It is the policy of the Department of Theatre and Dance at CSU that all students should participate in all mainstage department productions, either by auditioning and accepting roles for which they are cast or by working in some capacity on these productions during the academic year.

Production participation necessitates that a student must maintain at least a 2.0 GPA and must not be more than one semester behind in required service hours. Students are encouraged to speak to their department advisor ASAP if experiencing problems fulfilling these requirements.

Continuing Acting Track majors are required to audition for each theatre production. Incoming majors are strongly encouraged to audition. If special circumstances will prevent a major from fully participating in a show's rehearsal and production schedule, permission must be obtained from a full-time faculty member to audition "for experience only."

Developed from a place of clear concern for students successfully completing degree requirements and fulfilling Department production/performance obligations, **participation in productions outside of the CSU Department of Theatre and Dance during the academic year is strongly discouraged. If a strong argument for participation outside of the department can be made, the following steps must be taken before the intended audition or interview (not after).**

- ☐ First, the student is expected to write a statement to the Department Chair explaining the reasoning and circumstances for doing the outside production and describing how all CSU responsibilities will be addressed and completed during this time period.
  - ☐ Second, the student will meet with a designated faculty member to discuss the implications, both pros and cons, of accepting outside casting or hiring, whether in acting, design, backstage or other production related work.
  - ☐ Third, after careful consideration, a recommendation will be made by the full-time faculty and communicated in a timely manner as to whether the student should continue pursuing the outside opportunity.
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## PRODUCTION PROCESS - DANCE

The Department of Theatre and Dance produces three Mainstage plays, one Workshop production, and two dance concerts per year. The process and guidelines for involvement in **dance productions** is outlined in this section.

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## DANCE REHEARSAL AND PERFORMANCE GUIDELINES

Adapted from *CSU DANCE COMPANY Dancer's Guide to Rehearsal & Performance*

For further information on Rehearsal and Performance Etiquette, see the “Take Care” philosophy page and the Theatre and Dance Standards section.

## REHEARSALS

### EXPECTATIONS

#### Attend All Rehearsals

- Rehearsal is the most important event that you will attend as a member of the CSU Dance Concert team. Rehearsal is where the work happens. Rehearsal is training for the performance. Successful performance is not possible without rehearsal.
- Attending rehearsal shows respect for your choreographer and your colleagues. A dance company functions as a team. Your presence or absence affects the entire company in terms of the creative process and spacing. Work cannot be created without its parts, and you are an extremely important part. Be absent, and you may find you have been replaced or are not part of a certain section. So make sure you are at every rehearsal!
- If you are injured, or cannot participate you are expected to be at rehearsal, watching and taking copious notes (unless you have a communicable disease). Watching is an effective way of learning, and allows you to see details in movement that you may not have been aware.

#### Be On Time

- Being on time means arriving early enough to prepare yourself and be ready to begin at the start time. It's a good idea to arrive at least 10-15 minutes early. Rehearsal time is limited and every minute counts. Not being on time is inconsiderate to those who are on time and ready to work. Be late and you may find that you have been replaced. If you will be late or absent for any reason, you must contact your director, instructor, choreographer or stage manager.

#### Be Prepared

- **Physically:**
  - Be warmed up. Take class before rehearsal. Class is extremely important—It serves as an excellent warm up. This is also the place for you to work on your technique, and build strength and stamina crucial for performance. If there is a break between technique class and company, please re-warm yourself up accordingly.
  - Fuel yourself with healthy and nutritious food.
  - Be well hydrated.
  - For rehearsals that occur toward the end of the day, you may experience some fatigue. It is at this point that injuries can occur. If you are warmed up, hydrated, and “fueled up,” injuries are less likely to happen. Take care of your body and health outside of rehearsal (e.g., sleep, modify activity as needed, etc.).
  - Dress appropriately. Know what clothing and footwear the choreographer/rehearsal director prefers. If in doubt, ask. Please remember that

partnering work, floor work, etc. may require additional attention to clothing choices (i.e. pants, long sleeves, knee pads).

□ **Mentally:**

- Be mentally prepared to be attentive and focused.
- Review and know material that you learned from previous rehearsal.
- Remembering phrase work includes incorporating corrections/critiques that you receive in class and rehearsal. When you are corrected—do it or try it on a physical level so that you really get it into your body. Watching is a good way of getting detail, but actually doing a phrase or movement over and over again will really help your body to remember it. So keep going over it—by yourself in your kitchen or with other people during class or company. Do not be afraid to ask questions.

## Be Present & Focused

- Focus and use all rehearsal time to its fullest. When performance week comes, you will feel prepared and enjoy it more.
- If the choreographer/rehearsal director is not working with you directly, be attentive to the direction they are giving (even if it does not pertain to you) or work independently without causing distraction to others (e.g., rehearse choreography, make notes, rehearse with partner, or do something else that is productive...vs. talking to friend about the weekend, checking text messages, etc.).
- Unless on a break or injured, do not sit down in rehearsal. Sitting is not beneficial to staying warm and gives the impression that you are bored or disinterested. Standing up and being attentive helps keep you stay energized and enhances the impression that you really want to be there, even if you would rather be someplace else.
- Don't leave the studio without asking to be excused (or tell the choreographer or rehearsal director ahead of time in special circumstances).
- **Breaks:** If excused for a break, don't wander too far. Someone should never have to go look for you when break is over. It is your responsibility to be aware of what is going on and be back in the space to begin again.

## Communicate

- Communicate with your leaders! Even if something is uncomfortable or you think it might get a negative response, you need to communicate (sooner rather than later).
- The primary mode of communication will be via email. Therefore, you must check your email regularly. Do not expect information to be given separately to you via text message or a phone call.
- If you will be late, absent, have a schedule conflict or emergency, you must contact **your stage manager, director, instructor, or choreographer**. Communicating (even if uncomfortable) as soon as an issue arises is much better than waiting until the last minute or until after a scheduled event, or not communicating at all.

## Commit

- Working on the Dance Concert, whether in Dance Company or in a dance piece is a commitment. Commitment to anything often requires making choices and prioritizing. You may not be able to do everything that comes up. Committing to the Dance Concert means that it will be a priority in your scheduling and focus. At the beginning of the semester, make a clear choice/decision to commit (with an understanding of what that involves) or choose to focus on other things. Either choice is okay. Being noncommittal or not communicating, however, is not good for you or everyone else.

### Be professional (attitude, effort, etiquette/behavior)

- You will be working with other people—maybe lifting them or counting on them to support your weight. Get to know each other.
- We will collectively work toward a final performance. However, the things we learn and gain in the process are equally valuable. In order for everyone to learn, grow, and ultimately perform their best, we need to create a supportive and collaborative environment.
- In classes, rehearsals or on breaks, be aware of others, help each other out, speak only positive things, and treat everyone with respect. In technique class and in rehearsals, practice being aware of each other so that no one gets kicked in the head. This means, really seeing each other, making eye contact as you dance, and being present with each other.
- Since rehearsal is the stepping-stone to performance, you must give similar energy to rehearsal that you give to performance. You need to train your body to give that energy, so you don't have to think about it in performance and find yourself exhausted. If you don't do it in rehearsal, you will not do it in performance. Train your body to practice performance level energy from day one.
- There are occasions when discussions in rehearsal are necessary (e.g. between you and the choreographer, between you and your partner, or you and your group). Please be sure that those discussions don't disturb or distract from the person conducting rehearsal. Always be attentive to the direction being given whether or not it pertains to you.
- In many situations, it is unacceptable to correct the choreographer, rehearsal director, or fellow dancers. If there is a real problem or a discrepancy between what you did "yesterday" and what you are being asked to do "today," raise your hand at an appropriate time and calmly ask for clarification (for yourself), or talk with the choreographer or rehearsal director privately.
- Do not tell a choreographer what you can and cannot do choreographically, unless the proposed movement will aggravate an injury or will be impeded by it. Give the movement a whole-hearted effort. Most choreographers want you and the choreography to look good, so you can trust them to make a change if needed.

### INJURY & HEALTH

- If you become injured or have a health issue, communicate with the Director of Dance as soon as it comes up. If you find yourself injured during a rehearsal period, whether you are first cast, second cast, or an understudy, you are still required to be at rehearsal unless otherwise arranged. Often, it is helpful if an injured first cast member is present at rehearsal to answer questions from the understudy or second cast. You also want to be aware of any changes that are made for when/if you are put back into the part.
- Take care of your body and health outside of rehearsal time. Take technique class, warm up/cool down, sleep, hydrate, eat nutritious food, seek medical care for injuries ASAP, cross train (wisely) to develop strength, flexibility and cardiovascular endurance (Pilates, swimming, Yoga, etc.).
- During concert week (and throughout the year), make wise choices in your extracurricular activity (e.g., snowboarding for the first time the weekend before the concert may not be the best choice). Again, review the "take care" philosophy page.

## CREATIVE PROCESS

- You are expected to maintain an open-mind and willing attitude during rehearsal.
- There are multiple ways in which a choreographer may create a dance. They may create a piece especially for you, based on your input (through improvisational tasks and exploration), or they may bring in a finished piece and set it on you. Also, you may work with a choreographer for only a short time and then continue the process with a different person (rehearsal director). Some of these ways may be different from what you have experienced or expected. Be open to the variety. New experiences provide an opportunity for you to learn and grow.
- The creative process is a process. It is rarely easy, clear and direct. Unless you are learning an already finished piece, you can expect several changes along the way. This means that the choreographer will ask you to repeat and repeat and repeat movement phrases in a variety of ways. They will then ask you to repeat it some more. This can be exasperating, but it is a necessary and crucial part of the process. Your willing attitude can only make this process easier for you, the choreographer, and your fellow company members. Be patient. If a choreographer creates something that is custom-made for you, it is often more time consuming and challenging, but the process is worth it (like a well tailored suit or dress).
- You need to know that there may be extra rehearsals for pieces outside of class or set rehearsal schedule. Truly, dance is an incredibly time consuming art form that simply needs a lot of time. Just be prepared, and make yourself as available as possible.

## DANCE COMPANY ROLES & CASTING

- Please understand that dancers will be selected for specific pieces at the discretion of the artistic director, guest choreographers, and instructors. If you willingly work hard and show improvement, you may get to perform. Working hard means doing all of the above, plus understudying parts on your own or as assigned. Make it your responsibility to learn as much as possible. Trust that your part contributes to the whole piece and project.

### Understudies & Second Cast:

- Not everyone will be dancing in every piece. Understudy roles and second cast may be created for a number of reasons (i.e., to ensure successful performance should someone get sick or injured, to allow dancers to develop further in technical skill and artistry). It is an honor to be assigned as second cast or understudy. It is often a testimony to your reliability and work ethic. There are many stories of dancers chosen as understudies or second cast who went on to be first cast choices because of their work ethic and good stewardship of rehearsal time. Whatever role you are given, go into each rehearsal as if it were your turn to dance. Know the choreography and spacing.
- Don't ever be caught sitting in the back of the studio. Again, this gives the impression of disinterest and boredom. If you want to be given a chance, be out there working and developing your skill. (While being out there, however, be aware of the other cast of dancers. Give them the "right-of-way" in the space).

### Who's Who

- **The *choreographer* is the individual who is creating or has created the dance.**
- Rehearsals may be run by the director of dance, guest artist or assistants as needed. They are responsible for running the rehearsal and maintaining the artistic and technical integrity of the work. Although they are not the choreographer, they may make artistic, spacing, or minor choreographic choices based on their understanding of the choreographer's artistic vision.



## PERFORMANCE

### Production Work / Concert Preparation

- ❑ **WARNING: Concert weeks are extremely hectic. Take off work if you can, and get all your school related work done early so that you are available and focused on the performance.**
- ❑ Production work (e.g., Load in and setting up the performance space) will be required of all company members. You have the opportunity to learn about technical theatre and dance production work. These will be extremely valuable if you choose to continue on as a dancer, choreographer, studio owner or teacher, arts administrator, etc. Learn as much as you can!
- ❑ The best way to be absolutely ready, or as ready as possible for performance is to work hard in rehearsal.
- ❑ You should know all choreography well by the first day of concert week. There will be many other things to adjust to and focus on (spacing, getting used to lights and costumes, etc). If you do not know your choreography, you will experience extra stress and nervousness.
- ❑ It is absolutely crucial that you take class the week of performance. It helps you dance better and avoid injury. Do not skip class because you are fatigued. Class will actually help you energize.

### CSU Dance Concert Week

#### Performance Events

- ❑ You are expected to be present and on time for all events related to performance. If late or there is an emergency, you must call or text the stage manager, or director. Events include:

Load in and Set up – This is the time when we set up the space for the performance in the Allen Theater Complex. We will move lights, light trees, bases and a mass of cords. We will also hang lights, sweep, and lay down the Marley floor (special dance floor). This is one of those unglamorous but entirely necessary jobs for which everyone is responsible. You definitely appreciate performing in a space when you helped to set it up.

Technical Rehearsals – These rehearsals are for lighting and music cues. They take time because this is when the lighting designer communicates with the choreographer, and finds specific cues with the piece. You will be asked to wear your costumes, and do movement from the piece in order to give the lightning designer an idea of mood and also how your faces look on stage. Again, these rehearsals are very time consuming, so plan accordingly.

Spacing Rehearsals – Anytime you move a piece from where it is rehearsed to where it will be performed, you must consider the space. Since the dimensions of space almost always change, dancers must consider where they are in space, in relation to each other, and how that changes or must change their dynamic. Focus will also be considered. And spacing is crucial so that no one gets kicked in the head.

Dress Rehearsal – This rehearsal is a full run of the show—make-up, costumes, full performance energy, everything. This brings together all the elements of performance—lighting, sound, dance and everything that happens backstage. Dress rehearsals are a stop and go process. This is a time consuming but ultimately rewarding process.



Performance/”Call” – “Call” (i.e. the time you must be in the performance space) is generally two hours before the start time of the performance, unless there is a pre-show run. Most often, you will participate in a warm up class. Prepare yourself both physically and mentally! After all this hard work, you want to be sure that it goes as smoothly as possible.

Strike – This means tearing everything down and returning the space to its’ original pristine condition. This also means loading all the equipment back into the CSU Middough Building. Everyone is required to stay and help.

### Backstage etiquette:

- ☐ The stage manager is in charge. Listen to them and follow their direction.
- ☐ When stage manager calls times to curtain (e.g., “ten minutes”), please respond (e.g., “Thank you ten”), acknowledging that you heard him/her and are aware of where we are in the program.
- ☐ Be ready when stage manager calls places (if not, be sure to tell someone on stage crew). Do not talk in the wings. Be invisible to the audience until your entrance, “If you can see the audience the audience can see you.” Remember that the exiting traffic have the right-of-way. Keep wings clear of clutter
- ☐ No jewelry should be worn onstage unless part of costume. No finger nail polish on fingers or toes.
- ☐ Make up & Hair: Consult costume designer, choreographer or rehearsal director for make-up and hair. Please do not leave the theater with your stage make-up on. It is best to take off heavy makeup directly after performance and before greeting the audience in the lobby.

### Costumes

- ☐ The costume designer is a professional. They work to ensure dancers are costumed according to the vision of the piece. Trust them. Do not complain or be negative about your costume. If there is an issue with the fit or safety of a costume, politely talk with them.
- ☐ You are expected to care for your costume. This means no eating, smoking or drinking (anything other than water) in costume.
- ☐ Do not throw costume on floor or leave food or drink items near it.
- ☐ Notify costume staff of any problems and or repairs that need attention
- ☐ Apply make-up before putting costume on
- ☐ Do not take any part of your costume home or alter it in any way.

***Enjoy the process, enjoy the people, prepare well, work hard, take risk, learn,  
grow...and have a great performance!***

## CSU THEATRE AND DANCE PRODUCTION STANDARDS:

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*Adapted from the Chicago Theatre Standards*

*By Holly Holsinger, Kate Klotzbach, and Toby Vera Bercovici*

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The CSU Theatre and Dance Production Standards seek to nurture communication, safety, respect, and accountability of participants at all levels of production. The standards mission is to create:

An environment that allows us to challenge ourselves, our audiences, and our communities; that supports risk of mind and body; and that establishes the freedom to create theatre and dance that represents the full range of human experience;

Spaces free of harassment, whether it be sexual, or based in race, gender, sexual orientation, religion, ethnic origin, color, or ability;

A common understanding of practices for performance environments, including written, reproducible standards.

We urge all members of the department to uphold these principles, as well as to assume best intentions from your colleagues and collaborators. Approach complicated situations with **honesty but also with kindness**, listen deeply and fully, and take an honest look at yourself and your practices.

### PURPOSE OF STANDARDS

As performance artists, we strive to create spaces free of discrimination and harassment. We seek to create safe spaces where we are able to generate work that is deeply alive, challenging, dynamic, and authentic. We strive to do work that challenges ourselves, our audiences, and our communities; to take risks of mind and body; and to create theatre and dance that represents the full range of human experience.

**The Standards are designed to prevent discrimination, harassment, and to ensure physical safety in CSU productions. Note that “safe” does not necessarily mean “comfortable.” The work we do in the Department of Theatre and Dance is rigorous and collaborative by nature. There will be conflict, and students are encouraged to resolve conflicts directly. The Concern Resolution Plan outlined below is not intended as a reporting channel for perceived disrespect or “hurt feelings” which should always be addressed at the interpersonal level.**

### THE CONCERN RESOLUTION PLAN

In order for all participants in theatre and dance productions to feel safe in reporting issues of discrimination and harassment, we offer a Concern Resolution Plan. The Concern Resolution Plan provides communication pathways for resolving serious concerns before they get out of hand, to inform participants who to talk to if issues arise, to avoid repeated unsafe practices, and to mentor those who violate boundaries. The Concern Resolution Plan is designed to provide reporting channels that support and protect **everyone**. Gossiping with those outside the reporting channels or creating an atmosphere of **“heroes and villains”** can result in an inability to resolve issues peacefully. There are gray areas in performance practice. People can get hurt physically and/or emotionally without there being a “bad guy.” The CRP gives team members of a production the channels to report and resolve serious issues.

### Role and Responsibilities of the Theatre and Dance Faculty/Staff and Theatre and Dance Student Representatives:

Student Representatives will:

Attend a rehearsal sometime in the first week, explain their roles, and present the CRP. They will also read aloud CSU’s policy on Sexual Harassment with the group and highlight the guidelines and standards’ focus to prevent discrimination and harassment.

In addition, Student Representatives (as well as Theatre and Dance Faculty and Staff) will:

Provide contact information and availability for consultation outside of rehearsal/performance space/hours.

Protect confidentiality and anonymity whenever possible.

Respond to concerns as quickly as possible (ideally within 24 hours, and never more than 72 hours).

Commit with integrity and empathy to prioritize the safety and well-being of all participants.

Understand that their role is one of service, and not a position of power or status.

Understand that their role is not to solve problems or act in a judiciary role but serve as a confidential (when possible) reporting channel and liaison.

Report concerns, both their own and those reported by fellow participants, using the CRP, and communicate the resolution of such concerns to fellow participants as appropriate.

#### **The Concern Resolution Plan:**

The CRP is outlined here and is presented in a way that can be shared with the team of any CSU production. We take concerns seriously and seek to address issues in a sensitive and timely manner. The following individuals are available to help report concerns or issues. We encourage concerns of Level 2 and above to be made in writing.

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#### **Level One**

If you feel comfortable doing so, we encourage you to first directly address your concern with the individual(s) involved. This helps to foster an honest and open community and is often the fastest path to a resolution. Any complaint about interpersonal issues should be directly addressed between individuals. Collaboration is a skill, and we encourage you to practice that skill in rehearsal and performance. At this level, we recommend that issues are addressed through directly engaging. Emails and texts can often be misconstrued. If you are not comfortable doing so, you may also choose to consult with one of the two Student Representatives who will report the issue to Level Two.

#### **Level Two**

If you are not comfortable directly addressing the individual(s) involved, or if no resolution can be agreed upon, your next points of contact can be The Director of the Production and/or a member of the faculty or staff who will report the issue to Level three.

#### **Level Three**

If the issue has not been resolved through Levels One and Two, or if you are an individual named in Level Two who needs assistance to resolve the issue, your next point of contact is the Chair of the Department and/or the Ombudsperson. Contact at this level may necessitate engaging with other university offices. The chair can assist in determining if a complaint rises to the level of OIE.

#### **Level Four**

This last step is to bring the issue to the Office of Inclusion and Equity (OIE). All faculty and staff are obligated to report issues that rise to this level to OIE. Students may directly work with the chair and/or faculty member or make a report directly to OIE.

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## **THE STANDARDS**

The students, faculty, and staff of the CSU Theatre and Dance Program in the Department of Theatre and Dance, as well as guest artists working with us, make a commitment to the following:

#### **Choosing a Season:**

We will endeavor to choose seasons, each year if possible but certainly over the course of a four-year period, that reflect the diversity of the student body and/or reflect an aspirational level of diversity. This includes choosing sources, inspiration and plays by women, BIPOC, LGBTQ, and other marginalized communities and hiring guest directors, choreographers, artists, and designers who accurately reflect this diversity.

Theatre and Dance engages the full spectrum of humanity. Telling the stories of complex human experience often includes representations of violence, racism, homophobia, abuse, and other challenging content. We seek an ethical atmosphere when engaging in this content, working with diverse groups of participants, and particularly when producing culturally sensitive work.

### **Auditions and Casting:**

We will not ask prospective participants to attend more than three audition calls for a single production.

Performers will not be asked to attend an audition for more than three hours at a time, and no audition should run later than 11pm.

Performers should not be called back unless there is a real possibility of casting them.

Any physical contact required for an audition should be disclosed and choreographed. Performers should not be asked to improvise violent or sexual contact.

We will not ask prospective participants to disrobe at an audition. Performers auditioning for roles which require various states of undress must be at least 18 years old and should provide proof of age at the audition.

The casting authority should confirm with the prospective participant that they have reviewed the supplied materials and are aware of the requirements as outlined in the audition notice or invitation.

We will endeavor to make reasonable accommodations to facilitate access, such as allowing interpreters when necessary, holding auditions in accessible facilities, and providing audition materials in advance to artists with disabilities.

At the time of audition, prospective participants should be asked to provide accurate descriptions of their physical abilities and limitations/injuries as they relate to the possible choreography.

We will make a commitment to promoting diversity with our casting decisions, in a color-conscious rather than a color-blind way, (that is, to examine our casting decisions and their potential implications). That said,

When invited to audition, prospective participants have the right to make inquiries about how their cultural personhood will be used within the production or piece, particularly when the work will be (when there is no script or choreography at the time of audition). Inquiries will receive a thoughtful response and will remain confidential.

Sometimes a potential participant discovers in the course of auditioning that they are uncomfortable with production elements as they relate to their personhood. Potential participants have the right to decline casting offers without fear of reprisal such as losing future opportunities. It is not the participant's responsibility to explain why they chose to decline an offer.

Whenever possible, diversity and inclusion should be considered both in casting and in assembling production and design teams. In particular, culturally specific work should seek production personnel who can speak to that cultural experience.

We intend to include the following information in audition notices:

Any role that depicts a character with a specifically stated disability;

The nature of the activity to be performed at the audition (i.e., sides from the play, choreography, improvisation, monologue, etc.);

Any potential stage combat, feats of physical daring, nudity, partial nudity, sexual content, or other reasonably-understood high-risk activities.

### **Rehearsals:**

Directors and designers will not make assumptions about or demands on performers' "cultural personhood," but will make space for conversation and encourage them to bring the fullness of themselves to the character, material and the process.

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;

Make-up that can reasonably be described as “black face,” “brown face,” etc. which was not disclosed at the time of audition/casting.

### **Staging Intimacy and Fight Choreography:**

If a project involves significant content of an intimate or violent nature, either special personnel (intimacy and fight choreographers) will be included in the production team, or the directors should educate and prepare themselves appropriately.

Prior to rehearsing scenes with any intimacy or violence, the actors, director, choreographer, and stage manager should discuss the content and create consent for the rehearsal. Participants should build consent and discuss boundaries before rehearsing scenes with intimacy or violence. A safe word (such as “hold”) should be established for these rehearsals.

Initial intimacy rehearsals should be closed, such that only participants involved in the scene are present. These rehearsals should be opened after agreement by the stage manager, director, and performers involved. The director and stage manager should be present at all rehearsals where intimacy is rehearsed.

Directors, choreographers and/or stage managers should document the terms of consent and details of sexual choreography.

Directors and stage managers should build and refer to the choreography in desexualized language. For instance, instead of “the sex scene” or “the rape scene,” refer to it as “Act II Scene I” or “The Hayloft Scene.”

Performing scenes in any state of undress must have and wear robes provided by the costume shop or other coverings when not rehearsing. These scenes must be extremely necessary to the storytelling, and only involve performers over the age of 18.

Performers in any state of undress should not be photographed or recorded on video at any time during rehearsal, or tech, and only in performance with their permission for archival purposes.

For additional guidelines, see the 5 Pillars of Theatrical Intimacy: <https://www.teamidi.org/gallery/the%20pillars.pdf>

### **Sexual Harassment:**

The student representative, director, stage manager, or a faculty/staff member will outline the policy on harassment at one of the first rehearsals. Concerns about harassment, safety, or a negative environment should be reported using the Concern Resolution Plan (starting with level one wherever possible), and all concerns should be treated with the utmost respect for the safety and well-being of all participants.

For reference, according to the U.S. Equal Employment Opportunity Commission (EEOC), sexual harassment is described as follows:

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*It is unlawful to harass a person (an applicant or employee) because of that person's sex. Harassment can include "sexual harassment" or unwelcome sexual advances, requests for sexual favors, and other verbal or physical harassment of a sexual nature.*

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- ☐ *Harassment does not have to be of a sexual nature, however, and can include offensive remarks about a person's sex. For example, it is illegal to harass a woman by making offensive comments about women in general.*
  - ☐ *Both victim and the harasser can be either a woman or a man, and the victim and harasser can be the same sex.*
  - ☐ *Although the law doesn't prohibit simple teasing, offhand comments, or isolated incidents that are not very serious, harassment is illegal when it is so frequent or severe that it creates a hostile or offensive work environment or when it results in an adverse employment decision (such as the victim being fired or demoted).*
  - ☐ *The harasser can be the victim's supervisor, a supervisor in another area, a co-worker, or someone who is not an employee of the employer, such as a client or customer.*
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**Sexual Harassment in the theatre and dance space includes, but is not limited to:**

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- ☐ Any unwanted or inappropriate physical contact such as touching, kissing, massaging, patting, hugging, or pinching outside the boundaries of consent or production content;
  - ☐ Requests or demands for sexual favors, especially those that include, or imply, promises of rewards for complying and/or threats of punishment for refusal outside the boundaries of consent or production content;
  - ☐ Attempting to engage in sexual behaviors offstage that are choreographed for the stage;
  - ☐ Suggesting an actor who appears in intimate scenes onstage or in rehearsal is not allowed physical boundaries and/or privacy backstage or in the dressing room and/or not respecting those boundaries;
  - ☐ Intentional failure to observe the dressing room standards laid out in this document;
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**Harassment can also include:**

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- ☐ Inappropriate or insulting remarks, gestures, jokes, or innuendoes or taunting about a person's gender, gender identity, sexual identity, racial or ethnic background, color, place of birth, citizenship, ancestry, creed, or ability;
  - ☐ Persistent unwanted questions or comments about a participant's private life outside the boundaries of consent established in rehearsal;
  - ☐ Posting or displaying materials, articles, graffiti, and so on, which may cause humiliation, offense, or embarrassment on prohibited grounds that are outside the parameters of the production. A production about pornography, violence, or racism may involve such images in the rehearsal space or in a dramaturgy packet, but such images are not appropriate for open display in dressing rooms, bathrooms, or other similar spaces.
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**Shared Spaces/Dressing Rooms:**

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- ☐ Reasonable accommodations should be made to respect individual modesty, and designated space should be provided for participants to change clothes and prepare for their performance. This space will be referred to as a dressing room, even if it's not an entire room; a clothing rack and hangers should be provided for costumes.
- ☐ If the production involves non-student actors under the age of 15, they will be given private dressing rooms.
- ☐ Non-performers (with the exception of the SM and wardrobe staff) should not be allowed in the dressing room between 30 minutes before the performance begins and 30 minutes after the performance ends. In the

event that this is not possible, communication between the dressing room inhabitants and those who need to pass through is encouraged to establish the least intrusive way to share the space.

- ☐ Recording by any means, and posting any recordings or photos online, should not be permitted in the dressing room without the prior consent of all individuals present.
- ☐ Inhabitants of dressing rooms should respect the property and personhood of fellow inhabitants by limiting their use of perfumes, smelly or messy food, and behavior such as talking on cellphones, playing music (without consulting dressing room mates), or other similar activities.
- ☐ While it is always advisable to leave valuables at home, provisions should be made for a reasonable quantity of “valuables” to be collected before and returned immediately after each performance.
- ☐ Where separate dressing and restrooms are available for men and women, performers should be allowed to occupy the dressing room in accordance with their gender identification.

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### PHYSICAL SAFETY

We intend to make health and safety a regular topic at production meetings, and to maintain awareness and procedures that contribute to a safe environment at all times. We seek to prevent injuries, identify and remedy situations that might be considered unsafe or unhealthy, and respond to injuries and medical events, seeking medical attention when required.

#### Health:

We acknowledge that we are making theatre and dance in unprecedented times due to Covid-19. We will make decisions based on the current state of the pandemic and CSU and Playhouse Square policy. There is no longer a vaccination requirement nor a testing requirement. Rehearsals will take place in person (unmasked or masked as determined by director or company members).

Performances will be performed without masks or social distancing before a live audience. If a performer or team member is feeling ill before or during a live rehearsal or performance, they should alert the director and/or stage manager so that a plan can be made. Costumes, props, and set pieces will be cleaned as necessary.

#### Spaces:

We intend to provide a safe space for auditions and rehearsals. Stage managers and other members of the production team should familiarize themselves with the specifics of our building.

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

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- ☐ A reasonably clean space with sufficient lighting and safe temperature;
  - ☐ Toilets and sinks, with soap and towels or a hand dryer;
  - ☐ Access to drinking water or disclosure of lack of availability;
  - ☐ A reasonable working temperature (avoiding inclement weather or unsafe temperatures outdoors);
  - ☐ Lighting suitable for the work being carried out on- and off-stage;
  - ☐ Reasonably clean and well-maintained rehearsal and performance spaces;
  - ☐ Floors and surfaces that are clean, well maintained, and appropriate for the activity;
  - ☐ Functional, non-expired fire extinguishers;
  - ☐ A suitably stocked first-aid kit, including cold packs;
  - ☐ Availability of accident report forms;
  - ☐ Proper ventilation;
  - ☐ Padded and/or glow-taped corners and hazards.
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At the first rehearsal and first tech day with actors, a safety walk with the SM and/or Tech Director should include, in all spaces to be used,

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- ☐ Fire exit locations;
  - ☐ Locations of first-aid kits;
  - ☐ Emergency procedures (including contact information for local police stations and the nearest ER);
  - ☐ Tripping or safety hazards in rehearsal settings and constructed stage settings;
  - ☐ Locations of restrooms;
  - ☐ Scenic units, stage floor surfaces, and special effects;
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In addition, the stage manager should be vigilant in identifying and resolving potential physical hazards for all actors with glow tape, additional lighting, padding, etc.

### **Rehearsals:**

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- ☐ The average rehearsal period will be between 3-8 weeks of intensive work. Circumstances may cause directors to rehearse for a longer period of time but for fewer hours per week. The rehearsal schedule will be disclosed at auditions.
  - ☐ Directors and Stage Managers will make their best effort to call performers only for the time they're actively working, with no more than a half hour at a time of "down time." In the (hopefully rare) event that an actor is called but not working for a period longer than that, the performer will be allowed and encouraged to do their own work.
  - ☐ Actors and Dancers should communicate any injury experienced before, during, or after rehearsal.
  - ☐ As needed, time may be allocated for stretching and warming up, and at the end of rehearsal for cooling down, asking questions, and voicing concerns.
  - ☐ Adequate time should be given to teach, rehearse, and adjust all choreography or movement sequences.
  - ☐ A choreography captain (typically a cast member with experience in the form of physical theatre being taught) should be chosen to ensure that the choreography is rehearsed and doesn't change unintentionally during performance. Note that choreography will change and evolve during the rehearsal process.
  - ☐ The captain should notify the stage manager or designer/choreographer of any issues with the choreography.
  - ☐ Regular rehearsal reports should be sent to the designer/choreographer and should include notes to the designer/choreographer if any adjustments need to be made to the choreography, or if any problems develop.
  - ☐ The director/choreographer and actors should agree on a vocabulary of safety (i.e., the word "bail" could be used to abandon a movement mid-execution).
  - ☐ Performers should have a communication plan with the stage manager to report (on the day it occurs) any inappropriate or potentially unsafe changes in the performance of choreography and/or use of equipment or weapons.
- 

### **Specialized Equipment:**

All specialized equipment and costumes should be:

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- ☐ Suitable for the required choreography and movement;
  - ☐ Installed by a qualified rigger, if applicable;
  - ☐ Inspected/maintained by a trained technician before each use;
  - ☐ Inspected by any actors who use the equipment before each use.
  - ☐ Handled only by those required to do so.
-



**Performance:**

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- ☐ Time should be set aside before a performance to run through any choreography. Calls should be conducted in a distraction-free, appropriately lit space.
  - ☐ The stage manager should check in before and after performances with each actor involved in the choreography, confirming that the choreography is maintained, and consent/boundaries have not been overlooked.
  - ☐ If any blocking or choreography is altered during performance, actors should notify the stage manager as soon as possible.
- 

I have read the CSU Theatre and Dance Guidelines and Standards and agree to abide by these principles during my work on this production.

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Name

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Date

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## FACULTY AND STAFF DIRECTORY – Fall 2023

<b>HOLLY HOLSINGER, Department Chair, Associate Professor</b> 13th Street Building, MB 271 Phone: 216-523-7420 E-mail: <a href="mailto:h.holsinger@csuohio.edu">h.holsinger@csuohio.edu</a>	<b>MICHELE AINZA, Director of Dance / Lecturer</b> 13th Street Building, MB 264 Phone: 216-687-4883 Email: <a href="mailto:m.ainza@csuohio.edu">m.ainza@csuohio.edu</a>
<b>TOBY VERA BERCOVICI, Assistant Professor of Practice - Theatre</b> 13th Street Building, MB 268 Phone: 216-687-2117 E-mail: <a href="mailto:t.bercovici@csuohio.edu">t.bercovici@csuohio.edu</a>	<b>DR. LISA BERND, Assistant College Lecturer</b> 13th Street Building, MB 267 Office Phone: 216-523-7430 E-mail: <a href="mailto:l.bernd@csuohio.edu">l.bernd@csuohio.edu</a>
<b>RUSS BORSKI, Professor / Faculty Designer</b> 13th Street Building, MB 270 Phone: 216-523-7515 E-mail: <a href="mailto:r.borski@csuohio.edu">r.borski@csuohio.edu</a>	<b>KATE KLOTZBACH, Administrative Coordinator</b> 13th Street Building, Main Office, MB 263 Phone: 216-687-2113 E-mail: <a href="mailto:k.m.klotzbach@csuohio.edu">k.m.klotzbach@csuohio.edu</a>
<b>CAMERON MICHALAK, Scene Shop Supervisor, Technical Director</b> 13th Street Building, Scene Shop, MB 101 Adjunct Office Phone: 216-687-2112 Email: <a href="mailto:c.c.michalak@csuohio.edu">c.c.michalak@csuohio.edu</a>	<b>TERRY PIERITZ, Costume Shop Supervisor, Faculty Designer</b> 13th Street Building, Costume Shop, MB 515 Phone: 216-875-9661 E-mail: <a href="mailto:t.pieritz@csuohio.edu">t.pieritz@csuohio.edu</a>
<b>DAVID STOUGHTON, Assistant Professor of Theatre / Faculty Designer</b> 13th Street Bldg, MB 266 Phone: 216-687-2115 E-mail: <a href="mailto:d.stoughton@csuohio.edu">d.stoughton@csuohio.edu</a>	<b>ERRIN WEAVER, Guest Artist in Dance</b> 13th Street Building, MB 256 Email: <a href="mailto:e.t.weaver@csuohio.edu">e.t.weaver@csuohio.edu</a>

## PART-TIME FACULTY DIRECTORY

<b>ALLAN BYRNE, Theatre Instructor</b> 13th Street Bldg, Adjunct Office, MB 265 Phone: 216-875-9649 Main Office Phone: 216-687-2113 E-mail: <a href="mailto:a.p.byrne@csuohio.edu">a.p.byrne@csuohio.edu</a>	<b>LOU HADAWAY, Dance Instructor</b> 13th Street Building, Adjunct Office, MB 265 Phone: 216-875-9649 E-mail: <a href="mailto:l.hadaway@csuohio.edu">l.hadaway@csuohio.edu</a>
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## STUDENT REPRESENTATIVE AND GROUPS

### STUDENT REPRESENTATIVES

Students are represented by an individual elected to do so by the assembled student body. The representative serves as the voice of the students at M3 (Majors Monthly Meetings) and in private consultation with the Department Chair. The Student Rep will also serve as the Student Liaison for all productions during the academic year. The selection process for identifying student representatives is a democratic one in which students nominate and elect the representatives. Representatives for Fall 2023 are Brooke Hamilton - Theatre ([b.e.hamilton@vikes.csuohio.edu](mailto:b.e.hamilton@vikes.csuohio.edu)) and Delaney Slavin – Dance ([d.m.slavin@vikes.csuohio.edu](mailto:d.m.slavin@vikes.csuohio.edu)).

## STUDENT GROUPS

Students are welcome to view, join, and form official student campus groups through CSU's [VikesConnect](#) system. Here, students can login with their CSU ID and password, and not only find and join already existing groups, but register a new organization by clicking "Register An Organization" under the Organizations heading.

To complete the registration form, you will need to upload your proposed organization's constitution and the following information for your advisor, president, vice president, secretary, and treasurer. For your convenience, VikesConnect provides a constitution template for your use. See site at <https://vikesconnect.csuohio.edu/> for details and to download the constitution template. Also included should be:

- \*Correct spellings of their first and last names
- \* Their CSU ID numbers
- \* Their email addresses
- \* Their phone numbers

Undergraduate Students must:

- \* Currently be enrolled for at least six (6) term credits at Cleveland State University
- \* Have a 2.0 or greater GPA for the most recent Fall or Spring term
- \* Have a 2.0 or greater cumulative GPA
- \* Graduate, Law, and PhD students must be in good standing with their respective programs.

CSU students in their first semester at CSU are eligible to hold officer positions as long as they are currently enrolled in at least six (6) term credits at Cleveland State University.

An advisor is required for student groups. Student organization advisors must be current full-time or part-time faculty or staff members at Cleveland State University. The advisor role is solely voluntary; no reimbursement by CSU, the student organization, individual, or other entity is permitted. External associate individuals may not act as the CSU faculty/staff advisor.

## **FALL 2023 STUDENT GROUPS**

*The Black Leading Arts Cultural Club*

B.L.A.C.C. mission statement:

*To honor the contributions of Black artists of the past; encourage Black artisans of today; and propel Black artistry of the future in an inclusive, supportive, creative and welcoming environment.*

B.L.A.C.C. values:

- To have a defined artistic safe space for artists of color.
- To support and share local art and artists.
- To provide and educate on the history of Africans and the African Diaspora.

*Cleveland State Improvisation Group*

Do you often find yourself making others laugh? Have you watched SNL and thought "I could be much funnier than this"? Do you have a Christopher Walken impression you're just dying to show off?

Look no further! The Cleveland State University Improv Group is looking for new quick witted and high energy comedians to join our group. Members will have the opportunity to learn improvisational skills while working with their peers to build side-splitting scenes to present to audiences.

Never done improv before? Studied with Tina Fey? Something in between? CSU Improv is for all levels of comedians working to build fundamentals as an ensemble. Taking a break and laughing in the middle of the chaos and stress of day to day life.

*U.S.I.T.T. Club*

The United States Institute for Theatre Technology, Inc. (USITT) connects performing arts design and technology communities to ensure a vibrant dialog among practitioners, educators, and students.

### III. INTERNAL AND EXTERNAL COMPLIMENTARY TICKET INFORMATION CSU SHOW TICKETING/COMP POLICIES

#### **GENERAL PAID Cleveland State University SHOW TICKETING POLICIES**

Ticket prices are \$5 for CSU students with the promo code STUCSU.

Ticket prices are \$10 for CSU faculty/staff with the promo code FAC

To buy tickets to any Cleveland State University Theatre and Dance show:

- ☐ Call Playhouse Square at 216-241-6000
- ☐ Purchase online at [www.playhousesquare.org](http://www.playhousesquare.org)
- ☐ Visit the Playhouse Square Ticket Office in the State Theatre (located at 1519 Euclid Avenue, Cleveland, OH 44115)

#### **CSU SHOW COMPLIMENTARY TICKET POLICY (COMPS)**

Members of the cast, company, staff and crew of each CSU theatre or dance production get a total of two (2) complimentary tickets for the run of that production on which they are working. If you are not working on or cast in a CSU show, you are not eligible for comps and can buy tickets as directed above.

CSU comp tickets can be requested through a Google Form that will be set up for cast/crew for each individual production. For more info, contact the Administrative Coordinator (Kate) at [k.m.klotzbach@csuohio.edu](mailto:k.m.klotzbach@csuohio.edu).

#### **REQUESTING CLEVELAND STATE UNIVERSITY SHOW COMPS (Cast/Crew for CSU Produced Shows)**

- 1) Tickets can be requested for ANY performance date.
- 2) Email requests must be received a minimum of 24-hours in advance for comps for a weekday performance. Comps can and are encouraged to be requested much earlier than 24-hours prior.
- 3) Emails must be received no later than Friday at 4:00pm for comps for a weekend performance. The Department Administrative Coordinator is not in the office over the weekend, and cannot process new requests on Saturday or Sunday.

#### **CSU SHOW COMP PICK UP**

Playhouse Square now delivers tickets digitally and will send an email / link to you or your guests upon request processing.

For those who have trouble with the digital tickets, please check in with the Allen Theatre Will Call area beginning 1 hr prior to the performance. Patrons must present a valid I.D. that matches the reservation name in order to claim tickets.

- ☐ **If family arrives unexpectedly, there is no guarantee that they will be able to attend the show. Please advise family members to plan ahead and purchase tickets early. Tickets may be purchased the evening of the show at the Allen Theatre in the Customer Service area.**

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### CLEVELAND PLAY HOUSE (CPH) DISCOUNT AND COMP TICKETS (please note this is different than CSU comp tickets!)

#### **DISCOUNT STUDENT TICKETS FOR CLEVELAND PLAYHOUSE PRODUCED SHOWS**

**DISCOUNT** Student CPH tickets are priced at \$6.00 each for weekday evening and Sunday matinee performances of PLAY HOUSE regular season productions. **PROMO CODE STUCSU.**

**DISCOUNT** Student CPH tickets are priced at \$12.00 each for Friday evening and Saturday matinee/evening performances of PLAY HOUSE regular season productions. **PROMO CODE STUCSU.**

**DISCOUNT DETAILS:** Students are able to receive one discounted ticket per production. The discount is available online or in person at the Playhouse Square Allen Theatre ticket desk with a current valid CSU ID AND/OR DISCOUNT CODE **STUCSU.**

### **CSU THEATRE AND DANCE MAJOR COMPLIMENTARY TICKET POLICY FOR CLEVELAND PLAY HOUSE\***

CSU Theatre and Dance MAJORS are entitled to two complimentary tickets throughout the run of each CPH regular season production, excluding Friday and Saturday evening performances. All CSU Theatre and Dance MAJORS will be able to order their 2 complimentary tickets by e-mailing [stafftix@clevelandplayhouse.com](mailto:stafftix@clevelandplayhouse.com). (Do not email Kate asking for CPH comps – she will direct you to the [stafftix@clevelandplayhouse.com](mailto:stafftix@clevelandplayhouse.com) email).

\*DETAILS: CSU Theatre and Dance MAJORS must provide their full name, CSU ID and request a specific show with detailed date and time, along with number of tickets needed. Please note: this is available Monday-Friday, from 10am-4pm and the request must be submitted at least one business day prior to the desired performance. These tickets do not apply to minors or to outside students and cannot be used for CASE MFA program productions. CPH will verify the status of requests through CSU Theatre & Dance.

### **OTHER VENUES:**

*We **DO NOT HAVE** comp ticket privileges with Great Lakes Theater or with Playhouse Square and its touring shows.*

*If you'd like to take advantage of a show at Great Lakes Theater or at Playhouse Square with one of the tours coming through, you may take opt for their student ticket rates, which vary by venue and show. Please present your CSU ID as proof that you are a student when purchasing tickets for one of these other venues.*

Playhouse Square show/tour info: [www.playhousesquare.org](http://www.playhousesquare.org)

Great Lakes Theater info: [www.greatlakestheater.org](http://www.greatlakestheater.org)

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## **IV. DEPARTMENT OFFICE PROCEDURES**

The Department Main Office is 263. This is the office of Kate Klotzbach, Administrative Coordinator. Students are encouraged to come to the Main Office for general questions regarding the program, auditions, scholarships, etc.

- \* Telephones are to be used only for official Department business. In case of emergency, students should contact the Administrative Coordinator or a member of the faculty or staff.
- \* The use of the program's computers, copier and printer are for official Department business. Under no circumstances will a student be allowed to utilize office equipment for personal research or homework.
- \* Reimbursements of expenses related to department activities require advance authorization by the Department Chair or Administrative Coordinator. No reimbursements will be made without a valid, original receipt.
- \* All requests for class permissions, comp tickets, audition appointments, and usher sign-ups should be emailed to the Administrative Coordinator ([k.m.klotzbach@csuohio.edu](mailto:k.m.klotzbach@csuohio.edu)) in order to provide a paper trail of the request and follow up.

### **STUDENT COMPUTER LABS**

Free Campus computer labs are available in the Main Student Center and Michael Schwartz Library. Students can print homework, papers, etc. through these sources with their student accounts.

Computers are in the **Reuben and Dorothy Silver Library & Computer Lab (MB 203F)** and are attached to a black and white printer. Hours of operation are posted on the door, and are generally Mon-Thurs, 1:30pm-4:30pm on those days. This Library / Lab is a designated quiet area, and no food is allowed in the room.

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## **V. GENERAL INFORMATION FOR MAJORS / MINORS**

### **MAJORS/MINORS OFFERED**

The Department of Theatre and Dance currently offers these programs:

- ☐ Theatre Major (with concentrated tracks in Acting, Directing, and Design/Tech)
- ☐ Theatre Minor
- ☐ Dance Major (with concentration in Dance in Community)
- ☐ Dance Minor

Track sheets for these on our website at <https://artsandsciences.csuohio.edu/theatredance/undergraduate-information> or in the literature rack next to our Call Board on the 2<sup>nd</sup> Floor.

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## ADVISING AND REGISTRATION PROCEDURES

Academic Advising is an invaluable component to any student's academic progress. Cleveland State University's professional advisors work closely with each student individually to help them achieve their personal, academic and career goals.

Ongoing services provided include: assistance with academic, general education (GenEd) and college requirements, course selection, help with study skills, monitoring academic progress and academic success support –including appropriate contact and intervention for students in academic distress. Other service areas include: Major and career exploration, assimilation to University life, petition assistance, graduation application information and ongoing referrals to appropriate University resources and opportunities.

All students have an assigned University advisor that will assist them with university and college requirements. To locate your University assigned advisor, log in to CampusNet, click on the Student tab and select the blue star. You can identify your University advisor and schedule an advising appointment by locating them in your My Success Network box.

Each Theatre and Dance student should consult with their college advisor at to register for General University courses at least once per semester, and to review University degree requirements, etc. necessary for enrollment.

### UNIVERSITY ADVISING:

**Josh Linerode, [j.linerode@csuohio.edu](mailto:j.linerode@csuohio.edu), 216/523-7367**

*Campus Location: 1899 East 22nd Street, Berkman Hall, Room 221*

*You can reach the College of Arts & Sciences (CAS) Advising by phone (216-687-9321), email [artsandsciences@csuohio.edu](mailto:artsandsciences@csuohio.edu), or stop into Berkman Hall (BH) 221.*

### THEATRE AND DANCE DEPARTMENT ADVISORS:

Advising for specific Theatre & Dance classes for the major or minor is done by designated Department faculty members Toby Vera Bercovici, Dr. Lisa Bernd, Russ Borski, Holly Holsinger, David Stoughton and Michele Ainza. Check with the Department Administrator for the name of your advisor. **These Department Advisors are separate from your CAS / University Advisor**, and should also be consulted at least once per semester regarding course scheduling and program progress for your specific Theatre program progress.

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## ACADEMIC CODE OF CONDUCT

Website link: (<https://www.csuohio.edu/sites/default/files/StudentCodeOfConduct.pdf>)

All Theatre and Dance students are expected to know and uphold the Student Code of Conduct.

**For information on Grading** and in-depth details on related issues like Taking Courses on an Audit Basis, Taking Courses as Satisfactory/Unsatisfactory, Repeat Course Policy, etc., please visit the Campus Registrar's website at: <https://www.csuohio.edu/registrar/grading-information>.

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## CLASS EXPECTATIONS

### Communication

The Theatre and Dance faculty are dedicated to a mentoring system designed to make your stay at CSU a productive and exciting experience. We promote communication and problem-solving skills. The following steps are the processes for communication:

- ☐ For a problem directly related to a course, the student should go directly to the instructor. If there is no agreed upon resolution, the next step is to contact the Department Chair.
- ☐ For information or a problem related to a Program issue, the student should see the Chair.
- ☐ If the problem is not resolved at these two levels, the student has the option to go to the Dean or to the Admissions and Standards Committee.

### Attendance

Theatre and Dance are disciplines demanding rigor, focus, and extraordinary commitment from its participants. Those qualities are as necessary in training for the field as they are in the profession itself. Accordingly, it is expected that each student in the department will be fully participatory in classes, workshops, and productions. Missing or being late for class is not an option, except under the most extreme conditions. Unexcused absences equivalent to one week of classes will constitute the student's grade being dropped the equivalent of one letter grade. Unexcused absences beyond one week may necessitate dropping the course. Excused absences require written documentation for medical or other emergency reasons.

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## VI. FACILITIES

The Department of Theatre and Dance Administrative Offices are housed in the 13<sup>th</sup> Street Building (formerly known as the 13th Street Building), located at 1901 E. 13<sup>th</sup> Street, Cleveland, OH 44114. The performance venues are located in the Allen Theatre Complex, which is at 1407 Euclid Avenue, Cleveland, OH 44115.

The CSU Theatre and Dance performance spaces include three theatres: the **Allen Theatre Mainstage**, the **Outcalt Theatre**, and the **Helen Rosenfeld Lewis Bialosky Lab Theatre** (aka “–The Helen”).

### 13<sup>th</sup> STREET BUILDING (formerly referred to as the MIDDOUGH BUILDING)

Newly-renovated, the 13<sup>th</sup> Street Building is home to CSU's Arts Campus on floors 2 and 5. These spaces include office, classroom/studio and other support space for the Cleveland Play House (CPH) and the Cleveland State University Department of Theatre and Dance, as well as the CSU Art Department.

Tenants include CPH administrative offices, Case Western Reserve University studio and offices, CSU Theatre and Dance, and Art Department offices, and classrooms for art education, art history, graphic design, photography and printmaking, a scene shop, drawing and painting studios, props, wardrobe storage, costume shop, makeup/dressing rooms, rehearsal and dance studios.

## SECURITY

### ***DOWNLOAD THE RAVE GUARDIAN APP FOR IMMEDIATE SECURITY CONNECTION TO CSU POLICE***

The Cleveland State University Police Department has partnered with Rave Mobile Safety to bring its award winning mobile safety app to the CSU community.



The Cleveland State University community can download the free **Rave GUARDIAN app**. By registering a CSU e-mail address, Students, Faculty, and Staff will have access to Rave GUARDIAN mobile services and will never be further than a button press away from CSU Police.

Link for more info: <https://www.csuohio.edu/police/rave-guardian>

***"See something, say something". Campus Security can be reached at 216-687-2020 (or x2020) for issues such as:***

- ☐ Providing a safe escort to a vehicle or dorm
- ☐ Assisting with after-hours issues such as lock-outs and building problems
- ☐ Reporting a crime

**To report any campus emergency dial 9-1-1 or 8-9-1-1 from any campus telephone.** Most CSU phones have been upgraded with a dedicated "911" button near the upper right corner of the phone. This button provides direct contact with a CSU Police Dispatcher.

- ☐ Cell phone users should dial 9-1-1 and tell the operator to connect them with CSU Police.
- ☐ To report potentially violent activity, (216) 5BE-SAFE (523-7233).

Cleveland State University has the advantage of being positioned in an urban environment. However, along with the opportunities that are available come several challenges, foremost of which is student, faculty, staff, and facilities security. It is our collective responsibility to be vigilant in making sure our theatre is a safe environment for all. The following safety and security measures are to be observed by anyone using our facilities:

Official 13<sup>th</sup> Street Building hours are 7:00am to 10:00pm, accessible with a CSU proxy card. Under no circumstances are students allowed to utilize the building outside of these hours unless under direct supervision of a faculty or staff member and/or by consent of the Department Chair. 13<sup>th</sup> Street Building Front Desk Attendants are instructed not to allow students in the building outside of these hours for anything other than official, approved department business.

Students can utilize the free Campus Police escort services after 5:00pm by calling extension 2020.

**Campus Police: 216-687-2020 | Campus Police website: <https://www.csuohio.edu/police/police>  
13<sup>th</sup> Street Building Front Desk: 216-687-2026**

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## **VII. SPACE AND EQUIPMENT USE**

### **USE OF DEPARTMENT SPACE / ROOM RESERVATIONS**

Department members wishing to use rooms or areas within the 13th Street building for (i.e. – rehearsals, performances, etc.) must have prior approval **at least 7 days in advance** with complete "Space Request Form" (*see Appendix*).

Although CSU Theatre and Dance performs in the Allen Complex, it is important to understand that because of our shared use of the facilities with the Cleveland Play House and Playhouse Square, that it is not permissible to use the theatres, lobbies or backstage areas in the Allen Theatre Complex without the prior permission and consent of Playhouse Square management and security.

Although Theatre and Dance students may be involved in groups and activities outside the department, please note that we do not rent our spaces in either the 13th Street or the Allen Complex to the Public for outside activities. Non-departmental events and groups looking for space for classes, rehearsals, meetings, functions etc. can contact Playhouse Square directly or try to find space in either the Main Classroom Building or CSU Rec Center.

### **EQUIPMENT LOANS AND RENTALS**

Any student wishing to use Department equipment (i.e. cameras, lights, props, etc.) must have prior approval and complete the appropriate "Equipment Loan and Rental Form" (*see Appendix*).

### **PARKING**

Students with a CSU Parking Pass may park in the 13<sup>th</sup> St. (Middough) garage after 4:00pm on weekdays, and on weekends for rehearsals and show related activities. Cast and crew can work with stage management on temporary parking options to ensure safety on nights and weekends.

***Please do not park in the 13<sup>th</sup> Street Building Garage (Lot 13) without a Permit, or outside of the mentioned hours and days or you will be cited and/or towed.***



## VIII. APPENDIX

The following pages contain various application forms.

### Space Request Form

**PLEASE MAKE REQUESTS *AT LEAST 7 DAYS PRIOR TO NEEDED DATE***

Only CSU Theatre and Dance Majors and Minors, Faculty/Staff are permitted to request use of our MB space.

Theatre Major/Minor Name: \_\_\_\_\_ Date Request Submitted: \_\_\_\_\_

Group/Class: \_\_\_\_\_ Project Name: \_\_\_\_\_

CSU ID#: \_\_\_\_\_ CSU Email Address: \_\_\_\_\_

Requester Cell Phone: \_\_\_\_\_

Requester's Relation to CSU (Circle One):

Faculty/Staff

Student

**ACTIVITY TYPE (Check All That Apply):**

\_\_\_\_\_ Rehearsal \_\_\_\_\_ Performance \_\_\_\_\_ Meeting \_\_\_\_\_ Master Class/Wkshp \_\_\_\_\_

Other: \_\_\_\_\_

**Briefly explain how you will be using the space:**

**SPACE OR SPACES REQUESTED (Check all that apply and supply other requested info:)**

LOCATION	LIST OUT ALL DATES LIST OUT ALL TIMES	# CSU attendees	# Non-CSU attendees
<u>CHOOSE:</u> _____ Black Box MB 521 _____ Acting Studio MB 519 _____ Seminar Room MB 255 _____ Small Dance Studio MB 530 _____ Large Dance Studio MB 523			

1) REQUESTER IS RESPONSIBLE FOR ALL SET-UP, TEAR DOWN, STRIKE AND RESTORATION OF THE ITEMS/SPACES USED.

2) EVENINGS/WEEKENDS: Permission may or may not be granted for use on nights and weekends, as the space is not "open" for regular use do to security reasons. If granted for special circumstances, REQUESTER IS RESPONSIBLE FOR GETTING ACCESS TO THE SPACE. If an evening or weekend is requested, it is up to the requestor to get access through a pre-arrangement with a faculty/staff member, or special circumstance security clearance for access through Kate.

3) If the space is damaged, has items found missing, or is left unlocked or with doors propped open, the right to future use may be taken away and monetary damages will become the responsibility of the requestor.

4) All activities must be processed through Kate Klotzbach (MB 263 / [k.m.klotzbach@csuohio.edu](mailto:k.m.klotzbach@csuohio.edu)).

Once a form is submitted, the dates will be approved or denied via email. Form submission does not guarantee automatic use of space. The Department reserves the right to alter approval based on Dept needs throughout the semester.

1) Signature of Theatre Major/Minor: \_\_\_\_\_ Date: \_\_\_\_\_

2) FACULTY SPONSOR (REQUIRED before step 3): \_\_\_\_\_ Date: \_\_\_\_\_

3) Signature for Calendar Approval by Kate Klotzbach: \_\_\_\_\_ Date: \_\_\_\_\_

**SPACE RESERVATION FORM - ROOM RESERVATION CHECK LIST (page 2)**

Thank you for your interest in reserving a Theatre and Dance space in the Middough Building. Here is a list of event details that may be required for your event. It is up to you to decide which aspects are needed, and to follow through on securing those details yourself well prior to your event. The department is not responsible for anticipating these needs, and all considerations must be checked off and approved by all parties before the space can be used.

*Please note that simple meetings and such will probably require none of the checklist items, but it's good to go through and make sure.*

<b><u>DO I NEED...</u></b>	<b><u>YES</u></b>	<b><u>NO</u></b>	<b><u>ACTION (if the answer is "yes")</u></b>
<b><i>Technical consideration (lights, sound, projection, set, props, costumes)</i></b>			Talk to a member of the design faculty about your project at least 2 weeks prior to requested help; because of work loads note that tech assistance may not be available or possible, and the sooner the inquiries are made, the better. Need some hints? Russ, Cameron, or Dave can help guide you.
<b><i>Marketing (graphics, social media post content, posters, program, tickets)</i></b>			Marketing is your responsibility to create and produce. Need some hints? Kate can help guide you.
<b><i>Event Personnel (stage manager, house manager, ushers)</i></b>			Getting personnel is your responsibility. Need some hints? Kate can help guide you.
<b><i>After-hours or weekend access</i></b>			Security is very important, and Kate can talk to you about how to access your space.
<b><i>Photographer / Videographer</i></b>			Photography and video are your responsibility.
<b><i>Ticketing</i></b>			Ticketing is your responsibility to create and produce. Need some hints? Kate can help guide you.

## CSU Department of Theatre and Dance Service Hour Time Sheet

Student Name: \_\_\_\_\_ Academic Year: \_\_\_\_\_

[illegible]

Submit by Email

Print Form

CSU Theatre and Dance  
 Campus Address: 1901 E. 13th Street, 203A  
 Cleveland, Ohio  
 USA  
 44114  
 Phone: 216-687-2113  
 Fax: 216-687-2114  
[www.csuohio.edu/theatre](http://www.csuohio.edu/theatre)

## Equipment Loan/Rental Sign Out

Name:	
Title / Year in School:	
Dept / Organization:	
Phone:	
Email:	

Date Requested	Item	Dates Needed	Fee	Purpose	Date Returned

I understand that I am responsible for the loaned/rented equipment or item(s), and that if it is damaged or lost while in my possession that I am responsible for the entire cost of replacing the equipment or item(s). I also understand that if the equipment or item(s) are not returned by the return date, that I may be subject to a late fee.

Borrower:		Date:	
Authorized By Chair:		Date:	

**CLEVELAND STATE UNIVERSITY DEPARTMENT OF THEATRE AND DANCE AUDITION FORM**

SHOW NAME  
 WRITTEN BY / DIRECTED BY  
 FIRST READ THROUGH DATE, DATES OF REHEARSAL  
 VENUE, DATES OF PERFORMANCES



Name: \_\_\_\_\_

CSU ID: \_\_\_\_\_ CSU Major / Minor: \_\_\_\_\_

Phone Number: \_\_\_\_\_

CSU E-mail: \_\_\_\_\_ Other Email: \_\_\_\_\_

Full Mailing Address (w/city, state, zip): \_\_\_\_\_

Cumulative GPA: \_\_\_\_\_ Class (circle one): **Freshman / Sophomore / Junior / Senior**

Hair Color: \_\_\_\_\_ OK to be altered (circle one) **YES / NO**

Do You Sing? (circle on) **YES / NO** - if YES, circle your range: **Soprano / Mezzo / Alto / Tenor / Baritone / Bass**

Do you play an instrument? (circle on) **YES / NO** If YES, please list \_\_\_\_\_

With which gender do you identify (circle one) **MALE / FEMALE / NON-BINARY**

Preferred Pronouns (circle one series) **SHE/HER/HERS or HE/HIS/HIM or THEY/THEM**

In the event you are not cast, would you still be interested in remaining involved in the production?

Please circle areas of interest: **Stage Management / Backstage / Light Board / Sound Board / Wardrobe**

Performance Experience (list most recent first) Attach additional information if necessary or attach resume with "see attached resume" written here.

Year	Production	Role	Organization

List any performing arts training or special skills (e.g., juggling, dancing etc.) if applicable:

**Please List all Conflicts you may have during the rehearsal process.**

**Date(s):**

**Reason: (Optional)**


**CASTING ELIGIBILITY:**

- All Registered CSU students are considered for casting regardless of major or minor.
- To be eligible for casting, all CSU Students must have a cumulative GPA of 2.0 or above.
- Additionally, CSU Theatre majors and minors must be up to date on all department service hours, with no deficits larger than one full semester.

**Please Sign and Date Below to complete your audition application and for acknowledgement of conflicts, as well as eligibility for casting.**

**SIGN and DATE HERE:**

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**Audition Disclosure Form**

*Please return this form with your audition paperwork.*

Full Name: \_\_\_\_\_ CSU ID: \_\_\_\_\_

**Theatrical Intimacy - Note: All theatrical intimacy will be choreographed. Are you open to the following:**

	Yes	No	More Information Needed
Performing or witnessing realistic theatrical intimacy?			
Kissing?			
Performing or witnessing stylized theatrical intimacy?			
Performing or witnessing simulated sexual assault?			
Performing or witnessing stylized simulated sexual assault?			
Performing or witnessing non-sexual physical contact with others?			
Performing text discussing or alluding to sexual intimacy?			

**Violence - Note: All violence will be choreographed. Are you open to the following:**

	Yes	No	More Information Needed
Performing or witnessing simulated acts of violence?			
Performing or witnessing situations involving theatrical firearms?			
Performing or witnessing simulated self-harm?			

**Nudity - Are you open to the following:**

	Yes	No	More Information Needed
Performing or witnessing partial nudity (including revealing costumes)?			
Performing or witnessing on-stage costume changes?			

**Other Content - Are you open to the following:**

	Yes	No	More Information Needed
Performing or witnessing substance abuse?			
Performing or witnessing profanity?			
Performing or witnessing derogatory language?			
Performing or witnessing subject matter involving sexual assault?			
Performing or discussing actions related to disordered eating?			
Performing or witnessing racial trauma?			