

**CLEVELAND STATE UNIVERSITY
DEPARTMENT OF THEATRE AND DANCE
HANDBOOK FOR THEATRE STUDENTS**

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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, 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 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 majors (including scholarship students) are required to perform 15 hours of service each semester.
- All theatre minors are required to perform 7 hours of service each semester.
- All service hours must support CSU sponsored stage 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.

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 13th Street Building 2nd 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 (M³), 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 (M³)** – **Mandatory 40-min meeting** the 1st 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 set 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 13th 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 casting/designing at Cleveland State. 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
- **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
- Departmental Workshops
- Club Meetings or related events
- Designer/Cast/Crew positions related to non-CSU, Club, or Student productions

M3 INFORMATION

M3 stands for ***Theatre Majors Monthly Meeting***. The M3 occurs on the first Tuesday of each month and **is mandatory for all Theatre 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.

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 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.** 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 at Cleveland State. 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.*

THEATRE 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

- 1) **The Art–** take care in how you treat the materials with which you are working. This includes words, actions, 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, 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.

 - 2) **The Work–** do not underestimate the power of your attention in rehearsal and backstage in performance. Giving your attention to your castmates 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 lines and blocking. Please stay off phones and devices unless needed for rehearsal. You could also ask to quietly do homework until needed.

 - 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 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 Standards.

 - 4) **Yourself–** you are now part of something bigger than just you. People are counting on you to be part of this production 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 readiness (even a day or two after).

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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). 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). 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))

- 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. 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.
 6. The only exceptions to numbers 1 - 5 is during final tech week.
 7. No actor may rehearse (or volunteer to rehearse) during one of his or her scheduled classes.
 8. Absolutely no rehearsals are to take place after 11 PM or during the pre-determined dinner hour.
 9. Actors must receive a 5-minute break after 55 minutes of work or a 10-minute break after 80 minutes.
 10. 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.)
 11. 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.)
 12. 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.
 13. 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.
 14. 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.
 15. Important directives for all students in a production:
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- 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 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.

- 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 wardrobe, 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 wardrobe 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.

- 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 STANDARDS:

Everything you need to know about audition, rehearsal, and performance practices in the Theatre Program at Cleveland State University

*Adapted from the Chicago Theatre Standards
By Holly Holsinger, Kate Klotzbach, and Toby Vera Bercovici*

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

Nurturing and safe environments that allow us to challenge ourselves, our audiences, and our communities; that support risk of mind and body; and that establish the freedom to create theatre 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 theatre environments, including written, reproducible standards.

We urge you to try your best to uphold these principles, as well as to assume best intentions from your colleagues and collaborators, to approach complicated situations with honesty but also with kindness, to listen deeply and fully, and to take an honest look at yourself and your practices.

THE CONCERN RESOLUTION PLAN

In order for all participants in theatre productions to feel safe in reporting issues, we offer a Concern Resolution Plan. The Concern Resolution Plan provides communication pathways for resolving 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 and The Faculty/Staff Liaison are 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 theatre 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 issues that come up.

The Faculty/Staff Liaison and Student Liaison:

The Faculty/Staff Liaison shall be selected from among Theatre and Dance faculty and staff who are not involved directly in a specific production. The position may be chosen by the Chair or by a vote of faculty and staff. The Student Liaison shall be selected by the chair with faculty approval. The Student Liaison will be a theatre major with junior or senior standing and will either NOT be involved in the production on which they serve or will be minimally involved. The primary function of The Student Liaison will be to advise and give support in the CRP process.

Role and Responsibilities of the Faculty/Staff Liaison and Student Liaison:

Attend a rehearsal sometime in the first week, introduce themselves, 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 as needed.

The Liasons 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.

The Faculty/Staff Liaison will also:

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.

Serve as a liaison between the cast, crew, Stage Manager, and Director for issues brought to their attention by participants.\

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 Faculty/Staff Liaison should NOT mediate between conflicting parties - the Liaison's responsibility is to report and resolve issues.

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 you resolve any concerns or issues that may arise. We encourage concerns of Level 2 and above to be made in writing when possible.

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. If you are not comfortable doing so, you may also choose to consult with the Student Liaison who will advise you on following the CRP.

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 the Faculty/Staff Liaison.

Level Three

If an 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 department colleagues or offices at CSU.

Level Four

This final step is to bring the issue to the Office of Inclusion and Equity (OIE).

MENTAL & EMOTIONAL SAFETY

As theatre artists at Cleveland State University, we commit to strive to create environments of mental & emotional safety for all students, faculty, staff, and participants of theatrical productions. The primary reason for this is, of course, to take care of those involved in theatrical processes. The secondary reason is because we recognize that it is only in an environment of safety where we are able to generate work that is deeply alive, challenging, dynamic, and authentic. In a nurturing environment, we are invited to challenge ourselves, our audiences, and our communities; to take risks of mind and body; and to create theatre that represents the full range of human experience.

The students, faculty, and staff of the CSU Theatre Program in the Department of Theatre and Dance, as well as guest artists working with us, make a commitment to uphold the mental & emotional safety of participants in all departmental productions. We will do this through 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 plays by playwrights who are women, BIPOC, and LGBT, and hiring guest directors, artists, and designers who accurately reflect this diversity.

Theatre 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.

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

An actor 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. Actors should not be asked to improvise violent or sexual contact.

We will not ask prospective participants to disrobe at an audition. Actors 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, particularly when the work will be devised, (when there is no script 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 actors' "cultural personhood," but will make space for conversation and encourage them to bring the fullness of themselves to the character 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 actors involved. The director and stage manager should be present at all rehearsals where intimacy is rehearsed.

Directors 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."

Actors performing scenes including 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 story-telling, and only involve actors over the age of 18.

Actors 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 director, stage manager, or Faculty/Staff Liaison 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:

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.

- *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.*
-

Sexual Harassment in the theatre includes, but is not limited to:

- 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;
-

Harassment can also include:

- 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.
-

Shared Spaces/Dressing Rooms:

- 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-actors (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, actors should be allowed to occupy the dressing room in accordance with their gender identification.

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 in unprecedented times due to Covid-19. We will make decisions based on the current state of the pandemic but are going into the year assuming that rehearsals will take place in person (masked or at times unmasked) and performances will take place without masks or social distancing before a live audience who will be masked according to Playhouse Square and CSU regulations. We will assume that all participants of a production (cast and crew) are vaccinated as is mandated by Actor's Equity which is CSU's standard for professional protocol. These guidelines are subject to change, due to the volatile nature of the pandemic. Additionally, any member of the team may ask to be masked and socially distanced at any time during rehearsal, without repercussion.

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- If an actor or team member is feeling ill before or during a live rehearsal, they should alert the director and/or stage manager so that a rehearsal plan can be made.
 - Costumes, props, and set pieces will be sterilized 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;
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- 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.
-

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,

- 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;
-

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:

- 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 actors 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 actor will be allowed and encouraged to do their own work.
 - Actors 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. 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.
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Specialized Equipment:

All specialized equipment and costumes should be:

- Suitable for the required choreography;
 - 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:

- 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 guidelines and standards and agree to abide by these principles during my work on this production.

Name

Date

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 theatre 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.
-

CLEVELAND STATE UNIVERSITY THEATRE SCHOLARSHIP GUIDELINES

All scholarship candidates must complete an application. In addition to the application, candidates must make a presentation in the area for which they apply.

Acting Scholarship

Applicants will perform one monologue totaling no more than 2 minutes.

Design/Tech Scholarship

Applicants must present a design concept, portfolio, technical project, or prompt book. Presentations must be no more than 5 minutes in length.

Directing Scholarship

Applicants must present a directing concept for a specific play. Presentations must be no more than 5 minutes in length.

Academic Achievement Scholarship

Applicants must submit a paper on any theatre subject, minimum three pages, with the application. The applicant must have at least a 3.5 GPA to apply in this category.

Additional Requirements for all scholarships

CSU Fine Arts Scholarships, Cleveland Play House Scholarships, and Betty Walls Waetjen Theatre Arts Endowment are all awarded annually based on merit in the following areas: Acting, Directing, Design and Technical Theatre, and Academic Achievement. These awards are given to CSU Theatre Majors with a minimum 3.0 GPA who are in good standing with the department. Freshman and transfer students may also apply. The scholarship amount varies, and is awarded for fall with possible renewal for spring providing the student continues to meet the above criteria.

Reuben & Dorothy Silver Endowed Scholarship in Theatre

Awarded on an annual basis to eligible Theatre majors and minors upon consultation with and recommendation by the faculty of the Department of Theatre and Dance. Students become eligible for the award after having been a Theatre major or minor for at least two semesters. They must also have earned a cumulative GPA of at least 2.5 and have compiled a record of outstanding service to the department. The scholarship amount is variable.

Jean Smith Conrad Memorial Scholarship in Theatre - \$1,000.00

Scholarship Requirements: Enrolled as an undergraduate while the scholarship is utilized. Rising junior or senior with at least one full year remaining of education. Awarded in the spring semester for the following full year. Strong creative/professional potential. Minimum 3.0 GPA. Financial need may be considered but is not required.

The Tony Weinert Theatre Scholarship Fund – \$2,500.00

Applicants must be enrolled full-time at Cleveland State University, shall be rising Junior or Senior status students, and shall have declared a Theatre major. Applicants must have a minimum cumulative undergraduate GPA of 2.5. Applicants shall demonstrate interest, ability, or talent in acting or directing as determined by department faculty; Applicants shall demonstrate financial need. Preference shall be given to applicants that are graduates of the Cleveland Metropolitan School District or Lakewood School District.

W. Benoy Joseph Endowed Scholarship for Music and Theatre- \$1,200.00 (Available for Fall even years)

This scholarship will be awarded in the fall semester to a senior. The scholarship will alternate between Theatre (even years) and Music (odd years). The Scholarship will be given during the fall semester to a recipient who represents the following: Undergraduate senior majoring in music or theatre within two semesters of graduation. Has demonstrated financial need. Has a minimum 2.5 GPA. Strong preference for a student pursuing a career interest in the marketing or management of the Arts.

- Questions may be directed to Holly Holsinger, 216-523-7420 or h.holsinger@csuohio.edu.

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.*

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.

FACULTY AND STAFF DIRECTORY – Fall 2022

TOBY VERA BERCOVICI, Assistant Professor of Practice - Theatre 13th Street Building, MB 268 Phone: 216-687-2117 E-mail: t.bercovici@csuohio.edu	HOLLY HOLSINGER, Department Chair, Associate Professor 13th Street Building, MB 271 Phone: 216-523-7420 E-mail: h.holsinger@csuohio.edu
DR. LISA BERND, Assistant College Lecturer 13th Street Building, MB 267 Adjunct Office Phone: 216-523-7430 E-mail: l.bernd@csuohio.edu	KATE KLOTZBACH, Administrative Coordinator 13th Street Building, Main Office, MB 263 Phone: 216-687-2113 E-mail: k.m.klotzbach@csuohio.edu
RUSS BORSKI, Faculty Designer, Professor 13th Street Building, MB 270 Phone: 216-523-7515 E-mail: r.borski@csuohio.edu	CAMERON MICHALAK, Scene Shop Supervisor, Technical Director 13th Street Building, Scene Shop, MB 101 Adjunct Office Phone: 216-687-2112 Email: c.c.michalak@csuohio.edu
DAVID STOUGHTON, Faculty Designer/Assistant Professor-Theatre 13th Street Bldg, MB 266 Phone: 216-687-2115 E-mail: d.stoughton@csuohio.edu	TERRY PIERITZ, Costume Shop Supervisor, Faculty Designer 13th Street Building, Costume Shop, MB 515 Phone: 216-875-9661 E-mail: t.pieritz@csuohio.edu
DEANDRA STONE, Assistant Visiting Professor, Interim Director of Dance 13th Street Building, MB 264 Phone: 216/687-4883 E-mail: d.m.stone53@vikes.csuohio.edu	CHRISSY MARTIN, Guest Artist in Dance 13 th Street Building, MB 256

PART-TIME FACULTY DIRECTORY

ALLAN BYRNE, Theatre Instructor 13th Street Bldg, Theatre Adjunct Office, MB 256 Adjunct Office Phone: 216-523-7427 E-mail: a.p.byrne@csuohio.edu	JOAN MEGGITT, Dance Instructor 13th Street Building, Dance Adjunct Office, MB 265 Phone: 216-875-9649 E-mail: j.meggitt@csuohio.edu
SARAH CAREY, Dance Instructor 13th Street Building, Dance Adjunct Office, MB 265 Phone: 216-875-9649 E-mail: s.e.carey@csuohio.edu	TORI RUMZIS, Dance Instructor 13th Street Building, Dance Adjunct Office, MB 265 Phone: 216-875-9649
LOU HADAWAY, Dance Instructor 13th Street Building, Dance Adjunct Office, MB 265 Phone: 216-875-9649 E-mail: l.hadaway@csuohio.edu	SARAH VILLANUEVA, Dance Instructor 13th Street Building, Dance Adjunct Office, MB 265 Phone: 216-875-9649

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 selection process for identifying student representatives is a democratic one in which students nominate and elect the representatives.

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.

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

GENERAL PAID Cleveland State University SHOW TICKETING POLICIES

Ticket prices range between \$5 and \$15 per seat for CSU students.

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
- 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 the Department Administrative Coordinator by EMAIL at (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 5:00pm 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.

In the request, please include-

- 1) The name(s) of the person or persons picking up the ticket(s).
- 2) Which day, date and time you'd like the tickets for.
- 3) The number of tickets requested.

CSU SHOW COMP PICK UP

Tickets will be held at the Allen Theatre Will Call area beginning 1.5 hrs prior to the performance. Patrons must present a valid I.D. that matches the reservation name.

- **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.**

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.

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

DISCOUNT DETAILS: Students are able to receive one discounted ticket per production. The discount is available in person at the Playhouse Square Allen Theatre ticket desk with a current valid CSU ID AND/OR DISCOUNT CODE CSUSTU. Discount Tickets for each production will become available 90 minutes prior to each performance.

CSU THEATRE MAJOR COMPLIMENTARY TICKET POLICY FOR CLEVELAND PLAY HOUSE*

CSU Theatre 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 Majors will be able to order their 2 complimentary tickets by e-mailing stafftix@clevelandplayhouse.com. (Do not email Kate asking for CPH comps – she will direct you to the stafftix@clevelandplayhouse.com email).

*DETAILS: 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

Great Lakes Theater info: www.greatlakestheater.org

IV. KENNEDY CENTER AMERICAN COLLEGE THEATRE FESTIVAL (KCACTF)

Cleveland State University's Department of Theatre and Dance participates in the annual Region II KCACTF competition. Through state, regional, and national festivals, KCACTF participants celebrate the creative process, see one another's work, and share experiences and insights within the community of theater artists. The KCACTF honors excellence of overall production and offers student artists individual recognition through awards and scholarships in playwriting, acting, criticism, directing, and design. Students involved in Theatrical productions through the Department will be eligible to be considered for scholarship competition placement and certificates of merit. For more on Region II KCACTF, visit <http://www.kcactf2.org/>. For very general KCACTF information, visit <http://www.kcactf.org>.

KCACTF Irene Ryan nominee information (updated 10/2/15):

Irene Ryan nominees from each CSU mainstage show should contact their directors for assistance in finding the appropriate KCACTF information, rules on the competition and advising on possible coaching and partners. For updated information on the festival visit: <http://www.kcactf2.org/>

DEPARTMENT AND COLLEGE REPRESENTATION AT KCACTF

A nominated student representing the Department and CSU at an event or festival may have their registration covered by the Department. This includes a student nominated to represent CSU at the Kennedy Center American College Theatre Festival or representing CSU at any on- or off-site event. Should the representative fail to participate in the event or competition, the individual is required to reimburse the Department the cost of that registration. Scene partners to the nominees' registration costs are not covered. While away from campus, students are representatives of CSU and are subject to all University and Department rules and policies.

V. 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) 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, 1:45pm-4:45pm on those days. This Library / Lab is a designated quiet area, and no food is allowed in the room.

VI. 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
- Dance Minor

Track sheets for these on our website at <http://www.csuohio.edu/class/theatre-dance/academics> or in the literature rack next to our Call Board on the 2nd Floor.

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, 216/523-7367

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

Contact: Phone: 216.687.5040, class.advising@csuohio.edu.

THEATRE 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, and DeAndra Stone. Check with the Department Administrator for the name of your advisor. **These Department Advisors are separate from your CLASS/University Advisor**, and should also be consulted at least once per semester regarding course scheduling and program progress for your specific Theatre program progress.

ACADEMIC CODE OF CONDUCT

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

All Theatre 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>.

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.

VII. FACILITIES

The Department of Theatre and Dance Administrative Offices are housed in the 13th Street Building (formerly known as the 13th Street Building), located at 1901 E. 13th 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").

13th STREET BUILDING (formerly referred to as the MIDDOUGH BUILDING)

Newly-renovated, the 13th 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 13th 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. 13th 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>

13th Street Building Front Desk: 216-687-2026

VIII. SPACE AND EQUIPMENT USE

USE OF DEPARTMENT SPACE / ROOM RESERVATIONS

Any Department student wishing to use rooms or areas within the 13th Street building for (i.e. – rehearsals, performances, etc.) must have prior approval at least 5 working days (Monday-Friday) in advance and complete the appropriate “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 13th St. (Middough) garage after 4pm on weekdays, and on weekends for rehearsals and show related activities. Park in the white spaces after 4pm and in the white and yellow spaces after 6pm. Students working as cast and crew for specific productions can work with stage management on temporary parking options to ensure safety on nights and weekends.

Please do not park in the 13th 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 5 working days* PRIOR TO NEEDED DATE

Theatre Major/Minor Name: _____ Date Request Submitted: _____

Group/Class: _____ Project Name: _____

CSU ID#: _____ Email Address: _____

Requestor Cell Phone: _____ Other Contact Person & Contact Phone: _____

Requestor's Relation to CSU (Circle One): Faculty/Staff Student

Briefly explain how you will be using the space:

ACTIVITY TYPE (Check All That Apply):

_____ Rehearsal _____ Performance _____ Meeting _____ Master Class/Wkshp
 _____ Other: _____

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
_____ Black Box – MB 521				
_____ Acting Studio – MB 519				
_____ Seminar Room – MB 255				

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).

Once a form is submitted, the dates will be checked against other events and an email will be sent to the Requestor either approving or denying space usage. Form submission does not guarantee automatic use of space. The Department reserves the right to alter approval based on the needs of all groups throughout the semester.

1) Signature of Theatre Major/Minor: _____

Date: _____

2) Signature for Calendar Approval by Kate Klotzbach: _____

Date: _____

(Space Req updated August 2018)

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

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:

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?			