



Student Handbook

**Department of Theatre Arts
Suffolk County Community College**

*A Work in Progress
Revised Spring 2018*

The Handbook

The Theatre Student Handbook is designed to give you the information you need about the Suffolk Theatre Program when you need it, *before* you start your assignment. It is by no means complete. What it attempts to do however, is to provide general information, guidelines and procedures. During your course of study at the college, this handbook will be expanded and carefully developed into a comprehensive document. As new information becomes available, it will be updated on the department web page. Students should check for updates each semester.

This handbook will become your theatre “bible”.

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Section I: Academic Program

Welcome to the start of your life in the theatre!

You are fortunate! Unlike some disciplines, Theatre careers begin in college with the study and active participation in the art form. It is important to remember how people oriented and collaborative the form is. The relationships you create now will stay with you throughout your journey. To paraphrase a lyric from the musical Chicago -you simply can not do it alone!

“A few boards and a passion” is what some have said is all it takes to have a successful career in the field. Experience tells me that the passion required must translate into focus, hard work and full commitment in order to succeed.

Your training here can be life transforming. It is you responsibility and opportunity to join the community that has been telling the important story for thousands of years.

Revel in the challenge!

Sincerely,

A handwritten signature in cursive script that reads "Charles Townsend Wittreich, Jr." The signature is fluid and elegant, with a prominent initial 'C'.

Charles Townsend Wittreich, Jr.
College Director of Theatres
Chair, Department of Theatre Arts

Theatre Arts Program at Suffolk

The purpose of the Theatre Program is to provide each student with an academic *and* “hands on” introduction to all aspects of theatre. Though students may pursue a particular interest by choosing a specialized sequence, it is the belief of the faculty that students need a thorough background in all areas of theatre as well as a strong introduction to the liberal arts and humanities *before* becoming a specialist.

Interested students are able to participate throughout their time at Suffolk in various capacities: performance, technical production, design, stage management and directing assignments, based upon individual interests, abilities, and talents.

It is with these beliefs in mind that the faculty crafted a mission statement for the department in the spring of 2000.

Revised fall 2017

Mission Statement

The Department of Theatre Arts promotes intellectual curiosity and artistic exploration through theoretical understanding and practical application in the disciplines composing collaborative works of dramatic art. Through personalized mentorship and exemplary instruction, students are encouraged to cultivate their full potential as Theatre Artists and life-long learners.

Vision Statement

In support of the College’s mission of excellence, the department is committed to producing theatre of the highest caliber, creating an enriched learning environment. The department provides an academic and artistic environment for both majors and non-majors in which they will develop intellectual and artistic skills. Students will be prepared for further education or employment in the field. The department affords students the opportunity for creative thinking, problem solving and exploration in an atmosphere that values artistic integrity, understands failure as well as success and respects cultural heritage.

Faculty and Staff

Charles Wittreich, Jr., Chair and Director of Theatre
AS, Suffolk County Community College
BFA, Penn State University
MFA, University of Missouri, Kansas City

Stephen Green, Technical Director Theatre Technology
BA, SUNY Albany
MFA, North Carolina School of the Arts

Jason Kankel, Lighting Design and Technology
BA, California State Univ., Chico, CA
MFA Mason Gross School of the Arts

Steven Lantz-Gefroh, Director, Acting
AA, Lake Region Community College
BA, University of Missouri, Kansas City
MFA, Yale University

Jo Curtis Lester, Director, Acting
BFA, Cornish College
MFA Ohio University

Lachlin Loud, Scenic Design and Technology
BA, Humbolt State University
BSLA, California Polytechnic State University
MFA University of Missouri, Kansas City

Andrew Wittkamper, Costume Design and Technology
AS, BA, Indiana University
MFA, University of Massachusetts

Judy Baranski, Graphic Designer

Clarita Love, Wardrobe Supervisor

Ray Reardon, Technical Director: VanNostrand Theatre, Grant Campus

Steven Page, Theatre Principle Clerk

Iris Mosher, Lively Arts Series Coordinator, Grant Campus-College Aid

Carole Churpita, College Aid

What Does It Take To Major in Theatre?

Staking your claim as a Theatre Major requires a high level of passion and commitment in order to succeed. The study of Theater Art will enlarge your appreciation and understanding of a wide range of dramatic literature, theatre history, performance dynamics, and critical thinking in both live theatre and drama on screen. In addition to developing your skills of close reading and disciplined analysis, the practical work will encourage your creative abilities, technical expertise and your capacity for collaborative teamwork. All these skills are central to the study of theatre, and also highly valued by employers.

What Theatre Majors Learn:

Here's a list of twenty-five skills, traits, and qualities of personality that you will acquire as a result of your commitment to the study and practice of theatre. They are necessary for a successful career in theatre or any other line of work for that matter.

1. Oral Communication Skills
2. Creative Problem Solving Abilities
3. More than a "get it done" attitude
4. Motivation and Commitment
5. Willingness to Work Cooperatively
6. The Ability to Work Independently
7. Time-budgeting Skills
8. Initiative
9. Promptness and Respect for Deadlines
10. Acceptance of Rules
11. The Ability to Learn Quickly-- *AND* Correctly
12. Respect for Colleagues
13. Respect for Authority
14. Adaptability and Flexibility
15. The Ability to Work under Pressure
16. A Healthy Self-Image
17. Acceptance of Disappointment - And the Ability to Bounce Back
18. Self-Discipline
19. A Goal-Oriented Approach to Work
20. Concentration
21. Dedication
22. A Willingness to Accept Responsibility
23. Leadership Skills
24. Self-Confidence
25. Enjoyment of the Work

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GENERAL GOOD STANDING CRITERION - THEATRE ARTS

In accordance with college standards, good standing shall be defined as a level of academic performance and departmental involvement which **MUST** be maintained in order to grant the Theatre Major eligibility for participation in departmental productions,

A Theatre Major shall qualify as being in good standing by maintaining the following:

If placed on academic or disciplinary probation by the college you are automatically in Poor Standing.

A Major GPA of 2.5. (C+); a Cumulative GPA as set forth by the College.

Satisfactory participation in production assignments.

Have not exceeded allowable absences or lateness's in ANY departmental course.

Have not engaged in disruptive behavior (see definition in College Student Handbook) in the Theatre Department or elsewhere on the premises of Suffolk Community College.

Active participation and attendance in department functions including post mortems, KCACTF respondent sessions and guest, lectures, workshops and field trips.

Theatre Majors who fail to achieve and/or maintain good standing status (i.e. faltering grades, poor attendance record, and disruptive behavior) will be prohibited from being cast or assigned any position in departmental productions. You will have one semester to reestablish good standing. If there is no improvement you will be formally dismissed from the program.

All Theatre Majors interested in joining the Acting Sequence (except those in a probationary semester) **MUST** audition for all mainstage productions each semester. Those who do not will not be cast at all. If you plan on auditioning for the Acting Sequence and do not audition for plays you will not be considered for the sequence.

CO-CURRICULAR and EXTRA-CURRICULAR GOOD STANDING CRITERION - THEATRE ARTS

Participation in co-curricular or extra-curricular activities is for the serious Theatre Student and requires a higher standard. In addition to the General Good Standing requirements, especially students who wish to participate in the Kennedy Center American College Theatre Festival (KCACTF) MUST maintain the following:

- Note: If placed on academic or disciplinary probation by the college you are automatically ineligible to participate

Maintain a Major GPA of 3.0 (B); a Cumulative GPA as set forth by the College. For Non-Majors a Cum of 2.8 or higher.

Earn a grade of B or better for production assignments (regardless if you are taking credit or not) and Production Lab. N/A for Non-Majors unless they are taking THR151 for credit.

Have not earned an “F” in any course.

Failure to maintain this higher standard will preclude participation in co-curricular and extra-curricular activities EVEN IF YOU WERE A KCACTF NOMINEE!
There are ABSOLUTELY no exceptions to this policy.

The Faculty reserve the right to take into account special circumstances not stated above that would prohibit attendance such as, failure to follow instructions or exhibiting unprofessional behavior. In consultation with the Theatre Faculty, all final determinations regarding participation in Co-Curricular and Extra-Curricular Activities shall be made by the College Director of Theatre.

FURTHER KCACTF ATTENDANCE POLICY:

For spring shows: If you are not returning to Suffolk the following Fall semester, you shall be deemed ineligible for consideration for nomination. If you are returning in the fall semester you must be enrolled in the required number of credits, as per the KCACTF rules, to be considered.

General Information

1. **Advisement:** Your academic advisor is The Director of Theatre. Any questions concerning your schedule or “issues” that cannot be resolved at the local level should be brought to his attention. All Theatre Majors are expected to maintain high academic standards. Failure to do so will jeopardize the student’s standing in the department and the College - **See definition of “Good Standing”**
2. **Theatre Faculty:** There is a close working relationship between faculty and students at SCCC. We are proud of this. Students are invited to discuss with any faculty member matters pertaining to course content, grades, performance or any other matters pertaining to theatre. We are here for you, take advantage of us.
3. **Company:** A “company attitude” prevails on all productions. There are no divas or stars. Stage managers, technicians, actors, etc. are all equal. Working together toward the common goal of a successful production is what the “company” attitude is all about. “Prima donna” attitudes will not be tolerated.
4. **Attendance and promptness:** Theatre demands teamwork and consideration for other company members: everyone's individual success depends on the group as a whole. Because of this, it is particularly important that you strive never to miss a rehearsal, a performance, a costume fitting, or a crew assignment. **Be on time all the time.** There is no more important rule of the theatre. You *must* be on time. Time is a precious commodity in theatre and must be used effectively. Are you getting the message?
5. **Commitments Are Promises:** During your time at SCCC you will often audition for roles in plays, work on crews, sign your name to lists of volunteers for ushering or Theatre Club business, or agree to meet with fellow students or an instructor in connection with courses you are taking. Every time you do one of these things, you are making a **commitment**; that is, **you are placing your reputation on the line** by promising to see something through to the end and to do your best at it. When you keep commitments, people will notice and respond favorably: if you consistently break commitments, your reputation will suffer with the faculty and staff (as well as with those people who will be your most valuable job contacts in the future – your fellow students).
6. **Student stage managers and crew heads:** Though as stated previously all students working on a production are equal, some are more equal than others. Among the most important members of the company are those students who have been selected by the faculty to serve as stage managers, assistant directors, dance captains, design assistants, and crew heads. Students in these positions need the cooperation of all other members of the company if they are to be able to fulfill their duties. You are **expected** to give them this cooperation.

7. **Call Board:** Check the Master Call Board outside the Theatre office daily for notices, crew meetings, schedule changes, etc. It is the primary means by which good communications are maintained. All notices will be posted by 12:00 noon daily. **It is your responsibility to check the Master Call Board daily. Make it a habit.**
8. **Auditions and Casting:** It is expected that all majors in the Acting Sequence will attend all auditions. Majors in the Technical Sequence *must* audition during the semester that they are taking Acting 1. All persons auditioning are responsible for having checked the callboard for the rehearsal and performance schedule. Understand that by auditioning, you are agreeing that if you are cast you will make yourself available at all required times. **If selected for a role, no matter how big or small, you will accept willingly.**
9. **Audition Preparation:** Scripts for College productions can be checked out of the Theatre Office prior to the start of auditions. Scripts are checked out on a 24 hour basis. A deposit is required for all scripts. (Due to past losses and misplacement of scripts, the deposit has come into effect.) **Please see Audition Preparation on page 17 for more detailed information.**
10. **Conduct:** All Theatre Majors are expected to conduct themselves with propriety outside of the theatre. (Acting is for the stage and not the Babylon Student Center.) Your conduct both on and off campus reflects on the good name of the Department of Theatre.
11. **Non College Theatre Assignments:** The Director of Theatre must approve work on off-campus theatre productions. Work at community theatre is discouraged. Community theatres are established in various locales to provide opportunities for theatrical expression as an *avocation* and they rarely meet the standards of professional excellence expected by the faculty. Not only does a commitment to community theatre group cause scheduling nightmares, involvement undermines the carefully laid out course of training at the college.
12. **Work Schedules:** You will soon find that working during the school week becomes difficult. If you are cast in a show you will have rehearsal every weekday night. It is suggested that outside work should be confined to weekends. Outside work schedules should remain flexible due to production needs. (Time off from outside work should be anticipated when weekend production work is needed. You will be given ample notification.)
13. **Smoking:** All County buildings are designated as Smoke Free Environments! Besides the obvious health risks, smoking seriously puts the voice in jeopardy: the major instrument of acting!
14. **Eating and Drinking:** Food and beverages are not permitted in the following areas:
 - Shea Theatre Auditorium and Stage areas
 - Scenic shop
 - Dressing and Green rooms

- Costume shop
- Theatre I-119
- Control Booths
- Theater Classrooms 122 & 117
- Costume and Properties storage areas

This rule will be enforced!

Note: The *Sole Exception* is that performers may have sealed bottles of water in the wings during rehearsal.

15. **Access to stage and house:** Once the house has opened (i.e., when the audience members have been allowed to take their seats for a show), cast and crew do not go through the auditorium for any reason. Visitors are not allowed backstage before or during a performance. Family and other guests may not visit with you backstage before or during the performance. Non-Company members are not allowed backstage unless special arrangements are made with the approval of the Director. With approval you may escort loved ones through a backstage tour after the performance to show off your handiwork. Actors must NEVER come out into the house or lobby in costume or makeup to meet with friends and family (*to do so is most amateurish!*) One exception to this rule is the children's theatre production, when the cast, still in character, sometimes say good-bye to the children in the lobby after the performance. If you are in doubt about whether this rule applies to a production you are in, ask the Director.
16. **Safety:** Safety is a number one concern, as we don't want anyone to be injured. Observe all safety regulations as posted and explained in all theatre areas. The theatre makes use of many machines, tools, materials, etc. that can be dangerous. Do not attempt to work with anything unless you have been shown the proper safety procedure.
17. **Alcohol and drug use:** Use of alcohol or drugs during classes, rehearsal, performance, crew calls, or while operating college equipment is a violation of the SCCC Student Code of Conduct and will subject you to discipline, up to and including expulsion from the college. Furthermore, use of alcohol or drugs, which affects your behavior in these situations, will have a negative affect on your reputation for reliability.
18. **Non Majors:** Students who are not theatre majors are expected to conform to all rules and regulations governing theatre majors. Non theatre majors are encouraged to involve themselves as much as possible in all aspects of production.
19. **Show Attendance:** Theatre Majors are expected to see all College theatre productions as often as possible. Theatre majors who are not involved with running the show are entitled to a ticket for each performance if available. These tickets may be obtained at the box office with your student I.D.

20. **Company Ticket Privilege:** Company members are entitled to 4 complimentary tickets per production. The Stage Manager will hand out request forms and will indicate deadlines. Do not ask for more tickets than you are allotted. No “comps” will be given at the box office without the request forms. If it is determined that a student abuses his/her ticket privilege, that privilege will be taken away.
21. **Offices:** The Theatre Office and the Costume shop are for business. They are not social areas. The same applies to the Scenic shop Office.
22. **Equipment Use:** Do not request to use office telephones, computers, copiers or other equipment for personal use. The same applies to tools, costumes, lights, etc. Make sure all Theatre property remains in good condition. Return all tools, etc. to their proper locations after use. Report any broken or missing items immediately to the production area supervisor
23. **Strike:** All members of a production company are required to attend the strike of that production (i.e., the removal of the scenery, lighting instruments, costumes, props, and other equipment at the end of the run). The strike begins immediately following the final curtain of the last performance and ends when the technical director dismisses you. The length of the strike will depend on how much work we need to do, how complex it is, and how efficiently everyone works. Because of your strike responsibilities, friends or family with whom you wish to visit following a performance should try to attend performances on a night other than strike night. Sign in and out with the person designated by the TD. Generally, you will be assigned specific tasks well before the strike. Make an effort to understand what is expected of you before the strike actually begins, take your work seriously, and when you have finished, look for others that can use your help.
24. Theatre is hard work and fun. We promise you both!

Audition Policy

Open Auditions

The Department of Theatre Arts Theatre has an open audition policy. All students of Suffolk County Community College, regardless of campus affiliation, are encouraged to participate in student theatrical productions. Directors operate on the principle that students giving the best readings during the audition process will be cast. There is no pre-casting at the Department of Theatre Arts. Notices of auditions dates are widely circulated throughout the college.

Rehearsals

Auditioning students should be aware of theatre rehearsal practices. Rehearsals are usually held five evenings a week for six to eight weeks. Occasionally, afternoon rehearsals are held. Students should be available for weekend rehearsals during the week preceding Opening Night. Since understudies are not usually used, all actors must clear their schedules for all rehearsals and all performances.

Audition Suggestions

Auditioning students are advised to read the script prior to auditions. Scripts are available at the Theatre Office and may be checked out on a 24 hour basis with a \$10.00 returnable deposit. Most directors will want to hear selections from the play itself. (When a director requests preparation of other material, notices will be posted to that effect.)

Directors look for talent, reliability, interest and commitment. On some occasions, looks and height can be determining factor. Voice quality and body movement are important considerations, and the cast should always be balanced. Experience is not necessary, nor is it always available. Newcomers are welcome! Students should plan to attend 2-3 audition periods, and should explain any scheduling conflicts personally to the Director. Audition cards must be completely filled out.

Student Actors

The mission of the department promotes the casting of student actors whenever possible and as a general rule. All legitimately enrolled students of Suffolk County Community College have an equal chance at auditions. Students who have completed their degree at the College are generally ineligible to participate. Theatre Arts Acting Sequence curriculum students must appear on stage during their college careers. For academic purposes Theatre Arts Majors may be barred from casting if they do not maintain department standards (see Theatre Arts *Good Standing* document).

The casting of non-students is limited and restricted to certain specific situations. Examples:

- 1) Large cast shows for which not enough student actors are available.
- 2) When a professional actor is available for a specific role, it is believed that the professional will be able to teach while working. It is expected that student actors will benefit from the high level of skill demonstrated by the visiting professional.

- 3) The occasional need for a particular physical type as specified by the author in casting requirements.
- 4) The occasional casting of a faculty or staff member promotes an unusual teaching experience and enhances personal contact between students and the professional staff of the College.
- 5) The casting requires a child actor

The casting of non-student actors must be carefully managed by the Theatre Office to achieve acceptable academic goals. Such casting should be infrequent, necessary and desirable. Such casting should be cleared with the Academic Chair of Theatre Arts before Cast Lists are posted.

Goals

- To train participating students to the highest level of skills possible
- To provide meaningful, worthwhile experiences for the largest audience possible
- To these ends, auditioning students should expect to live up to the highest standards. Although we do expect to have fun, the primary goals of the Theatre Arts Program are not social.

Audition Script Loan Policy

The Department of Theatre Arts is pleased to make scripts available in advance of the audition and students are required to read the plays prior to auditioning for them. Scripts will be distributed on a first come first serve basis and are available for 24 hour loan with deposit. Should scripts not be available (i.e. they are all checked out) they are often available at the college and other local libraries. Please be aware that a limited supply of scripts are on hand and holding scripts beyond the loan period creates difficulty for the

audition process and is very unfair to fellow students. To that end the following policies are in effect:

- Audition scripts are only available for a **24 hour loan period and require a \$10.00 per script deposit (cash only- exact change required)**. The office hours for script distribution are Monday through Friday 10:00 a.m. to 4:00 p.m. Students who check out scripts on Friday **MUST** return them Monday at 10:00 a.m. No Exceptions!
- Students who hold scripts beyond the 24 hour (or weekend) period **will forfeit the deposit** and ***must still return the script***. Those who do not will be unable to audition!
- Once auditions are underway, scripts will only be checked out till 4:00 p.m. the day they are loaned.
- Students must return scripts to the theatre office, Scripts may not be returned to stage managers, directors or anyone else.
- **Students who do not return scripts to the office WILL NOT BE PERMITTED TO AUDITION!** This *will* be enforced!
- The department will not copy scripts and students are forbidden to make copies on departmental duplication machines.

It is recommended that you call the office in advance to check on availability of scripts at 631-451-4163 to avoid a wasted trip.

Required Production Assignments for Theatre Majors

Theatre Arts majors are required to enroll in 4 semesters of Production Laboratory. In the lab you will execute the scenic, lighting and costume designs of the production program. The purpose of the production lab requirement is to insure Theatre Arts students' possess a practical, working knowledge of the theatre and its crafts. Upon completion of the Theatre Arts Degree program, students will have worked in the following production areas:

Scenic Construction, Lighting, Costumes, Properties and Scenic Painting

In addition, you are **REQUIRED** to fulfill a minimum number of cast or crew assignments prior to graduation. For those in the Acting Sequence you must complete a minimum of 2 cast or crew assignments prior to graduation. For those in the General Theatre Sequence you must complete a minimum of 2 cast or crew assignments prior to graduation. For those in the Technical Theatre Sequence you must complete a minimum of 6 crew assignments prior to graduation. Please note: Those students who are working as Stage Managers, Designers or Technical Directors, your assignments will count as multiples, see the Production Coordinator for specifics. The above are the minimums, but many students do more than the minimum. We encourage you to endeavor to be involved at some level on ALL productions.

You may sign up to receive academic credit for your hard work through “Theatre Workshop” (THR51). THR151 will fulfill one of your humanities electives.

There is no substitute for experience in theatre and TH51 fulfills that need. Learning by doing is what this course is all about. Becoming a member of a company of theatre artists requires *collaboration* and *cooperation* among people in all of the disciplines of theatre art. The ultimate goal is to offer the best possible production of a play or musical for the public.

Upon completion of Theatre Workshop students will have learned: Techniques of script analysis in preparation for a production, the relationship of your specific discipline to all other disciplines in a given production, to develop standards and practices for rehearsals and performances in all disciplines and how sustain the rehearsed production through the performance schedule.

In addition, here are just some examples Theatre Workshop offers experience in:

1. Stage Management
2. Acting
3. Assistant Directing and Designing
4. Dramaturgy
5. Properties Run
6. Wardrobe
7. Makeup
8. Sound Board Operator
9. Master Electrician
10. Master Carpenter
11. Stage Hand
12. Production specific specialties (i.e. Follow Spot Operator etc.)
13. Design (when qualified)

There are those rare individual who will resist doing anything other than the specific area of their interest. This program is not for them and they will be advised to change major.

Post Mortem



Following the closing of each production the department will hold a post mortem during the common hour most immediately following, usually the Wednesday after Strike. At this mandatory and full department forum, moderated by the Director of Theatre or his designee, discussions will engage the Company in an evaluation of the production.

- Were the standards of excellence expected, met by the production?
Why or why not?
- How do you know what the standards are?

It is expected that this evaluation process will help everyone in the department to clearly define what the standards of excellence are and how to use the experience in the next project.

Industry Night

At the end of each fall semester, students enrolled in *Theatre Portfolio* present final scenes and portfolios to the public. It is the first time students present their work in such a forum and every effort is made to have representatives from the industry and from other schools of theatre attend.

Industry Night is designed to help students showcase their work in a public forum which will prepare them for the next leg of the journey in this business.

Production Selection Process

Students are encouraged to discuss future play and musical choices with the faculty. In the Spring students are invited to submit written proposals for shows that the faculty will take into consideration. The faculty chooses the season through discussion and consensus using the following criteria.

Categories in an Eight-Play (Two Year) Cycle

- Period Classic - Shakespeare every other year
- Musical
- Modern Classic
- Modern Realism
- Modern Non-Realism
- Non-Traditional/Experimental/ Risky
- New Play

Other considerations:

Do the choices:

- Fulfill the commitment to the mission of the department and the institution.
- Consider the training needs of current theatre majors—acting and tech.
- Accommodate professional development of faculty

Finally – are they relevant works worthy of exploration?

Though the season selection is a collaborative process, all final choices are the privilege and responsibility of the College Director of Theatre.

American College Theatre Festival

Started in 1969 by Roger L. Stevens, the Kennedy Center's founding chairman, the Kennedy Center American College Theater Festival (KCACTF) is a national theater program involving 18,000 students from colleges and universities nationwide, which has served as a catalyst in improving the quality of College Theater in the United States. The KCACTF has grown into a network of more than 600 academic institutions throughout the country, where theater departments and student artists showcase their work and receive outside assessment by KCACTF respondents.

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.

The KCACTF is a year-round program in eight geographic regions in the United States. Regional activities are coordinated through eight KCACTF regional chairs and eight KCACTF playwriting awards chairs. With funding and administrative support from the Kennedy Center, the regional chair coordinates with the Co-Managers of KCACTF all aspects of the adjudication of productions on the local and regional level and supervises regional-level KCACTF award competitions. The playwriting chair works with schools that have entered new and student-written plays by providing expertise in the development of new scripts--assessment specifically designed for a developing play--and by providing information on the numerous playwriting awards offered.

In January and February of each year, regional festivals showcase the finest of each region's entered productions and offer a variety of activities, including workshops, symposia, and regional-level award programs. Regional festival productions are judged by a panel of three judges selected by the Kennedy Center and the KCACTF national committee. These judges in consultation with the Artistic Director select four to six of the best and most diverse regional festival productions to be showcased in the spring at the annual noncompetitive national festival at the Kennedy Center, all expenses paid.

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

The Kennedy Center American College Theatre Festival is a national theatre education program that aims to identify and promote quality in college level theatre production. To this end, each production entered is eligible for a response by a regional KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels. Outstanding actors, designers and stage managers are invited to participate at the regional festival, and may be chosen to go on to the national level.

The goals of the Kennedy Center American College Theater Festival are:

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

Productions entered on the Participating level are eligible for inclusion at the KC/ACTF Regional Festival held each year during intercession. Over the years Suffolk has been invited to tour productions and scenes many times.

We are in KCACTF Region II, which includes Maryland, Delaware, District of Columbia, New Jersey, Western New York, Northern Virginia, Ohio, Pennsylvania and West Virginia.

In addition to performances, there is a wide range of activities that in the past have included workshops and seminars for performers, designers and technicians. Information on KCACTF region II can be found at KCACTF2.org

Suffolk has had many regional and national winners over the years in performance, design and stage management and enjoys a solid reputation in the region.

Irene Ryan Audition Scholarship

Students are chosen by faculty and respondents to compete in this prestigious program. It is an honor and a privilege and represents great opportunity **through a lot of hard work!**

Candidates:

- Must be in *Departmental Good Standing for extra and co-curricular activities*.
No exceptions.
- Must be willing and able to participate in coaching sessions.

Partners:

- Must be in *Departmental Good Standing for extra and co-curricular activities*.
- Students on Departmental Warning are not eligible. **No exceptions.**
- Must be current students enrolled in classes **in the fall semester**.
- May not be coupled with or dating the candidate.
- Must be approved by the Academic Chair of Theatre Arts.

Theatre Club

.....

The Long Island Shakespeare Festival

The Long Island Shakespeare Festival is sponsored by Suffolk County Community College and is independently operated by the Suffolk Community College Association, Inc. In 2000 Charles Townsend Wittreich, Jr., newly appointed Director of Theatre at SCCC, took the initiative to organize the Festival. He outlined three major purposes for the Festival. The primary mission is to provide students, residents and visitors quality and professional theatre with emphasis on plays by William Shakespeare. Second, the Festival provides a transition for student theatre artists and artisans from Long Island into the business of theatre. It is also hoped that former and current Long Island residents who have created careers in theatre to return to perform, direct or design. Finally, the Festival will develop a future audience for classical theatre through special programming for young audiences.

A production of *Romeo and Juliet* comprised the first season of the Festival. A number of professional actors and former students from the Theatre Training Program at Suffolk County Community College, donated their time and talent to make the inaugural season successful. The Long Island Shakespeare Festival thus joined the ranks of other festivals sponsored by colleges around the country. One of the best known is the Utah Shakespearean Festival, a winner of a special Tony Award for regional theatre, at the Southern Utah State College. Other examples include the Colorado Shakespeare Festival at the University of Colorado in Boulder and the New Jersey Shakespeare Festival at Drew University. A more recent program is the Texas Shakespeare Festival at Kilgore College, a community college in East Texas.

The Long Island Shakespeare Festival uses the production facilities of the Theatre Training Program at Suffolk County Community College on Long Island, New York. The air-conditioned Shea Theatre is a 400+ seat venue with an exceptionally large stage, computerized lighting system, sound system, and recently renovated dressing rooms. The scene shop is fully equipped with necessary power equipment. Costume resources include a full complement of equipment and supplies for building a complete show as well as an extensive collection of clothes from 30 years of producing classical plays

Section II: Production Program

Contracts

Whether you sign up for credit or not you will be required to sign contracts spelling out the expectations of the department and your responsibilities to the production.

What follows are the standard contracts for cast and crew assignments. It is worth your while to become familiar with them to more fully understand what is expected of you.

CASTING AGREEMENT and RIDER

I, _____ an Actor, am tentatively cast in a role for a production of *Title of Production* and will observe the **THEATRE'S RULES, REGULATIONS, AND GUIDELINES**, work in a professional manner, and fulfill my obligations as a **COMPANY MEMBER** as stated below:

- I will check the callboard frequently for notes and schedule changes.
- I will be **ON TIME** for my **CALLS** – dressed for **WARM-UPS** and ready to begin work **AT LEAST FIVE (5) MINUTES BEFORE** my posted Calls.
- Rare emergency situations may cause me to be late or absent from rehearsal. I agree to call the Stage Manager as far in advance as possible should such a situation arise. Further, I understand that excessive lateness or absence will cause me to be dropped from the role at the discretion of the Director.
- I **WILL BE “OFF-BOOK”** on the date specified, and I will strive to have my part memorized **WORD PERFECT** before that date. Also, I will study the play and my role sufficiently to record my character's thoughts and intentions – **DRAMATIC ACTIONS** – in my working script. I will mark the blocking in my script and will make no changes to staging, business etc. without first clearing it with the director. Finally, I will carry my working script with me at all times until strike.
- I will not walk between the Director and stage during a scene in rehearsal or performance.
- I will do my utmost not to miss an entrance cue.
- I will neither talk nor move about during rehearsals and performances in any way that could either distract or disturb other actors and participants.
- I will treat my costumes and properties with respect and use them only for their intended purposes.
- **I will not use cell phones or any other communication device during rehearsal or performance for any reason!** (This includes dressing rooms.)
- I will dress for rehearsals and performances in the garments and accoutrements assigned my character.
- If determined by the Costumer Designer and Director, **I am willing to have my HAIR CUT for the role. I WILL NOT CUT MY HAIR or radically alter my appearance without first consulting the Director and Costume Designer!**
- I will be **ON TIME** for all scheduled costume fittings.
- The **STAGE MANAGER** has been chosen by the faculty to fill this crucial role. They have earned the respect of the faculty and I will recognize this fact. I will obey all **CALLS** and **COMMANDS** given by the **STAGE MANAGER**, and will respond with **THANK YOU** when so instructed.
- If necessary to leave the rehearsal hall or stage during a Call, I will inform the Stage Manager at an appropriate time. There will be no smoking out the side or back doors of the Shea Theatre or back doors of 119.
- I will be considerate of the Technical Crews and Staff, and appreciate the support that they give the play and me.
- **I will ATTEND and work STRIKE until DISMISSED by the PRODUCTION COORDINATOR.**

- I will **MEET** Special Rehearsals (usually planned for afternoons or weekends), Costume, Technical, and Photo Calls as mutually **AGREED** upon and **SCHEDULED** by the Stage Manager.
- I will not use “**BEING CAST**” and “**IN REHEARSAL**” as an excuse for not attending classes or completing class assignments.
- I will meet with family and friends (post performance) only after removing costumes and makeup.
 - I am aware of the extraordinary commitment in time and energies required to rehearse and Perform **Title of production**, thus I will arrange my schedule to be available for the following period and specific dates:

REGULARLY SCHEDULED REHEARSALS: Monday through Friday, 6:00 p.m. to 10:30 p.m. (review specific schedule)

SPECIAL CALLS: To be scheduled at the convenience of those involved.

TECHNICAL REHEARSALS:

DRESS REHEARSALS:

INVITED DRESS/ PREVIEW PERFORMANCE:

PERFORMANCES:

BRUSH-UP REHEARSALS, VIDEO AND PHOTO CALL: TBA

STRIKE: - I understand that non-participation in strike will preclude any further casting and will result in a failing grade (not to mention a total scorn from your peers).

(Fold and tear along line)

I HAVE READ THE ABOVE CONDITIONS, AND I AGREE TO FULFILL THESE OBLIGATIONS

Signature: _____ **Date:** _____

Student Identification Number: _____ (For TH51 Theatre Workshop: 3 credits)

- I agree to reimburse the department for lost or damaged books (musicals).
- I, if nominated for the Irene Ryan Competition of the Kennedy Center/ American College Theatre Festival, Region II, will, under the supervision of and direction of the Theatre Faculty, select a partner, performance pieces, and rehearse within the period directed by the faculty. If I fail to meet this deadline, I forfeit all eligibility. Further, I understand that serious disciplinary problems or poor academic progress will cause forfeiture of eligibility. (Note: Only students with a minimum of 6 credits at the time of performance are eligible for nomination)

Signature: _____ **Date:** _____

PRODUCTION STAFF AGREEMENT and RIDER

Show Title Production

I, _____, a member of the **Show Title** Company, will observe SCCC Theatre's rules, regulations, and guidelines, work in a professional manner, and fulfill my obligations as stated below:

- I will check the callboard frequently for notes and schedule changes.
- I will be **ON TIME** for my **CALLS** and ready to begin work **AT LEAST FIVE (5) MINUTES BEFORE** my posted Calls.
- I will dress as prescribed by the Stage Manager.
- I will sign in/out as instructed by the Stage Manager.
- I will not walk between the Director and stage during a scene in rehearsal or performance.
- Rare emergency situations may cause me to be late or absent from rehearsal. I agree to call the Stage Manager as far in advance as possible should such a situation arise. Further, I understand that excessive lateness or absence will cause me to be dropped from my position at the discretion of the Director or other faculty supervisor.
- **I will not use cell phones or any other communication device during rehearsal or performance for any reason!** (This includes dressing rooms.)
- The **STAGE MANAGER** has been chosen by the faculty to fill this crucial role. They have earned the respect of the faculty and I will recognize this fact. I will obey all **CALLS** and **COMMANDS** given by the **STAGE MANAGER**, and will respond with **THANK YOU** when so instructed.
- If necessary to leave the rehearsal hall or stage during a Call, I will inform the Stage Manager at an appropriate time. There will be no smoking out the side or back doors of the Shea Theatre or back doors of 119.
- I will carefully record in writing my assignments as outlined by my immediate supervisor; further, I will supply my immediate supervisor with a copy as required. I will rehearse these tasks sufficiently to be prepared for Technical and Dress Rehearsals.
- I will strive to execute all cues and tasks as rehearsed.
- I will review the "backstage etiquette" sheet attached and practice the precepts describe therein.
- I will be considerate and understanding of Cast and other Production Staff since uncommon pressures is placed upon them.
- I will complete pre-show set up by ___ hour (one half hour before curtain) and will not enter the stage after house opens without express instruction from the stage manager.
- I will handle theatre equipment and supplies thoughtfully, responsibly, and as instructed by my immediate supervisor.
 - Scenery, properties, and costumes must be respected, maintained and carefully tracked both on and off stage; a misplaced or damaged piece can create havoc on

stage and unwanted excitement backstage. Do not sit or stand upon properties and never wear costumes.

- Theatre equipment is often expensive and desirable, particularly sound equipment and power tools; thus these items must be closely watched when in use and secured immediately when work is completed.
- Lost items (accessories, attachments, and parts) often render needed equipment totally useless; thus all such items must be returned to their proper storage cabinets.
- I will attend and work Strike until dismissed.
- I will not use “working on the play” or “rehearsing” as an excuse for not attending classes or completing assignments.
- I am aware of the extraordinary commitment in time and energies required of the Production Staff for **Show**: thus I will arrange my schedule to be available for Rehearsals, Performances, and other calls on those dates as noted on the attached Production Planning Calendar by the Production Coordinator and my immediate Supervisor.

Take note: *In general the crew’s call is approximately one half hour before the cast’s call.*

CREW VIEW:

TECHNICAL PREP:

TECHNICAL REHEARSALS:

DRESS REHEARSALS:

PERFORMANCES:

BRUSH-UP REHEARSAL/ PHOTO CALL:

STRIKE: I understand that non-participation in strike may preclude any further crew assignment and will result in a failing grade (not to mention total scorn from your peers).

I HAVE READ THE ABOVE CONDITIONS, AND I AGREE TO FULFILL THESE OBLIGATIONS:

Production Staff Member: _____ **Date:** _____
(Signature)

Print Name: _____

Student Identification Number: _____ (For TH51 Theatre Workshop: 3 credits)

Department Grading Sheet

The next page is the sheet used for laboratory and production evaluation. You will notice that the four areas of concern are Attitude, Ability, Initiative and Cooperation. Be advised that even if you had an outstanding performance your grade takes into account all of the areas in the evaluation. It is worth your while to become familiar with them to more fully understand what is expected of you.

PRODUCTION LAB/ THEATRE WORKSHOP EVALUATION SHEET

			Grade Conversion Table			
Name:		Grade:	0.00	Points	Grade	Comment
Assignment:		Semester:	Fall 2017	0-5	F	Failing
Instructor:		Course:		6	D	Poor
				7	C	Adequate
				8	B	Fair
				9	A	Good
				10	A+	Outstanding

I. ATTITUDE

A. To what extent did this student demonstrate:		
0.00	1. a positive approach to assigned tasks?	
	2. respect for self, others, supplies, and the work at hand?	
	3. an acceptance of critical suggestions?	
	4. a willingness to improve?	
	5. his/her contributions to a constructive work environment?	

II. ABILITY

A. To what level did this student demonstrate his/her competence by:		
0.00	1. the quality of work produced?	
	2. the quantity of work produced?	
	3. improving his/her level of performance?	
	4. proving skill-retention and consistency of performance?	
	5. developing and utilizing problem-solving skills?	

III. INITIATIVE

A. To what degree did this student demonstrate his/her initiative by:		
0.00	1. motivating self and others?	
	2. developing and utilizing leadership skills?	
	3. being industrious--continually seeking ways to be productive?	
	4. committing to the process and outcome of the work?	
	5. suggesting ways to improve procedures?	

IV. COOPERATION

A. To what extent did this student work cooperatively with others by:		
0.00	1. observing all rules pertaining to classroom, coursework, and facilities?	
	2. following instructions?	
	3. communicating effectively?	
	4. engaging in the team effort, and encouraging others to do so?	
	5. demonstrating ownership and responsibility?	

Comments:

V. PERCENTAGE PENALTY FOR LATENESS AND ABSENCE

Lateness: 3-4 times = 5%, 5-6 times = 10%, 7-8 times = 15% , etc...
 Unexcused Absence: 2 times = 10% (full letter grade), 3 times = dismissal with FAILING GRADE
 Failure to attend STRIKE: 20% deduction (per strike missed) from your total grade

Production Job Descriptions

Actor

A. In this department, actors are first of all members of the company. However, since they are the principal instruments through which the Director speaks and interprets the playwright's ideas and because they represent to the public the combined activity of all members of the company, good actors bear especially significant responsibilities and obligations.

- There are no small parts for actors. They accept all roles gratefully and with full intent to play them with all the skills at their command.
- Consideration for other members of the company and a genuine humility are characteristics which actors must possess. They recognize that they cannot appear effectively upon the stage without the active cooperation of the backstage members of the company. Therefore, they treat the Assistant Director, the Stage Manager, and all the Crew Heads with the curtesy and respect due to them as representatives of the faculty and responsible fellow workers.
- Actors realize that the best way to learn the craft is to practice at it every opportunity. They will attend ALL department auditions in the hope of securing a role and will remember that an audition is itself an experience which has to be learned in order to do it effectively. Actors observe constantly the efforts of fellow actors in order to perfect their own skill. They will always believe there is something more to learn from his instructors and directors.
- Actors always recognize the importance of the Director whether a student or a member of the faculty. They make every effort to cooperate fully with Director in order that a better production will result.

B. There are many ways in which these characteristics will manifest themselves in good actors:

- Being on time for all rehearsals and calls.
- Memorizing lines at the earliest possible date.
- Never missing an entrance cue.
- Never leaving the rehearsal hall without permission
- Never crossing between the director and the stage while the rehearsal is in progress, nor approaching the Director's table during a rehearsal.
- Never talking or in any way disturbing a member of the company who is about to make an entrance.
- Treating costumes and properties with respect and returning them to their proper places.
- Confining acting to the stage and not bringing discredit to the company by unseemly conduct off stage.
- Never appearing in costume or make up where they may be seen by persons other than members of the company expect during performances on stage.

- Obeying immediately the instructions of the Stage Manager and the Assistant Director.
- Helping new members of the company become familiar with traditions and customs of our theatre.

C. In addition to a sincerely cooperative attitude, good actors bring to rehearsal the well-sharpened tools of the craft, which are a trained voice and body and creative enthusiasm. These are characterized by a rich and alert imagination. They should remember that a director is fundamentally interested in trying to release every actor's creativity. Therefore even when a director appears to be dictating a precise reading or a bit of business, he fully expects actors to respond, not with empty mimicry but with creative vitality. Actors do not wait to be directed. Rather they constantly contribute to rehearsal with intelligence and sensitivity, adding to a Director's interpretation their own comment, which is communicated through skill, personality, and talent.

Stage Manager

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Assistant to the Director

.....

Wardrobe Master/Crew

.....

Makeup Artist/Crew

.....

Master Electrician/Lighting Crew

.....

Properties Master/Crew

.....

Sound Technician/Crew

.....

Student Designer Qualifications and Requirements

.....

Scenic

.....

Costume

.....

Lighting

.....

Sound

.....