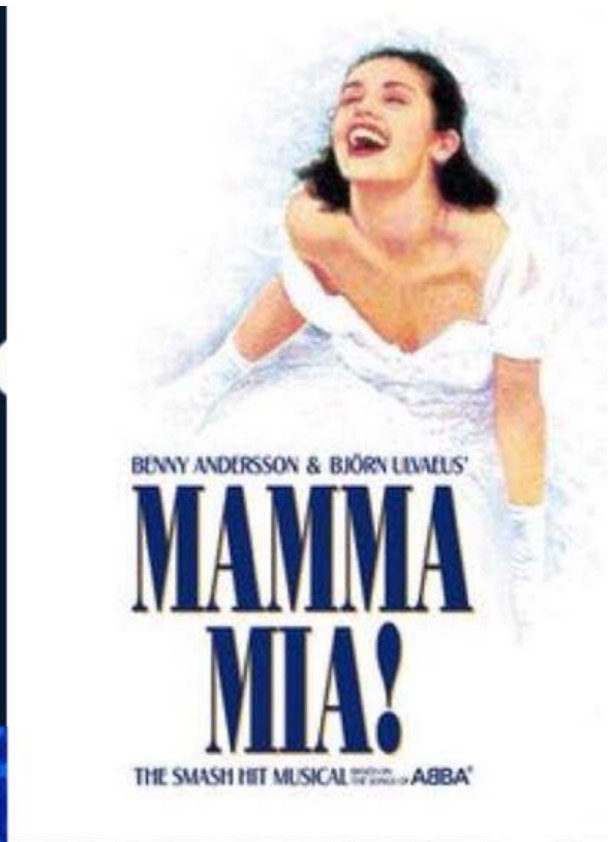
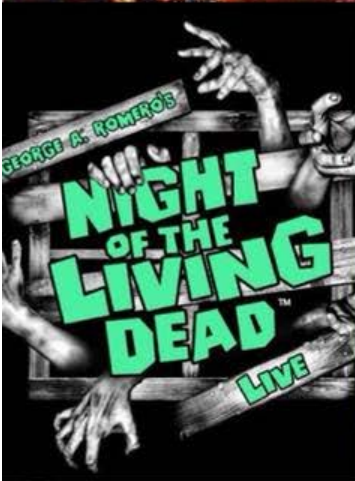
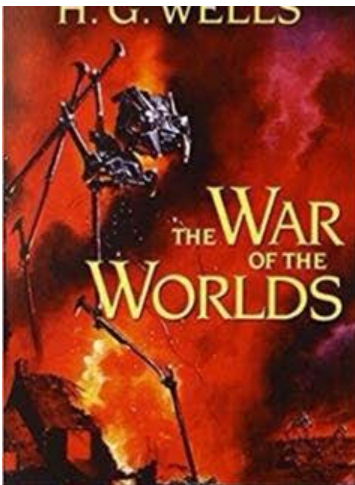




Tulsa Community College

Theatre Department



**Theatre Student
Handbook 2018-2019**



School of
**Visual and
Performing Arts**

Theatre Department

THEATRE STUDENT HANDBOOK

Revised Fall 2018

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THEATRE DEPARTMENT

Theatre Program Information:

Tulsa Community College THEATRE Mission:

The Tulsa Community College Theatre program strives to set the standard of excellence for two-year training programs. The theatre program prepares students for transfer to four-year institutions as a theatre major or to pursue other fields, such as education, business management, or communications, among others, with the kind of experience only a theatre program can provide.

*For More Information Contact:
School of Visual and Performing Arts
Southeast Campus: (918) 595-7752*

Student Learning Outcomes

Upon successful completion of this program, you will be able to:

- Define the roles of each component in a theatrical team. Perform one or more of these roles dependably, competently, and resourcefully as part of a team working collaboratively.
- Analyze text as it relates to performances that embody the playwright's and director's intentions.
- Select, prepare, and present representative and varied scenes and monologues from a range of sources, integrating theory and process in the creation of character.
- Demonstrate the use body and voice effectively as the actor's instruments of communication in a scene or monologue.
- Assemble, rehearse, and perform a well-suited personal audition package.
- Identify the different steps in the process of theatre design, recognizing the differences between various types of theatre spaces and their respective applications and uses.
- Identify and properly use the tools and materials of theatre production.
- Memorize and consistently adhere to theatre safety guidelines.
- Identify major developments in theatre from historical, cultural, and stylistic perspective.

Careers

Search careers related to Theatre at TCC Career Explorer:

<https://tulsacc.emsicc.com/programs/theatre-aa/207935>

Tulsa Community College Policies:

Tobacco Free College: Tulsa Community College is a Tobacco Free college in accordance with the Governor's Executive Order 2012-01 and Title 63 of the Oklahoma Statutes, Section 1-1523 which prohibits smoking or the use of any tobacco products in all public places, in any indoor workplace, and all vehicles owned by the State of Oklahoma and all of its agencies and instrumentalities. This Order includes property leased, rented, or owned by TCC including, but not limited to, all grounds, buildings, facilities, and parking lots. Tulsa Community College's policy includes a tobacco free environment on all campus and off-campus locations conducting TCC credit or non-credit classes. The TCC Campus Police is responsible for ensuring compliance with the Tobacco-Free Environment Policy. Violations of the policy may be addressed through issuance of campus or state citations.

DRUG AND ALCOHOL POLICY

Drug and Alcohol Free Environment: The Federal Drug-Free Workplace Act of 1988 became effective March 18, 1989, and by Executive Proclamation of the Governor of Oklahoma, dated March 31, 1989, all Oklahoma agencies, boards and commissions are directed to adopt and issue policies implementing its provisions. In addition, the Drug-Free Schools and Communities Act (DFSCA) and Part 86 of the Department of Education's General Administrative Regulations require each institution of higher education to certify that it has developed and implemented a drug and alcohol abuse education and prevention program.

The Tulsa Community College Board of Regents has complied by enacting the following policy:

- The unlawful manufacture, distribution, dispensation, possession or use of drugs or alcohol in the workplace, on College property, or as part of College-sponsored activities is strictly prohibited. Provided however, the use of alcohol may be permitted by the College at College-sponsored or College-authorized activities as approved by the Vice President and Chief Academic Officer and the Vice President for Administration.
- Students or employees who violate this policy are subject to both the institution's sanctions and to criminal sanctions provided by federal, state, and local law.

The Board of Regents directs the President to develop procedures and programs to ensure compliance for the College community.

DRUG AND ALCOHOL PREVENTION PROGRAM FOR STUDENTS AND EMPLOYEES

Tulsa Community College recognizes its responsibility as an educational institution to promote a healthy, productive learning and working environment. To that end, and based upon policies established by the Tulsa Community College Board of Regents and State and Federal laws, the College has established a program to aid in the prevention of drug and alcohol abuse by its students and employees.

The Associate Vice President for Human Resources and the Associate Vice President for Student Affairs have been assigned the coordination of this policy for TCC. Should you have any questions regarding this policy, please feel free to contact either of them at 918-595-7856 or 918-595-7901, respectively, or by visiting their offices at the Conference Center.

Activities Prohibited by Tulsa Community College

Tulsa Community College prohibits the unlawful manufacture, distribution, dispensation, possession or use of drugs and alcohol in the workplace, on College property, or as part of College-sponsored activities. Provided however, the use of alcohol may be permitted by the College at College-sponsored or College-authorized activities as approved by the Vice President and Chief Academic Officer and the Vice President for Administration

Health Risks

Serious health risks associated with the use of drugs or the abuse of alcohol include, but are not limited to: addiction to or dependency upon the substance, memory loss, liver failure, kidney failure, cancer of the kidney or liver, personal injuries while under the influence, infectious diseases including AIDS (if needles or other delivery devices are shared), a lowered immune system, heart damage, loss of ability to concentrate or reason, personality changes, insanity, hallucinations, delusions, depression, inability to sleep or to remain awake, loss of judgment, and death. The use of drugs or alcohol before or during pregnancy can lead to birth defects or death to the children involved.

Legal Sanctions

Federal and state laws impose severe penalties on those who unlawfully manufacture, distribute, dispense, possess, or use drugs or alcohol. The potential sanctions may depend on the quantity of the drug involved and whether the charge is made under state or federal law. Potential sanctions include, but are not limited to: fines, incarceration and/or community service requirements. Convictions become a part of an individual's criminal record and may preclude certain career opportunities.

In addition to criminal penalties, a person may become liable for personal injuries or property damage that occurs because he/she unlawfully sells or in some circumstances, furnishes drugs or alcohol to another person. This liability may include liability for injuries or death of the person to whom the drugs or alcohol were furnished, and may include liability to third persons who are injured or suffer property damage by the actions of a person who was furnished drugs or alcohol.

Enforcement

The College will impose disciplinary sanctions on students and employees who unlawfully manufacture, distribute, dispense, possess or use drugs or alcohol in the workplace, on College property, or as part of a College-sponsored event. Violations of these standards of conduct can result in referral for criminal prosecution, a requirement of satisfactory completion of an appropriate drug or alcohol rehabilitation program, suspension or expulsion from the College, and disciplinary action up to and including termination from employment. A criminal conviction is not required for sanctions to be imposed upon a student or employee for violation of this policy.

Information related to the Drug and Alcohol Prevention Program is distributed annually to employees and students; is available online through MyTCC; included in the student and employee handbooks; and is available for review in the following offices: Student Activities, Human Resources and Campus Police.

Wellness Services:

Short Term Counseling & Connection

Wellness Services provides short term counseling and connection to community resources for all currently enrolled TCC students. With the exception of situations that may threaten a student's safety or the safety of others, visits to Wellness Services are confidential and are not tied to academic records. Counseling services are available college wide.

To learn more about services or to set up an appointment, please contact:

Andrea Schroyer, MS, LPC (Northeast & Southeast campuses)
LPC for Wellness Services
(918) 595-7569

andrea.schroyer@tulsacc.edu

Jessica Heavin, MS, LPC, NCC, CEAP (Metro & West campuses)

Director of Wellness Services
(918) 595-7269

jessica.heavin@tulsacc.edu

Health Promotion & Education

"Health promotion is the process of enabling people to increase control over, and to improve, their health. It moves beyond a focus on individual behavior towards a wide range of social and environmental interventions. Health education is any combination of learning experiences designed to help individuals and communities improve their health, by increasing their knowledge or influencing their attitudes." World Health Organization, 2017

College Wide Programs

- Health & Wellness Fair (Fall)
- Matters of the Heart (Spring)
- Relaxation Station (Fall)
- Destress Fest (Spring)
- Canines & Coffee (Finals week)
- Wellness Connection presentations
- On campus screening events: HIV, STI, mental health
- Awareness booths featuring information on alcohol, tobacco, and drug abuse awareness, healthy relationships, sexual education, cancer prevention, body image and eating disorders, etc.

Please visit the Events page for current semester information

Domestic Violence Intervention Services (DVIS) Outreach Counseling

TCC's partnership with Domestic Violence Intervention Services (DVIS) began in 2015. DVIS provides on site crisis intervention, safety planning, referrals for basic needs, assistance with hearings at both the college and criminal levels, and advocacy for police reports and sexual assault exams. DVIS also provides workshops and trainings for faculty, staff and students.

To learn more about services or to set up an appointment, please contact:

Lori Gonzalez, LPC

DVIS Counselor/Advocate

(918) 805-4794 (work cell)

(918) 743-5763 (24 hour information and crisis line)

lgonzalez@dvis.org

<http://www.dvis.org>

Student Assistance Program

TCC is committed to the well-being of our students. We believe that a healthy student, free of excessive worries and life stressors, is a successful and happy student. To support this belief, TCC has partnered with Business Health

Services (BHS) to create a robust Student Assistance Program. The Student Assistance Program is free to all currently enrolled TCC students and can help students with problem assessment, crisis assistance and referrals to community resources for long term needs. To contact the Student Assistance Program, please call 1-800-327-2251. The phone is answered 24 hours a day/7 days a week.

For other areas of student help please visit: <http://www.tulsacc.edu/campus-life/health-and-wellness/wellness-services>

Common reasons to call your SAP:

Depression/Anxiety

Suicidal Thoughts

Burnout/Anger

Substance Abuse

Relationship issues

Health or body image issues

Academic or career stress

Balancing school and parenting

Community resource information for childcare, eldercare, financial issues or any issue effecting academic performance

COMMUNICATIONS:

E-mail: All TCC students receive a designated "Outlook" email address (ex: jane.doe@tulsacc.edu). All communications to you about TCC and course assignments will be sent to your Outlook email address; and you must use Outlook email to send email to and receive email.

Student Messages: Emergency Calls Emergency messages for students will be referred to the Campus Police Office. Campus Police personnel will evaluate the nature of the call and respond accordingly. Non-Emergency Calls Personal messages of a non-emergency nature will not be referred to students. Calls relating to student academic and/or other information of a non-emergency nature should be referred to a campus Enrollment Services Office.

Inclement Weather: TCC rarely closes. If extreme weather conditions or Emergency situations arise; TCC always gives cancellation notices to radio and television stations and sends notices through TCC Alerts. This information is also posted on the TCC website (www.tulsacc.edu).

Travel Policy:

KCACTF REGION VI (Kennedy Center American College Theater Festival)

Started in 1969 by Roger L. Stevens, the Kennedy Center's founding chairman, the Kennedy Center American College Theater (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.

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.

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.

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.

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.

KCACTF Participation Travel Guidelines

- We will have a company meeting each night in the hotel after the last activity to discuss the following day's schedule.
- Attend at least one workshop a day, unless involved in actual Ryan Performing.
- Attendance at all KCACTF productions is mandatory. Be positive and supportive of other school work. They care as deeply about theirs as you do about yours.
- Meet as many people from other schools as you can. These are your future colleagues. Exchange contact information. Introduce yourself to workshop presenters, thank them for sharing their expertise with you – these people may be in a position to hire you or admit you to their programs! Don't be shy – get yourself out there.
- All of you should consider auditioning for 10 minute plays. It gets you involved with others in making a little bit of theatre and performing for the festival!
- Support each other: Go to the SM and makeup response sessions. This is very important to the DTM students who don't get applause for their work.
- You represent TCC, we want everyone to say, "Hey did you meet those TCC kids - they are great!" (meaning friendly, supportive and positive, ask about their work before you share your resume)
- We will coach Ryan's the evening we arrive. We will find a room or do it in one of our hotel rooms! This is a crucial part of the winning strategy.

- Prior to your Ryan Performance time, you must schedule your own warm up with your partner and run through our prelim package.
- If we advance to semis, we will coach again.
- If we advance to finals we will coach again.
- There will be no after-hours partying. You are here to do a job, not a vacation from school. You will be keyed up and think you want to stay up and drink and talk. But don't!!!! You must get rest every night. We can party on Saturday. This is an exhausting week. You will be on the go from 7:30-11:00 every day!
- If you don't advance, do not sink into despair. Disappointment is part of this job. A win for one of us is a win for all of us!!!!

MEET THE FACULTY/STAFF

Faculty:

Mark Frank: Faculty Chair/Coordinator of Theatre

Office: Visual & Performing Arts #6267B

email: mark.frank@tulsacc.edu

phone: 918.595.7732

Mark Frank is enjoying another year as Theatre Coordinator at Tulsa Community College. He spent the nineteen years as Director of Theatre at Coffeyville Community College (1994-2013). He also taught theatre at Maple Woods Community College from (1992-1994). He has directed and acted in over 300 productions in his thirty year theatre career. He is the Artistic Director of Children's Summer Theatre since 1994. He has a Bachelor's Degree from Viterbo University and a terminal Masters of Fine Arts Degree in Acting from Western Illinois University.

Jim Runyan: Part-Time Faculty

Office: Visual & Performing Arts #6267

email: jim.runyan@tulsacc.edu

phone: 918.595.7733

Jim received his BA in Theatre from the University of Tulsa. He then served as Education Director for The American Theatre Company for well over a decade. He appeared in and directed countless shows for ATC, both at the PAC and ATC's second stage, the Brook theatre. He created the characters of Little Jimmy Martel, Spiff Nerddork and "Z" of the punk band Z-Rocks and The Duplicats for the infamous Joyce Martel Show. With ATC he developed and administered a state wide education program taking theatre arts curriculum into the rural Oklahoma classroom. He continued his education receiving a MA in theatre from OSU where he had the opportunity to play Lady Bracknell in *The Importance of Being Earnest*. He is currently the Production Supervisor for TCC's theatre program where he also directs and acts. Jim had the good fortune of directing the first show TCC Theatre did on the PACE main stage (*Ah, Wilderness*), and in the Studio Theatre (*A Moon for the Misbegotten*.) His most recent stage roles include Jacob Hummel in TCC's production of *The Ghost Sonata* and The Blind Hermit in *Young Frankenstein*. He also appeared in the Award Winning short play *A Long Trip* at Philbrook as part of Alzheimer's awareness Week and recently directed *The Caine Mutiny Court-Martial* for The American Theatre Company. He is currently serving as play reader/judge for the Tulsa City/County Library Young Peoples Creative Writing Contest. Jim also wrote the book and lyrics for "Brand New Day, a family musical" and *Landscape* (a MUSICAL bullet to the brain).

Aaron Kennedy: Assistant Professor of Theatre Design and Technical Direction

Office: Visual & Performing Arts #6266

Email: aaron.kennedy@tulsacc.edu

Phone: 918.595.8629

Aaron Kennedy is a Scenic Designer and Technical Director originally from Madison, Kansas. For the past five years he has served as an assistant professor and technical director in the theatre department at Sterling College in Sterling, Kansas. He has worked for several theatre companies around the country including The Clinton Area Showboat theatre in Clinton Iowa Summer Repertory theatre in Santa Rosa California, Madison Repertory Theatre in Madison Wisconsin, The New Court Theatre, Emporia State Summer Stock Theatre, Salina Community Theatre, and The Helen Hocker Center for the Performing Arts, Aaron has a BFA in Theatre from Emporia State University and an MFA in Scenic design from the University of Wisconsin-Madison. Some of his favorite design credits include; *Blood Wedding*, *Into the Woods*, *Jane Eyre A Musical Drama*, *The Glass Menagerie*, *Chess*, *A Midsummer Night's Dream*, and *Hedda Gabler*. He has been sighted several times for excellence in scenic design by the Kennedy Center American College Theatre Festival. Aaron is married to his wife Samantha, together they have two children, a daughter, Brittain, and a son, Rocky.

Staff:

Adjunct faculty:

Justin Peer: Lighting Instructor/Designer

Office: Visual & Performing Arts #PACE lobby

Email: justin.peer@tulsacc.edu

Phone: 918.595.8624

Justin is currently Lighting Director for the VanTrease Performing Arts Center in Tulsa. He has been resident lighting designer for Signature Symphony since 2003. During that time he has had the opportunity to design for various artists including Marvin Hamlisch, Diane Schuur, Byron Stripling, Nestor Torres, Sam Harris, Asleep At The Wheel, Mark O'Connor, Natalie McMaster, Debby Boone, Eileen Ivers, amongst many others. Designs for Opera Memphis include, *Così Fan Tutte* directed by Eric Dillner, *Porgy and Bess* directed by Larry Marshall, and their 50th Anniversary gala with Denyce Graves. Past freelance work includes designs for The University of Tulsa, Tulsa Shakespeare in the Park, and Emergent Theater Group. Recent theatrical design credits include *Much Ado About Nothing*, *Spring Awakening*, *Distracted*, *Drowsy Chaperone*, *Reasons To Be Pretty*, *A Funny Thing Happened On The Way To The Forum*, and *Picnic*.

Lisa Stefanic: Part-Time Theatre Faculty

email: lisa.stefanic@tulsacc.edu

Lisa Stefanic is a native Tulsan who, after graduating from TU and getting married, decided to stay in Tulsa with her husband to make a difference in the arts. She served 6 years on the Theatre Tulsa Board, and over the past 25 years she has been involved in over 60 productions, including choreographing and singing with the Signature Symphony, as well as directing for Youth Onstage, Broken Arrow Playhouse, Theatre Tulsa, and Tulsa Community College. Lisa has also appeared in several movies; one that may be better known is "UHF" with Weird Al Yankovic, playing the "Wheel of Fish" lady. In addition, Lisa has done many voiceovers for radio and TV, made medical teaching tapes, a medical live multi character performance in Las Vegas, and sang with American Theatre Company's "Eddie and the Eclectics" at the Brady for four years. She was also involved in Harlesden's "Artists in Residence" doing theatre workshops and performances in schools for 6 years. Lisa was the Administrative Assistant to the dean of Performing Arts division at TCC Southeast Campus, and was with the theatre department for 12 years prior to that. Lisa still keeps up her acting chops-she was seen recently in Theatre Tulsa's premier performance of "8". Lisa is married to writer/director Vern Stefanic, and has four children.

Bethanie Frank: Part-Time Theatre Faculty

e-mail: Bethanie.frank@tulsacc.edu

Bethanie Frank is a what-you-see-is-what-you-get kind of person. She holds an MFA in Theatre and an MA in English. She has done comedy, performed professionally, and taught theatre forever and ever. Bethanie believes in laughing and having fun. Her motto is "Work hard, play hard."

Rena Cook: Adjunct Theatre Professor / Part-Time Theatre Faculty

Rena Cook is Professor Emeritus at the University of Oklahoma's Helmerich School of Drama in voice, speech and dialects. She also teaches for the University of Houston's Master of Arts for Drama Teachers. Rena holds an M.A. in Voice Studies from London's Royal Central School of Speech and Drama and an M.F.A. in Directing from OU. She is author of *Voice and the Young Actor*, co-editor of *Breath in Action*, and a former Editor-in-Chief of the *Voice & Speech Review*. She is founder of Vocal Authority, a training and development business serving corporate clients. She is an actress, key note speaker, voice over artist, dialect coach and professional voice and text coach. In 2009, she was named the Julian J. Rothbaum Presidential Professor of Excellence in the Arts. She was named Region 6 Innovative Teacher of the Year in 2013 by the Kennedy Center American College Theatre Festival and the Association for Theatre in Higher Education. In 2014 she was named the Wick Carey Endowed Professor in the Arts.

Norah Sweeny: Part-time Instructor

Norah Sweeney received her BA in Drama from the University of Dallas and her MFA in Theater/ Acting at the FSU /Asolo Conservatory for Actor Training. After working professionally in New York and around the country as an actor, she returned home to Tulsa in recent years. Roles include Susan in *Wait Until Dark*, Stella in *A Streetcar Named Desire*, Genevra in *Bright Ideas*, Anna in *Boston Marriage*, Dymphna/Holden/Eve in *Love's Fire*, Phebe in *As You Like It*, Juliet in *Romeo and Juliet*, Witch in *MacBeth*, Amy Lee in *Laundry and Bourbon*, Ariel in *The Tempest*, Viola in *Twelfth Night*, and Rosaline in *Love's Labour's Lost*, among others. Here in Tulsa, Norah serves on the Board of Directors for Theatre Tulsa and teaches at TCC and ORU. She has directed *Twelfth Night*, *As You Like It*, and *Richard III* for Theatre Tulsa's Bard in the Brady, *Mothers and Sons* for American Theatre Company (TATE award, 1st Place, Outstanding Play), and *Romeo and Juliet* at ORU. Norah also directs for the Penguin Project at Clark Youth Theatre, in which youth with special needs star in a Broadway musical, assisted by peer mentors. With The Penguin Project, Norah has directed *The Music Man Jr.* and *The Little Mermaid, Jr.*, and is conducting a research study to assess growth in communication skills among Penguin Project participants.

Joe Glasser: Shop Foreman/Part-time Instructor

Gina Olson: Costume Shop Assistant

SCHOLARSHIP INFORMATION:

THEATRE SCHOLARSHIP: The TCC Theatre Scholarship awards \$250 for incoming freshman and up to \$1000 to returning sophomores. (No books or fee's). **All Theatre Scholarship students must take an assignment for every production produced by TCC Theatre during the year. (Not counting performance), maintain a 2.5 GPA for first semester and maintain a 3.0 GPA for second semester, and enroll in at least two (2) theatre courses (one of your two courses per semester must be Theatre Practice I, II).** More information about scholarship policy and requirements can be found on your scholarship contract sheet. All students on a Theatre Scholarship must sign your contract and abide by the requirements and policies that govern that contract, failure to do so can/will be grounds for discontinuation of your scholarship.

FRESHMEN: If you are on a theatre scholarship and do not work on the theatre productions during the semester your first semester you may be put on a scholarship probation. If you are placed on probation, you will meet with the theatre faculty and uncompleted fall semester hours will be added to the spring semester. If at the end of the spring semester the total production hours from both the fall and spring have not been completed, you will receive a termination of your Theatre Scholarship.

- Those students on theatre scholarship must work one running crew during the semester. Failure to work a running crew or miss running crew assigned dates will result in loss of their theatre scholarship the following semester.
- Theatre scholarship students may only perform in one show per semester and are required to work running crew for the other production-failure to do so will result in loss of scholarship the following semester.
- Theatre scholarship monetary awards will be determined by faculty and staff and the production of hours by the student applying for a theatre scholarship.

SOPHOMORES: If you are on a theatre scholarship and do not work on the productions your theatre scholarship will be terminated mid-semester.

Theatre Student on a Theatre Scholarship Requirements: Work on both productions each semester by getting a show assignment. (Performance does not count)

Theatre Student (NON-MAJOR) Non-Theatre Major: Non-theatre majors can participate in the program and it is highly recommended they participate in the theatre program or take Theatre Practice I and II if they are interested in theatre.

NON-SCHOLARSHIP/NON-MAJOR THEATRE STUDENTS: You are strongly encouraged to enroll in Theatre Practice I, II so that you have a more well-rounded experience and become a part of the TCC Theatre Program.

Theatre Student on Tulsa Achieves Requirements: 40 hours an academic year (20 hours a semester). You may double your theatre major hours for your Tulsa Achieves hours. You must go onto the Tulsa Achieve portal and choose TCC Theatre as your employer to count Tulsa Achieve hours through the theatre program.

ACADEMIC INFORMATION

PERFORMANCE REVIEWS: Each semester every theatre major will have a performance review at the end of the semester to critique their performance and contribution to the theatre program.

THEATRE PRACTICE: All freshmen who are declared a Theatre major/minor must enroll in Theatre Practice I in both the fall and spring of their first year. All sophomores who are declared a Theatre major/minor must enroll in Theatre Practice II in both the fall and spring of their second year. Students interested in theatre but have not declared a theatre major/minor may also be invited to enroll in Theatre Practice I/II. Super sophomore (Those that have taken Theatre Practice four times) must still attend the course in their fifth or sixth semester for non-credit.

PRODUCTION HOURS: If you are on a Theatre Scholarship, you must give back to the program by working on every show in the theatre season and accepting your assignment. **PLEASE SEE THEATRE SCHOLARSHIP GUIDELINES.** Anyone on a theatre scholarship MUST be theatre major and be enrolled in Theatre Practice I and II.

Theatre Major Requirements: Theatre Majors: Theatre Majors are required to work on both production each semester. It is advised they serve on a running crew for one production and a production crew for the other. Failure to work on semester production in some capacity will result in an "F" in Theatre Practice (I or II) and will result in a grade drop in other theatre courses that the Theatre Major is enrolled in.

- Theatre Majors and non-majors in Theatre Practice are required to attend each strike per semester. Students in Theatre Practice will be awarded points in class for each strike they attend towards their final grade.
- All theatre students enrolled in Theatre Practice I and II and all theatre majors are required to see all theatre performances during the course of the semester.
- Super sophomores, or those students that have already completed Theatre Practice I and II twice, are still required to be at Theatre Practice class until they graduate starting in the fall.
- Theatre majors who do not work on productions during the semester will be removed from being a theatre major at TCC.
- Theatre Majors must be present at their Theatre Review at the end of the semester to receive their points for their final in Theatre Practice I and II.

DEGREE PLANS: THEATRE

University Transfer Degree

University Transfer Degree Information:

This degree program is designed for students planning to transfer to baccalaureate colleges and universities. Transfer credit varies among colleges. Students should consult both the catalog of the specific college/university to which they plan to transfer and the signed transfer agreement or the current transfer planning guide posted at <http://www.tulsacc.edu/admissions-aid/university-transfer-information> to select courses that will meet the requirements for both the associate and baccalaureate degree programs.

Degree Awarded: Associate in Arts

For More Information Contact:

Visual & Performing Arts Division
Southeast Campus: (918) 595-7752
TCC Theatre Office: (918) 595-7733

Degree Requirements

General Education Requirements Credit Hours: 35

Communication 9 hours

COMM 1113 - Public Speaking
ENGL 1113 - Composition I
ENGL 1213 - Composition II

History and Political Science 6 hours

POLS 1113 - American Federal Government
and select one course from the following:
HIST 1483 - U.S. History 1492 to the Civil War Era
HIST 1493 - U.S. History - Civil War Era to the Present

Humanities 6 hours

See the General Education Requirements for the course list.

Mathematics 3 hours

MATH 1473 - Quantitative Reasoning (A) or higher level General Education Math

Science 7 hours

See the General Education Requirements for the course list. One course must be a laboratory (L) science.

Recommended Electives 4 hours

Select courses from the list of Liberal Arts & Sciences Electives.

Specialized Course Requirements Credit Hours: 25

Theatre 19 hours

THEA 1033 - Stagecraft I
THEA 1053 - Acting I
THEA 1081 - Theatre Practice I
A Theatre major is required to have two semesters of transcribed Theatre Practice I.
THEA 1093 - Introduction to Theatre (H)
THEA 1133 - Costume Techniques I
THEA 2063 - Fundamentals of Stage Lighting
THEA 2081 - Theatre Practice II
A Theatre major is required to have two semesters of transcribed Theatre Practice II.

Controlled Electives 6 hours

Select two (2) courses from the following:

THEA 1043 - Stagecraft II
THEA 1343 - Stage Movement I

THEA 2003 - Audition Techniques
THEA 2013 - Make-Up I
THEA 2043 - Costume History
THEA 2053 - Acting II
THEA 2073 - Introduction to Production Design
THEA 2253 - Stage Management
THEA 2313 - Voice and Diction I
THEA 2333 - Improvisation for the Theatre
THEA 2453 - Creative Writing: Scriptwriting I

Additional Recommended Courses

(not required for degree)

ENGL 2543 - British Literature to 1800 (H)
ENGL 2653 - British Literature from 1800 (H)
ENGL 2773 - American Literature to 1865 (H)
ENGL 2883 - American Literature from 1865 (H)
HIST 1053 - Ancient and Medieval Western Civilization (H)
HUMN 2113 - Humanities I: Prehistory through the Middle Ages (H)
HUMN 2223 - Humanities II: From the Renaissance to the Present (H)
MUSC 1113 - Music Appreciation (H)
MUSC 1153 - American Popular Music (H)
MUSC 1731 - Guitar Ensemble
MUSC 1791 - Jazz Combo
THEA 1563 - Musical Theatre
THEA 2463 - Creative Writing: Scriptwriting II

Total Credit Hours: 60

To receive an A.A. or A.S. degree, students must demonstrate computer proficiency.

****View a semester-by-semester course plan of study and information on transferring this degree to other colleges and universities on the [Theatre Degree Map](#) below:**

Degree Map: Theatre A.A.

If you are a full-time student taking and follow this degree map, you can complete this associate degree in two years. See an academic advisor for a customized degree map that works for you. To be recommended for the Associate in Arts degree, you must achieve a grade point average of 2.0 as a minimum on all coursework attempted (minimum of 60 hours).

Note the Milestones below each semester. Milestones are reminders of actions you should take during that semester to help keep you on track for degree completion.

First Semester

Course Number and Title	Credit Hours
ENGL 1113 - Composition I	3
HIST 1483 - U.S. History 1492 to the Civil War Era or HIST 1493 - U.S. History - Civil War Era to the Present	3
MATH 1473 - Quantitative Reasoning (A) or higher level General Education Math	3
THEA 1033 - Stagecraft I	3
THEA 1053 - Acting I	3
THEA 1081 - Theatre Practice I	1
Total Credit Hours	16

Milestones

Theatre Practice I is *required* during the first semester for *all* Theatre majors.

To maintain financial aid eligibility, a student must maintain a cumulative GPA of 1.70 during the first 30 credit hours attempted. See a financial aid counselor to determine your financial aid status.

Meet with an academic advisor before enrolling for the next semester.

Second Semester

Course Number and Title	Credit Hours
ENGL 1213 - Composition II	3
COMM 1113 - Public Speaking	3
THEA 1081 - Theatre Practice I	1
THEA 1093 - Introduction to Theatre (H)	3
THEA 1133 - Costume Techniques I	3
Total Credit Hours	13

Milestones

To maintain financial aid eligibility, a student must maintain a cumulative GPA of 1.70 during the first 30 credit hours attempted. See a financial aid counselor to determine your financial aid status.

Meet with an academic advisor before enrolling for the next semester.

Third Semester

Course Number and Title	Credit Hours
Humanities - See the General Education Requirements for course list	3
Science (non-lab) - See the General Education Requirements for course list	3
POLS 1113 - American Federal Government	3
THEA 2063 - Fundamentals of Stage Lighting	3
THEA 2081 - Theatre Practice II	1
*Controlled Elective (see below)	3
Total Credit Hours	16

Milestone

Meet with an academic advisor for a graduation check.

Fourth Semester

Course Number and Title	Credit Hours
Humanities - See the General Education Requirements for course list	3
Science (with lab) - See the General Education Requirements for course list	4
General Education Recommended Electives	4
THEA 2081 - Theatre Practice II	1
*Controlled Elective (see below)	3
Total Credit Hours	15

Milestone

Meet with an academic advisor to file for graduation.

Controlled Electives - Two courses are required from the list below for this degree.

Course Number and Title	Credit Hours
THEA 1240 -Private Acting	1
THEA 2013 - Make-Up I	3
THEA 2053 - Acting II	3
THEA 2073 - Introduction to Production Design	3
THEA 1563 - Musical Theatre	3
THEA 2253 - Stage Management	3
THEA 2313 - Voice and Diction I	3
THEA 2333 - Improvisation for the Theatre	3
THEA 2453 - Creative Writing: Scriptwriting I and II	3

Transfer Information

This degree will transfer to several universities. Work closely with an academic advisor each semester to make certain you are enrolled in the correct courses. You are encouraged to begin a dialogue with your intended transfer school as early as possible. Early coordination between TCC academic advisors and the advisors from the selected four-year institution can streamline the transfer process. It is the student's responsibility to ensure that he/she understands the program/admission/transfer requirements for the transfer school.

COURSE OFFERINGS:

THEA 1033 - Stagecraft I

A study of the technical skills and practical application of techniques in the constructing, painting, handling, and lighting of scenery. Student may be required to lift 50 lbs., work with power tools and climb ladders.

THEA 1053 - Acting I

This course is designed for the beginning actor with previous on-stage experience, who intends to continue studies in the performing arts. Course work includes acting theory, methodology, terminology, character analysis, vocal technique, body movement, and presentation of scenes and monologues. Students are required to participate in outside homework assignments, including production activities within the Theatre Department. Enrollment open only to Theatre majors or by instructor approval.

THEA 1081 - Theatre Practice I

This course is a freshman level practical experience for each component of the departmental season in performance or production. It will include critical discussion of plays and guest speakers on various topics. This course will also focus on orientation to the Theatre Department theatrical production practices, theatre student handbook policies, guidelines, resources, faculty, and practicum. Course may be repeated. Theatre majors are required to take this course two semesters. The course is open to all students.

THEA 1093 - Introduction to Theatre (H)

A survey of theatre history, literature, and practices from the Greek period to the contemporary, relating the relevance of the theatre as a social force in and a reflection of the human conditions since ancient times. Students will be required to participate in outside homework assignments that include production activities in the theatre department

THEA 1133 - Costume Techniques I

This course is a study of costume construction techniques. The course will cover proper measuring skills, various construction techniques, and understanding of fabrics, costume cutting skills, and dyeing.

THEA 1240 - Private Acting

Student works one-on-one with an acting coach to help improve basic acting techniques including character analysis, movement and vocal interpretations in classes, auditions or performances. An additional laboratory fee is required. Requires instructor approval.

1 credit hour private acting instruction requires a weekly 30-minute lesson on average; 1.5 hours minimum weekly work with material in preparation for lessons recommended. No lecture. Laboratory 2 hours

2 credit hours private acting instruction requires a weekly 1-hour lesson on average; 3 hours minimum weekly work with material in preparation for lessons recommended. No lecture. Laboratory 4 hours.

THEA 1563 - Musical Theatre

A course designed to develop the music and theatric talents of students who either are interested in a degree in Musical Theatre or simply want to broaden their individual experiences on the stage. Course work consists of learning, blocking and presenting scenes from the major genres in musical theatre. Historical and cultural perspectives on individual works will be included in abbreviated lecture form. Requires voice, dance and/or theatre experience.

THEA 2013 - Make-Up I

Study of principles and techniques of make-up, and practice application.

THEA 2053 - Acting II

This course builds on the basic skills developed in Acting I and further hones the students' dexterity in applying specific techniques to the acting craft. Students are required to participate in outside homework assignments including production activities in the theatre department. This course may be repeated; maximum credit 9 hours. Prerequisite: THEA 1053 and THEA 1093 or instructor approval.

THEA 2063 - Fundamentals of Stage Lighting

This course provides students with a fundamental approach to stage lighting, experience in handling lighting equipment, and theories of lighting as they apply to the stage production. Student must be able to lift 50+ lbs., climb ladders and not have a fear of heights.

THEA 2073 - Introduction to Production Design

This course informs the student of the three design areas in theatre production and the basic theories behind the design techniques. Use of lecture and practical lab work. Self-Paced Laboratory.

THEA 2081 - Theatre Practice II

This course is a sophomore level practical experience for each component of the departmental season in performance or production. It will include critical discussion of plays and guest speakers on various topics. This course will also focus on orientation to the Theatre Department theatrical production practices, theatre student handbook policies, guidelines, resources, faculty, and practicum. Sophomore students will be required to take on a leadership role in the various facets of theatre production. Course may be repeated. Theatre majors are required to take this course two semesters. The course is open to all students. Prerequisite: THEA 1081.

THEA 2143 - Costume Techniques II

This course will cover the costuming process from patterning to the completion of a wearable period costume complete with footwear, headgear and accessories. Prerequisite: THEA 1133 or pass a sewing skills proficiency test.

THEA 2253 - Stage Management

Emphasis on interpersonal skills in people management through the rehearsal and performance process and theatre decorum including union regulations for professional and artistic insight into the role of stage manager. Prerequisite: THEA 1093 or instructor approval.

THEA 2313 - Voice and Diction I

This course develops the actors voice for effective communication and performing for the stage through an awareness of inner space, alignment, breath, resonance, articulation, expressive intonation, awareness of General American Dialect, and a beginning look at Phonetics and the IPA (International Phonetic Alphabet).

THEA 2453 - Creative Writing: Scriptwriting I

This course teaches screenplay writing techniques. Attention is given to subject and character development. Students learn the basic components of plot development, scene building and screenplay formats. Cross listed with ENGL 2453.

THEA 2463 - Creative Writing: Scriptwriting II

Advanced studies in concepts and techniques of scriptwriting, working toward completion of a work written specifically for a public reading by TCC acting students. Students receive individual attention as they conceive and develop their work, with an emphasis on characters, plot, theme and language. Prerequisite: THEA 2453 or ENGL 2453.

THEA 2999 Die Laughing Improvisational Comedy Troupe-1 credit (Can take 4x)

*The time required for laboratory may vary by course.
Please refer to the course syllabus for more information.*

IMPROV COMEDY, "DIE LAUGHING": Die Laughing is the Theatre Department's comedy improvisational troupe on campus. Auditions for the troupe are held at the beginning of each semester. The troupe performs once a semester and sporadically at some college functions. Those interested in performing and being in the troupe are highly advised to take the improvisation class to perform in the troupe. ***YOU CANNOT BE IN THE IMPROV TROUPE WITHOUT TAKING THE CLASS.***

Production Information:

AUDITION & CASTING POLICIES:

TRANSFER AUDITIONS-SOPHOMORES ONLY: TCC hosts the Oklahoma Theatre Auditions. It is required of all technicians and performance sophomore to audition for the OTA's. Freshman theatre students are welcomed to volunteer for this annual event. This year's event will take place **TBA**.

AUDITIONS: Open auditions are held for each production. Students should prepare for auditions by reading the play in advance. (Scripts can be found in the Visual & Performing Arts Office)
Auditions are normally held in the Studio Theatre. Students report to the Studio Theatre to fill out the appropriate audition form that they will get from the stage manager. Understudies are sometimes cast to assure professionalism by the actors in the cast. Understudies never perform unless they take over the role they are understudying. Sometimes, callbacks are required. Those actors called back gather in the theatre and audition in front of each other as they read from the script again. If new people appear at callbacks they will give an initial reading first, and then the callbacks are continued. ***The specific audition process at TCC can vary slightly depending on the director.*** If you have any questions about try-out expectation, ask the director. In most cases the director is always looking for an opening night performance from every audition.

CASTING: Students are advised to be realistic about the roles they are suited for. Casting is a difficult process both for those auditioning and the director. **Talent IS NOT the only consideration. Cooperation, dependability, creativity, attitude, intellectual understanding, physical suitability, psychological suitability, maturity, emotional maturity, grades, and many other things are involved. (IF YOU DO NOT GO TO CLASS-YOU WILL NOT BE CAST!)** Disrespecting faculty and staff will be a sure sign that you will probably not be cast. Therefore, a student should realize that if he or she is not cast for a particular play, it is because others seemed more suitable for various reasons at the time, not because he or she does not have talent or is of less worth. Those who are not cast are urged to get involved by working backstage in a technical position and to continue auditioning. A student is likely to be cast in future productions particularly if she or he becomes known as a dependable and responsible worker with a good attitude, a grounded ego, and an ability to work well with others and possesses a professional working relationship during rehearsals.

- Students Auditioning for TCC Theatre production must agree to the following before being cast in a TCC Theatre Production: This will be required on all audition forms for plays and musicals at TCC.
- Those cast in a play or musical must be in good academic standing and not miss class (Missing class on a regular basis will result in recasting of the role. Those at risk students cast must bring a grade sheet with grades and absences every two weeks from their instructors)
- Those cast in a play or musical are required to attend and agree to attend strike before they are cast. (Failure to attend will result in suspension from auditioning for the next production)
- Those cast in a play or musical are required to attend and agree to attend post mortem before they are cast. (Failure to attend will result in suspension from auditioning for the next production)
- *NOTE: It is required for all directors to cast one male and one female understudy in case actors are replaced due to not fulfilling casting commitments.
- * Community members cast in show are required to attend strike, post mortem and do three hours a week in the scene shop or not be cast.
- *Wednesday work calls are required of all theatre majors and those cast in the production.
- *There will be no rehearsals on Wednesday nights for any show next season so the entire cast can work in the shop on the production during work call.

REHEARSALS: The rehearsal period for a straight play (comedy or a drama) is four weeks. For a musical or a classical play, the rehearsals are six weeks. Rehearsals are generally held in the evenings about five nights a week (Mon-Fridays) with Wednesday night being a work call night (Building sets and costumes for the production) for the cast and crew. There are usually no weekend rehearsals until tech week.

Students that are cast are given a rehearsal schedule at the first meeting of the cast. Students who are constantly late or absent for rehearsals will be dismissed from the production. All conflicts must be listed on the audition sheet. Actors and actresses are expected to conduct themselves professionally at rehearsals. Students who are found to be undependable, under the influence of drugs or alcohol, or disrespectful to the director or fellow cast mates will be dismissed from the production. Visitors are not allowed during rehearsals. Visitors are not allowed backstage during performances or before the shows.

Audition Helpful Hints

- Be on time.
- Dress professionally or comfortable to suit the auditions.
- Have read the play or musical.
- Know the character you are auditioning for and know the scenes the character is in.
- Don't hold the script in front of your face while auditioning—create eye contact with your scene partner.
- Move during your audition—Don't be afraid to be physical with your scene partner.
- Practice the biggest scenes of the play or musical—those will be the ones you will most likely audition with.
- Don't let your competition get the best of you—Study them and make bigger-bolder choices. **MAKE INTERESTING CHOICES!!!!**
- Keep hair out of your face if you have long hair—don't audition profile.

- Don't dress like the character you're auditioning for but you can wear dark colors for more dark characters and light colors for more comic characters.
- Don't be afraid to ask questions at auditions but don't question direction-always take any direction given to you by the director and run with it-be a YES actor.
- Thank the director and stage manager after the auditions-shows your professionalism.
- Always list your top two choices of characters you would want in the production-don't limit yourself to just one choice
- Never tell those you're auditioning with who you are auditioning for.
- Don't talk or be a distraction at auditions-have good etiquette.
- Have fun!

Note on casting: Every day is an audition. Live by the golden rule and treat everyone as you would want to be treated. If you are causing problems in the theatre program or are a negative person don't expect to get cast. It's not always about talent when cast lists are made. A director does not want to work with a person for four to six weeks that they do not like or that causes problems in the theatre program. Attitude means everything. Be nice. Be supportive. Be positive.

PACE STUDIO THEATRE ETIQUETTE

**To be a good audience member it's important to know how to act in the theatre.
It's quite different from watching television, going to a football game, or even going to the movies.
Here are some tips explaining what is expected of audience members.**

- **Be on time.** It's best to arrive about 5-10 minutes early so that you have time to read the program before the show starts.
- Don't put your feet on the seats and sit up straight.
- Please don't listen to your headphones from radio or iPods. Listen to the performance.
- Turn off your cell phone or beeper so that it does not disturb the performance or those seated around you. You'll be embarrassed if it goes off in the middle of a tense moment of the show and it will break the mood for everyone. If you **MUST** answer your cell phone (EMERGENCIES ONLY) takes your call out to the lobby.

DURING THE PERFORMANCE

- Listen! This is important because you will be hearing performers perform live for you. It's important that you listen very well so that you don't miss anything and so that you don't disturb others around you.
- Respond! This is a live performance before a live audience. Your part is to let the performers know that you appreciate the show. That means laughing at funny parts, cheering when it's called for, applauding when you like something, and perhaps even shrieking when you are scared. Remember to always respond respectfully and appropriately. These are live performers and their performance will be affected by your reactions.
- Be quiet when needed! Often in the theater we pretend the audience is not there. That's why we put the audience in the dark. You have to be quiet and play along. Sometimes you need to pretend you are listening in but not letting anyone know you are there.
- Be considerate of those around you! Don't kick the back of the seat in front of you, and don't talk during the performance, because it might disturb those around you. **BE RESPECTFUL TO YOUR PERFORMER AND THOSE AROUND YOU!**
- Take care of personal needs (drinks of water, or restroom) because you won't be able to leave your seat until the intermission or until the performance ends.

LOCAL THEATRE/OTHER ACTIVITIES: Students on a Theatre Scholarship or that are a theatre major /minor are **not allowed** to audition/crew for productions outside the TCC Theatre Program. All TCC Theatre Scholarship students must maintain a job/duty with each of the TCC productions. You will be cast or crew in each production on the TCC Theatre season calendar. Those theatre students that break this policy will be suspended from being cast or hold technical responsibilities for TCC Theatre.

PRODUCTION MEETINGS: These are held generally on Friday mornings. The following are expected to attend; director, technical director, designers, and stage management staff. The Production stage manager is responsible for sending all production meeting notes and rehearsal and performance reports to each designer and faculty/staff involved in the production.

TECH WEEK: All crew members must be available during the entire production week. All crew members for the production must see a run through prior to production week. All crew jobs/duties will be scheduled by the Technical Director.

POST MORTEM MEETINGS: Post Mortem meetings are held one week following the closing of a production. It is mandatory for all cast, crew and designers. This gives you an opportunity to speak about things that worked and things that need improvement. It is vital to the program. **ONLY FOR CAST AND CREW OF THE PRODUCTION.**

ACTORS: Actors should wear deodorant at all rehearsals, dress rehearsals and performances. Breath mints are also a great consideration when acting with another actor. No smoking is allowed backstage or in costume. There is no food or drink in costume, only water. Respect the privacy of others changing in the dressing rooms by knocking or turning away during a costume change. All valuables should be left at home and never kept in the dressing rooms. There are two dressing rooms and two bathrooms backstage, one for the men and one for the women. Please keep these dressing rooms clean. The Theatre Department DOES NOT provide make-up. We do not provide towels, shampoo, deodorant or toothpaste. All make-up should be put away by each actor at the end of the performances.

STRIKE: This is the deconstruction of the production. It involves all aspects of the production. All Theatre Scholarship recipients are required to attend strike for all TCC Theatre productions. All cast and crew members are required to stay and help with strike.

SENIOR DAY/JUNIOR DAY: Each semester TCC Theatre host Senior Day for all high school seniors interested in TCC Theatre by inviting them to our Wednesday brush up high school show during the second week of the production. Theatre Scholarship students and theatre majors are highly recommended to help with these two events by contacting schools and high school seniors to attend.

Ticket Policy:

PERFORMANCES/TICKETS: All TCC Theatre majors will be allowed one free ticket to the play. If you are a theatre major or enrolled in Theatre Practice I/II you are required to see all the productions produced by TCC Theatre. If you work tech on the play it is YOUR RESPONSIBILITY to see a run through before you start your technical assignment on the production.

Social Media & Marketing Policies:

SOCIAL NETWORKING: (FACEBOOK) (IT IS VERY IMPORTANT THAT YOU HAVE A FB ACCOUNT WITH OUR THEATRE PROGRAM!!!!!!!!!!!!!!) In the social media environment impressions are made instantaneously so every comment made is real-time and cannot be retracted. ***It is advised by or theatre program at TCC that no theatre student make derogatory comments which include but are not limited to defamation and slanderous speech towards any fellow student, community member or TCC.*** This includes post on all social media intermediaries (i.e. Walls, Groups, Pages, forums, message boards, tweets, Instagram etc.) This includes pictures posted that might not represent our program in a positive light.

PUBLICITY: Actors and actresses will need to have a picture and a biography (paragraph) available once being cast in a production. A bio board is set up for every production at TCC. (Large musicals are the exception) Those interested in publicity can help distribute posters around campus and the community.

STUDENT ORGANIZATIONS/OPPORTUNITIES

DELTA PSI OMEGA

Theatre majors are encouraged to join **Delta Psi Omega**. Membership in the local chapter at TCC is open to all theatre majors and theatre students.

The purpose of the Chapter of DELTA PSI OMEGA is to stimulate interest in theatre activity at Tulsa Community College and to secure for the college all the advantages and mutual helpfulness provided by a large national honor society. By electing students to membership the society provides a reward for their participation in theatre activities of the college Requirements

Section 1. To be eligible for membership in this chapter of DELTA PSI OMEGA the student must be regularly enrolled at Tulsa Community College.

Section 2. To be eligible for membership in this chapter of DELTA PSI OMEGA, the student must meet the chapter's criteria as follows:

(a) Participation in theatre work for a minimum of one semester at the college.

Participation in a variety of production tasks (acting, directing, playwriting, front-of-house management, technical responsibilities) that will meet the chapter's point system (See Delta Psi Omega Constitution)

(b) Every year The Coordinator of Theatre selects the Delta Psi Omega officers for the new academic year based on participation and leadership abilities from the previous year. The Coordinator of Theatre has the power to make changes to the Delta Psi office and they see fit.

THEATRE AWARDS/BANQUET: Each spring TCC Theatre gives monetary awards to several students at our annual TCC Theatre Banquet. Faculty and staffs recognition awards are given to outstanding contributions to TCC Theatre along with two outstanding freshmen and sophomore awards as well as an outstanding two year theatre student award. The Theatre Banquet is organized and hosted by the officers and member of Delta Psi Omega.

CHILDREN SUMMER THEATRE INTERNSHIP: Every summer TCC Theatre produces two summer children's theatre production. The first one is done through theatre camp the first two weeks of June. The second production one is much bigger and is usually a major children's musical with rehearsal lasting six weeks until the end of July. Children, ages 6-17 are cast in these two productions. Paid summer internships (20 hours a week) are offered to theatre students in positions of Production stage managers, assistants, costume shop assistants, scene shop assistants, and light and sound board operators. Theatre students can apply for these positions during the spring semester.

ETIQUETTE & EXPECTATIONS:

CLASSROOM ETIQUETTE: Open and mutually respectful communication of varied opinions, beliefs, and perspectives during classroom or online discussion encourages the free exchange of ideas that is essential to higher learning and to the ability to learn from each other. Use of any electronic device is at the discretion of the instructor. PLEASE STAY OFF CELL PHONES AND DO NOT TEXT DURING CLASS. Cell phones need to be out of sight during class or they will be turned into the instructor until class is over.

THEATRE ETIQUETTE OFF STAGE:

- **PUNCTUALITY:** You've heard about it your whole life and being a professional means there are no excuses for lateness to a rehearsal or performance. There are moments when a real crisis may disrupt you from your appointed arrival time, so PLAN for those moments by arriving well before the designated time. Those extra minutes will allow more time to warm-up, build an ensemble, or get you in the right frame of mind. If lateness is truly unavoidable, you must call your Stage Manager (funny, **they're** never late) and let him or her know your expected arrival time.
- **CELL PHONES** — Turn them off and put them away when entering a rehearsal or performance space. There are appropriate times to use them, so hang up! Do not use them for taking rehearsal notes. Use a notepad and a pencil and always bring them to rehearsal.

- **NOTES: Getting them:** Always be gracious, even if you disagree. Say "Thank you" after the director gives you the note, or "May we speak about this later?" if you don't understand or disagree. (NEVER GIVE EXCUSES-Just take the note) The note session is not therapy for your character, but rather a session of quick fixes for MANY elements of the show. Find time for you and the director to solve issues that affect you or your character only.
- **Giving them: NEVER,** (Did you read that?) never give another Actor notes and never allow yourself to receive notes from another Actor. A response could be, "Thanks for your help, but I think it's best we do this kind of thing through the Stage Manager or Director." There is no room for flexibility here. Wouldn't you resent it?
- **Do whatever the crew tells you without arguing, especially in performance.** When a crew member tells you to do something, it's for one reason: the good of the show. If you have a problem with what you're told to do, do it anyway and complain later.
 - **Why it's important: Sometimes the reasons for the requests aren't obvious.** Never question what the crew tells you to do in performance; just trust that it's for your own good and all will be well.
- **Don't hang out in the wings watching the show.** If your theater doesn't have a monitor or loudspeaker in the green room, you may feel totally in the dark about how the performance is going. It's very tempting to creep backstage and keep tabs on things from the wings. Resist the temptation.
 - **Why it's important:** Backstage space in most theaters is pretty cramped, and the last thing the crew needs is to have to work around an extra body. Things can happen pretty quickly backstage, and you could find yourself causing a disaster by blocking someone's view when a visual cue is needed, or being in the way during a quick entrance or exit. Stay in the green room and out of the way.
- **Don't talk with anyone backstage unless it is essential to the show.** You've got an early cue with a lot of time to hang out in the wings before your entrance, and it looks like the gal manning stage left isn't doing anything, so why not strike up a little conversation about how the show's going while you wait? Resist the urge. You'll have plenty of time to talk at the cast party.
 - **Why it's important:** A whispered conversation going on in the wings can be very annoying to the actors on stage, and in some small theaters can even be heard in the house. Not only is that, but a lot of what the crew is doing waiting for a cue, just like you. If you distract them with conversation, they may miss a cue, just as you would if someone were trying to hold a conversation with you while you were trying to act on stage. If you have something that you must communicate to a crew member because it affects your performance or the show, then do so, but make sure you're not interrupting something else that may be going on. If your crew uses headsets, always make the assumption that they're listening to something when you approach them and you won't go wrong.
- **Don't play with or move the props, and don't sit on the furniture backstage.**
 - **Why it's important:** Props should only be handled in the context of the performance – you'd be surprised how easy it can be to break or damage a prop that looked sturdy enough when you picked it up. Never move a prop -- stage managers and prop masters have specific spots for certain props, making it easier to find things in dim backstage lighting.
- **Check your props before each performance, including any that are set for you to use onstage**
 - **Why it's important:** This is a self-preservation measure, as well as back-up for the crew. If your props aren't there, blame yourself as well as the crew member who didn't set them, because you should have double-checked.
- **Don't peek through the curtains at the audience**
 - **Why it's important:** This goes along with not hanging out in the wings – if you're on stage, you're in the way of the crew. Actors should set foot on stage before the curtain opens only to make a quick check of their props, and then they need to vamoose. Do it, and you're branding your whole theater group as unprofessional.
- **In rehearsal, be nice to the Production Stage Manager.** The way to ask for a cue when you drop a line is "Line, please." Not "Oh (expletive deleted), what's the (expletive deleted) line?!?," or "LINE, dammit!!!!," or "Ooooh, I know this one, it's right on the tip of my tongue, oh shoot, it starts with..., um..., oh, GIVE it to me!" This is called taking out your frustrations on the PSM and it's a no-no.
- **Hold your temper until you get to the green room.**

- o **Why it's important:** You blew a cue or a crucial prop wasn't set, and the critic is in the house tonight. You come off stage ready to explode as soon as you're out of sight of the audience. Keep a lid on it. Backstage is not the place to tell the world how you feel.

Respect for the Director: GOSSIP — you know it's wrong. We heard you say it.

- 1) Sharing with the cast offstage: "I don't like the director, I don't like her/his direction"
- 2) The director is giving notes and you look at your friend in the cast and they look back at you and you both display non-verbal communication with your eyes: "That was a stupid note!"
- 3) You talk on the side of the stage while someone is rehearsing onstage OR the director is working with an actor.
- 4) You get a note from the director and you are full of excuses of why you did what you did on stage.
- 5) Horseplay during breaks with other cast members instead of looking at your script.
- 6) **QUIET!** As you learned in the last rule, sometimes keeping your mouth shut is a good thing. We will expand on that theme — keep the noise down when you are backstage. Avoid all talking and/or whispering, some theatres actually DO have good acoustics. Keep your voice and laughter down even when in the dressing room. Like the song says, "Hush, hush. Keep it down, now. Voices carry."
- 7) **TECH REHEARSALS:** You know what we're going to say, right? That is the only time the designers get to tune their work with you there. So, pay attention. Don't disrupt their rehearsal and stay close to the stage, because they're always going to go back a few scenes when they resume. Always THANK your technicians as technicians should always THANK the actors.
- 8) **OFF STAGE:** When you're offstage you should be IN your script learning or going over your parts—think about how to create memorable entrances and exits. Work on your character. This is not the time to visit and be distracting offstage. Talking when another actor is onstage is disrespectful.

CALL TIME: The Stage Manager may set ANY reasonable arrival time for any Actor in any show. You should welcome your time in the theatre. So get there early; there are many things to do. When you're early—you are on time!

PROPS: Two major rules here -- never play with a prop and always check your props before each show (luckily you got there before "half-hour"). Those two rules seem instantly understandable but are rarely followed. Follow them. The first night you discover the climactic letter in your pocket is missing before your entrance, you'll understand.

AD LIBS and changes to the script: As the performances wear on, you may feel that you understand the character better than the playwright. You don't, so quit making up lines.

OPENING NIGHT: Congratulations! Have fun at the party but remember, you have a show tomorrow night!

RESPECT — Our final category is perhaps the most obvious and the most abused. We appeal only to the **basest of reasons** for having respect (Remember, nothing spreads faster than your reputation):

For Staff—They can hire you again.

For Crew—They can hurt you.

For Directors—They can make your life miserable. Every day is an audition=They don't have to cast you again.

For Designers—They can make you look stupid.

For other Actors—They can upstage you.

For Yourself...That means, value your contribution to the show by following the above guidelines and taking care of yourself when rehearsing or performing. Keep healthy throughout the run. You were chosen over many other Actors for this role, so respect yourself and live up to everyone's belief in you.

REMINDERS:

It takes a long time to re-create the life of the human spirit, but it only takes a moment to destroy it. The theater can easily become a place of jealousy, bitterness, and hypocrisy. One artist with an antagonistic approach can shred a collaboration to pieces. No amount of technique and talent can save it. Therefore, artists must be cautious in how they treat each other and their work throughout the creative process. As a general rule-

1. **Look for the positive qualities of everything around you**
2. **Avoid gossip with other cast members (EX: I am unhappy with the director/show)**
3. **Avoid judgment of direction and other decisions with the production**
4. **Respect and love your props and costumes**
5. **Invest spiritually in the super-objective of your shows**

Directors Expectations:

- 1) Do not direct anyone-worry about yourself-if you are caught directing you will get one warning and then be replaced by the understudy!
- 2) Do not create drama within the cast or you will be replaced.
- 3) Take direction-I am a collaborator which means I give you the opportunity to make choices as an actor-remember there are strong and weak choices-let's find the best ones for your character together
- 4) Say thank you to your stage managers and technicians and respect them-EVERY NIGHT!
- 5) Be memorized on due date-I usually don't cast actors again that are not off book on due date
- 6) Keep your problems outside of rehearsal-bring them into rehearsal and I just will send you home for the night
- 7) No surprise conflicts-if you don't write them on your audition form then you risk being cut for the show
*Write down all my notes-you should always bring a pencil and a notebook to rehearsal! Also write own all your blocking
- 9) Know your characters objective for each scene even though it may remain constant-know your super objective for the show and always know the obstacles you are facing in the show
- 10) Apply the notes you are given-nothing is worse than a director who gives you repeat notes
- 11) Apply physical and vocal to character-Just using yourself is not challenging
- 12) Always say "thank you"
- 13) Highlight your lines-find descriptive words from what you sat about yourself or what someone else says about your character and write those descriptive words down-they define who you are
- 14) Read the script everyday-Don't be lazy
- 15)Every entrance and exit you make on stage make it memorable and grab the audience or I will make you keep doing it-hold the audience in your hand when you enter and make them miss you when you leave
- 16)Understand the story line of the play and the play analysis-we will discuss this at table read and go over research
- 17) Have good diction-speak loud-you are on main stage
- 18)Do not cut or color your hair unless you ask me first-we cast you based on your look and talent-Women will wear wigs so you may cut or color your hair.
- 19) I start every rehearsal with giving you hug or a handshake-whatever you're comfortable with and end the rehearsal the same way. I ask you to tell each other good job at the end of rehearsal. We will do some ensemble building and create a very "family" atmosphere with our cast and crew. We want professionalism at its highest level-!
- 20) There are two understudies-One male for all male roles and one female for all female roles-They are cast to learn/fill-in but never perform. They are here also to protect the show in case someone does not follow the above director's expectation.

Stage manager(s) Expectations:

- 1) Be polite-professional-never yell.
- 2) Don't gossip about any of our actors to anyone outside of our rehearsal.
- 3) No giving acting notes!!
- 4) Take blocking down with great care.
- 5) Create a contact list of cast and crew.
- 6) Only give blocking notes when told to.
- 7) Most of the time I will give actors all notes.
- 8) Set the rehearsal space before we begin and strike it.
- 9) Use positive good tone with our actors.
- 10) Let the director discipline not the SM.

TCC THEATRE STUDENT SURVIVAL GUIDE:

The faculty/staff here at TCC want you to succeed, learn and graduate. Every year we lose a few students who drop out for one reason or another. These are a few suggestions to help you avoid some of the pitfalls that have become troublesome for students.

- I. Do not stretch yourself too thin by over-committing your time! Many students try to do too much in one semester. Taking a full load of classes, homework, rehearsals, job and other activities can take up to 16 hours out of your day. Make sure you leave time for yourself to relax and be social. The ability to “unwind” is very important and can be helpful in keeping you from feeling overwhelmed and ultimately burning out.
- II. Know what’s going on! Find out the requirements and expectations of your program, classes, and instructors. This handbook should help, it is also strongly encouraged that you get a copy of the official TCC student handbook. Do not lose sight of the general education core classes. These classes are a must for graduation. If you are on scholarship make it a point to know about your duties and responsibilities. Do not be afraid to ask questions. Plan ahead. A month into the semester you should know what your scholarship assignment is. Adjust your schedule and priorities based on your scholarship duties. It is a good idea to have a month at a glance planner and write down due dates, rehearsals, shows, tests, and other important dates.
- III. Your theatre faculty will serve as your advisors and mentors (first week of school). Get to know your fellow classmates. Check the Facebook theatre group page DAILY! During your fall semester make an appointment with Mark Frank or the technical director to plan for your remaining three (3) semesters. Some classes are not taught every semester so it is important you plan ahead.
- IV. If you are having trouble in a class, your attendance begins to slip, you are having trouble with a roommate, you are not getting along with a fellow classmate, make an appointment to speak with Mark Frank to discuss your issue and possible options. All student issues begin by having a discussion with the theatre faculty first. There are many resources to help you with your classes; computer labs, tutoring, counseling, student nurse and many more. Get to know your campus library, it is in your best interest. Remember that there are people to help you in the library, don’t get frustrated. Get help!!
- V. The need to work. Be sure to plan ahead with your employer about times and dates that may be a conflict with your job. While we realize there may be a need to have a part time job, your scholarship responsibilities come first. The best way to keep your job from becoming a scholarship problem is communication with your employer and with the theatre faculty.
- VI. Making time for a social/home life while in college can be challenging, but important. Everyone has personal issues at some time in their life, if these issues become your main focus, seek help. There are trained professionals on campus that help you sort out your issues. You are not alone!!!
- VII. Don’t get caught up in the parties. Drugs and alcohol are not allowed on campus. If you violate campus policies regarding drugs and alcohol you will need to meet with the Academic Dean. If you find that you are having trouble with these substances, seek help.
- VIII. Living away from home can be challenging. If you live with roommates off campus, it is a good idea to set down some guidelines about; money/rent, chores, groceries, etc.
- IX. Gossip and rumors. Always consider the source of your information and understand everything we hear is not necessarily the truth. Find out for yourself before you spread it to others. Do not repeat anything you wouldn’t want repeated about you. Be open to other students’ ideas and personalities. This can help prevent cliques and factions from developing within the department. Be sure to thank and encourage your fellow theatre students. A simple smile and acknowledgement of others work can be a powerful thing. Be sure to branch out and become friends with students from other programs and activities. It is also recommended that students within the department do not date each other. Keep a positive attitude. Have a grounded ego.
- X. Eat well. Get plenty of rest. Stay on top of your health. Take care of yourself and you will be happier and more productive.

JOBS

Technical Theatre Jobs Available:

Production Stage Manager (PSM): Helps with auditions, sets up rehearsals, records show blocking, types actor bios, keeps rehearsal reports, creates contact sheet for cast and crew, keeps call board up to date, and anything else the technical director need accomplished. (See PSM duty sheet on call board.)

Assistant Stage Manager (ASM): The ASM will come under the discretion of the PSM, director and technical director. They assist the PSM in whatever needs they have. (See ASM duty sheet)

Technical Assistants/Running Crew: This job entails aiding the running of the performances. It may include; scene shifts, props or anything needed for a successful production.

Properties Master/Mistress: They are responsible for obtaining and maintaining ALL props in the production. It is their job to make, find, and purchase (See business manager) all needed props for the production. They are responsible for setting up and labelling the props table(s). They are responsible for either "running" props for the production or finding a props assistant to "run" props for the production. During strike they are responsible for ALL properties used in the production.

Costumes: Most of the costumes are created in our costume shop. However, there are cases where we may rent costumes for all or part of a production. The costumer may be responsible for fitting, dressing, and care for all production costumes. They are responsible for all costumes during technical rehearsal and performances. If you are a dresser, you will be responsible for helping an actor change costumes during the performance. You may be called for all technical rehearsal as well as each performance. During strike, you are responsible for all costumes.

Make-Up: Most make-up for each show is applied by the individual actor. There are times when a make-up artist may be assigned in the application of actor make-up. If a make-up artist is assigned they would be responsible for the care of the make-up materials, applying make-up/hair design to assigned actors, organizing make-up materials at the end of each performance, and taking an inventory of materials so that they additional supplies can be purchased.

Lighting Crew: They are responsible for the hanging, focusing and gelling of the light design. They report to the Technical Director.

Light Board Operator: They are responsible for running the light board for each technical rehearsal and performance. They report to the Technical Director.

Sound Board Operator: They are responsible for the running of the sound board during each technical rehearsal and performance. They report to the Technical director.

Technical Areas/Backstage: There is to be **NO** food or drink in these areas. This applies to the; catwalk, grid and any areas backstage.

2018-19 TCC Theatre Season

Night of the Living Dead Live!

By Christopher Bond, Dale Boyer, Trevor Martin
Studio Theatre
October 4-6 at 8pm 7 2pm

Antigone by Sophocles

Studio Theatre
November 14-15-16-17 at 8pm and 18th at 2pm

The WATT Festival

Writers Alternative Trial Theatre
Studio Theatre
November 30, December 1 at 7pm December 2-2pm

Die Laughing Improvisation

Studio Theatre
November 26th at 8pm
April 29th at 8pm

Oklahoma State Thespian Festival

February 1-2, 2019

Mama Mia!-Musical

Book by Catherine Johnson
Based on the songs of ABBA, composed by Benny Andersson and Björn Ulvaeus
PACE Main Stage
February 27/March 1-2at 8pm and 3 at 2pm

War of the Worlds by HG Wells

Adapted for the stage by Mark Frank
April 10, 11, 12, 13 at 8pm and 14 at 2pm

Theatre Camp 2019

101 Dalmatian Kids/Die Laughing Kids

Music and Lyrics by Mel Leven
Broadway Comes to Life and Improvisation for Children
June 3-June 13
Performances June 14-15 at 7pm

Tulsa Children's Summer Theatre 2019

Shrek Jr.

Music by Jeanine Tesori/Books and Lyrics by David Lindsay-Abaire
July 24-25-26-27-28 at 8pm and July 27-28 at 2pm

