

THEATRE HANDBOOK

2019-2020

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DEPARTMENTAL PHILOSOPHY

The mission of the Department of Theatre at Columbus State University is to educate students in the collaborative art of theatre by preparing them for professional employment, careers in theatre education, and graduate study. The course of study teaches the craft and artistry of acting, directing, design, technical, and educational theatre. The professional and energetic faculty encourages students to experiment, explore, and discover in a supportive yet challenging environment. CSU productions serve as a laboratory where students practice classroom theories, test analytical skills, and undertake cooperative endeavors while promoting the creative act of theatre. Theatrical seasons are selected to provide the student with the opportunity to experience plays from a range of periods and genres presented in a variety of production styles for both adult and young audiences. The CSU Department of Theatre seeks to enhance the quality of life for the university and metropolitan communities by sharing our student's growth and development through our eclectic theatrical productions.

The Department of Theatre offers comprehensive undergraduate programs, which are accredited by the National Association of Schools of Theatre. The department offers the Bachelor of Fine Arts (BFA) in Performance and the Bachelor of Fine Arts (BFA) in Theatre Design and Technology which provide a concentrated theatrical background in acting, directing, design, and technical theatre for students planning careers in the professional theatre and in higher education. The Bachelor of Science in Education (BSEd) in theatre provides a broad theatrical background for students planning careers in professional, higher education, or community theatre. The Bachelor of Arts (BA) provides students with a well-rounded education in all areas of theatre arts – production & performance (including acting, directing, and design/technical skills), literature, and history. This degree enables and assists individuals seeking careers in theatre, careers related to theatre, or graduate studies. A minimum grade of “C” is required for all theatre courses in each of the degree programs.

CSU Graduates may pursue employment in the entertainment and related fields in a number of areas including acting, directing, arts management, education, technical theatre, and design. Teacher certification qualifies students to teach in public and private schools in Georgia and other states.

Expected Outcomes:

Theatre graduates will be able to demonstrate:

- General knowledge of all areas and methods of the theatrical production process.
- Knowledge of the theatre history and appreciation for dramatic literature of western civilization.

- Understanding of and basic proficiency in theatre design, technology, acting, directing, and writing.
- BFA Performance students will demonstrate knowledge of and proficiency in the professions of acting and directing.
- BFA Design and Technology students will demonstrate knowledge of and proficiency in the professions of designing, implementing, and running theatrical productions.
- BA students will demonstrate a general knowledge of the Theatrical Arts and proficiency in one or more of the following areas: Playwriting, criticism, history, dramaturgy, management, production, and performance.
- BSEd graduates will be able to demonstrate knowledge of and proficiency in the methods of teaching theatre.

DEPARTMENT ADMISSION REQUIREMENTS

Admission to the Department of Theatre is by AUDITION ONLY. Prospective and transfer students must audition and/or interview with the Theatre faculty. Theatre majors who take time off before completing degree requirements will be required to re-audition if they have missed a full academic year (fall and spring or spring and fall).

Transfer Students: Please note that placement in Theatre courses is based on audition/interview and not necessarily on previous college credit.

There are a limited number of spaces in the Freshman class each year. Prospective students must complete the following:

- A Letter of Application
- Theatre Resumé and Headshot or Photo
- Two Letters of Recommendation from teacher/advisor that speak to applicant's academic and artistic abilities
- Interview including presentation of portfolio materials demonstrating previous theatre involvement (may include design/tech, dramaturgy, playwriting, or other supporting materials) **OR**
- Presentation of Audition – 2 contrasting monologues, not to exceed 3 minutes in total (if including music, you will need provide your own CD; no accompanist will be provided)

Programs of Study:

- BA in Theatre Arts
- BFA with an emphasis in Acting/Directing
- BFA with an emphasis in Design/Technical Theatre
- BSEd in Theatre Education

Incoming freshmen may audition for any of the above areas but *may* be admitted into the BA program prior to being able to qualify for another area of study within the department. If this is the case, then incoming students may apply to one of the other areas of study as part of the Freshman Jury process during their Freshman Year.

For Retention: All Theatre Majors are required to maintain a 2.75 in their program of study. Please note: **ALL THEATRE PERFORMANCE MAJORS ARE REQUIRED TO AUDITION EACH TIME AUDITIONS ARE HELD, I.E. FOR PRODUCTIONS - FALL & SPRING - AS WELL AS ONE-ACT AUDITIONS.**

For more information or to schedule an interview/audition, please contact the Department of Theatre at 706-507-8400.

DEGREE REQUIREMENTS
2019-2020
BACHELOR OF ARTS

COURSE REQUIREMENTS	HRS. REQ.	COURSE REQUIREMENTS	HRS. REQ.
AREA A - ESSENTIAL SKILLS	9	AREA G - PROGRAM REQUIREMENTS	29
English Comp 1	3	THEA 1000 Theatre Convocation (Every Semester)	0
English Comp 2	3	THEA 2000 Freshman Jury	0
Math	3	THEA 3000 Junior Proficiency	0
AREA B - INSTITUTIONAL OPTIONS	5	THEA 3175 Thea History/Literature 1	3
Communications	3	THEA 3176 Thea History/Literature 2	3
Seminars (Two 1-hr, or foreign lang.)	2	THEA 3435 Advanced Theatre Practice take 2X	2
AREA C - HUMANITIES AND FINE ARTS	6	THEA 4795 Senior Seminar	1
Fine Arts	3	Foreign Language 1002	3
Humanities	3	Foreign Language 2001	3
AREAD - SCIENCE, MATH, and TECH	10	<i>Choose Three of the Following</i>	9
Math, Science, or Tech	3	THEA 3106 Introduction to Dramaturgy	
Science Lab Course	4	THEA 3245 Acting 2	
Science with or without lab	3	THEA 3246 Playwriting	
AREA E - SOCIAL SCIENCES	12	THEA 3248 Devising Performance	
US History: Themes	3	THEA 4245 Acting 3	
American Government	3	THEA 5281 Stage Directing 1	
Behavioral Sciences	3	<i>Select One of the Following</i>	3
World Cultures	3	THEA 4698 Internship	
PHYSICAL EDUCATION - REQUIRED	3	THEA 4899 Independent Study	
Concepts of Fitness	2	THEA 5305 Summer Theatre Production	
Physical Education Activity	1	THEA 5306 Summer Theatre Performance	
AREA F - RELATED TO MAJOR	18	THEA 5575 Selected Topics	
THEA 1105 First Year Seminar	1	<i>Select One of the Following</i>	3
THEA 1166 Fund. of Tech Theatre: Scene Shop	1	THEA 3177 Theatre History/Literature 3	
THEA 1167 Fund. of Tech Theatre: Light/Sound	1	THEA 3250 Period Styles of Design	
THEA 1168 Fund. of Tech Theatre: Costume Shop	1	THEA 5179 Musical Theatre History	
THEA 1175 Script Analysis	3	DANC 3135 Dance History	
THEA 1245 Intro to Acting/Directing	3	AREA H - PROGRAM ELECTIVES	19
THEA 2226 Stage Management	3	<i>Select From the Following</i>	
<i>Select One of the Following</i>		THEA 1305/THEA 1375/THEA 2105/THEA 2260/ THEA 2365/ THEA 3105/THEA 3107/THEA 3175/THEA 3176/THEA 3177/ THEA 3225/THEA 3226/THEA 3245/ THEA 3250/THEA 3255/ THEA 3262/THEA 3266/THEA 3267/THEA 3268/THEA 3269/ THEA 3276/ THEA 3277/THEA 3305/THEA 3315/THEA 3345/ THEA 4205/ THEA 4225/THEA 4245/THEA 4445/THEA 4446/ THEA 4465/ THEA 5106/THEA 5179/THEA 5205/THEA 5245/ THEA 5281/ THEA 5283/THEA 5284/THEA 5285/ DANC #####	
THEA 1355 Basic Design for Theatre	3		
THEA 2165 Survey of Design			
<i>Select Two of the Following</i>			
THEA 1345 Theatre Practice - Costume Shop	2		
THEA 1435 Theatre Practice - Scenery			
THEA 1436 Theatre Practice - Light/Sound			
		AREA I NON-MAJOR ELECTIVES	12

Majors are encouraged to take Music or Art Appreciation (MUSC 1100/ARTH 1100) as Fine Arts credit.

This program requires a minimum of 123 credit hours for graduation.

This program requires a minimum overall GPA of 2.75 and a minimum grade of C in all Theatre courses.

DEGREE REQUIREMENTS
2019-2020
BACHELOR OF FINE ARTS - THEATRE PERFORMANCE

COURSE REQUIREMENTS	HRS. REQ.	COURSE REQUIREMENTS	HRS. REQ.
AREA A - ESSENTIAL SKILLS	9	AREA G - PROGRAM REQUIREMENTS	50
English Comp 1	3	THEA 1000 Theatre Convocation (Every Semester)	0
English Comp 2	3	THEA 1105 First Year Seminar	1
Math	3	THEA 2000 Freshman Jury	0
AREA B - INSTITUTIONAL OPTIONS	5	THEA 2165 Survey of Design	3
Communications	3	THEA 2325 Stage Movement	3
Seminars (Two 1-hr, or foreign lang.)	2	AREA G - PROGRAM REQUIREMENTS CONT.	
AREA C - HUMANITIES AND FINE ARTS	6	THEA 2335 Intermediate Acting I	3
Fine Arts	3	THEA 2346 Voice Training	3
Humanities	3	THEA 3000 Junior Proficiency	0
AREA D - SCIENCE, MATH, and TECH	10	THEA 3175 Thea History/Literature 1	3
Math, Science, or Tech	3	THEA 3176 Thea History/Literature 2	3
Science Lab Course	4	THEA 3205 Advanced Voice & Movement	3
Science with or without lab	3	THEA 3335 Intermediate Acting II	2
AREA E - SOCIAL SCIENCES	12	THEA 3345 Seminar in Auditions	1
US History: Themes	3	THEA 4205 Senior Project in Theatre	2
American Government	3	THEA 4226 Stage Combat	3
Behavioral Sciences	3	THEA 4335 Intermediate Acting III	3
World Cultures	3	THEA 4345 Intermediate Acting IV	3
PHYSICAL EDUCATION - REQUIRED	3	THEA 4445 Theatre Performance	1
Concepts of Fitness	2	THEA 4795 Senior Seminar	1
Physical Education Activity	1	THEA 5281 Directing I	3
AREA F - RELATED TO MAJOR	18	THEA 5245 Advanced Acting	3
THEA 1100 Theatre Appreciation	3	<i>Select Two Hours from the Following</i>	
THEA 1175 Script Analysis	3	THEA 4445 Theatre Performance	1
THEA 1245 Introduction to Acting & Directing	3	THEA 4446 Musical Theatre Performance	2
THEA 2226 Stage Management	3	<i>Select Three Hours of the Following</i>	
THEA 2255 Stage Makeup	2	THEA 4698 Internship	3
<i>Select Two of the Following Courses</i>		THEA 5305 Summer Theatre Production	3
THEA 1166 Fund. of Tech Theatre: Scene Shop	1	THEA 5306 Summer Theatre Performance	3
THEA 1167 Fund. of Tech Theatre: Light & Sound	1	AREA H - PROGRAM ELECTIVES	7
THEA 1168 Fund. Of Tech Theatre: Costume Shop	1	<i>Select From the Following</i>	
<i>Select Two of the Following Courses</i>		THEA 1305/THEA 1375/THEA 2105/THEA 2260/ THEA 2365/ THEA 3105/THEA 3107/THEA 3175/THEA 3176/THEA 3177/ THEA 3225/THEA 3226/THEA 3245/ THEA 3250/THEA 3255/ THEA 3262/THEA 3266/THEA 3267/THEA 3268/THEA 3269/ THEA 3276/ THEA 3277/THEA 3305/THEA 3315/THEA 3345/ THEA 4205/ THEA 4225/THEA 4245/THEA 4445/THEA 4446/ THEA 4465/ THEA 5106/THEA 5179/THEA 5205/THEA 5245/ THEA 5281/ THEA 5283/THEA 5284/THEA 5285/ DANC #####	
THEA 1345 Theatre Practice - Costume Shop	1		
THEA 1435 Theatre Practice - Scenery	1		
THEA 1436 Theatre Practice - Light/Sound	1		
		AREA I NON-MAJOR ELECTIVES	3

Majors are encouraged to take Music or Art Appreciation (MUSC 1100/ARTH 1100) as Fine Arts credit.
This program requires a minimum of 123 credit hours for graduation.
This program requires a minimum overall GPA of 2.75 and a minimum grade of C in all Theatre courses.

DEGREE REQUIREMENTS
2019-2020
BACHELOR OF FINE ARTS - THEATRE TECH DEGREE

COURSE REQUIREMENTS	HRS. REQ.	COURSE REQUIREMENTS	HRS. REQ.
AREA A - ESSENTIAL SKILLS	9	AREA G - PROGRAM REQUIREMENTS CONT.	
English Comp 1	3	THEA 3176 Thea History/Literature 2	3
English Comp 2	3	THEA 3250 Period Styles of Design	3
Math	3	THEA 3435 Advanced Theatre Practice (take 2X)	2
AREA B - INSTITUTIONAL OPTIONS	5	THEA 4205 Senior Project in Theatre	3
Communications	3	THEA 4465 Theatre Production (take 2X)	1
Seminars (Two 1-hr, or foreign lang.)	2	THEA 4795 Senior Seminar	1
AREA C - HUMANITIES AND FINE ARTS	6	Select One of the Following (Not Taken in Area F)	
Fine Arts	3	THEA 1166 Fund. of Tech Theatre: Scene Shop	1
Humanities	3	THEA 1167 Fund. of Tech Theatre: Light & Sound	1
AREA D - SCIENCE, MATH, and TECH	10	THEA 1168 Fund. Of Tech Theatre: Costume Shop	1
Math, Science, or Tech	3	Select One of the Following	
Science Lab Course	4	THEA 2275 Costume Construction	3
Science with or without lab	3	THEA 2365 Stagecraft	3
AREA E - SOCIAL SCIENCES	12	Select One of the Following	
US History: Themes	3	THEA 3255 Stage Properties	2
American Government	3	THEA 3275 Costume Crafts	2
Behavioral Sciences	3	Select Three of the Following	
World Cultures	3	THEA 3262 Costume Design	3
PHYSICAL EDUCATION - REQUIRED	3	THEA 3266 Sound Design	3
Concepts of Fitness	2	THEA 3267 Scene Design	3
Physical Education Activity	1	THEA 3269 Lighting Design	3
AREA F - RELATED TO MAJOR	18	Select One of the Following	
THEA 1100 Theatre Appreciation	3	THEA 3268 Scene Painting	2
THEA 1175 Script Analysis	3	THEA 3277 Patterning and Draping	2
THEA 1245 Introduction to Acting & Directing	3	Select One of the Following	
THEA 2226 Stage Management	3	THEA 4698 Internship	3
THEA 2255 Stage Makeup	2	THEA 5305 Summer Theatre Production	3
Select Two of the Following Courses		Select One of the Following	
THEA 1166 Fund. of Tech Theatre: Scene Shop	1	THEA 4206 Advanced Costume Design	3
THEA 1167 Fund. of Tech Theatre: Light & Sound	1	THEA 5206 Advanced Scene Design	3
THEA 1168 Fund. Of Tech Theatre: Costume Shop	1	THEA 5207 Advanced Stagecraft	3
Select Two of the Following Courses		THEA 5208 Advanced Lighting Design	3
THEA 1345 Theatre Practice - Costume Shop	1	THEA 5209 Advanced Sound Design	3
THEA 1435 Theatre Practice - Scenery	1	AREA H - PROGRAM ELECTIVES	19
THEA 1436 Theatre Practice - Light/Sound	1	Select From the Following	
AREA G - PROGRAM REQUIREMENTS	29	THEA 1305/THEA 1375/THEA 2105/THEA 2260/ THEA 2365/	
ARTH 1100 Art Appreciation	3	THEA 3105/THEA 3107/THEA 3175/ THEA 3176/THEA 3177/	
THEA 1000 Theatre Convocation (Every Semester)	0	THEA 3225/THEA 3226/ THEA 3245/ THEA 3250/THEA 3255/	
THEA 1105 First Year Seminar	1	THEA 3262/ THEA 3266/THEA 3267/THEA 3268/THEA 3269/	
THEA 1355 Basic Design for the Theatre	3	THEA 3276/ THEA 3277/THEA 3305/THEA 3315/ THEA 3345/	
THEA 2000 Freshman Jury	0	THEA 4205/ THEA 4225/THEA 4245/ THEA 4445/THEA 4446/	
THEA 2227 Drafting & Drawing for the Theatre	3	THEA 4465/ THEA 5106/ THEA 5179/THEA 5205/THEA 5245/	
THEA 3000 Junior Proficiency	0	THEA 5281/ THEA 5283/THEA 5284/THEA 5285/ DANC #####	
THEA 3175 Thea History/Literature 1	3	AREA I NON-MAJOR ELECTIVES	12

This program requires a minimum of 123 credit hours for graduation.

This program requires a minimum overall GPA of 2.75 and a minimum grade of C in all Theatre courses.

DEGREE REQUIREMENTS
2019-2020
BACHELOR OF SCIENCE IN EDUCATION – THEATRE

COURSE REQUIREMENTS	HRS. REQ.	COURSE REQUIREMENTS	HRS. REQ.
AREA A - ESSENTIAL SKILLS	9	AREA G - PROGRAM REQUIREMENTS	32
English Comp 1	3	THEA 1000 Theatre Convocation (Every Semester)	0
English Comp 2	3	THEA 1166 Fund. of Tech Theatre: Scene Shop	1
Math	3	THEA 1167 Fund. of Tech Theatre: Light & Sound	1
AREA B - INSTITUTIONAL OPTIONS	5	THEA 1168 Fund. Of Tech Theatre: Costume Shop	1
Communications	3	THEA 1175 Script Analysis	3
Seminars (Two 1-hr, or foreign lang.)	2	THEA 2000 Freshman Jury	0
AREA C - HUMANITIES AND FINE ARTS	6	THEA 2165 Survey of Design	3
Fine Arts	3	THEA 2226 Stage Maganement	3
Humanities	3	THEA 2365 Stagecraft	3
AREAD - SCIENCE, MATH, and TECH	10	THEA 3000 Junior Proficiency	0
Math, Science, or Tech	3	THEA 3245 Acting 2	3
Science Lab Course	4	THEA 3435 Advanced Theatre Practice	1
Science with or without lab	3	THEA 4795 Senior Seminar	1
AREA E - SOCIAL SCIENCES	12	THEA 5281 Directing 1	3
US History: Themes	3	THEA 3175 Thea History/Literature 1	3
American Government	3	THEA 3176 Thea History/Literature 2	3
Behavioral Sciences	3	<i>Select One of the Following</i>	
World Cultures	3	THEA 5284 Directing and Collaboration	3
PHYSICAL EDUCATION - REQUIRED	3	Any Theatre Design Course (THEA 3260, 3262, 3266, 3267, 3269)	3
Concepts of Fitness	2	*(THEA 2227 Drafting & Drawing is a pre-req for design courses)	
Physical Edication Activity	1	AREA H - PROFESSIONAL REQUIREMENTS	28
AREA F - RELATED TO MAJOR	18	EDUF 4115 Classroom Management	2
EDUC 2110 Issues in Education	3	EDUF 4205 Integrating Technology	2
EDUC 2120 Diversity in Education	3	SPED 2256 Intro to the Exeptional Learner	3
EDUC 2130 Learning and Teaching	3	THEA 3105 Children's Theatre	3
THEA 1105 First Year Seminar	1	THEA 3107 Creative Dramatics	3
THEA 1245 Intro to Acting/Directing	3	THEA 4405 Theatre Education Practicum	2
THEA 1355 Basic Design for Theatre	3	THEA 4485 Student Teaching	10
<i>Select Two of the Following</i>		THEA 5106 Methods of Teaching Theatre	3
THEA 1345 Theatre Practice - Costume Shop	1	AREA I PROGRAM ELECTIVES	6
THEA 1435 Theatre Practice - Scenery	1		
THEA 1436 Theatre Practice - Light/Sound	1		

Majors are encouraged to take Music or Art Appreciation (MUSC 1100/ARTH 1100) as Fine Arts credit.

This program requires a minimum of 129 credit hours for graduation.

This program requires a minimum GPA of 2.75 and a minimum grade of C in all Theatre courses. Students must earn at least a C grade in each field course and at least a C grade in each professional course.

Dance Minor

The Dance Minor is under the Department of Theatre and consists of 15 credit hours of Dance Technique, Dance History, Dance Composition, Anatomy of Dance, and Dance Performance courses.

Area A Required Courses

- DANC 1310 Fundamentals of Dance (1 hr.)
- DANC 3135 Dance History (3 hrs.)
- DANC 3210 Anatomy for Dance (2 hrs.)
- DANC 3235 Dance Composition (2 hrs.)
- DANC 3411 Dance Performance (1 hr.)

Area B

Select five credits from the following dance technique courses:

- DANC 2360 Theatre Dance (1 hr.)
- DANC 2366 Ballet (1 hr.)
- DANC 2367 Jazz Dance (1 hr.)
- DANC 2368 Modern Dance (1 hr.)
- DANC 2369 Tap (1 hr.)
- DANC 3360 Theatre Dance II (1 hr.)
- DANC 3366 Ballet II (1 hr.)
- DANC 3367 Jazz Dance II (1 hr.)
- DANC 3368 Modern Dance II (1 hr.)
- DANC 3369 Tap II (1 hr.)
- DANC 3555 Special Topics in Dance (1-3 hrs.)
- DANC 4366 Ballet III (1 hr.)
- DANC 4367 Jazz Dance III (1 hr.)
- DANC 4368 Modern Dance III (1 hr.)
- DANC 4369 Tap III (1 hr.)

Area C

Select one credit from the following Dance Fitness classes:

- DANC 1316 Pilates (1 hr.)
- DANC 1325 Zumba (1 hr.)
- DANC 1385 Social Ballroom (1 hr.)

TEACHING CERTIFICATION

Students who earn a BA or BFA in Theatre may also earn a Teaching Certificate by completing the following Education courses.

Area F 9 hours

EDUC 2110 Critical Issues in Education (3 hrs.)

EDUC 2120 Diversity in Education (3 hrs.)

EDUC 2130 Exploring Learning and Teaching (3 hrs.)

Area H 28 hours

THEA 3105 Children's Theatre (3 hrs.)

THEA 3197 Creative Dramatics (3 hrs.)

THEA 4406 Theatre Ed Practicum (2 hrs.)

THEA 5106 Methods of Teaching Theatre (3 hrs.)

SPED 2256 Intro to the Exceptional Learner in Gen Ed (3 hrs.)

THEA 4485 Student Teaching (10 hrs.)

EDUF 4115 Classroom Management (2 hrs.)

EDUF 4205 Technology: 21st. Century Classroom (2 hrs.)

THE CERTIFICATE IN MUSICAL THEATRE PERFORMANCE

Theatre Major Student

Core	Course Title	Credit Hours	Core	Course Title	Credit Hours
<i>Take the following courses:</i>			<i>Select two of the following courses:</i>		
DANC 1310	Fundamentals of Dance	1	DANC 2360	Musical Theatre Dance 1	1
DANC 2366	Ballet 1	1	DANC 3360	Musical Theatre Dance 2	1
DANC 2367	Jazz 1	1	DANC 1385	Social Ballroom	1
DANC 2369	Tap 1	1			
<i>Take the following courses:</i>					
MUSA 1215	Secondary Applied Voice	1, Take 2X's			
MUSA 1411	Applied Voice- Musical Theatre	1, Take 2X's			
MUSC 1006	Musical Theatre Convocation	0, Take 4X's			
MUSC 1213	Music Foundations OR MUSC 1214 Music Theory & MUSA 1306 OR MUSA 2313 Piano	3, 2, 1, 1 Respectively			
MUSC 3236	History of American Musical OR THEA 5179 Musical Theatre History	3, 3 Respectively			
MUSP 1095	Vocal Ensemble	1, Take 2X's			
MUSP 3305	Musical Theatre Performance	1, Take 2X's			

Music Major Students

Core	Course Title	Credit Hours	Core	Course Title	Credit Hours
<i>Take the following courses:</i>			<i>Select two of the following courses:</i>		
DANC 1310	Fundamentals of Dance	1	DANC 2360	Musical Theatre Dance 1	1
DANC 2366	Ballet 1	1	DANC 3360	Musical Theatre Dance 2	1
DANC 2367	Jazz 1	1	DANC 1385	Social Ballroom	1
DANC 2369	Tap 1	1			
<i>Take the following courses:</i>			<i>Take one of the following courses:</i>		
MUSC 1006	Musical Theatre Convocation	0, Take 4X's	THEA 2260	Voice & Movement for the Actor	3
THEA 1245	Into to Acting & Directing	3	THEA 4245	Acting 3	3
MUSP 3305	Musical Theatre Performance	1, Take 2X's			
THEA 3245	Acting 2	3			
THEA 5179	Musical Theatre History OR MUSC 3236 History of American Musical Theatre	3, 3 Respectively			

Dance Minor Students

Core	Course Title	Credit Hours
MUSA 1216	Secondary Applied Voice	1, Take 2X'S
MUSA 1411	Applied Voice Musical Theatre	1, Take 2X'S
MUSC 1006	Musical Theatre Convocation	0, Take 4X'S
MUSC 1213	Music Foundations OR MUSC 1214 Music Theory AND MUSA 1306 OR MUSA 2313 Piano	3, 2, 1, 1 Respectively
MUSC 3236	History of American Musical Theatre OR THEA 5179 Musical Theatre History	3, 3 Respectively
MUSP 1095	Vocal Ensemble	1
THEA 1245	Introduction to Acting and Directing	3
MUSP 3305	Musical Theatre Performance	1
THEA 3245	Acting 2	3

COLUMBUS STATE UNIVERSITY
GENERAL EDUCATION CORE CURRICULUM

Note: The following is a general list of core curriculum requirements for a baccalaureate degree at CSU. Refer to the undergraduate degrees menu for specific requirements for each baccalaureate program.

Area A – Essential Skills – 9 Credit Hours

Core	Course Title	Credit Hours
<i>Take the following two courses:</i>		
ENGL 1101	English Composition I	3
ENGL 1102	English Composition II	3
<i>Select one of the following courses (see major program exceptions below):</i>		
MATH 1001	Quantitative Skills and Reasoning	3
MATH 1101	Mathematical Modeling	3
MATH 1111	College Algebra	3
MATH 1113	Pre-Calculus	3
MATH 1125	Applied Calculus	3
MATH 1131	Calculus with Analytical Geometry	4
See the undergraduate degrees menu for specific requirements or recommendations for the following programs: Accounting (BBA), Biology (BA), Biology (BS), Biology and Secondary Education (BA), Chemistry (BA), Chemistry (BS), Chemistry and Secondary Education (BA), Computer Information Systems (BBA), Computer Science (BS), Finance (BBA), General Business (BBA), Geology (BS), Geology and Secondary Education (BS), Management (BBA), Marketing (BBA), Mathematics (BA), Mathematics (BS), and Mathematics and Secondary Education (BA).		

Area B – Institutional Options – 4-5 Credit Hours

Core	Course Title	Credit Hours
<i>Take the following course:</i>		
COMM 1110	Public Speaking	3
<i>Select two courses under Group 1 or one course under Group 2 (see major program exceptions below):</i>		
<i>Group 1</i>		
ITDS 2726	Introduction to Cultural Diversity	1
ITDS 2727	Introduction to Interpersonal Skills	1
ITDS 2735	Life and Career Planning	1
ITDS 2746	Business and Society	1
ITDS 2748	Topics in Global Issues	1
ITDS 2749	Ethics and Legal Issues in the Professions	1
ITDS 2755	Elements of Critical Thinking	1
LIBR 2705	Selected Topics in Library Science	1

<i>Group 2</i>		
ITDS 1127	Geology in the Public Discourse: Modern and Historical Conflicts between Science and Public Opinion	2
ITDS 1779	Scholarship Across the Disciplines	2
LIBR 1105	Intro. to Library and Information Science	2
LEAD 1705	Introduction to Servant Leadership	2
EURO 2105	Introduction to the European Union	3 (*)
HIST 1111	World History to 1500	3
HIST 1112	World History since 1500	3
POLS 2401	Global Issues	3 (*)
Any 1000 or 2000 level foreign language course		3 (*)
Any Area C-E course with a study abroad component		3 (*)
<i>*the extra hour may be used as an elective</i>		
The following programs require 4 credit hours in Area B: Biology (BA), Biology (BS), Biology and Secondary Education (BA), Chemistry (BA), Chemistry (BS), Chemistry and Secondary Education (BA), Computer Science (BS), Geology (BS), Geology and Secondary Education (BS), Health Science (BS), Mathematics (BA), Mathematics (BS), and Nursing (BSN). See the undergraduate degrees menu for specific requirements.		

Area C – Humanities/Fine Arts – 6 Credit Hours

Core	Course Title	Credit Hours
<i>Take one of the following humanities courses:</i>		
ENGL 2111	World Literature 1	3
ENGL 2112	World Literature 2	3
ITDS 1145 (*)	Comparative Arts	3
ITDS 1155	The Western Intellectual Tradition	3
ITDS 2125	Historical perspectives on the Philosophy of Science and Mathematics	3
PHIL 2010	Introduction to Philosophy	3
<i>Select one of the following fine art courses:</i>		
ARTH 1100	Art Appreciation	3
ITDS 1145 (*)	Comparative Arts	3
MUSC 1100	Music Appreciation	3
THEA 1100	Theatre Appreciation	3
<i>*ITDS 1145, though listed under both humanities and fine arts, may only be taken once.</i>		

Area D – Science/Math/Technology – 10-11 Credit Hours

Core	Course Title	Credit Hours
<i>Non-science majors should select one science course with a lab; the other course may be lab or non-lab (see list below for specific requirements for science majors):</i>		
ANTH 1145	Human Origins (no lab)	3
ASTR 1105/1305	Descriptive Astronomy: Stars and Galaxies (lab optional)	3/1
ASTR 1106/1305	Descriptive Astronomy: Stars and Galaxies (lab optional)	3/1
BIOL 1125	Contemporary Issues in Biology (no lab)	3
BIOL 1215	Principles of Biology (lab included)	4
BIOL 1225	Contemporary Issues in Biology (lab included)	4
CHEM 1151/1151L	Survey of Chemistry 1 (lab required)	3/1
CHEM 1152/1152L	Survey of Chemistry 2 (lab required)	3/1
CHEM 1211/1211L	Principles of Chemistry 1 (lab required)	3/1
CHEM 1212/1212L	Principles of Chemistry 2 (lab required)	3/1
ENVS 1105/1105L	Environmental Studies (lab optional)	3/1
ENVS 1205K	Sustainability and the Environment (lab included)	4
GEOL 1110	Natural Disasters: Our Hazardous Environment (no lab)	3
GEOL 1112/1112L	Understanding the Weather (lab optional)	3/4
GEOL 1121/1121L	Introductory Geo-sciences 1: Physical Geology (lab optional)	4
GEOL 1122/1322	Introductory Geo-sciences 2: Historical Geology (lab optional)	3/1
GEOL 2225	The Fossil Record (lab included)	4
PHYS 1111/1311	Introductory Physics 1 (lab required)	3/1
PHYS 1112/1312	Introductory Physics 2 (lab required)	3/1
PHYS 1125/1325	Physics of Color and Sound (lab optional)	3/1
PHYS 2211/2311	Principles of Physics 1 (lab required)	3/1
PHYS 2212/2312	Principles of Physics 2 (lab required)	3/1
<i>Select one of the following courses or a science course from above:</i>		
CPSC 1105	Introduction to Information Technology	3
CPSC 1301/1301L	Computer Science 1 (lab required)	3/1
GEOG 2215	Introduction to the Geographic Information Systems	4
MATH 1113	Pre-Calculus	3
MATH 1125	Applied Calculus	3
MATH 1131	Calculus with Analytic Geometry 1	4
MATH 1132	Calculus with Analytic Geometry 2	4
MATH 1165	Computer-Assisted Problem Solving	3
MATH 2125	Introduction to Discrete Mathematics	3

PHIL 2500	Formal Logic	3
STAT 1127	Introductory Statistics	3
See the undergraduate degrees menu for specific requirements or recommendations for the following programs: Biology (BA), Biology (BS), Biology and Secondary Education (BA), Chemistry (BA), Chemistry (BS), Chemistry and Secondary Education (BA), Computer Science (BS), Geology (BS), Geology and Secondary Education (BS), Health Science (BS), Mathematics (BA), Mathematics (BS), Mathematics and Secondary Education (BA), and Nursing (BSN).		

Area E – Social Sciences – 12 Credit Hours

Core	Course Title	Credit Hours
<i>Select one course from the following two courses:</i>		
HIST 2111	U.S. History to 1865	3
HIST 2112	U.S. History since 1865	3
<i>Take the following course:</i>		
POLS 1101	American Government	3
<i>Select one behavioral science course from the following courses:</i>		
ECON 2105	Principles of Macroeconomics	3
ECON 2106	Principles of Microeconomics	3
PHIL 2030	Moral Philosophy	3
PSYC 1101	Introduction to General Psychology	3
SOCI 1101	Introduction to Sociology	3
<i>Select one world cultures course from the following courses:</i>		
ANTH 1105	Cultural Anthropology	3
ANTH 1107	Discovering Archaeology	3
ANTH 2105	Ancient World Civilizations	3
ANTH 2136	Language and Culture	3
ENGL 2136	Language and Culture	3
GEOG 1101	World Regional Geography	3
HIST 1111	World History to 1500	3
HIST 1112	World History since 1500	3
ITDS 1156	Understanding Non-Western Cultures	3

THEATRE COURSES

THEA 1000. Theatre Convocation (0 credit hours) A laboratory experience to include student performances, presentation, guest artists, master classes, lectures, theatre trips, meetings, and the administration of entrance evaluation for Theatre Arts majors. (S/U grading.) (Course fee required.)

THEA 1100. Theatre Appreciation (3 credit hours) A general course in the appreciation of theatre. The use of films, guest lectures, demonstrations, and discussions of theatre of all periods may be included. (Course fee required.)

THEA 1105. First Year Seminar (1 credit hour) An introduction to the CSU Department of Theatre. This course prepares and familiarizes students with common terminology, policies, and expectations within the department, with special emphasis on career planning and building a resume.

THEA 1166. Fundamentals of Technical Theatre: Scene Shop (1 credit hour) An introduction to, and the application of, skills used in scenery construction, stage rigging, and the scene shop. We will explore the jobs of stagehands, prop managers, technical directors, carpenters, and more. (Course fee required.)

THEA 1167. Fundamentals of Technical Theatre: Stage Lighting and Sound (1 credit hour) An introduction to the study and application of the skills required in producing and using audio and stage lighting technologies. (Course Fee Required)

THEA 1168. Fundamentals of Technical Theatre: Costume Construction (1 credit hour) An introduction to the study and application of the skills required in producing and using costuming technologies. (Course Fee Required)

THEA 1175. Script Analysis (3 credit hours) Must be a Theatre Major or have permission of the instructor. The basic tools for play analysis presented through reading, lecture, discussion, and further analysis. The student will become familiar with necessary vocabulary, methods, and skills for analyzing play scripts.

THEA 1245. Introduction to Acting & Directing (3 credit hours) Fundamentals of acting and directing techniques taught through exercises and beginning scene work. (Course Fee Required)

THEA 1305. Class Voice (1 credit hour) Must be a Theatre Major or have permission of the instructor. Group instruction in the principles of vocal technique and public performance for non-voice majors. Non-voice music majors may substitute this course for the study of a secondary instrument with the approval of their advisors. (Course Fee Required)

THEA 1315. Acting for the Non-Major (2 credit hours) An introduction to acting skills for non-theatre majors. (Course Fee Required)

THEA 1345. Theatre Practice - Costume Shop (1 credit hour) *Prerequisite:* THEA 1168 with a grade of "C" or better. Supervised practical experience in all aspects of costume shop theatre work under actual production conditions. May be taken three times for credit.

THEA 1355. Basic Design for the Theatre (3 credit hours) The study of the elements and principles of design and how they may be used in scenery, lighting, and costuming. The development of free-hand and mechanical drawing skills. (Course fee required.)

THEA 1375. Yoga (1 credit hour) Yoga provides theatre students with an additional movement form, aiding them in the process of performance, as well as the mind/body connection. Theatre students and/or non-

theatre students may opt to use THEA 1317 as one of their PEDS courses. Theatre students who choose to use THEA 1317 as a PEDS may not also use it as an elective in their major. (Course fee required.)

THEA 1435. Theatre Practice (1 credit hour) *Prerequisites:* Take two of the following: THEA 1166, 1167, or 1168 with a grade of "C" or better. Supervised practical experience in all aspects of theatre work under actual production conditions. May be taken up to 3 times for credit. (Course fee required.)

THEA 1436. Theatre Practice – Lighting/Sound (1 credit hour) *Prerequisites:* THEA 1167 with a grade of "C" or better. Theatre Practice – Lighting/Sound will apply skills used in theatrical stage lighting and sound for department productions. We will explore the jobs of lighting designers, sound designers, electricians and more. (Course fee required.)

THEA 2000. Freshman Jury (0 credit hours) *Prerequisite:* Requires THEA 1105 First year Seminar and a "C" or better in all Theatre Courses and an overall GPA of 2.75 or higher as well as Department Chair approval. A satisfactory grade in this course indicates successful completion of the first year audition/portfolio review. (S/U grading)

THEA 2165. Survey of Design for the Theatre (3 credit hours) *Prerequisites:* Take two of the following: THEA 1166, 1167, or 1168 with a grade of "C" or better. Description: This course provides the student with the skills needed to design and implement scenery, lighting, and costumes for productions with limited budgets, time, and skill levels while maintaining design concepts and analysis. By the conclusion of the course, the student will have developed a design concept, scenic design (including ground plan, elevations, and model or rendering), light design and plot, costume plot and renderings, and a detailed budget and time outline for one production.

THEA 2226. Stage Management (3 credit hours) *Prerequisites:* Take two of the following: THEA 1166, 1167, or 1168 with a grade of "C" or better. Introduction to stage management functions from auditions through final performances including preparation, practices, and responsibilities of the stage manager.

THEA 2227. Drafting and Drawing for the Theatre (3 credit hours) Must be a Theatre Major or have permission of the instructor. Exploration and application of graphic skills required by the theatrical designer. (Course Fee Required)

THEA 2255. Stage Makeup (1 credit hour) Must be a Theatre Major or have permission of the instructor. Basic materials and techniques of stage makeup. Practical experience of makeup for characters from a number of plays and in differing makeup styles. (Course Fee Required)

THEA 2275. Costume Construction (3 credit hours) *Prerequisite:* THEA 1168 with a grade of "C" or better or Consent of Instructor. Practical experience with techniques, tools, and materials used in standard costume construction for the stage, with introduction to couture and commercial patterns.

THEA 2285. Computer Technology in the Theatre (3 credit hours) *Prerequisite:* THEA 1355 with a grade of "C" or better. An introductory course using electronic technologies to develop skills in and an understanding of illustration, digital photo editing, website development, and computer-aided drafting techniques for the theatre artist. An electronic portfolio will be developed. (Course fee required.)

THEA 2325. Stage Movement (3 credit hours) *Prerequisites:* THEA 1245 with a grade of "C" or better. *Corequisite:* THEA 2346. Introduction to movement training for the actor to develop and strengthen the body as an expressive instrument. (Course Fee Required)

THEA 2335. Intermediate Acting 1 (3 credit hours) *Prerequisites:* THEA 1245 and 2000. An introduction to the teaching principles of Sanford Meisner. Beginning work with reality of doing, repetition exercise, staying in adjustment with partner, the independent activity, justification and simple objectives. Training is designed to

tap into the actor's spontaneous truthful impulses within the dynamics of the improvisational exercise. Only open to BFA Performance Majors. (Course Fee Required)

THEA 2346. Voice Training for the Stage (3 credit hours) *Prerequisite:* Theatre major or THEA 1245 with a grade of "C" or better. An introduction to voice training for the actor, with additional focus on dialects. Exercises and techniques are utilized to develop and strengthen the connection to and use of the voice. (Course fee required.)

THEA 2365. Stagecraft (3 credit hours) *Prerequisite:* THEA 1166 with a grade of "C" or better. The continued study and application of skills used in scenery, lighting, and sound production. The study of technical theatre roles, and their practical application through production assignments. (Course fee required.)

THEA 3000. Junior Proficiency (0 credit hours) *Prerequisites:* A grade of "C" or better in all Theatre Courses, an overall GPA of 2.75 or higher, and Department Chair approval. A satisfactory grade in this course indicates successful completion of the final audition/portfolio review in preparation for the student's senior project.(S/U grading).

THEA 3105. Children's Theatre (3 credit hours) *Prerequisite:* Sophomore standing or above. Research and literature of children's theatre, methods of producing and directing plays for and with children in school and community situations. (Course fee required.)

THEA 3106. Introduction to Dramaturgy (3 credit hours) *Prerequisite:* THEA 1175 with a grade of "C" or better. This course is designed to introduce students to the close study of dramatic texts from the perspective of the dramaturg, as well as a brief history of dramaturgy. Through a combination of lecture, discussion, analysis, research, writing, and projects, students will become familiar with various approaches, methods and skills necessary to dramaturgical research, culminating in a final dramaturgical project. (Course Fee Required)

THEA 3107. Creative Dramatics in the Classroom (3 credit hours) *Prerequisite:* Sophomore standing or above. Exploration of theories and techniques of improvised and informal drama and their practical application as a teaching tool for all age levels. Lectures, student projects and practical class experience.

THEA 3175. Theatre History/Literature 1: Origins to Renaissance (3 credit hours) *Prerequisite:* THEA 1175. Interdisciplinary examination of dramatic literature and theatre history from ancient Greece to the early Renaissance, studied in the context of important cultural trends of these periods.

THEA 3176. Theatre History/Literature 2: Restoration to 20th Century (3 credit hours) *Prerequisite:* THEA 1175. Interdisciplinary examination of dramatic literature and theatre history from the Renaissance to Romanticism, studied in the context of important cultural trends of these periods.

THEA 3177. Theatre History/Literature 3: Topics in Theatre History (3 credit hours) *Prerequisite:* THEA 1175. Interdisciplinary examination of dramatic literature and theatre history from Romanticism to Modernism, studied in the context of important cultural trends of these periods.

THEA 3205. Advanced Voice and Movement for the Stage (3 credit hours) *Prerequisites:* THEA 2346 and THEA 2325. Advanced exploration of Voice and Movement training with an additional emphasis on accents and stage combat. (Course Fee Required)

THEA 3225. Musical Theatre Performance (2 credit hours) *Prerequisites:* THEA 1245 and 2 sections of THEA 1305 or Private Voice and THEA 1221, all with a grade of "C" or better. An exploration of performing techniques in the musical theatre. (Course Fee Required)

THEA 3226. Arts Management (2 credit hours) Must be a Theatre Major or have permission of the instructor. An examination of arts administration practices including an introduction to management, development, marketing, and public relations for non-profit theatre arts organizations.

THEA 3245. Acting 2 (3 credit hours) *Prerequisite:* THEA 1245 and THEA 2000 with a grade of "C" or better. Advanced acting techniques, including character and scene study and practical experience in developing a role. (Course fee required.)

THEA 3246. Playwriting (3 credit hours) Elements and techniques for writing dramatic literature. Practical experience writing and critiquing one-act plays.

THEA 3248. Devising Performance (3 credit hours) In this course, students will examine one of two areas: devising solo performances OR devising collaborative performances. Offered on an alternating basis, both versions of the course will provide students with an examination of basic readings, historical background, and examples of the type of performance being studied. In addition to studying the theoretical basis of devised performance, students will create their own performances through a variety of class exercises, outside research, and group collaborations. (Course fee required.)

THEA 3250. Period Styles in Design (3 credit hours) Must be a Theatre Major or have permission of the instructor. Introduction to historical styles in clothing, architecture, painting, and sculpture as they influence theatrical design through the ages.

THEA 3255. Stage Properties (2 credit hours) *Prerequisites:* THEA 1355 and THEA 1368 each with a grade of "C" or better. A study of basic procedures, techniques, and materials that can be used by the designer and technician in the construction of stage properties. Basic introduction to organization and procurement of stage properties. (Course fee required.)

THEA 3260. Lighting and Sound Design and Technology for Educators (3 credit hours)
Prerequisites: THEA 2165 with a grade of "C" or better. This course is for future theatre educators and it will explore current trends and provide practical hands-on experience with lighting and sound design and technology. Special emphasis will be on implementing such practices in the P-12 education environment.

THEA 3262. Costume Design (3 credit hours) *Prerequisites:* THEA 1355, THEA 1368, and THEA 2227 each with a grade of "C" or better. Utilizing design theory, costume history, and script analysis to create appropriate character-specific designs for the stage.

THEA 3266. Sound Design and Technology (3) *Prerequisites:* THEA 1355, THEA 1367, and THEA 2227 each with a grade of "C" or better. The study and practical application of the skills, techniques, and artistry of sound design and technology for the stage. (Course Fee Required)

THEA 3267. Scene Design (3 credit hours) *Prerequisites:* THEA 1355, THEA 1366, and THEA 2227 each with a grade of "C" or better. The study and application of the skills, techniques, and art of the scenic designer.

THEA 3268. Scene Painting (2 credit hours) *Prerequisites:* THEA 1355 and THEA 1366 each with a grade of "C" or better. Practical application of materials and techniques used to paint stage settings. Experience with a variety of media and styles of scenic painting. (Course fee required.)

THEA 3269. Lighting Design (3 credit hours) *Prerequisites:* THEA 1355, THEA 1367, and THEA 2227, each with a grade of "C" or better. The study and practical application of design, concepts, and equipment of lighting for the stage. Experience in developing and drafting lighting designs for basic theatre styles. (Course fee required.)

THEA 3276. Costume Crafts (2 credit hours) *Prerequisites:* THEA 1368 and THEA 2275, each with a grade of "C" or better. Practical experience in creating costume accessories, with an emphasis on altering existing materials and fabricating items with "found" and unusual materials. (Course fee required.)

THEA 3277. Patterning and Draping (2 credit hours) *Prerequisites:* THEA 1368 and THEA 2275, each with a grade of "C" or better. Practical experience in creating couture-style patterns for theatrical costumes, utilizing both fabric draping and flat-patterning methods. (Course fee required.)

THEA 3305. Children's Theatre Production (3 credit hours) *Prerequisite:* Permission of Instructor. Practical experience in performing, presenting, and/or directing children's theatre. May be taken two times.

THEA 3335. Intermediate Acting 2 (3 credit hours) *Prerequisite:* THEA 2335. Introduction to emotional preparation through creative fantasy as applied to the repetition exercise. Further development of the exercise from flexible and full responsiveness to the meaning of every moment. Work on personalization and emotionalizing relationship within improvisation exercise and scene work. (Course Fee Required)

THEA 3345. Seminar in Auditions (3 credit hours) *Prerequisite:* THEA 3245 or 3335 with a grade of "C" or better. Must be in BFA Performance Track or have permission of the instructor. Selection and preparation of material for theatre auditions. Experience in preparing resumes and auditions, cold readings, and callback interviews. (Course Fee Required)

THEA 3435. Advanced Theatre Practice (1 credit hour) *Prerequisites:* THEA 1435 or THEA 1345 and take two of the following: THEA 1366, 1367, or 1368 all with a grade of "C" or better. Supervised leadership experience in actual theatrical work, including every aspect of theatre. May be taken up to 5 times for credit. (Course Fee Required)

THEA 3535. Advanced Theatre Practice-Lighting/Sound (0-5-1) *Prerequisite:* THEA 1167 with a grade of "C" or better. Advanced Theatre Practice (ATP) is a supervised practical experience in all aspects of theatre work under actual production conditions. ATP students are those who have already taken other design/tech classes and should now be ready to take on a supervisory production position on one, or more, productions. Students will discuss their area of interest and/or strength with the faculty for appropriate production assignments. (Course fee required.)

THEA 4205. Senior Project in Theatre (2 credit hours) *Prerequisites:* THEA 3000, a grade of "C" or better in all Theatre Courses, and an overall GPA of 2.75 or higher. Requires Department Chair Approval. A faculty-juried presentation by graduating Theatre Arts majors. Satisfactory completion of this course is necessary for the BFA. in Theatre Arts. (S/U grading.) (Course fee required.)

THEA 4206. Advanced Costume Design (3 credit hours) *Prerequisite:* THEA 3262 with a grade of "C" or better. Further experience in utilizing design theory, costume history, and script analysis to create appropriate character-specific designs for larger, more complicated plays in contemporary, period, and abstract styles. (Course Fee Required)

THEA 4225. Advanced Musical Theatre Performance (2 credit hours) *Prerequisite:* THEA 3225 with a grade of "C" or better. An advanced exploration of performing and staging techniques in the musical theatre. (Course fee required.)

THEA 4245. Acting 3 (3 credit hours) *Prerequisite:* THEA 3245. Advanced work on creating a role through a variety of acting exercises and intensive partnered scene work.

THEA 4335. Intermediate Acting 3 (3 credit hours) *Prerequisite:* THEA 3335. Building on the first year of training, students begin working on interpretation and characterization through actions, physical impediments, character idea and particularization. (Course Fee Required)

THEA 4345. Intermediate Acting 4 (3 credit hours)
Prerequisite: THEA 2335, THEA 3335, and THEA 4335 with a grade of "C" or better. Extends the work of

Intermediate Acting I – 3 into the area of advanced character work and interpretation. Introduction to the actor's process in personalizing heightened text/poetry. Students will also work on an advanced particularization and final scene.

THEA 4406. Theatre Education Practicum (2 credit hours) *Corequisite or prerequisite:* THEA 5106 with a grade of "C" or better. Observation and practical experience in an area theatre. Students may only attempt this class twice.

THEA 4445. Theatre Performance (1 credit hour) *Prerequisite:* Consent of Department chair and THEA 1245 Intro to Acting & Directing with a grade of "C" or better. Practical application of acting theories and techniques through the rehearsals and performances of a production. May include the supervised performance of a major role in a production. May be taken ten times for credit. (Course fee required.)

THEA 4465. Theatre Production (1 credit hour) *Prerequisite:* Consent of Department chair. Techniques of planning and implementing technical aspects of production. May include the supervised student design and execution of a major technical area of production. May be taken ten times for credit. (Course fee required.)

THEA 4485. Student Teaching: Theatre (10 credit hours) *Prerequisite:* Admission to Teacher Education and THEA 3107 and 5106 both with a grade of "C" or better. Observation, participation, and instruction in a P-12 classroom. (Course fee required.) (S/U grading)

THEA 4698. Internship (3-6 credit hours) *Prerequisite:* Consent of Department chair. This course is designed to allow the student to gain hands-on field experience working with approved non-academic theatre companies and/or organizations. Supervision is provided by a Theatre Arts faculty member and a representative from the cooperating agency. The student must make arrangements with the faculty member and the cooperating company and get permission from the department chair prior to registering for the course. May be taken twice for credit. (S/U grading.) (Course fee required.)

THEA 4795. Senior Seminar in Theatre (1 credit hour) *Prerequisites:* Requires THEA 3000 Junior Proficiency and a grade of "C" or higher in all Theatre Courses and an overall GPA of 2.75 or higher. Requires Department Chair Approval. A capstone course that integrates concepts gained during the students' tenure. Includes readings, lectures, discussions, portfolio presentations, and the administration of an exit exam.

THEA 4899. Independent Study (3 credit hours) *Prerequisite:* Consent of Department chair. Special projects designed to meet the specific needs of individual students. (Course fee required.)

THEA 5106. Methods of Teaching Theatre (3 credit hours) *Prerequisite:* Admission to Teacher Education. Practical application of techniques for teaching drama in grades P-12. Curriculum, concepts, procedures for instruction, and observation, and participation in the public schools. Students may only attempt this class twice.

THEA 5179. Musical Theatre History (3 credit hours) Must be a Theatre Major or have permission of the instructor. An historical overview of Musical Theatre History composers, directors, and choreographers.

THEA 5205. Advanced Creative Dramatics (3 credit hours) *Prerequisites:* THEA 3107 with a grade of "C" or better and Admission to Teacher Education. Advanced exploration of integrating creative dramatics into the classroom. Lectures, student projects, and practical classroom experience.

THEA 5206. Advanced Scene Design (3) *Prerequisite:* THEA 3267 with a grade of "C" or better. Further experience utilizing design theory, research, and script analysis to create appropriate scenic designs for larger, more complicated plays in contemporary, period, and abstract styles. Design solutions for thrust and arena stages will be explored and developed. (Course Fee Required)

THEA 5207. Advanced Stagecraft, Technology for Theatrical Production (3 credit hours) *Prerequisite:* THEA 2365 with a grade of "C" or better. This course is for students wishing to further explore the intricacies

and technologies used to mount theatrical productions. Students will experience the methods and the madness that goes on behind the scenes when mounting plays and/or musicals produced by the Columbus State University Theatre Department. Students will be assigned leadership positions including that of the technical director, assistant technical director, master rigger, master carpenter, master electrician, etc. (Course Fee Required)

THEA 5208. Advanced Lighting Design (3 credit hours) *Prerequisite:* THEA 3269 with a grade of “C” or better. Further experience utilizing design theory, developing a design aesthetic, and script analysis to create appropriate lighting designs for larger, more complicated plays in contemporary, period, and abstract styles. (Course Fee Required)

THEA 5209. Advanced Sound Design (3 credit hours) *Prerequisite:* THEA 3266 with a grade of “C” or better. Further experience in utilizing design theory, developing a design aesthetic, and script analysis to create appropriate sound designs for larger, more complicated plays in contemporary, period, and abstract styles. (Course Fee Required)

THEA 5245. Advanced Acting (3 credit hours) *Prerequisite:* THEA 4335 with a grade of "C" or better. Advanced exploration of Acting techniques applied to Stylized plays and heightened texts. (Course fee required.)

THEA 5281. Stage Directing 1 (3 credit hours) *Prerequisites:* THEA 1175, THEA 1245, and THEA 2226, each with a grade of “C” or better. Introduction to the technical aspects of directing in a proscenium setting including ground plans, stage composition, textual analysis, stage blocking, promptbook preparation and collaborating with actors in the rehearsal process. Students may only attempt this class twice. (Course Fee Required)

THEA 5283. Advanced Directing (3 credit hours) *Prerequisites:* THEA 5281 with a grade of "C" or better, BFA Performance majors only. Advanced directing theories focusing on methods of staging for arena and thrust configurations. Students may only attempt this class twice. (Course Fee Required)

THEA 5284. Directing and Collaboration (3 credit hours) *Prerequisite:* THEA 5283 with a grade of "C" or better. Detailed study of the role of the director in the production. Practical experience in directing a one-act period or non-realistic play for public performance. Students may only attempt this class twice. (Course Fee Required)

THEA 5285. Computer Aided Design and Drafting (3 credit hours) *Prerequisite:* THEA 2285 with a grade of "C" or better. Advanced study in the use of computer technologies in the theatre. Topics will be selected to meet the needs and interests of the students, and may include scenic and lighting drafting, digital sound designs, digital costume renderings, and three-dimensional modeling.

THEA 5305. Summer Theatre Production (1 credit hour) *Prerequisite:* 1 Credit Hour in any of the Fundamentals courses (1166, 1167, 1168) or Permission of the Instructor. Practical experience in design and/or production in CSU's Riverside Summer Theatre. (Course Fee Required)

THEA 5306. Summer Theatre Performance (1 credit hour) *Prerequisite:* THEA 1245 with a grade of “C” or better. Practical experience in acting and/or directing in CSU's Riverside Summer Theatre. (Course Fee Required)

THEA 5575. Selected Topics in Theatre Arts (1-3 credit hours) Must be a Theatre Major or have permission of the instructor. Various topics selected by the instructor to meet the needs and interests of the students. May be taken twice for credit with different topics. (Course Fee Required)

THEA 6105. Advanced Children's Theatre (3 credit hours) Student must be a graduate or have permission of instructor. Comprehensive study of national and international dramatic literature for children. Research and methodology of producing, managing, and directing theatre for youth in educational and professional settings. (Course Fee Required)

THEA 6106. Introduction to Graduate Research (1 credit hour) Student must be a graduate or have permission of instructor. A survey of research methods commonly used in theatre criticism as well as their application to research questions including the collection of bibliographic, dramaturgical, and aesthetic information for the purpose of formulating theses, organizing and writing research papers, or developing conceptual approaches to production.

THEA 6107. Graduate History & Literature of the Theatre (3 credit hours) Student must be a graduate or have permission of instructor. Interdisciplinary examination of dramatic literature and theatre history from a specific genre, area, or movement within contemporary theatre, studied in the context of important cultural trends impacting the topic.

THEA 6178. Theatre History/Literature 4: Contemporary Topics in Theatre History (3 credit hours) Student must be a graduate or have permission of instructor. Interdisciplinary examination of dramatic literature and theatre history from a specific genre, area, or movement within contemporary theatre, studied in the context of important cultural trends impacting the topic.

THEA 6267. Topics in Design (3 credit hours) Student must be a graduate or have permission of instructor. The study and application of the skills, techniques, and art of the scenic designer. (Course Fee Required)

THEA 6895. Graduate Independent Study (1-3 credit hours)

This course is designed for graduate students who want to focus on a particular topic for which there is no existing graduate course. The course is likely to include research, reading and writing under the guidance of a mentor faculty member.

THEA 6999. Thesis (6 credit hours) Student must be a graduate or have permission of instructor. Directed independent study to develop and demonstrate proficiency in an area of theatre research agreed upon by the student and the instructor/thesis supervisor. Topics may come from any area of theatre studies or be combined with production work, but the project must result in a substantial research paper with supporting bibliography. (Course may be repeated in subsequent semesters but may not exceed six hours.) (Course Fee Required.)

FRESHMEN EXPERIENCE

All full-time, first year students with fewer than 30 credit hours are required to have a Freshman Year Experience designed to introduce students to the culture and expectations of university academics. The Freshman Year Experience includes Freshman Learning Communities and/or a first year seminar (FYRS 1105).

Theatre Majors should sign up for the Freshman Learning Community for Theatre Majors which consists of the following Theatre Classes:

THEA 1105 First-Year Seminar	1 hr.
THEA 1175 Script Analysis	3 hrs.
THEA 1245 Introduction to Acting and Directing	3 hrs.

This Freshman Learning Community can be taken in fall or spring of freshman year.

Freshman Learning Communities allow students to enroll in courses with peers who share a common academic or career interest. The freshman-level courses in the learning communities are tailored to a common theme or specific academic discipline and usually have lower enrollments.

First-Year Seminar (FYRS 1105) is designed to help freshmen achieve academic and personal goals by developing links between students and faculty, enhancing skills necessary for academic success, exploring global issues and perspectives, and promoting involvement in university life.

To fulfill Freshman Year Experience requirement, all students must take a first year seminar (FYRS 1105) or enroll in a Freshman Learning Community *designed for their major* to fulfill the Freshman Year Experience. Freshmen have the option to enroll in Freshmen Learning Communities.

Note: First-Year Seminar (FYRS 1105) is different from the Department of Theatre First-Year Seminar course (THEA 1105).

SCHOLARSHIP/ASSISTANTSHIP REQUIREMENTS

CSU Theatre Scholarships are granted by the faculty and require that a student be an active theatre major enrolled in a minimum of one theatre department course per semester in addition to Theatre Convocation. Scholarship students will be expected to assist the department with certain public relations events and services including (but not limited to): Ushering, Discovery Days, Departmental Audition Days, Conferences, Season Announcement and Fundraising Events, and other Arts Management publicity activities such as delivery of posters and other promotional events.

Students must maintain the minimum grade point average and departmental service in order to retain their scholarship. Students will be evaluated between semesters; **failure to maintain minimum standards may result in loss of scholarship.**

Emily Woodruff Scholarship

- Honor Scholarship awarded to Sophomore, Junior, and Senior Theatre Majors with the Highest Academic GPAs as well as the best track record in theatre activities
- Awarded annually

Theatre Angels Scholarship

- Honor Scholarship awarded to rising Sophomore Theatre Majors
- Awarded annually, renewable for three years
- Theatre Major with minimum 3.0 GPA

Hazel Hall Brennan Memorial Scholarship

- Honor Scholarship awarded to the top student in each track (BFA Performance, BFA Design/Tech, BSEd, BA) as determined by the faculty
- Awarded annually
- Theatre Major with minimum 3.0 GPA

Dr. Leon Lapidés Memorial Scholarship

- Honor Scholarship awarded to Sophomore Theatre Major or higher
- Awarded annually, pending available funding
- Theatre Major with minimum 3.0 GPA

Springer Theatre's Bill Evans Memorial Scholarship

- Awarded to Sophomore or higher student classification Theatre Majors
- Up to Four Awards each year
- Based on other departmental considerations
- Awarded annually

Theatre Department Scholarships

- Theatre Major with minimum 3.0 GPA
- Participation in all departmental productions
- Awarded Annually

Departmental Service Awards

- Theatre Major with minimum 3.0 GPA in Theatre classes
- Awarded annually
- Based on faculty recommendations and other considerations

Theatre Department Assistantships

- Theatre Major with minimum 3.0 GPA in Theatre classes
- CSU Application
- Awarded on a per semester basis

Work study jobs are available in the Theatre Department based on need. Please apply to the Office of Financial Aid for eligibility. Available jobs are posted in the career center in the bottom of Davidson Student Center.

ASSISTANTSHIP IN THEATRE EDUCATION & CHILDREN'S THEATRE

Description: Assist the Program Director for Theatre Education in booking and planning the Children's Theatre tour and doing a variety of office duties. During the show semester, the applicant also becomes the stage manager/tour manager of the touring production. During the show semester, individuals on the tour cannot take other classes on Tuesdays and Thursdays. Must be responsible, mature, organized, and experienced in Stage Management and Technical Theatre. Application, located in Appendix, should be submitted to Brenda May Ito by September 30th.

TRANSFER CREDIT

CSU Department of Theatre welcomes transfer students. For students who have completed at least one year of training at another institution, a successful audition and admittance into the program will fulfill the Freshman Jury requirement.

The following theatre classes will be accepted for transfer credit, provided that the proposed courses have credit hours and are of a level which is of an equal or greater value. Number of credit hours accepted indicated in parentheses.

THEA 1175	Script Analysis (3)
THEA 1166	Fundamentals/Technical Theatre (1)*
THEA 1167	Fundamentals/Lighting and Sound (1)*
THEA 1168	Fundamentals/Costume Construction (1)*
THEA 1245	Intro to Acting & Directing (3) (With permission of Department Chair)

*Consult your academic advisor to discuss appropriate course substitutions

THEA 1345 or 1435	Theatre Practice (2)
THEA 1355	Basic Design (3)
THEA 2355	Makeup (2)
THEA 3175	Theatre History I (3)
THEA 3176	Theatre History II (3)
THEA 3177	Theatre History III (3)

STUDENT EVALUATIONS; JURIES & PROBATION

All students are required to undergo an evaluation and portfolio review at the end of the freshman and sophomore years in the program known as Freshman Jury and Junior Proficiency. These sessions provide an opportunity for feedback from the faculty on the student's strengths/weaknesses and to assess their progress in the program.

FRESHMAN JURY

Every student must complete a Freshman Jury in the spring semester of their first year as an accepted Theatre student at CSU. Satisfactory completion of the Freshman Jury is a requirement for further continuation as a Theatre Major or Minor. Students wishing to enter into a track different from the track they are currently in must do so as a part of the Freshman Jury process. In addition to their work in the classroom and on productions, students will be evaluated on their development of craft and technique, ability to work collaboratively, work habits, attitude, commitment to training, and professional discipline. It should be noted that grades alone do not guarantee retention in the program. For instance, students with a B average who fail to demonstrate artistic growth or professional discipline may still be dismissed from the program.

Possible results of Freshman Jury:

- Student may receive a grade of “satisfactory”, and be permitted to continue in their current track.
- Student may receive a grade of “satisfactory”, and be permitted into a new track.
- Student may receive a grade of “unsatisfactory”, and be permitted to jury for a different track.
- Student may receive a grade of “unsatisfactory”, and not be permitted to continue in the Theatre Program at Columbus State.
- Students who have not currently progressed far enough in their program of study may receive a grade of “IP” (In Progress), and will need to complete their jury within the upcoming calendar year. This will delay the student's Junior Proficiency by one year, as they may not be taken concurrently.
- Student may be put on probation for the upcoming semester (see below). Students place on probation will receive a grade of “IP” (In Progress), and will need to complete their jury within the upcoming calendar year.

JUNIOR PROFICIENCY

Junior Proficiency is a second evaluation that takes place at the *end of the sophomore year*. Students must pass Junior Proficiency in order to continue in the program and take upper division classes in their program of study. A student who receives a grade of “IP” (In Progress) in Junior Proficiency is deemed to

have not met the minimum standards to continue in the program as an upper classman but is being allowed an additional semester to try to meet the minimum standard, as directed in their Junior Proficiency interview with the faculty.

TRANSFER STUDENTS

Students who transfer into the Theatre Program as an accepted major/minor and have completed 45 or more hours will not have to take Freshman Jury. **ALL** students graduating with a theatre degree from Columbus State University **MUST** pass Junior Proficiency.

Probation and Dismissal

There are three types of probation:

- A. **Artistic Probation:** occurs when a student fails to demonstrate sufficient artistic growth as assessed in the annual evaluation (see above).
- B. **Disciplinary Probation:** will arise if there is a violation of University or Department regulations. Students who are habitually tardy or absent from classes, rehearsals, and other theatre program obligations may be placed on Disciplinary Probation.
- C. **Academic Probation:** will occur for any Theatre Major with a Theatre GPA below 2.75. Students will also be put on Academic Probation if they fail to receive a “C” or better on a second attempt at any theatre class.

Probation notifications will be given in writing by the theatre department chair.

Any theatre student placed on academic probation will be prohibited from performing in or working on department or other productions, except when necessitated by course requirements. Students placed on artistic and/or disciplinary probation can participate in department productions only at the discretion of the theatre faculty. Probation is allowable for one semester only. Subsequent artistic and/or disciplinary probation will be regarded as justifiable grounds for dismissal from the program.

Any scholarship student placed on probation may retain their department scholarship during the initial semester of probation. In the event that a scholarship student’s probationary period exceeds one semester, the faculty and department chair may withdraw any or all department scholarships.

INTERNSHIPS

Internships provide specialized training and practical work experience related to your major in an off campus theatrical setting. Information about specific internship programs outside of the Columbus area are available at SETC, and in publications such as ArtSearch and The Summer Theatre Directory, both of which are available in the Theatre Department office. Credit for internships must be arranged prior to the experience. No credit will be given if applied for after the work has been completed.

Internship Guidelines

I. Objectives

- To integrate academic study with supervised work experience in a professional theatre environment;
- To develop a working relationship between CSU Theatre students and professional theatres;
- To provide practical experience and exposure to varied work methods not available on campus.

II. Academic Requirements: Academic viability will be determined by the theatre faculty using the guidelines outlined below. Internship duties must be of a scope and complexity to warrant academic credit. Before embarking on an internship, the student and supervising faculty member must agree on the method of academic evaluation. The following would be required:

- Student must keep a weekly journal recording experiences and observations of the theatrical process;
- Upon completion of the internship, the student will be required to return to campus to prepare an oral presentation for the supervising faculty. The presentation should exhibit evidence of creative accomplishments, i.e. portfolio, etc.
- The oral presentation should be supplemented by a written summation;
- An evaluation must be completed by the supervisor on site and mailed separately to the academic advisor within thirty days of the completion of the assignment;
- Credit hours will be based on length and breadth of internship but may not exceed 3 semester hours of credit.

III. Target Theatres: Theatres considered for internships must meet the following requirements.

- Demonstrated production excellence;
- Trained supervisors willing to participate in evaluation;
- Quality facilities and equipment;
- Provide opportunity for student to participate on a professional level.

IV. Eligibility:

Outside Columbus: For an internship taking place outside of the Columbus area, the student must have a Theatre GPA of 2.75 or above and have met the specific internships prerequisites. In addition, students must submit the following:

- Objectives-statement of student goals and how internships can contribute to these goals.
- Duration-length of internship and number of hours per week.
- Student responsibilities and description of internship duties.

- Method of evaluation and criteria used to assess student work.
- Name and authorization of supervisor.

Local Opportunities: Theatre internships are regularly offered in Columbus at the Springer Opera House, The RiverCenter for the Performing Arts, and the Columbus Symphony Orchestra. All students must apply for these opportunities by submitting an application (found on the credenza) with an attached resume, and they must meet the following prerequisites:

- Theatre GPA of 2.75 or above.
- Demonstrated skill in the area of the internship by meeting prerequisites as follows:

Acting

Prerequisites:

- Completes Intermediate Acting 1 & 2 or Acting 2 with a minimum grade of B;
- Performs a minimum of one role or serves as understudy on at least one CSU departmental production.

Directing

Prerequisites:

- Completes Directing 1 and either Direction and Collaboration or Advanced Directing with a minimum grade of B;
- Serves as Assistant Director on a minimum of one CSU production.

Arts Management

Prerequisites:

- Completes Arts Management with a minimum grade of B;
- Serves in the area of the internship on a minimum of one CSU Departmental production.

Dramaturgy

Prerequisites:

- Completes Dramaturgy with a minimum grade of B.

Stage Management

Prerequisites:

- Completes Stage Management with a minimum grade of B;
- Serves as a Stage Manager on a minimum of one CSU Departmental production.

Company Management

Prerequisites:

- Completes Stage Management and Arts Management with a minimum grade of B;
- Serves as a Stage Manager or an ASM on a minimum of one CSU production;
- Serves in a minimum of one area of Arts Management on at least one CSU Departmental production.

Theatre Education

Prerequisites:

- Completes Creative Dramatics with a minimum grade of B.

Teaching Assistant

Prerequisites:

- Completes Creative Dramatics with a minimum grade of B.

Scenery Construction

Prerequisites:

- Completes Fundamentals of Tech Theatre and Stagecraft with a minimum grade of B;
- Serves a minimum of two semesters in the Scene Shop.

Assistant Technical Director

Prerequisites:

- Completes Stagecraft and Advanced Stagecraft with a minimum grade of B;
- Serves as Assistant Technical Director on a minimum of one CSU Departmental production.

Scenic Design

Prerequisites:

- Completes Scenic Design with a minimum grade of B;
- Serves as Assistant Designer on a minimum of one CSU production.

Lighting Technology

Prerequisites:

- Completes Lighting Fundamentals of Technical Theatre and Lighting Design/Technology with a minimum grade of B;
- Serves a minimum of two semesters on Lighting Crew;

Lighting Design

Prerequisites:

- Completes Lighting Design with a minimum grade of B;
- Serves as Assistant Designer on a minimum of one CSU production.

Costume Technology

Prerequisites:

- Completes Costume Fundamentals of Technical Theatre and Costume Construction with a minimum grade of B;
- Serves a minimum of two semesters in the Costume Shop.

Wardrobe

Prerequisites:

- Completes Costume Fundamentals of Technical Theatre and Advanced Costume Theatre Practice with a minimum grade of B;
- Serves a minimum of one semester in the Costume Shop;
- Serves as Dresser on a minimum of one CSU production.

Costume Design

Prerequisites:

- Completes Costume Fundamentals of Technical Theatre and Costume Design with a minimum grade of B;
- Serves as Assistant Designer on a minimum of one CSU production.

Stage Properties

Prerequisites:

- Completes Stage Properties with a minimum grade of B;
- Serves on a minimum of two properties running crew on CSU Departmental productions.

Scenic Art

Prerequisites:

- Completes Scene Painting with a minimum grade of B;
- Serves on a minimum of two CSU Departmental productions on scene painting crew.

Sound

Prerequisites:

- Completes Sound Design/Technology with a minimum grade of B;
- Serves as Assistant Designer on a minimum of one CSU production.

Rigging

Prerequisites:

- Completes Stagecraft with a minimum grade of B;
- Serves as Fly Captain on a minimum of one CSU Production.

Note: Internship duties do not excuse the student from departmental work and/or class responsibilities. If there is a conflict, it is up to the student to speak to the supervising faculty a minimum of 48 hours prior to the conflict.

SENIOR PROJECTS

The senior project is an opportunity for disciplined, mature students to demonstrate their skill as theatre artists. Approved projects will represent the culminating achievement of their work in the theatre program in a specific area of the major that the student intends to pursue after graduation as indicated by coursework, internships, and production responsibilities.

Projects may be proposed in acting, directing, musical theatre, design, technology, arts management, playwriting, or another area approved by the Theatre Department faculty. Proposals must be submitted to the faculty no later than the **spring deadline** (see calendar) for a project taking place in the next academic year. When the project has been approved by the faculty, a date for the presentation of that project will be assigned. Projects should be completed during the final two semesters of the student's program.

After the Senior Project has been approved and scheduled, the student must meet with their advisor to create a written time schedule to be followed in working on the project. All senior projects must have a public presentation as a final component of the work. When the project is complete and all paperwork has been submitted, a student-faculty evaluation conference is scheduled.

To apply for a project, the student must complete the Proposal for Senior Project form and attach a written explanation for each of the three choices containing a justification for the project and discussing any expertise the student may bring to the process.

FREESTAGE AND LAB THEATRE SERIES GUIDELINES

(revised April 2013)

FREESTAGE SERIES

- Students must apply for a slot and be approved before being put on the calendar. Applications will be accepted and approved on a first-come first-serve basis.
- There will be no faculty supervision, no tech support, or time/day restrictions with the exception of production weeks.
- Only CSU students may be cast. Those currently on academic or artistic probation are ineligible.
- Performances may be scheduled in any available space EXCEPT the Mainstage, Studio, or Lab Theatres.
- All rehearsals and performances must adhere to the standard one-hour limit for signing out rehearsal spaces.
- There will be a clear zero-tolerance policy for missing any portion of class or rehearsal for the purpose of performing in or attending any Freestage event.

LAB THEATRE SERIES

- Students must submit proposals for approval and have already secured a Faculty Advisor. (Limited faculty advisement.)
- Casting takes place after Mainstage season.
- May not use students rehearsing in current productions.
- Standard audition format with notice on callboard.
- Only CSU students may be cast. Those currently on academic or artistic probation are ineligible.
- Cast List must be approved by Advisor BEFORE posting.
- A rehearsal schedule will be provided to the Faculty Advisor at the start of the process.
- Generally, rehearsals should not go beyond 5-6 weeks, 6 hours per week, with individual rehearsals of no more than 90 minutes.
- Any Lab Series commitment (including rehearsals, tech days, performances, etc.) cannot interfere with a student's participation in any other departmental commitment—including class attendance, other rehearsals, or other scheduled departmental activities. This is a “zero-tolerance” policy for all who are involved.
- **No Invited Audiences** for Tech or Dress Rehearsals, or additional understudy performances, etc. (This is a slippery-slope for what has become, in reality, added performances.)
- Friday Tech Rehearsal, up to 3 hours, scheduled after 6 p.m.
- Saturday Dress Rehearsal, up to 3 hours, scheduled as needed.
- No Advertising by Play Title (including Facebook, etc.).
- Perform in Lab Theatre.
- Limited Tech (rep plot, stock items with appropriate approvals).
- **Two Performances** are permitted, i.e. Sunday afternoon or evening and Monday at 5 p.m.
- 60 Minutes maximum for performances—but can sign out the space for 120 minutes total for setup and strike.

If in doubt, speak with your faculty advisor!

THEATRE PERFORMANCE
THEA 4445

Course Objectives:

Theatre Performance provides the student practical application of theories and techniques in acting, directing, musical theatre or stage management. Possible avenues for Theatre Performance credit include:

Assistant Directing – prerequisite THEA 5281

Stage Managing – prerequisite THEA 2226

Acting in a major role on the mainstage – prerequisite THEA 3245

Understudy for male or female roles for the mainstage – prerequisite THEA 3245

Dramaturg – prerequisite THEA 3175 or 3176, whichever is appropriate

Requirements/Evaluation:

To be enrolled in this course, THEA 1245 Intro to Acting & Directing must have been taken/completed. Your grade in the course will be based on the successful execution of all aspects of the position as described in the Theatre Department Handbook, as well as the additional analysis and/or paperwork that is assigned by your faculty supervisor. Things we will consider in evaluating your work are:

- 300 points - Preparation, Analysis and Paperwork appropriate to your project;
- 500 points – The successful completion of all assigned duties for your position as outlined in the Theatre Department Handbook;
- 100 points – A final written evaluation of the project including an oral defense of your work;
- 100 points - Your willingness to be an ensemble or team player. Whether you work as a group or as individuals on your projects, it will be expected that you are flexible and cooperative in dealing with those you come in contact.

Note: All assignments are due at the beginning of the class period for which they are assigned and must be typed. Your absence from class on the day an assignment is due does not excuse you from that assignment. Failure to complete the assignment on time will result in a loss of ten percent per calendar day until the assignment is completed.

Please proofread your papers. All spelling and/or grammatical errors will be counted off at one point each. There is a writing center located in Woodall #116.

All students are required to keep an electronic copy of each assignment until the completion of the semester.

THEATRE PRODUCTION

THEA 4465

Course Objectives:

Theatre Production provides the student practical application of theories and techniques in design, technical, and management for the theatre. Possible avenues for Theatre Production credit include:

Assistant Design for a main stage production

Prerequisite: Scene design (THEA 3267), costume design (THEA 3262), OR lighting design (THEA 3269) for assigned area
or Survey of Design for the Theatre (THEA 2165)

Technical Director or Assistant TD for a main stage production

Prerequisite: Stagecraft (THEA 2365)
AND Scene Design (THEA 3267) OR Survey of Design for the Theatre (THEA 2165)

Costume Project Manager for a main stage production

Prerequisite: Costume Construction (THEA 2275)

Stage Manager for a main stage or student showcase series production

Prerequisite: Stage Management (THEA 2226)

Props Master for a main stage or student showcase series production

Prerequisite: Stage Properties (THEA 3255)

Production Manager for One-Act Festival

Prerequisite: Stage Management (THEA 2226)

Design for a student showcase series production

Prerequisite: Scene design (THEA 3267), costume design (THEA 3262), OR lighting design (THEA 3269) for assigned area
or Survey of Design for the Theatre (THEA 2165)

Scenic Artist for a main stage production

Prerequisite: Scene Painting (THEA 3267)

First Hand (Cutter) for a main stage production

Prerequisite: Costume Construction (THEA 2275)

This class may be taken twice for credit, but a student may not perform the same position more than once for credit.

Requirements/Evaluation:

Your grade in the course will be based on the successful execution of all aspects of the position as described in the Theatre Department Handbook, as well as the additional analysis and/or paperwork that is assigned by your faculty supervisor. Things we will consider in evaluating your work are:

- 300 points - Preparation, Analysis and Paperwork appropriate to your project;
- 500 points – The successful completion of all assigned duties for your position as outlined in the Theatre Department Handbook;
- 100 points – A final written evaluation of the project including an oral defense of your work;
- 100 points - Your willingness to be an ensemble or team player. Whether you work as a group or as individuals on your projects, it will be expected that you are flexible and cooperative in dealing with those you come in contact.

Please proofread your papers. All spelling and/or grammatical errors will be counted off at one point each. There is a writing center located in Woodall #116.

All students are required to keep an electronic copy of each assignment until the completion of the semester.

CONVOCATION

All theatre majors are required to be registered for and attend THEA 1000 every semester. They are a full time on-campus student. The only exception will be for BSEd majors during the semester of their student teaching. The class meets on the Friday prior to the start of classes each semester and periodic times throughout the semester. Check the course syllabus or current Theatre Calendar for meeting dates. Students must sign in to receive credit. In the event of a class or other academic conflict, email the Department Chair or Production Manager *in advance* of the convocation, explain your conflict, and ask to be excused. **Non-academic conflicts will not be excused.**

In addition to regular attendance at Convocation, all students are required to attend or work on all Theatre Department productions, and must assist in certain events and/or conferences throughout the semester. In order to receive credit for attending a performance, students attending the production must sign the roll and receive a convocation slip prior to the performance and return the convocation slip to the convocation box at the end of the production to receive credit. **It is the responsibility of the student to sign the roll at both Convocation and Departmental productions.** Failure to sign the roll will result in the student being marked absent. No appeals will be accepted. Convocation events cannot be made up. Missing a Convocation event will result in an unsatisfactory grade in the class.

Additional Convocation events may be scheduled throughout the semester. Attendance is required. When possible, a minimum of two weeks notice will be given for any new convocation event.

CONVOCATION SLIP SYSTEM

For Main Stage (You must see all the productions.)

- a. A table will be set up one-half hour prior to curtain.
- b. The student will sign and date the sign-in sheet.
- c. The student will be given a convocation slip.
- d. At the designated start time of the show, the student worker will take the slips and the sign-in sheet into the Box Office and turn them over to the Box Office Staff for filing.
 - We will not hold the curtain or give cards to students who have not completed this process prior to curtain time. Get there early!
- e. A labeled drop box will be available after curtain call. Fill out your slip and deposit it in the box.
- f. The drop box will be removed when the theatre is clear of audience.
 - Drop slips off before you chat, use the restrooms, or congratulate fellow students.
- g. Student worker will give drop box to designated faculty/staff for filing.

NO LATE SLIPS WILL BE ACCEPTED

For all other convocation events sign in on provided attendance sheet prior to the convocation event.

Comp Tickets

All students are entitled to one free student rush ticket per production during the fall/spring academic year. These tickets are available at 7:00 the night of the performance, and no seat selection is permitted.

Students wishing a reserved seat may purchase one in advance for \$5.00.

Exception: Students may redeem their comp ticket for a reserved seat when redeemed at the same time as a purchased ticket, to ensure that seats will be together.

No additional comp tickets are available, regardless of role on a given production

Summer ticket policies may vary from the above academic year policies.

ENTRANCE AND EXIT EXAMINATIONS

All Theatre Majors are required to take an Entrance and an Exit Examination. These examinations will be given in Freshman and Senior Seminar respectively. Scores from these exams allow the faculty to assess the strengths and weaknesses of incoming students and to measure the growth of the graduating Senior. Transfer students are not exempt from the Entrance Exam.

COMPANY POLICIES

The Theatre Department operates under the assumption that students actively desire to pursue theatrical knowledge, skills, and training. Consequently, our curricular and extra-curricular programs are interrelated and demand a high degree of dedication and concentration. The department believes that a nonchalant, undisciplined, and unfocused approach to theatrical study will not provide opportunities for success in the very demanding and competitive world of theatre.

As exemplified by the requirements of the Theatre Department curriculum, the faculty believes that theatre majors should have some exposure to all aspects of theatre. In order to fully understand the creation of live theatre and to be competitive in the job market, students must apply the knowledge learned in classes in practical laboratory experiences through Columbus State University Theatre productions. In addition to the required course work, students should seek out opportunities to participate in as many aspects of the theatrical discipline as are possible. Each student should strive to participate in a minimum of one departmental production per semester with the exception of the student teaching semester.

The Columbus State University Department of Theatre also operates under the assumption that we function as a production company. This means that although an individual may have primary responsibility in one area (wardrobe, for example), that individual also has a responsibility to the entire production. When help is needed in any other area, all theatre students are expected to contribute.

That which happens between the time a play has been selected and the time it is presented to the audience is of utmost importance. It is not enough to have a finished product for the audience, as each individual in the production has a responsibility to strive to do his/her best and beyond. Each company member must remember that he/she is but one of many individuals involved in the production. If one lets down, then he/she fails all the others who are depending upon those responsibilities being fulfilled. The process of production is of greater value than the final product.

A production company is made up of the production staff, crew, house management personnel, and other performing elements of a production. Any individual who accepts an assigned position or role in the company is expected to conform to all rules and regulations governing company members.

1. Selection of the production company is based upon the number of persons needed for the crews, personnel available, and the ability of the selected personnel.
2. Selection of the cast is based upon the particular acting demands made by the script and by the acting ability revealed at auditions. BFA Performance students are required to audition. If you are auditioning for your requirement but do not wish to be considered for a role, you must indicate that clearly on your audition form.
3. The call-board is communication central. Read it a **minimum** of once a day. Negligence in reading the call-board cannot serve as an excuse for failure to begin or to complete an assignment, or for missing a special call. Notices for meetings must be posted a minimum of 24 hours prior to the meeting.
4. Initial a posted notice by your name so that others will know you have read it.
5. Never miss a rehearsal, a performance, a costume fitting, a company meeting, or a crew call. If one accepts multiple responsibilities, such as both cast and crew assignments, one is expected to fulfill all the obligations of each position held.
6. Only the faculty can excuse absences from rehearsals, meetings, or crew calls. Notify the stage manager in the event the faculty cannot be contacted.
7. Be at least ten minutes early to any rehearsal or crew call.
8. Those students selected to serve as stage managers and crew heads represent the faculty and will receive appropriate support from them. These positions have traditionally demanded the respect of all other company members. As a member of the company, you will be expected to accept this tradition without question and to cooperate fully with the individuals who serve in these positions.
9. Don't complain. Complainers drag down the energy of the company and don't work much in the professional theatre.
10. Show respect for others. Never display hostility or temper.
11. Each production offers a unique challenge. Take every opportunity available to you. Always audition. Always seek running crew and technical opportunities and accept those offered to you.
12. Be tolerant of those with different personalities, intellectual capabilities, working methods, or senses of humor than yours.
13. There is no smoking anywhere in the Theatre Complex, Yancey Center or any other campus facility.
14. Absolutely no alcoholic beverages or illegal chemical substances are permitted in any area of the campus. Do not come to the Theatre under the influence of alcohol or illegal chemical substances.
15. Do not litter in the theatre. If you make a mess, clean it up. No food or drink other than water is permitted.

16. When you use a tool, clean it and return it to its proper location when you are through with it. Many tools and pieces of equipment are lost or broken because someone failed to store them in their proper places.
17. When rehearsing in any classroom, return furniture in an orderly fashion in classrooms or rehearsal spaces before leaving. Do this even if the classroom was in a mess when you got there.
18. Take the initiative. Rather than waiting for someone to tell you to do something, make it your responsibility to find out what needs to be done and then do it properly.
19. Be aware of what is going on around you at rehearsal. Concentrate on your job or performance, but observe what other crews or performers are doing. You may be assigned one of these jobs in the future.
20. Actors should take direction only from the director or his/her designate. No one else should attempt to direct members of the cast.
21. Visitors are not permitted backstage during tech rehearsals, dress rehearsals, or performances.
22. No supplies are to be bought, loaned, borrowed, or used without clearance from the faculty. All items borrowed for the production must be returned in the same or better condition within three working days of the close of the production. Remember that the company may want to borrow those same items again or use other items from the same lender.
23. Running crew members may be called upon to spend extra time in repairing units and in making changes during the production. Each member of the running crew will be expected to work with the property crew in sweeping and mopping the stage.
24. During scene shifts, cast and crews not assigned to a scene shift are expected to keep out of the way of moving and flying scenery.
25. Dress rehearsals are considered to be performances. Cast and crews should behave accordingly and remain backstage.
26. "Places" means to take your assigned places for the opening of the show.
27. "Clear the Stage" means to get off the stage proper immediately because an object is being flown in or out. React immediately!
28. "Heads Up!" is a warning to cover your head immediately as an object is out of control and falling. React immediately!
29. When the director or technical director stops a rehearsal to fix a problem, cast and crews should remain quiet and attentive.
30. If an actor needs prompting in early stages of rehearsal, he/she should say "line" and the stage manager will feed them the first three words of the line in a loud, clear voice. Actors should remain in character. No one else should give the actor the line.
31. Only sit on prop furniture during a rehearsal and then only as part of your character's business.
32. Don't touch items such as lights or props that are under the jurisdiction of another individual. Don't play with props. Don't eat props.

33. Take care of your costume. Always hang your costumes up in the appropriate place. Report all costume maintenance problems on the repair sheet posted in the make-up room. Place towels and other laundry items in the clothes hamper.
34. Sign in when you enter the theatre during dress rehearsals and performances. Don't leave backstage once you sign in.
35. No food or drink (other than water in a lidded container) is allowed backstage for two hours prior to curtain and during performance.
36. The stage manager is in control of the production. Always do what the stage manager asks in a pleasant and cooperative manner.
37. Always bring a production notebook and pen/pencil to each company meeting, rehearsal, and note session. Write your notes in your production notebook. Read over those notes before the next rehearsal or call. Never talk during a note session. Listen to everyone's notes. They might pertain indirectly to you.
38. Use of cellphones, texting, and similar behavior is unprofessional during rehearsals. Please wait until an appropriate break to use these devices. Under no circumstances should a cellphone or personal computer be brought either onstage or backstage during any performance.
39. Leave your personal problems at the door. Personal problems get in the way of the production.
40. Don't give "helpful" instructions to fellow actors or crew members. Do your job only.
41. Give attention to body hygiene. Actors are responsible for their own undergarments. Always wear them.
42. Never blame others for your own failures. Accept responsibility for your actions and learn from your mistakes. It is an integral part of your education.
43. Don't complain or disagree with casting or crew assignment decisions. This only makes you look petty and it causes friction.
44. Never carry food or drink onto the set of a show.
45. Rehearsal is what happens in the theatre. Practice is what you do at home. Devote time to your role or crew assignment outside of rehearsal. Come to the theatre to rehearse what you have practiced.
46. If you don't know, ask.
47. "Love the art in yourself, not yourself in the art."-Stanislavski

THE DIRECTOR: SPECIFIC RESPONSIBILITIES

A theatre production involves the teamwork of many individuals working together in a creative endeavor to stage a live performance before an audience. As with any team, there has to be a leader, a central figure who has the twin responsibilities of supplying the unifying vision and of making the final decisions. In the theatre, this individual is the director. In consultation with other artistic staff and/or faculty, the director decides what play will be staged and the style and dates of the production. All artistic decisions are confirmed or modified according to the concept of the director. The director works in collaboration with the other artists who delegate authority to the production staff. In this manner, the team functions properly and at its best. The director reports directly to the artistic director. In educational theatre, this person is also the department chair.

Planning

1. The director selects the script to be staged, generally from a mixture of some of the following elements:
 - A. Interest and learning value to the director
 - B. Message value of the script
 - C. Entertainment value of the script
 - D. Audience appeal of the script
 - E. Budget available
 - F. Time available
 - G. Facilities for rehearsal and performance
 - H. Experience of the actors, production staff, and crews
 - I. Numbers of cast and crew available
 - J. Suitability for the audience who supports the producing organization
2. Receives approval from his/her faculty project advisor and the artistic director in the selection of the script to be performed.
3. Develops an idea of the style of the production and the concept through research and analysis, which unifies it.
4. Selects, or is assigned, design and production staff with the permission of the faculty.
5. Meets with the design and production staff to discuss the script and his/her concept of the production. The production staff generally includes, but is not limited to, the stage manager, scene designer, technical director, costume designer, lighting designer, sound designer, properties master, and choreographer and/or musical director if necessary.
6. Consults the production calendar for deadlines for all design work and approves or suggests modifications for all designs to fit the concept of the production.
7. Holds auditions for the production and casts the show in collaboration with other directors for the given semester.
8. Schedules rehearsals and gives a copy of this schedule to the stage manager who gets copies to all members of the production staff, cast, faculty advisor, and artistic director.
9. Meets once a week, with the production staff to keep the production running smoothly.

10. In a musical, the director collaborates with the musical director and choreographer and approves the music and dance numbers as rehearsals progress.
11. Works with the publicity manager who writes press releases and sets dates for all publicity materials.
12. Approves the content of posters and generates program information: Makes certain that all pertinent information is included as appropriate:
 - A. Title of the production
 - B. Playwright
 - C. Lyricist
 - D. Composer
 - E. Producing organization
 - F. Place of production
 - G. Dates of production
 - H. Times of performances
 - I. Lists of acts and scenes, with brief descriptions if desired
 - J. Number and length of intermissions
 - K. Lists of musical numbers and who sings them
 - L. Special notes to the audience relating to use of the following in the production
 - chemical fogs
 - firearms
 - pyrotechnics
 - strobes
 - M. Special acknowledgments to publishing company
 - N. Special acknowledgments to organizations and individuals who made significant contributions to the production, including ACTF
 - O. Titles and names of the production staff, cast, and crews
 1. Director's name
 2. Musical director's name
 3. Scene designer's name
 4. Choreographer's name
 5. Lighting designer's name
 6. Costume designer's name
 7. Sound designer's name
 8. Props Master's name
 9. Cast list in order of their appearance including understudies
 10. Option of cast list: actors with photos and brief biographies
 11. Orchestra: names and instruments, with principal
 12. Stage Manager's name
 13. Assistant Stage Manager's name
 14. Other assistants as appropriate
 15. Rehearsal accompanist
 16. Technical director's name
 17. List of Crews:
 - a. Box office
 - b. Construction
 - c. Costumes
 - d. Hair stylists
 - e. Lights

- f. Make-up
- g. Properties
- h. Running crew
- i. Sound
- j. Special effects
- k. Ushers

13. Works with the artistic director to establish royalty contracts and secure the scripts and the rights to both live and recorded music, and the scores.

Rehearsals

1. Rehearses the show with the actors including blocking, coaching, developing, and polishing all aspects of the live performance.
2. Approves the composition and/or selection and duration of pre-show music, special production music, sound effects, intermission music, and post-show music.
3. Approves the make-up design for each actor if appropriate.
4. Works with the stage manager and any assistants to coordinate the running of props and other backstage items in rehearsal.
5. Informs the costumer of the rehearsal clothing the actors need.
6. Informs the props master and stage manager of the rehearsal properties needed.
7. Meets with the production staff to coordinate the concept with the technical details of the production.
8. Keeps abreast of the production and the development of all technical phases. States clearly and concisely the specific demands of the production.
9. Keep all lines of communication open with the production staff throughout the production, using the stage manager as the primary means of communication.

Technical Rehearsals, Dress Rehearsals, and Performances

1. Works with the lighting and sound designers in developing the artistic and technical details of light and sound cues.
2. Attends the dry tech cue-to-cue rehearsal, which allows the running crew to execute all light, sound, and special effects cues, property shifts, and scenery shifts. Approves all cues and suggests alterations as necessary.
3. Attends the technical rehearsal with actors and assists in the refinement of all technical cues.
4. Attends the tech run and gives notes on the continued refinement of all technical cues.
5. Attends the first dress rehearsal and gives notes on the costumes for the production.
6. Attends the second dress rehearsal and gives notes on the refinement of the costumes and on the make-up and hair for the production.

7. Attends the final dress rehearsal which functions under full performance conditions and gives any final notes to the production team. At this time, the director officially turns the production over to the stage manager but reserves the right to call the company for performance notes.
8. The stage manager does the job as he/she normally would. If the director desires, the stage manager will call the cast and crews together for notes prior to the beginning of a performance.
9. Attends the scheduled photo call and, working in conjunction with the designers, posts the photo call information 24 hours prior to the event.

Strike

1. The director collects the prompt script and show tapes for departmental archives, along with posters, programs, displays, and photographs from the lobby and gives all this material to the Department Secretary for the archives.
2. The director joins the strike and contributes wherever needed.
3. The director makes a final check with all departments to assure that all items have been cleaned and returned to stock as appropriate.

Follow-up

1. If no producer or company manager exists, the director, in coordination with the technical director, checks to make certain that all borrowed items have been returned to their rightful owners before declaring the production officially completed.
2. Reclaims and returns all rented scripts, musical scores, and other musical script-related items that have to be accounted for in conjunction with the Artistic Director.

SCENE DESIGNER

The scene designer is responsible for the spatial look of the production. On the basis of meetings with the director and the production staff, the scene designer helps to place the action of the play in time, space, and style, all of which are subject to the approval of the director. To present these visions, the designer relies upon models or renderings of the stage set, floor plans, front elevations, and painters' elevations. The scene designer oversees the painting and dressing of the set: In academic and community theatre, he/she often paints it.

Planning Period

1. After initial meetings with the production staff, does historical and visual research and prepares sketches based on the production concept.
2. In consultation with the director and design supervisor, establishes production deadlines for rough design, final design, construction, and load-in.
3. Delves into the script for specific set requirements and/or challenges.
4. Evolves a concept for the production that enhances the director's concept.
5. After the final sketches are approved, begins detailed floor plans of the setting.
6. Plans for the shifting of all scenery and scenic units.
7. Makes detailed front elevations of the setting.
8. Prepares perspective drawings of the setting and from these, either prepares a rendering showing the effect of light on the setting or builds a scale model of the set. Both methods are valid and the method that is chosen is dependent upon the preferences of the director and the demands of the production.
9. Prepares painters' elevations.
10. Prepares a complete section of setting and flown scenery, as required by the complexity of the production.
11. Makes a detailed budget for purchase of items. Checks this list and budget with the appropriate supervisor.
12. Always has clearance from the appropriate supervisor before making any purchase. Always tries to avoid spending personal funds.
13. Obtains a receipt for each purchase. No one can be reimbursed without a receipt nor can the theatre administrators pay any bill until a receipt has been turned in. Tax is not reimbursable; therefore, make sure you get a Sales Tax Exemption Form from the Department Secretary prior to purchase.

Work Period

1. Finalizes the floor plan of the setting, usually to $1/2'' = 1'$ scale.

2. Finalizes working drawings of any special scenic units to be built.
3. Prepares paint chips for the paint crew to mix.
4. Supervises the painting of the scenery.
5. Supervises the selection of furniture for the production.
6. Attends at least one run-through prior to technical rehearsal for further analysis and space issues.
7. Supervises the selection of set dressing for the production.
8. Supervises the selection of set props for the production.

Technical Rehearsals, Dress Rehearsals, and Performances

1. Accepts responsibility for all physical visual elements of stage pictures (except costumes). This includes props, masking, lighting practicals, and audience seating.
2. Works with running crew chief to insure proper executions of all props, scene changes, and any other appropriate visual elements.
3. Checks in with stage manager at all designated times and calls.
4. Makes certain props and running crews have completed all preshow preparation one hour prior to curtain.
5. Brings any problems or concerns immediately to the attention of the technical director.

Strike

1. The scene designer joins the strike and contributes wherever needed.

Follow-up

1. The designer checks to make certain that all borrowed items have been returned to their rightful owners and that all items have been cleaned and returned to stock as appropriate.

ASSISTANT SCENE DESIGNER

The Assistant Scenic Designer is responsible for helping the Scenic Designer accomplish much of the practical requirements of creating the necessary research and paperwork in order to undertake set construction for a production. While the ASD is generally not a participant in the making of aesthetic decisions about the concept or "look" of scenery for a show, he/she must be as intimately aware of design choices (and the reasons for those choices) as the designer him/herself. This understanding of the design process will aid the ASD when called on to perform such duties as research, set model construction and drafting.

When speaking with the Scene Shop Supervisor, the Stage Manager, the actors, or any other member of the production team, the ALD must remember that he/she is not the "equivalent" of the Scenic Designer; he/she is acting as a liaison between the SD and the other members of the team. As such, the ASD must not only show the same courtesy and respect due to anyone trying to perform their duties to the best of their abilities but must also understand that his/her job is more of an information carrier and receiver rather than a supervisor.

Planning Period

1. Becomes familiar with the script, makes preliminary computer-generated scenery properties plot, making note of possible unique requirements of the production. Checks with CD for any special requirements or preferences in format. Works with SD to create a set model or rendering, drafts the appropriate paperwork such as floor plans, section views and elevations.
2. Maintains a calendar of production deadlines for rough design, final design, construction, technical and dress rehearsals.
3. Assists the SD with historical and visual research.
4. Always has clearance from the appropriate supervisor before making any purchase. Always tries to avoid spending personal funds.
5. Obtains a receipt for each purchase. No one can be reimbursed without a receipt nor can the theatre administrators pay any bill until a receipt has been turned in. Tax is not reimbursable; therefore, make sure you get a Sales Tax Exemption Form from the Department Secretary prior to purchase.

Work Period

1. Continues to maintain properties plot, construction paperwork, paint elevations.
2. Helps the SD prepare and select furniture and set dressing for the production.
3. Address issues brought up in rehearsal and production notes as provided by the Stage Manager.
4. Assists in special construction projects, commensurate with abilities.
5. Attends at least one run-through prior to technical rehearsal.

Technical and Dress Rehearsals

1. Works with Scenic Designer running crew chief to insure proper execution of all scene changes, props, and other appropriate visual elements.
2. Takes legible notes for the SD during the rehearsals.
3. Maintains a "background" demeanor, meaning that he/she does not speak unless a specific question has been asked of him/her directly, or he/she is relaying information from the SD. This is an important quality to develop, as it promotes the talent of listening and also minimizes confusion. If a question has been asked of the ASD for which he/she does not have a clearly correct answer, the correct response is "I don't know the answer to that at this moment, but I will get you that information shortly". The ASD must make a point of finding the necessary information as quickly as possible and PERSONALLY delivering to the person that asked the question. Do NOT rely on anyone else to relay your information! YOU are the carrier of information and are ultimately responsible for it getting to the proper person(s).

During dress rehearsals, you are also the buffer between the SD and all the people asking questions. All questions from the dressing rooms and the rest of the production team (NOT including the director, stage manager, or other designers---they can speak to the SD anytime they want) should go through you to minimize disruption of the SD's concentration during this very stressful period. Attempt to get as many answers to questions as possible at one time from the SD (minimizing the number of times you must interrupt), and then relay those answers quickly to the appropriate people. Make sure you understand the answers! Try not to relate your "interpretation" of the SD's answers if you're not sure.

4. May be required to run errands, such as returning to the scene shop to make an emergency repair, or leave the premises to make emergency purchases. Let the Stage Manager know that you are leaving on an errand and inform them when you have returned (unless it is during the actual running of the show---they are otherwise involved at that point and can't be disturbed).

Strike

1. The ASD joins the strike and contributes wherever needed.

Follow-up

1. Helps the designer check to make certain that all borrowed items have been returned to their rightful owners and that all items have been cleaned and returned to stock as appropriate.

COSTUME DESIGNER

The costume designer is responsible for planning all costumes worn in the production and supervising the execution of those garments. In order to do these tasks, he/she prepares a costume chart, color renderings, costume list, and fabric swatches of the major costumes in addition to making a budget for all expenses relating to costumes. The costume designer plans the dress parade (if appropriate) and makes certain that all costumes are ready for the first dress rehearsal.

Planning Period

1. Delves into the script for specific costume requirements and/or challenges.
2. In consultation with the director and design supervisor, establishes production deadlines for rough design, final design, construction, and dress parade (if appropriate).
3. After initial meetings with the production staff, does historical and visual research and prepares costumes sketches based on the production concept.
4. Evolves a concept of the production that enhances the director's concept.
5. After the final sketches are approved, begins detailed work on the costume renderings for the production.
6. Completes a costume chart for the production.
7. Makes a detailed budget for purchase of items. Checks this list and budget with the appropriate supervisor.
8. Always has clearance from the appropriate supervisor before making any purchase. Always tries to avoid spending personal funds.
9. Obtains a receipt for each purchase. No one can be reimbursed without a receipt, nor can the theatre administrators pay any bill until a receipt has been turned in. Tax is not reimbursable; therefore, make sure you get a Sales Tax Exemption Form from the Department Secretary prior to purchase.

Work Period

1. Finalizes the costume renderings for the production.
2. Completes a cost analysis for each costume and a total budget for the show.
3. Plans any construction used for quick changes of actors.
4. Prepares fabric swatches as necessary for the production.
5. Participates in costume fittings.
6. Attends at least one run-through prior to technical rehearsal for further analysis.
7. Meets weekly with Costume Shop Foreman regarding details of construction.

8. Provides necessary paperwork and training of wardrobe crew.

Dress Rehearsals

1. Supervises the costume parade (if appropriate), attends dress rehearsals, and makes adjustments where necessary.
2. Finalizes any changes in costumes and works with the director to fine tune.

Strike

1. The designer joins the strike and contributes wherever needed.

Follow-up

1. The designer checks to make certain that all borrowed items have been returned to their rightful owners and that all items have been cleaned and returned to stock as appropriate.
2. Makes certain that all rented or borrowed costumes are cleaned and returned within specified deadlines.

ASSISTANT COSTUME DESIGNER

The Assistant Costume Designer is responsible for helping the Costume Designer accomplish much of the practical requirements of providing appropriate costumes for a production. While the ACD is generally not a participant in the making of aesthetic decisions about the concept or "look" of costumes for a show, he/she must be as intimately aware of design choices (and the reasons for those choices) as the designer him/herself. This understanding of the design process will aid the ACD when called on to perform such duties as research, swatching, pulling from stock, and shopping.

Other duties include preparing and maintaining a costume plot and individual costume lists, making sure that appointments for measurements and fittings are being scheduled with the stage manager at appropriate times for the Costume Shop Supervisor and the Costume Designer, maintaining a budget accounting for all expenses relating to costumes, attending fittings with the Costume Designer to make note of changes or additional requirements, and taking notes for the Costume Designer at dress parades (if appropriate) and dress rehearsals. The ACD may also be called upon to assist in special construction projects that may fall outside the duties or abilities of the costume shop, such as dyeing, painting, mask-making, millinery, etc., commensurate with his/her abilities.

When speaking with the Costume Shop Supervisor, the Stage Manager, the actors, or any other member of the production team, the ACD must remember that he/she is not the "equivalent" of the Costume Designer; he/she is acting as a liaison between the CD and the other members of the team. As such, the ACD must not only show the same courtesy and respect due to anyone trying to perform their duties to the best of their abilities but must also understand that his/her job is more of an information carrier and receiver rather than a supervisor.

Planning Period

1. Becomes familiar with the script, makes preliminary computer-generated costume plot, making note of possible costume changes and "quick changes". Checks with CD for any special requirements or preferences in format. Maintains plot on a regular basis as costume details and changes emerge from the design and production process. Works with CD to create individual costume lists and "pull/borrow/buy/build" lists.
2. Maintains a calendar of production deadlines for rough design, final design, construction, fittings, and dress parade (if appropriate) or dress rehearsals.
3. Assists the CD with historical and visual research.
4. May be required to "swatch" fabrics at local stores, based on discussion with the CD about fabric weight, "hand", color, etc. Note should be made of the store name and location, width of fabric, price per yard, fiber content, and amount available at time of swatching. Swatches should be large enough to include all colors in fabric and provide a sense of scale of pattern. Note that, while some stores will allow you to swatch by yourself, others will want to cut the swatch for you. Introduce yourself to a store representative and ask what the business' preference is for this process BEFORE swatching.
5. Maintains a detailed budget of purchases for the production, separate from (but in consultation with) the Costume Shop Supervisor. This process will include keeping copies of receipts from both the CD and the shop supervisor and keeping an up-to-date total of expenditures. ALL original receipts are turned in to the Costume Shop Supervisor, NOT the department secretary.

6. Always has clearance from the appropriate supervisor before making any purchase. Always tries to avoid spending personal funds.
7. Obtains a receipt for each purchase. No one can be reimbursed without a receipt nor can the theatre administrators pay any bill until a receipt has been turned in. Tax is not reimbursable; therefore, make sure you get a Sales Tax Exemption Form from the Department Secretary prior to purchase.

Work Period

1. Continues to maintain costume plot, costume lists, budget.
2. Helps the CD prepare and maintain a costume "bible" for the production, which includes copies of the finished designs, actors' measurement sheets, swatch cards for fabrics and trims purchased for each costume, rehearsal and production notes as provided by the Stage Manager, plot, lists, and budget.
3. Assists in special construction projects, commensurate with abilities.
4. Arranges for and participates in measurement sessions and costume fittings as required by the CD and/or Costume Shop Supervisor.
5. Attends at least one run-through prior to technical rehearsal.
6. Assists CD in providing necessary paperwork and training of wardrobe crew.

Dress Rehearsals

1. Attends the costume parade (if appropriate) and dress rehearsals. Helps make sure the actors are appropriately attired and are aware of any changes or additions made to their costumes or how they wear them.
2. Takes legible notes for the CD during the rehearsals.
3. Maintains a "background" demeanor, meaning that he/she does not speak unless a specific question has been asked of him/her directly, or he/she is relaying information from the CD. This is an important quality to develop, as it promotes the talent of listening and also minimizes confusion. If a question has been asked of the ACD for which he/she does not have a clearly correct answer, the correct response is "I don't know the answer to that at this moment, but I will get you that information shortly". The ACD must make a point of finding the necessary information as quickly as possible and PERSONALLY delivering to the person that asked the question. Do NOT rely on anyone else to relay your information! YOU are the carrier of information and are ultimately responsible for it getting to the proper person(s).

During dress rehearsals, you are also the buffer between the CD and all the people asking questions. All questions from the dressing rooms and the rest of the production team (NOT including the director, stage manager, or other designers---they can speak to the CD anytime they want) should go through you to minimize disruption of the CD's concentration during this very stressful period. Attempt to get as many answers to questions as possible at one time from the CD (minimizing the number of times you must interrupt), and then relay those answers quickly to the appropriate people. Make sure you understand the answers! Try not to relate your "interpretation" of the CD's answers if you're not sure.

4. May be required to run errands, such as returning to the costume shop to find missing or unassigned accessories---socks, belt, suspenders, bobby pins, etc. ---or to leave the premises to make emergency purchases such as pantyhose or hairspray. Let the Stage Manager know that you are leaving on an errand and inform

them when you have returned (unless it is during the actual running of the show---they are otherwise involved at that point and can't be disturbed).

Strike

1. The ACD joins the strike and contributes wherever needed.

Follow-up

1. Helps the designer check to make certain that all borrowed items have been returned to their rightful owners and that all items have been cleaned and returned to stock as appropriate.
2. Makes certain that all rented or borrowed costumes are cleaned and returned within specified deadlines. You need to get with the Costume Shop Supervisor to decide what needs to be cleaned and how the items are to be cleaned (dry-cleaned or washed). When all costume items are returned, they are then taken to the appropriate place by ACD (storage or other rental facilities).

LIGHTING DESIGNER

The lighting designer is responsible for all the lighting needs of the production whether the units are stage lighting instruments, fireplace effects, projections, practicals (working lamps and chandeliers), or audience illumination. To achieve the lighting design, he/she must create a vision which meets all the necessary lighting needs of the production and enhances the production concept of the director. The lighting designer is responsible for the planning of all light cues and effects, a light plot, an instrument schedule, a dimmer schedule, a patch schedule, a “Magic Sheet” or “Cheat Sheet” showing directional lighting, a gel schedule, and a shop order for all rented equipment.

Planning Period

1. Delves into the script for specific lighting requirements and/or challenges.
2. In consultation with the director and design supervisor, establishes production deadlines for rough and final light plot, paperwork, hand and focus, and cue writing.
3. After initial meeting with the production staff, does historical research and visual research and prepares lighting sketches based on the production concept of the director.
4. Evolves a concept of the production that enhances the director’s concept.
5. After the final sketches are approved, begins detailed work on the light plot.
6. Makes a detailed budget for purchase of items. Checks this list and budget with the appropriate supervisor.
7. Always has clearance from the appropriate supervisor before making any purchase. Always tries to avoid spending personal funds.
8. Obtains a receipt for each purchase. No one can be reimbursed without a receipt nor can the theatre administrators pay any bill until a receipt has been turned in. Tax is not reimbursable; therefore, make sure you get a Sales Tax Exemption Form from the Department Secretary prior to purchase.

Work Period

1. Finalizes the light plot and section.
2. Prepares cues and sets tentative levels for all lights in each cue.
3. Prepares an instrument schedule.
4. Prepares a dimmer schedule.
5. Prepares a patch schedule or circuit schedule, depending on needs.
6. Prepares a gel schedule and cut list for all color media used in the show.
7. Prepares a “Magic Sheet” or “Cheat Sheet” for the production.

8. Prepares a detailed budget, has it approved, and orders all equipment and supplies for the production.
9. Attends at least one run-through prior to technical rehearsal for further analysis.
10. Supervises the load-in and hang and focus of the production.
11. Writes all cues with tentative levels and times of execution.
12. Sets up a paper tech with the stage manager where all cues are transferred to the prompt book prior to the first technical rehearsal.
13. When appropriate, trains the light board operator to run the lights for the production. All members of the lighting crew must know how to operate the equipment properly in case the operator must be replaced.

Technical and Dress Rehearsals

1. Accepts responsibility for all lighting effects and cues. Sees that the light board operator and light crew have a working knowledge of these effects and cues.
2. Rewrites cues as necessary to make the production work.
3. Supervises the rehearsals of light cues for timing and levels between formal technical and dress rehearsals as needed.
4. Refines the lighting until everything works.
5. Insures that Master Electrician completes light check at least one hour prior to curtain.
6. Makes certain the Master Electrician knows how to replace any appropriate lamps, that sufficient quantity of lamps are on hand, and that the Master Electrician has access to them.
7. Any equipment problems should be brought to the immediate attention of the appropriate faculty supervisor.

Strike

1. The designer joins the strike and contributes wherever needed.

Follow-up

1. The designer checks to make certain that all borrowed items have been returned to their rightful owners and that all items have been cleaned and returned to stock as appropriate.

ASSISTANT LIGHTING DESIGNER

The Assistant Lighting Designer is responsible for helping the Lighting Designer accomplish much of the practical requirements of creating the necessary research and paperwork in order to implement the lighting design for a production. While the ALD is generally not a participant in the making of aesthetic decisions about the concept or “look” of scenery for a show, he/she must be as intimately aware of design choices (and the reasons for those choices) as the designer him/herself. This understanding of the design process will aid the ALD when called on to perform such duties as research, drafting, color choices, and cue writing.

When speaking with the Technical Director, the Stage Manager, the actors, or any other member of the production team, the ALD must remember that he/she is not the “equivalent” of the Lighting Designer; he/she is acting as a liaison between the LD and the other members of the team. As such, the ALD must not only show the same courtesy and respect due to anyone trying to perform their duties to the best of their abilities but must also understand that his/her job is more of an information carrier and receiver rather than a supervisor.

Planning Period

1. Becomes familiar with the script, looking for specific lighting requirements and/or challenges. Works with SD to create a set model or rendering, drafts the appropriate paperwork such as floor plans, section views and elevations.
2. In consultation with the Lighting Designer and Technical Director establishes a calendar of production deadlines for rough design, final design, light hang and focus, technical and dress rehearsals.
3. Assists the LD with historical and visual research.
4. Works with LD to create necessary paperwork for lighting design, including light plot, instrument schedule, focus charts, magic sheets, and cue sheets.
5. Obtains a receipt for each purchase. No one can be reimbursed without a receipt nor can the theatre administrators pay any bill until a receipt has been turned in. Tax is not reimbursable; therefore, make sure you get a Sales Tax Exemption Form from the Department Secretary prior to purchase.

Work Period

1. Finalizes light plot.
2. Helps the ME prepare hang, gel and rough focus lighting instruments.
3. Address issues brought up in rehearsal and production notes as provided by the Stage Manager.
4. Assists in patching and programming board, commensurate with abilities.
5. Attends at least one run-through prior to technical rehearsal.

Technical and Dress Rehearsals

1. Works with Lighting Designer and master electrician to insure proper execution of all lighting and cues.
2. Takes legible notes for the LD during the rehearsals.
3. Maintains a "background" demeanor, meaning that he/she does not speak unless a specific question has been asked of him/her directly, or he/she is relaying information from the LD. This is an important quality to develop, as it promotes the talent of listening and also minimizes confusion. If a question has been asked of the ALD for which he/she does not have a clearly correct answer, the correct response is "I don't know the answer to that at this moment, but I will get you that information shortly". The ASD must make a point of finding the necessary information as quickly as possible and PERSONALLY delivering to the person that asked the question. Do NOT rely on anyone else to relay your information! YOU are the carrier of information and are ultimately responsible for it getting to the proper person(s).

During dress rehearsals, you are also the buffer between the LD and all the people asking questions. All questions from the dressing rooms and the rest of the production team (NOT including the director, stage manager, or other designers---they can speak to the LD anytime they want) should go through you to minimize disruption of the LD's concentration during this very stressful period. Attempt to get as many answers to questions as possible at one time from the SD (minimizing the number of times you must interrupt), and then relay those answers quickly to the appropriate people. Make sure you understand the answers! Try not to relate your "interpretation" of the LD's answers if you're not sure.

Strike

1. The ALD joins the strike and contributes wherever needed.

Follow-up

1. Helps the designer check to make certain that all borrowed items have been returned to their rightful owners and that all items have been cleaned and returned to stock as appropriate.

SOUND DESIGNER

The sound designer will select appropriate music, select or create sound effects, record or supervise the recording, and edit a show "cd" for the production. The sound designer is responsible for the following: all sound effects, mechanical or recorded; all sound reinforcement of voice or orchestra; and proper functioning of both the intercom system and the monitor system. The sound designer will work primarily with the sound equipment of the department and maintain up-to-date records of the condition of all sound equipment. Finally, the sound designer will work in conjunction with their supervisor to obtain royalties for applicable music. The sound technician will run sound for the production and will assign specific responsibilities to each member of the sound crew.

Planning Period

1. Obtains a copy of the script and notes the sound requirements of the production.
2. In consultation with the director and design supervisor, establishes production deadlines for music, recorded and live sound effects, and sound reinforcement.
3. Consults with the director and production staff on the design and treatment of sound and music in the production. Sound falls into the following categories:
 - Live sound effects
 - Recorded sound effects
 - Live music
 - Recorded music
 - Pre-show music
 - Intermission music
 - Post-show music
 - Sound reinforcement
 - Actors and singers
 - Orchestra
4. If musicians will be used, makes arrangements with the director to be present at these rehearsals.
5. After consultation with the director and analysis of the facility, determines whether sound reinforcement is necessary. The sound designer should know the types of sound equipment and microphones available and how best to utilize them to meet the demands of the production. A complete list of all sound effects, music, and additional equipment should be made to budget all purchases and rentals.
6. If special rehearsals with the cast are needed, schedules them with the director.
7. Unless directed otherwise, plans for forty minutes of pre-show music, fifteen minutes of music for each intermission, and ten minutes of post-show music.
8. Makes a detailed budget for purchase of items. Checks this list and budget with the appropriate supervisor.
9. Always has clearance from the appropriate supervisor before making any purchase. Always tries to avoid spending personal funds.

10. Obtains a receipt for each purchase. No one can be reimbursed without a receipt nor can the theatre administrators pay any bill until a receipt has been turned in. Tax is not reimbursable; therefore, make sure you get a Sales Tax Exemption Form from the Department Secretary prior to purchase.

Work Period

1. Keeps an accurate listing of all sources used to record music for the production and, through the appropriate supervisor, pays any royalties incurred with their use. Includes this information with the material given to the appropriate supervisor during the strike of the production.
2. Makes complete and detailed music, sound, and reinforcement cue sheets in collaboration with the director and stage manager.
3. Attends at least one run-through prior to technical rehearsal for further analysis.
4. When appropriate, trains the sound technician to run sound for the production. All members of the sound crew must know how to operate the equipment properly in case the operator must be replaced.
5. In consultation with the director and production staff, assigns the placement of sound and music equipment both on-stage and offstage.
6. If music or effects must be recorded especially for the production, the sound designer must mix and record them or supervise the recording sessions. The sound designer must be able to recognize the music, where it is used in the production, and splice it into the show tape/CD.
7. Keeps written records of the sound patch (how each piece of sound equipment is connected) and writes sound cues for the production. Provides the stage manager with a full set of all sound patches and sound cues prior to the first technical rehearsal.
8. Prepares a show tape/CD.
9. Sets up all speakers, monitors, and microphones: overhead, stand, hand, or wireless.
10. Sets and writes sound levels in conjunction with the director.
11. Provides backup copies of recorded effects and music. Sees that all copies are clearly labeled with the production, the sound cues by number and description, and the date.

Technical and Dress Rehearsals

1. Accepts responsibility for all sound and music effects and cues. Sees that the sound technician and sound crew have working knowledge of these effects and cues.
2. Checks the accuracy of cues with the director and the stage manager. Makes copies of all cue sheets for the stage manager which includes the sound patch, all levels on each piece of sound equipment in each cue, and the placement of all speakers and microphones.
3. With the stage manager and sound technician, assigns a member of the sound crew to execute any live sound effects, such as door bells, telephone bells, or glass crashes. Sees that the sound technician sets up all portable microphones.
4. Checks in with the stage manager at all designated times and calls.
5. Makes certain that the sound technician runs systems checks for all sound systems at one hour prior to curtain.
6. Has spare fuses on hand for each piece of equipment and knows how to replace them in each unit that uses them. Knows the power circuits which control each piece of sound equipment, where the circuit breakers or fuse boxes are, and how to reset the circuit breakers or replace the proper fuses. If possible, has replacement equipment available in case a unit fails especially microphones and cables.
7. Any equipment problems should be brought to the immediate attention of the appropriate supervisor.

Strike

1. The designer joins the strike and contributes wherever needed.

Follow-up

1. The designer checks to make certain that all borrowed items have been returned to their rightful owners and that all items have been cleaned and returned to stock as appropriate.

ASSISTANT DIRECTOR

The assistant director is the right arm of the director of the production.

NOTE: Some directors do not have an assistant director and simply choose to work with the stage manager. When that is the case, the responsibilities listed below will be added to those of the stage manager.

Planning Period

1. Makes a complete prompt script which includes the following:
 - A. Title page
 - B. Table of contents
 - C. Copy of program (obtain one from box office when available)
 - D. Designer's ground plan to scale showing the placement of all scenic units and furniture
 - E. List of all actors with their addresses and telephone numbers
 - F. Rehearsal schedule
 - G. Work schedule for crews
 - H. Script
 - I. Blank pages for notes

Audition and Rehearsal Period

1. Works with the Stage Manager to obtain names, telephone numbers, and voicemail of all who attend auditions as they arrive. By final casting, this list includes the entire company and is called the Contact Sheet.
2. Assists at auditions in the manner prescribed by the director. (Hands out audition forms, has extra pencils and paper on hand, watches for latecomers, etc.)
3. With the stage manager, chalks or tapes the outline of the set on the stage floor or rehearsal room.
4. Makes out either a weekly or total production rehearsal schedule with the director. Checks all technical rehearsal and dress rehearsal times with the technical director.
5. Writes into the prompt script all directions, changes of directions, movement, points of interpretation, line changes, cues for sound, lights, and special effects, curtain cues, and placement of scenery and properties as dictated by the director and the script.
6. Takes notes for the actors as dictated by the director during rehearsals.
7. In consultation with the stage manager, notifies the technical director of any problems or required changes in the design of sets, costumes, properties, lighting, or special effects, and of any revisions in the rehearsal schedule.
8. In consultation with the stage manager and property master, checks placement of props both on-stage and offstage.
9. Is prepared to read each role at any time during rehearsals.
10. Gives actors permission to leave rehearsal and knows where each actor is during each rehearsal.

11. Sees that the production staff is notified of the technical requirements of publicity pictures.
12. Turns in cast reports, if any, as required by the technical director.

ASSISTANT CHOREOGRAPHER

The assistant choreographer is the right arm of the choreographer of the production.

Planning Period

1. Makes a complete prompt script which includes the following:
 - A. Title page
 - B. Table of contents
 - C. Copy of program (obtain one from box office when available)
 - D. Designer's ground plan to scale showing the placement of all scenic units and furniture
 - E. List of all actors with their addresses and telephone numbers
 - F. Rehearsal schedule
 - G. Script
 - H. Blank pages for notes and choreography

Audition and Rehearsal Period

1. Assists at auditions in the manner prescribed by the choreographer. (Teaches and/or assists in teaching audition/callback dances, etc.)
2. Works with the choreographer on creating and teaching choreography.
3. Possibly perform duties as the dance captain such as reviewing, rehearsing, and polishing dances.
4. Writes into the prompt script all choreography directions and changes of directions that affect dances and/or movement.
5. Takes notes for the actors as dictated by the choreographer during rehearsals.
6. Is prepared to go on for dancers if necessary during rehearsals.

STAGE MANAGER

The position of stage manager is an extremely important job in the theatre since this individual is the checkpoint for all aspects of the production. The stage manager is the individual who will be accountable for the smooth running of the show once dress rehearsals have begun. It is the organized, level-headed, responsible individual who will benefit the production, and who will gain the most from the position. It is up to the stage manager to make sure that all members of the production staff, cast, and crew are aware of their responsibilities and to maintain discipline backstage.

NOTE: If the director does not select an assistant director, the guidelines appearing under the heading of assistant director also apply to the stage manager.

Planning and Rehearsal Period

1. The stage manager will attend all production meetings, auditions, rehearsals, and performances. He/she may assign to an assistant stage manager any of his/her responsibilities, such as holding book or prompting actors.
2. Becomes thoroughly acquainted with the play and the concepts of the director.
3. Knows both house and backstage areas of the theatre facility well: the location of all exits, fire alarms, smoke detectors, emergency lights, fire extinguishers, circuit breaker boxes, fuse boxes, the location of spare fuses, controls for both heating and air conditioning, telephones, and any other pertinent equipment of the facility.
4. Keeps an up-to-date and confidential contact list of all company members with their telephone numbers.
5. Has up-to-date rehearsal and work schedules. Posts weekly rehearsal schedules and emails daily rehearsal reports to the production team.
6. Is prepared to handle ANY emergency situation. (Refer to the section on Emergency Preparedness.)
7. Works with the scene designer and assistant director in taping the outline of the set on the stage floor and the rehearsal room prior to the first rehearsal.
8. Sees that the rehearsal room is in order both before and after rehearsal.
9. Secures copies of the floor plan, the light plot, instrument schedules, and all cue sheets for the production.
10. Works with the director and designers to create a correct list of properties needed for the production and makes arrangements for suitable rehearsal properties.

11. Makes and keeps an up-to-date prompt script which includes:
 - A. Script
 - B. Blocking for each scene
 - C. Technical notes which refer to lights, sound, props, set changes, costume changes, special effects, and placement of speakers for sound effects
 - D. Keeps a daily report of each rehearsal
 - E. Keeps an up-to-date contact sheet attached
 - F. Records the name and telephone number of who to contact at plant operations in case of an emergency
 - G. Police department phone number
 - H. Campus police or security phone number
 - I. EMT (Emergency Medical Technician) and Ambulance Service phone number
 - J. Hospital emergency room phone number
 - K. Head custodian's extension number and home telephone number

NOTE: Due to the unique characteristics of various theatre programs, other items may be included in the prompt script. Please refer also to the list assigned to the assistant director.

12. Knows departmental and campus policies governing medical emergencies, fire safety, and security precautions.
13. Knows the department policy concerning the borrowing and purchasing of materials and supplies for the production.
14. Has extra copies of necessary forms such as loan/borrow forms and cast and crew reports. (See Appendix A & B)
15. With the properties master, makes a complete listing of production properties and their locations.
16. With the master electrician, checks over lighting needs of the production.
17. With the sound technician, checks over sound needs and the placement of special speakers and live sound effects.
18. For information, the stage manager knows the operation of the house: seating capacity, personnel in charge, number of ushers needed, and the prices of tickets to the production.
19. Knows the location of all scripts, asides, music, and other rented materials for the production.
20. Keeps a TO DO list of things that need to be done. Does not trust memory alone but writes down each item.
21. Acts as a liaison between the director, the production staff, and the actors.
22. Is prepared to maintain backstage discipline. This includes everything from keeping the cast and crew quiet to enforcing department policy and safety regulations.
23. Double-checks the stage area prior to any rehearsal to remove any debris or tools that may have been left there prior to rehearsal. (This may mean that the stage manager will have to sweep the floor.)

24. Arranges for rehearsals on stage with the technical director.
25. In consultation with the costumer, announces times for costume fittings and makes certain that all actors attend all sessions required for measurements and for costume fittings.
26. In consultation with the costume designer and the director, announces the time and date for the dress parade, if appropriate.
27. Informs actors of photo sessions for publicity. Lets them know what costumes and props they will need and notifies the appropriate crew heads of these sessions.
28. Works with the director in getting the information ready for the program of the production. Sees that the arts management personnel have the information when required for printing posters, press releases, and programs.
29. Keeps a sign-in sheet for cast and crews. Gets the actors used to signing in and out and knows where each actor is at all times during rehearsals and performances.
30. Knows the location of First Aid Kits and makes sure they are properly stocked.
31. Works with the Technical Director to glow tape the set in preparation for technical rehearsals.

Technical Rehearsals

1. Informs cast and crew of the departmental policies relating to the use of the house and backstage areas of the theatre, which may include the following:
 - A. Smoking, beverages, and food
 - B. Visitors backstage
 - C. Responsibilities of keeping the dressing rooms and make-up room in order
 - D. Treatment and care of costumes
 - E. Location of fire extinguishers and fire alarms
 - F. Special safety regulations governing the production
 - G. Introduces those in charge of specific areas
 - H. Treatment and care of property items
 - I. Check in times and check out procedures
 - J. Emergency procedures
 - K. Procedures for calling cues, especially light and sound cues
 - L. Location of properties, both on-stage and offstage
2. Sees that the stage is in order BEFORE and AFTER each rehearsal and performance. Double-checks scenery, costumes, lights, and properties. Sees that the property or running crew sweeps and mops the designated on-stage and offstage areas.
3. Double-checks to see that all scenery, properties, sound, and lighting equipment have been pre-set and double-checked prior to opening the house.
4. Times the length of scenes, acts, and intermissions.
5. Informs cast and crews of all calls for all rehearsals, dress rehearsals, performances, and special calls like photo call.

6. Reminds actors that they are responsible for returning their costumes and properties to the proper locations after use.
7. Coordinates the activities of the director, technical director, cast, crews, and other staff members. Keeps each informed of any problems and necessary changes.
8. Schedules and prepares lists of all pre-production and post-production checks for each crew. Double-checks to see that all assigned tasks are completed as scheduled.
9. Prepares a diagram with the appropriate crew heads of the placement and shifting of scenery and properties.
10. Wears dark clothing, especially if seen on stage during blackouts. The required color is black.
11. Arranges to have all dressing rooms unlocked in time for actors to make-up and dress.
12. Reminds running crew members to wear all black clothing and actors to not wear white at Technical Rehearsals.
13. Records warnings ("warns") and cues in respective positions in the prompt script at a paper tech scheduled with the lighting and sound designers. Uses a definite code to distinguish between light, sound, and special effects cues. Double-checks with appropriate crews following rehearsals to see that all cues are correctly written.
14. Records all sound and light cues, including cue counts. REMEMBER: Make duplicates of all cue sheets as someone may lose or misplace a set of cue sheets. One cannot afford to trust only memory or only one set of written information. When a computerized control system is used, makes and safely stores duplicate show disks, tapes, and other storage devices.
15. When the director requests ANY technical change, makes absolutely certain that the technical director AND the appropriate crew heads know of them. Avoids unnecessary confusion, problems, or conflicts.

Final Dress Rehearsals and Performances

1. From this point on, the stage manager is now in charge of the production and does what is necessary within the means of his/her individual ability and authority to keep the production running smoothly.
2. Reminds cast and crews that performance conditions are in effect. No cast or crews are allowed in the house but must remain backstage or in their assigned locations. The objective is to maintain a "professional" attitude about the production. This can be destroyed by the amateur attitude of being seen by the audience in costume or make-up before, during or after a performance when not on-stage and performing. The only exception is Children's Theatre where actors go to the lobby to greet the children following a performance.
3. If curtain is at 7:30 pm, the call is usually set for 6:00 pm and the house scheduled to open at 7:00 pm. The stage manager checks in actors and crew members as they arrive or has them sign the sign-in sheet located at or near the backstage entrance. If the production is a dinner theatre, the call is moved up one-half hour.
4. Gives curtain "warns" from 45 minutes to curtain to 5 minutes to "Places, please." A general policy is to call "warns" at 45, 30, 15, 10, and 5 minutes prior to curtain, with "Places" called at 2 minutes. At 30 minutes, make certain that all cast and crews are accounted for. "Warns" at 5 minutes and at "Places" should be sufficient prior to each subsequent act of the production.

5. As specified by the director, assembles the cast and available crew for final notes prior to performance.
6. Before authorizing the house manager to open the house, double-checks to verify that the set is ready, props are set, and that the lights, sound, and special effects are ready. The stage manager makes absolutely certain that all elements of the production are in order before allowing the house to open.
7. Curtain will go up at the scheduled time UNLESS there is a hold given by the stage manager or the house manager.
8. Refers all individuals seeking patrons to the house manager. Does not interrupt a performance to page anyone unless directed to do so by BOTH the faculty supervisor and the house manager.
9. In the event of an emergency or a serious technical difficulty that necessitates interrupting the performance, the stage manager will notify the light board operator before calling for the act curtain to be lowered or drawn and the house lights to fade up. The stage manager then steps in front of the curtain and says:

LADIES AND GENTLEMEN, MAY I HAVE YOUR ATTENTION, PLEASE. DUE TO A TECHNICAL DIFFICULTY, WE ARE UNABLE TO CONTINUE TONIGHT'S PERFORMANCE. PLEASE TAKE YOUR NEAREST EXIT TO THE OUTSIDE AND WAIT THERE FOR FURTHER INSTRUCTIONS. THANK YOU FOR YOUR PATIENCE AND COOPERATION.

10. In the event there is an emergency call, the house manager or the director will consult with the stage manager. If they determine that the performance should be briefly stopped, the stage manager should order the act curtain to close and the house lights to fade up. Then the stage manager steps in front of the act curtain and states something like:

LADIES AND GENTLEMEN, WE ARE SORRY FOR THIS INTRUSION BUT WE HAVE AN EMERGENCY CALL FOR _____. WOULD _____ PLEASE GO TO THE BOX OFFICE FOR FURTHER INFORMATION. THANK YOU FOR YOUR COOPERATION. THE PERFORMANCE WILL RESUME SHORTLY.

The stage manager then simply steps back, waits about two minutes or for the individual to exit from the house, calls for the house lights to fade out, the act curtain to open, and resumes the performance at the most appropriate moment prior to the interruption.

NOTE: The optimal procedure is to assign selected seats to doctors or other officials who might be paged during a performance so that, should they be paged, they could be notified by the house manager in as unobtrusive a manner as possible.

11. Emails performance reports to the production staff.

Strike

1. Makes certain that the cast and crews know the departmental policy and that they understand and know that the strike of the production will begin as soon as possible following the closing of the final curtain.
2. Reminds the technical staff members that they are required to attend strike as well as those who are enrolled in theatre courses requiring lab work.

3. Reminds the actors that they are also expected to participate in the strike as a fulfillment of their roles in the production.
4. Helps the technical director and the crew heads to organize the strike. Makes certain that arrangements have been made to protect and return all borrowed items.
5. The stage manager and all supervisory personnel shall make safety the number one priority throughout the production and strike.
6. Turns in any keys to the proper personnel at the close of the strike.

TOURING STAGE MANAGER

This position relates to the fall and spring children's theatre touring production. The position is a two semester assistantship under the Children's Theater Program Director. The entire list of responsibilities for the Stage Manager position applies to the Touring Stage Manager. In addition to those responsibilities, the Touring Stage Manager also does the following:

Semester Prior to Tour

1. The touring stage manager will work ten hours per week assisting the Children's Theatre Program Director with sending out letters and correspondence to schools, scheduling and booking the tour, and general preparation work for the semester and the show.
2. He/she will prepare and maintain the tour book.
3. He/she must have a valid GA driver's license. Prior to the touring semester, the touring stage manager must schedule an appointment with Henry Spivey, Plant Operations, to watch the safety video and do a driving test to become qualified to drive a CSU van. This should be done a minimum of one month prior to tour.
4. He/she is responsible for sending performance study guides to schools three weeks prior to their scheduled show.

Planning and Rehearsal Period

1. See Stage Manager section.
2. During the touring semester, the only class on T/R should be Children's Theatre Production.

Technical Rehearsals, Final Dress Rehearsals and Performances

See Stage Manager section.

Strike

1. After the last performance of the show on campus, the touring stage manager will work with the Children's Theatre Program Director and design faculty to assist in loading the trailer for tour. It is the touring stage manager's job to assign the cast loading and unloading duties for the tour.

Duration of Tour

1. Know directions to school prior to departure.
2. Make school Contact Calls at least 72 hours prior to tour date.
3. Responsible for driving safely to and from all destinations.

4. Must obey all traffic laws and CSU rules. No cast member is allowed to drive the van.
5. Responsible for letting necessary persons know of any repairs needed on the set, props, and costumes through production reports.
6. Keeps track of all late arrivals of cast members. Notifies Children's Theatre Program Director of late arrivals.
7. Is responsible for the lunch per diems and receipts for all meals.
8. Makes certain that each school receives their Performance Study Guides three weeks prior to the performance.
9. Makes certain to have enough programs for each school, bundled in 20's. These are given to the school secretary to distribute to the teachers after the performance.
10. Is friendly and professional to ALL school personnel, students, and cast.
11. Makes certain to get lunch per diems from Children's Theatre Program Director at least 24 hours in advance.
12. Keeps all receipts and change from lunches and submits them promptly to the department secretary.
13. Along with the cast, keeps the van clean.
14. Makes sure any rough spots in the performance get rehearsal.
15. Responsible for making contact calls to schools/venues 48-72 hours prior to performances.
16. Makes sure the van and trailer are parked where they are supposed to be parked and that both are secure and locked with no visible items of value in clear sight.

After the Final Tour Date

1. Schedules the final unloading and strike of production. This is coordinated with the design faculty and the Children's Theatre Program Director.
2. Makes sure van is washed and the interior cleaned prior to turning it over to Plant Operations.
3. Makes sure trailer is clean, parked where it is supposed to be parked, and locked.
4. Turns in locks, keys, tour box, and tour book to Children's Theatre Program Director.
5. Turns in final receipts and the Lunch Money Per Diems Signing Sheet to the department secretary.

PRODUCTION STAGE MANAGER – ONE-ACT FESTIVAL

The position of production stage manager is an extremely important job in the theatre since this individual is appointed for all aspects of the one-act festival. The production stage manager is the individual who will be accountable for the smooth running of the festival once dress rehearsals have begun. It is the organized, level-headed, responsible individual who will benefit the one-act festival, and who will gain the most from the position. It is up to the production stage manager to make sure that all members of the production staff, cast, and crew are aware of their responsibilities and to maintain discipline backstage.

Auditions

1. Schedule Shifts of Stage Managers to work.
 - Need 2 at Check-In Table.
 - Need 1 to take from lobby to holding area.
 - Need 1 in holding area.
 - Need 1 as timer.
 - Need 2 to make copies of audition forms.
2. Get timer.
3. Audition Day, get audition schedule from department secretary. Make copies for each director and 2 for check-in.
4. Facilitate check-in and other Stage Managers.
5. Check-In:
 - Check names off when they arrive.
 - Mark again when their copies are made so you will know who you have on deck.
 - Highlight the names (or strike through) when they are sent back to audition.
6. Keep the originals of the audition forms.
7. Return one copy of the check-in list to the department secretary for files.
8. After cast lists have been determined, make copies of the audition forms for the Stage Managers for each show.

Theatre Performance vs. Theatre Practice

1. Send email to all actors to ask whether they would like to be enrolled in theatre performance or be tiered out of theatre practice.
2. Everyone must be enrolled in a class unless otherwise approved by the department chair.
3. Get list compiled ASAP. This list needs to go to each of the shop foremen, class advisors, the department chair, and the department secretary.

4. After list is finalized, distribute tiering forms and theatre performance syllabi as needed.

Schedules

1. Get schedules from **everyone** (stage managers, directors, designers, actors).
2. Ask directors for a preference of rehearsal time and spaces.
3. Use schedules to watch for overlap between people involved.
4. Create rehearsal schedule and distribute to stage managers, directors, and designers.
5. Contact advisors to find out the allotted rehearsal and tech times.
6. This will take a lot of time so plan accordingly.
7. A copy of the rehearsal schedule should be given to the department chair and the department secretary to reference for the rehearsal space reservation sheets. Rooms should be reserved 15 minutes prior to start time to allow for set-up whenever possible.
8. Post Master Tech Schedule on Call Board.

Rehearsal Furniture

1. Before rehearsals begin, ask directors for their need for rehearsal furniture.
2. If the room does not have it, redistribute as necessary.

Prop Boxes

1. Each show should receive a prop box with a combination lock.
2. Anything that does not fit in the prop box becomes the stage manager's responsibility.

Attend all Design Meetings

1. Facilitate meetings without taking over control. If you feel there are questions not being addressed, speak up.
2. Make sure set and props begin to be finalized.
3. Which shows will be using the cyclorama?
4. Are there any set pieces that need to be built?
5. Which shows want curtain speeches?
6. Are there any adult advisories or audience advisories for any shows?

Event Participation Forms

1. Two weeks before tech, send out mass email to ask who needs an Event Participation form for tech.
2. Distribute participation forms.

Load-In Checklist

1. One week before load-in, make sure the directors have given you a finalized set and props list.
2. At load-in, go down the list and check everything in. Make corrections accordingly. Anything that is not there at load-in cannot be used during the show.

Change-Over Sheets

1. Beginning with tech rehearsals, create a change-over sheet.
2. This chart includes what stays, leaves, and is added between each show.
3. This will help transitions run more smoothly.

Crew Watch and Paper Tech

1. These should be scheduled 2 weeks prior to tech week. They can happen at anytime that is convenient for those involved.
2. Crew Watch should be for Board Operators and Costume Crew.
3. Paper Tech involves directors, stage managers, and designers. Do your best to at least check-in with each paper tech to make sure things are running smoothly.

Board Operators, Costume Crew, Running Crew

1. Board Operators and Costume Crews should be assigned 2 weeks prior to tech.
2. If a show needs a Running Crew, the stage managers from the same night will be there to help.
3. As soon as Board Operators and Costume Crews are assigned, send out information regarding crew watch and all tech rehearsals.

Tech Rehearsals

1. Keep track of time and announce reminders of time remaining.
2. Listen in and observe what is going on.
3. Offer help when needed but try not to be overbearing.
4. Make note of any overall technical needs, such as needing more backstage light, doors to be taped open, glow tape, etc.

5. Make sure there are back-up sound CDs for each show.
6. Watch out for problems that may not be readily addressed and offer solutions.

Master Cue Sheets

1. By dress rehearsal, have stage managers give you a Master Cue Sheet. This should be all the cues for the show.

Strike

1. Compile the list of everyone involved with the One-Act Festival. They should attend all strikes. Give this list to the Scene Shop Foreman.
2. Have the people broken into teams between the Studio Theatre, lights, sound, props, and all rehearsal spaces.
3. Have the professors create a list of their desired rehearsal furniture to be in their rooms. Make sure we have enough rehearsal furniture to make that happen and adjust as necessary.
4. Along with the team breakdown, have a list of the rehearsal furniture going to each room. This should make things go faster.
5. Strike should return all rooms to neutral, including pulling up all spike tape and sweeping.
6. During strike: facilitate teams; double-check spaces; keep people moving; make sure spaces get cleaned; facilitate sign-in and sign-out; etc.

ASSISTANT STAGE MANAGER

The Assistant Stage Manager is responsible for helping the Stage Manager accomplish much of the practical requirements of running auditions, rehearsals and performances. The Stage Manager has many important duties in the smooth running of any production, and the Assistant Stage Manager is the SM's direct assistant in the performance of his/her duties. Responsibilities will be assigned directly by the Stage Manager, and may vary from production to production. *Any* responsibility listed under the position of Stage Manager may be assigned to the ASM by the Stage Manager. When asked by the SM to perform a task, it should be done promptly and without argument. Upon completion of the task, the ASM should report back to the Stage Manager.

Note: While responsibilities may vary, the following responsibilities are always required of the ASM.

Planning Period

1. The ASM will attend all production meetings auditions, rehearsals and performances.
2. The ASM will become thoroughly familiar with the play and the concepts of the director.
3. ASM will have up-to-date rehearsal and work schedules.
4. See that rehearsal room is in order both before and after rehearsal.

Technical Rehearsals

At the direction of the Stage Manager, assists in organizing and running all backstage activity, including scene changes, properties, actors and crews. Accepts all responsibility for professional behavior as outlined under Stage Management in the Theatre Handbook

Strike

1. The ASM joins the strike and contributes wherever needed, as directed by the Technical Director and Stage Manager.

ACTORS

1. When possible, scripts will be available for reading in advance of the auditions and can be checked out from the Department Secretary. If not available in the front office, make every effort to find a read the script prior to auditions.
2. Audition notices and callbacks will be posted on the call-boards.
3. Auditions will generally consist of prepared monologues for the auditions and readings for the callbacks. Cast lists will be posted on the call-board at the announced time.
4. There is no "small" role for an actor. The actor accepts any role with the full intent to play that role with all the skill the actor possesses.
5. Indicate clearly on your audition form if you do not wish to be cast. While it is customary to accept any role assigned, any actor who cannot fulfill his/her assigned role as expected should inform the director immediately after the cast list is posted.
6. The actor will make every effort to cooperate with other members of the company. Any conflicts that arise should be taken directly to the stage manager.
7. The actor always recognizes the importance of the director, regardless of whether the director is a student, a member of the faculty or the staff, or a guest.
8. The actor will be ten minutes early for all rehearsals and on time for all other appointments.
9. The actor will not leave the rehearsal hall without permission during all acts in which he appears.
10. The actor will treat his costumes and properties with respect and return them to their proper places.
11. The actor will be off book on or before the assigned dates.
12. The actor will do the appropriate research and analysis for his/her role.
13. The actor will obey without question any supervisory instructions of the director, assistant director, technical director, or the stage manager.
14. The actor will help new members of the company to become familiar with the traditions and customs of the theatre.
15. In addition to a cooperative attitude, a good actor brings his/her creative enthusiasm to rehearsal. He/she should remember that a director is fundamentally interested in trying to release each actor's creativity. As a result, the director expects an actor to respond immediately to whatever direction he/she is given without question and to look for the motivation as a part of his/her responsibilities in the process.
16. The actor should come prepared for every rehearsal with appropriate research, text analysis, and ideas for experimentation. Don't wait for the director to ask you to do these things – take the initiative.

17. The actor does not wait to be directed. Instead, the actor constantly contributes to rehearsal with intelligence and sensitivity, adding to a director's interpretation a unique comment, which is communicated through personality, skill, and talent.

18. The actor should bring a production notebook to all rehearsals. The actor will be prepared to take notes during the blocking rehearsals and to take notes following rehearsals. (Notes may also be located on the call-board.) Notes should be reviewed prior to every rehearsal.

19. The actor will check in at the designated hour with the stage manager and is expected to be ten minutes early to warm-up, focus, and get into rehearsal clothes and/or shoes.

20. During rehearsals, the actor will be available to the stage manager. All actors must check out with the stage manager before leaving the rehearsal.

Actors and Their Costumes

The actor quickly learns that a costume is a vital part of his/her performance, since it determines the major portion of his/her appearance. It is designed as part of the actor's performance and the good actor seeks ways in which to understand the costume's relationship to the character.

The actor should try to recognize aspects of the costume which can be used to benefit and extend the character and should note special features, such as trains, capes, and corsets, which will require special attention to be used most effectively. Each actor should wear clothing similar to that which will be worn in performance during rehearsals. Shoes and tights are especially important to assimilate early in the rehearsal periods. If a rehearsal item has not been provided for you, request that item from the stage manager. All actors are required to own character shoes. Women should own a pair in black and tan. Men should own a pair of black dress shoes and have their own dance belts.

Costume Fittings, Dress Rehearsals, and Performances

The actor should use the fitting as a time to learn how the costume relates to the character and to discuss with the costumer any specific needs about the costume. A fitting demands the concentration of a rehearsal and is no time for frivolity. The actor should recognize that an incomplete costume is often ludicrous but no more so than an incomplete rehearsal.

1. Items worn as costumes never leave the theatre during the dress rehearsals and performances. The only exception to this rule will be when costumes are taken to the cleaners or repairs are made by members of the costume crew.

2. The actor never takes any part of the costume from the theatre without the proper authorization from the costumer.

3. The actor must avoid eating or smoking in costume. Only water may be consumed. The actor will abide by all company rules concerning costumes.

4. All actors will replace their own costumes on hangers in the manner in which they found them. Each actor's costumes should be hung together for ease in locating them for needed repairs and cleaning.

5. Costumes should not be hung close together after a show, especially if they are damp with perspiration. By hanging them apart, they will have a chance to "air out" and to dry prior to being worn again.

6. If costume items need to be repaired or laundered, the actor should notify the costumer during or following rehearsal or performance by recording the problem on the costume repair list.
7. Actors should always remember that the running crews create the "magic" that makes their work possible and, as a result, should treat all members of the production team with the respect due to a fellow artist.

TOURING SHOW ACTORS

1. Must be on time for all calls; on time is ten minutes early. Must call the Touring Stage Manager if running behind.
2. Be friendly and professional to all school personnel, staff, students, and other cast members. Remember that you are entering **THEIR** house. You are a guest. Do not be the reason a school complains or does not invite us back. Keep the noise level to inside voices.
3. Do all assigned duties for loading and unloading the trailer and setting up for the show. Be proactive, not reactive.
4. Give 110% for every show whether it is show #5 or show #60. Every child is entitled to see the same quality of show as originally created.
5. Assist the Touring Stage Manager in keeping the van and trailer clean.
6. You must wear tour shirts on tour days.
7. No smoking while in tour shirts, vans, or on school property.
8. Only the Touring Stage Manager is allowed to drive the van (legal issues). No exceptions. In any emergency, call the Children's Theatre Program Director. The van and trailer are not for personal use ever!
9. Appropriate behavior and language is expected of all cast and crew while on tour. You are representing CSU and the Department of Theatre.
10. Be available for talk backs and other requests by schools.
11. Always practice good hygiene. Wash your clothes, etc.
12. Take care of props, set pieces, and costumes. Repair or get them repaired as needed.
13. Take care of yourself. Go to bed early on Monday and Wednesday nights. No partying on nights before shows. Vitamins, water, and washing hands a lot is strongly encouraged.

TOURING COMPANY RULES

1. **ATTENDANCE:** As a member of the cast/crew of a touring production, you are expected to attend every rehearsal and performance of the show. If you miss a performance for any reason, it is one letter grade drop and possibility of replacement. Missing rehearsals, arriving late to rehearsals or call times will result in a lower grade as well. The Tour Manager reports all of this to the director/instructor.
2. **ATTITUDE:** Your positive attitude as part of this ensemble is essential. You are representing not only the Department of Theatre, but also CSU. You will be impacting the thousands of children you will meet throughout the semester; therefore, you must be the best role model you can be. Also, it is imperative that you

have a great attitude with your cast members and tour manager. You are together all semester. No divas allowed!

3. **WORK ETHIC:** As part of an ensemble, it is necessary that you maintain a high work ethic. You must be off-book on due dates, know choreography and music by due dates set within the calendar. During rehearsals, performances on campus, and on tour, you must be a team player and take an active and positive role in the setting up and striking of the set. Always remember your responsibilities as an actor; you are not the director, the tour manager, or note giver. You are a team member of the ensemble.

TOURING SHOW RULES

1. You must be on time for all calls (10 minutes early is on time). You must call the Touring Stage Manager if you are running late.
2. Be friendly and professional to all school personnel & staff, students, and other cast members. Remember that you are entering THEIR house. You are a guest. Do not be the reason a school complains of does not invite us back. Keep the noise level to inside voices.
3. Do all assigned duties for loading and unloading the trailer and setting up for the shows. Be proactive, no reactive.
4. Give 110% for every show whether it is show #5 or show #60. Every child is entitled to see the same quality of show as originally created.
5. Assist the Touring Stage Manager in keeping the van and trailer clean.
6. No smoking while in tour shirts, van, or on school property.
7. Only the Touring Stage Manager is allowed to drive the van (legal reasons). No exceptions. In any emergency, call Brenda Ito. The van and trailer are not for personal use, ever!
8. On tour days, at least one company member must stay awake while the tour manager is driving.
9. Appropriate behavior and language is expected of all cast and crew while on tour. You are representing CSU and the Department of Theatre.
10. Be available for talk backs and other requests by schools.
11. Always practice good hygiene. Wash your clothes, etc.
12. Take care of props, set pieces, and costumes. Repair or get them repaired as needed. This is a rented set and costumes, so take care of it!
13. Take care of yourself. Go to bed early on Monday and Wednesday nights. No partying on nights before shows. Vitamins, water, and washing hands a lot is strongly encouraged.
14. Guests are not allowed to ride in the van to any destination (as guests are not insured).

TECHNICAL DIRECTOR

The major responsibilities of a technical director are the coordination and supervision of all technical areas of the production with the exception of costumes and makeup: lighting, scenery, props, special effects, and sound. For departmental productions, he/she supervises the crews and conducts technical rehearsals.

Production Planning

1. Meets with the director and all designers to discuss the director's concept of the production.
2. Works with the faculty supervisor to begin ordering supplies as designs are approved by the director.
3. Drafts all necessary technical drawings not drafted by the scene designer.
4. Works with the faculty and the artistic director to select crew heads and organize all crews for the production.
5. Develops an overall work schedule to fit the needs of the production.
6. Schedules production staff meetings to discuss the details and development of the production throughout all phases of construction.
7. Works with the Stage Manager to glow tape the set prior to technical rehearsals.
8. Supervises all crews and keeps the production on schedule and running smoothly.
9. Establishes deadlines for final changes in the designs for the production.
10. Establishes deadlines for the crews to complete their work.
11. Maintains up-to-date inventories of paint, color filters, hardware, and other stock supplies.
12. Supervises and assists, as required, with all technical areas of the production.
13. Tracks accurately all expenditures for the production so that the budget is not exceeded.
14. Meets with the director, stage manager, and crew heads to discuss and develop the cues and scene shifts of the production.

Technical Rehearsals, Dress Rehearsals, and Performances

1. Conducts technical rehearsals in cooperation with the director.
2. Supervises all production staff and running crews during final rehearsals.
3. Works with the stage manager and crew heads to maintain discipline backstage and in the control booths during performances.

4. Develops plans for emergencies which could occur during the production and rehearses them with the cast and crews.
5. Remains available during the run of the show to advise and assist, as necessary, in the running of the production.
6. Prepares plans for the strike of the production prior to its closing. A production staff meeting will provide the opportunity to develop strike procedures to the satisfaction of most of the crews.
7. Organizes specific strike procedures and calls. Assigns specific responsibilities to each crew.

Strike

1. Instructs all cast and crews in specific safety procedures to be followed during the strike.
2. With each crew head, supervises the proper storage of all equipment used in the production.
3. Makes certain that all borrowed properties are returned within three days of the strike of the production.
4. Before ending the strike, makes certain that the stage has been cleared and cleaned of all debris and that all curtains, lighting instruments, and sound equipment have been returned to their designated positions.
5. Approves any changes in the strike procedure.
6. Accounts for all monies spent and supplies and equipment purchased for the production.
7. Collects, reviews, and files all final cast and crew reports. From this information, accounts for the number of man-hours worked for the production and records any special problems that may have occurred.

HEAD OF MANAGEMENT

The primary responsibility of the head of management is the creation of identity and image for Columbus State University. The head of management is responsible for all front-of-house operations. The Head of Management will supervise the House Manager, Box Office Manager, and the Publicity Crew Manager. These responsibilities involve the planning and execution of publicity for all departmental productions including; posters, printing programs, concessions, lobby displays, house management, ushers, and ticket sales.

Planning Period

1. Meets with the directors to discuss the style and content of the productions. Makes certain of the dates and times of all performances, the price of all tickets, the dates and hours the box office is open, and telephone numbers for ticket reservations.
2. Meets with the Publicity Manager and faculty supervisor to determine deadlines for local press releases, hometown press releases, posters, and information deadlines for the program.
3. Meets with the House Manager to determine deadlines for program information and company biographies for the lobby display.
4. Schedules a time and place for publicity and archival photographs and makes sure the hired photographer can be present. The photo calls should be arranged in consultation with the department chair, faculty supervisor, director, Publicity Manager, stage manager, and designers.
5. Budgets the costs of purchasing advertisements in the local newspapers, magazines and arts programs, and schedules appropriate dates for them to run.
6. Works with the artistic director and local and/or campus vendors to design, print, and mail season brochures and reminder cards.
7. Schedules, in consultation with the Publicity Manager and Columbus State University Marketing and Planning, all press releases, radio spots, and television appearances for the productions.
8. Decides where posters may be placed, who shall place them, and when they should be removed after the production closes.
9. Works with the other management staff to plan opening night receptions.
10. Plans, with the Publicity Manager, lobby displays and any other special public announcements concerning the production.
11. In consultation with the director and technical director, schedules publicity photographs and has a photographer ready to shoot at the specified times and places.

Work Period

1. The Arts Manager supervises all front of house personnel and activities. Refer to the Box Office, House Management, and Publicity Manager sections of the handbook for descriptions of respective duties in those areas.
2. Makes arrangements for press releases, interviews, and publicity photographs for the production.
3. Informs the full production staff which actors, scenic units, costumes, and lighting effects are needed for photographs a minimum of two weeks in advance of the photo call.
4. Works with the stage manager to set photo calls far enough in advance so that everything is ready at least 10 to 15 minutes before the photographs are scheduled to be taken.
5. Makes sure that the Publicity Manager works with the director and stage manager to have all copy for the program ready for typing a minimum of one week in advance of opening night.
6. After the director and artistic director approve the designs, has the posters printed and ready for distribution a minimum of two weeks prior to opening night.
7. Maintains an up-to-date list of places where posters are to be placed and supplies masking tape available for the crew to tape posters to windows.
8. Communicates with the Box Office Manager regarding reserved seating, prices, complimentary tickets and group sales.
9. In consultation with the Publicity Manager, plans special displays for the lobby of the theatre and has them ready one week prior to opening night.
10. Works with the House Manager and Box Office Manager regarding training and scheduling of the box office staff and ushers.
11. Allows no purchases to be made or supplies to be ordered without approval from the appropriate supervisor.

Strike

1. Removes the display from the theatre lobby and makes sure that all photographs are placed in the theatre archives and that the names of the cast, the designers, the title of the production, and the dates and year of the performances are written on the back of each photograph.
2. Makes certain that the publicity crew picks up all posters advertising the production during the week following the final curtain. All salvageable posters need to be given to the Departmental Secretary for inclusion in the archives.
3. Collect the Box Office and House Manager reports for each performance.
4. Notify department faculty of extraordinary situations and those requiring follow-up communications. Check with the Box Office Manager and House Manager regarding punctuality, attendance, and performance of all personnel and submit a full report to the faculty for follow-up.

5. Compile a Semester-in-Review report addressing the operation of each area under the Arts Manager's supervision. Turn in the report along with the Box Office and House Manager reports to the Department Chair.

PUBLICITY MANAGER

Publicity and public relations represent the department's first contact with professional organizations, media, and the general public. Therefore, it is necessary to maintain and project a professional image in every aspect of operation. It is the responsibility of the publicity manager to distribute production information in a timely manner and to foster public interest in department productions.

Areas of Responsibility: Supervises the creation of the lobby display, photo call, posters, supervises and assists with the program, and press releases.

Working Period

1. Obtain a copy of the script and read the play.
2. Attend production meetings.
3. Attend an early run-through of the play.
4. Work with the House Manager in the creation, maintenance, and strike of the lobby display. See the House Manager section of the handbook for a description of the lobby display.
5. Photo Call
 - A. Lobby display photos are shot at the first dress rehearsal.
 - B. Schedule and attend the publicity and archival photo calls. Archival photo call gives the designers and director an opportunity to shoot production photographs and slides for their portfolios. The photo call is the department's opportunity to shoot production photos for the archives.
 - C. Work with the Arts Manager to print the photographs and then give the photos to the House Manager for inclusion in the lobby display.
6. Posters
 - A. Meet with the Arts Manager to determine who will design and print the posters.
 - B. Posters must be distributed no later than 7 days prior to opening.
 - C. Poster canvassing day is very important to the department in terms of public relations and community outreach. The poster crew must be courteous and respectful when asking for permission to place our posters in the windows of local businesses. Work with the Arts Manager to create the specific list for each show.
 - D. Supervise the ushers and box office staff who serve as the poster crew. Provide masking tape for the usher crew.
7. Programs - Meet with House Manager to coordinate efforts in regard to the program. The House Manager is responsible for compiling the information contained in the program and getting it to the Arts Manager in time for printing.
8. Press Releases
 - A. Write and distribute press releases.
 - B. Press release copy must be complete 18 days prior to opening.
 - C. Press releases are distributed 14 days before opening; a comp coupon is included in mailings to local media.

D. Obtain Comp Coupons from the Box Office Manager for inclusion in local newsprint media press releases. The coupons included with the press releases should be of high quality because they will represent the media's first impression of the department. The recipient must call a minimum of 48 hours in advance to reserve a meal for dinner theatre since dinner is not included in a complimentary ticket.

9. Hometown press releases

A. Write and distribute hometown press releases.

B. Press releases that are sent to company members' hometowns are an important part of the University outreach and public relations.

C. Consult CSU Marketing and Planning who may also mail the releases for you.

Strike

1. Supervise the poster crew in striking posters from all locations.

2. Check with faculty and assist in other areas of production strike.

3. Write a report that includes an assessment of deadlines, problems encountered, and suggestions for the future and submit it to the Arts Manager.

GENERAL REQUIREMENTS FOR CREW HEAD POSITIONS

Crew heads perform under the direct supervision of a specific supervisor (faculty, staff, or student) and are expected to act accordingly. Crew heads aid the technical director in making maximum use of scheduled work time. When requested, the crew head will do necessary paperwork and working drawings. The crew head will not make any design changes or cue changes without first obtaining the approval of the appropriate supervisor.

The crew head will not purchase or borrow items without obtaining the approval of the appropriate supervisor. When making purchases, the crew head will make certain that he/she obtains all receipts and consults the technical director concerning the departmental policies with regard to the purchase or borrowing of items for the production.

Planning Period, Rehearsal, and Performance

1. Becomes familiar with the play.
2. Obtains all necessary plans from the scene designer and technical director.
3. Studies the drawings in conference with the technical director.
4. Executes designated drawings.
5. Knows the quantity on hand of items in his/her area required for the production.
6. In consultation with the technical director, plans a work schedule to be able to meet deadlines. Posts weekly crew calls on the call-board.
7. Checks with the assistant director and stage manager for all rehearsals that crews need to attend.
8. Does not borrow or use personal equipment belonging to any member of the crew or cast without being given clearance to do so by the appropriate supervisor.
9. Before such equipment can be used in the production, a written agreement must be made concerning its repair or replacement. If an item is used without proper authorization by the department, its replacement or repair cannot be justified by the administration.
10. Keeps an up-to-date list of crew members including their addresses and telephone numbers.
11. Sees that work areas are clean and uncluttered. All work areas must be thoroughly cleaned before the end of each work call.
12. Keeps an inventory of tools and equipment. Tools which are lost, stolen, or broken should be reported immediately. Returns tools to proper storage areas and sees that they are stored properly.
13. The crew head will be a member of the running crew and will work with the stage manager in pre-planning the necessary properties shifts and changes of scenery, costumes, lighting, sound, and make-up.

14. Attends at least one run-through prior to technical rehearsal and instructs all crew members to do the same.
15. Crew heads are prepared to do repair work on damaged scenery, costumes, lights, sound tapes, and other necessary production work.
16. Enforces departmental policies concerning the purchase of production supplies, the borrowing of production equipment, and smoking and beverage regulations.
17. Informs crew of calls beginning with the first technical rehearsal.
18. Wears dark clothing, especially if seen on stage during blackouts. The required color is black.
19. Keeps crews quiet and orderly during rehearsals and performances.
20. Is prepared to instruct the crew in their specific duties for the run of the show.
21. Reminds all crews that the strike of the production will usually be scheduled immediately after the final curtain of the closing performance. Will plan strike activities in consultation with the technical director.
22. The crew head's work is not completed until the stage and all respective areas have been returned to normal conditions. This includes returning borrowed items as well as the proper storage of departmental supplies.
23. The crew head is directly responsible for a particular area. The crew head must keep a "level head" and keep track of everything that is happening at any one time. If a problem occurs, the crew head will solve it. Works with the crew as a team. Makes all members of the crew understand that they are a part of a team and that all must work together smoothly for the success of the production.

MASTER CARPENTER

It is to be recognized that many of the crew head positions are held by responsible but inexperienced individuals. The following guidelines have been developed as part of the duties of the master carpenter. These guidelines will vary at times depending on production demands.

The master carpenter may also be head of the running crew of the production. Part of the job includes making certain that measurements are correct on completed work. The master carpenter will assist the technical director in keeping all personnel busy and will be expected to attend production staff meetings as called by the technical director.

Construction

1. Supervises the work of the construction crew and, in consultation with the technical director, sets construction deadlines for scenery and develops an overall work schedule for the production.
2. Sets the work schedule for the construction crew and informs them of all applicable safety and theatre regulations.
3. Observes several rehearsals to become familiar with the production before beginning to shift or run the show.
4. Sees that only those members of the construction crew who have been approved by the technical director operate any power tools or power hand tools such as: drill press, band saw, radial arm saw, skill or circular hand saws, or jig or sabre saws. NO EXCEPTIONS can be made to this rule.
5. Checks all finished work against the plans and specifications to insure accuracy in construction. REMEMBER: there is only a 1/8" margin in error.
6. Each and every change in design must be cleared by the technical director before it may be executed.
7. Takes personal responsibility for seeing that the construction crew has swept the floor and removed all debris from their work areas before the end of every work call.

Setup

1. Prepares the stage for setup of scenery.
 - A. Clears the stage of all unnecessary equipment.
 - B. Sees that all masking drapery and flown scenery are in their proper positions.
 - C. Safely balances all line sets with counterweights or sand bags.
 - D. Makes certain the stage is swept and mopped.
 - E. Marks the stage floor or ground cloth for the correct placement of scenery.
 - F. Checks with stage electrician about problems with fouled line sets and the placement of electrical outlets mounted on the stage floor.
2. Double-checks to see that all scenic and masking units are in their correct positions.
3. Sees that all crew members are available to move and set up scenery.

4. Makes all necessary adjustments to stage braces and stiffening hardware.

Strike

1. At the strike of the production, all scenery and scenic units are the responsibility of the construction crew head.
2. In collaboration with the appropriate supervisor, assigns proper storage locations to all scenery and scenic units to be saved. Informs the crew of which units are to be thrown out and which are to be salvaged and where the salvaged units will be stored.
3. Makes certain that all crew members understand the importance of cleaning all hardware and nails from stock scenic units or wood that will be stored.
4. Makes certain that all crew members understand the importance of cleaning all wood so that nails are not sticking out of it, even when it is lying on the floor.
5. Instructs crew members to remove all nails, screws, staples, and metal hardware from any unit that is to be stored.
6. Warns all members to be aware of their work, be especially alert, and to take all necessary precautions during strike.
7. Makes certain that all reusable screws, hinges, bolts, nuts, and washers are saved, sorted, and stored.
8. Construction crew members will sort hardware to make it easier to locate items for the next production. All items will be stored in their proper containers and locations.
9. Before leaving strike, asks individuals to double-check their pockets for wrenches, pliers, and screwdrivers. Once tools are put away, makes a quick inventory of broken or missing tools.
10. Unless otherwise instructed, sees that all masking units and travellers are flown in their original positions. Before the strike ends, the stage must be returned to its original condition as defined by the technical director.

SCENIC ARTIST

The scenic artist is responsible for preparing the paints, painting the scenery and scenic units, cleaning up, and storing properly all scenic paints and supplies. As the scene designer is responsible for preparing painters' elevations, the scenic artist is responsible for painting all scenic units to those specifications.

Painting

1. Prepares or helps the designer to prepare any stencils used in painting.
2. Prepares materials and mixes paints prior to each painting session to obtain maximum efficiency during every work period.
3. Makes certain that all paint brushes and spray paint guns are cleaned thoroughly, that all paint buckets are cleaned thoroughly or sealed, and that all painting supplies are in order before the end of any crew call.
4. Saves and labels some of the original paints to do any retouching or repainting when scenery is moved on-stage.
5. Is responsible for all texturing and priming necessary to prepare scenic units for painting.
6. Attends at least one rehearsal prior to technical rehearsal for site line evaluation.
7. Makes a detailed budget for purchase of items. Checks this list and budget with the appropriate supervisor.
8. Always has clearance from the appropriate supervisor before making any purchase. Always tries to avoid spending personal funds.
9. Obtains a receipt for each purchase. No one can be reimbursed without a receipt nor can the theatre administrators pay any bill until a receipt has been turned in. Tax is not reimbursable; therefore, make sure you get a Sales Tax Exemption Form from the Department Secretary prior to purchase.

Technical Rehearsals, Dress Rehearsals, and Performances

1. Retains small amounts of paint for each major color used on the set to be able to touch up any flaking of paint.

Strike

1. Thoroughly cleans all paint supplies, including buckets, and stores everything properly.

COSTUME SHOP FOREMAN

The costume shop foreman will be responsible for the construction and alterations of all costumes for the production. To this end, all cast members will be measured and all these measurements will be kept on file. The costume shop foreman will also be responsible for organizing and scheduling the washing, ironing, and cleaning of all stock costumes as well as the care of any rented ones. The costume shop foreman will inform all members of the costume crew in advance when they will be required to report for rehearsals and performances.

Planning Period

1. In conference with the costume designer and director, the costume shop foreman will compile all the costumes.
2. Notes any special demands by the script and director which will affect the costume worn by an actor, such as dancing, jumping, or wearing flowing capes.
3. Makes a complete work schedule for costumes to include construction deadlines, the washing and ironing of costumes, dress parades, dress rehearsals, and performances.
4. In conference with the costume designer, decides what costumes need to be dyed and what type of dye must be used.
5. In conference with the director, costume designer, and properties master, compiles a list of costume items used by the actors which will be classified as properties, such as purses, canes, handkerchiefs, jewelry, gloves, and hats.
6. With the assistant director, stage manager, and deck chief, schedules crew calls for members of the costume crew to attend rehearsals.
7. Establishes a final budget for the production in consultation with the Artistic Director and Head of Costume Design.

Work Period

1. Schedules costume crew members so that each one has definite daily assignments.
2. Keeps an up-to-date list of crew members and their telephone numbers.
3. Makes certain that all crew members understand the details and specifics of what work needs to be done, how to do it, and meets all deadlines for costumes.
4. Observes a minimum of one run-through rehearsal to become familiar with the production before beginning to shift or run the show.
5. At the request of the director, secures any required rehearsal costumes. Checks them out to the actors and checks them back in on the day of the first dress rehearsal.

6. Has measurement and costume fitting calls announced by the assistant director or stage manager at rehearsals as close as possible to the calls and posts them on the call-board 24 hours ahead of the day on which they are scheduled.
7. Supervises and manages all costume fittings.
8. Aids the costume designer in drafting or selecting patterns for the costume.
9. Keeps costume shop clean and organized. Stores all costumes at least 6" above the floor.
10. Maintains an up-to-date inventory of supplies both on hand and on order.
11. Attends rehearsals beginning with the last run through before the first technical rehearsal.
12. Allows no alterations to any stock costume without prior approval from the appropriate supervisor.
13. Completes costumes by the deadline and has them labeled and hung in specified dressing rooms.
14. Prepares a costume plot and dressing list for each actor in each scene.
15. Makes sure all crew members see a run-through prior to tech.

Dress Rehearsals and Performances

1. In consultation with the stage manager, checks the need for quick costume changes and prepares for them by assigning dressers for actors who need them and training them in the necessary changes prior to the first dress rehearsal.
2. After each performance the costumer and crew should double-check that all costumes are hung up and spaced properly for "airing out."
3. Schedules the dress parade (if necessary) and works with the stage manager in notifying all cast and crew involved in it.
4. Has all costumes and accessories ready for use by the actors at the dress parade.
5. Immediately reports any difficulties with cast or crew to the appropriate supervisor.
6. At least three hours before curtain, checks that all costumes are laundered and ready for the rehearsal and performance.
7. Keeps accurate lists of rented costumes, borrowed costumes, and the actor's personal clothing and costume accessories used in the production.
8. While the members of the costume crew are not the "personal valets" of the actors, the costume crew is still responsible for keeping the costumes in order.

Strike

1. At strike, takes full responsibility for all costumes and costume areas: costume shop, dressing rooms, and make-up rooms.
2. Sorts costumes for cleaning. Prepares those which need to be dry-cleaned.
3. Since all borrowed and rented costumes must be cleaned prior to being returned, returns them within one week of the final performance.
4. Returns stock costumes to costume storage after cleaning them.
5. Returns all costume accessories to their rightful owners or to costume storage within one week of the final performance.
6. Files a complete list with the appropriate supervisor of all costumes and costume accessories which have been returned.

WARDROBE CREW CHIEF

The Wardrobe crew chief is responsible for the wardrobe crew members. They are also responsible for the costumes during the production. They are to report to the stage manager when called, and the crew chief is responsible for scheduling the costume cleanings and placement of costumes before, during, and after the run of the show. While the wardrobe crew are not the personal valets of the actors, the crew is also responsible for keeping the costumes and dressing rooms in order.

Planning Period

1. Confirms all characteristics of each costume piece.
2. Notes any special demands dictated by the costumes such as quick changes or special effects.
3. Requires the crew to wear dark clothing, especially if seen on stage during blackouts. The required color is black.
4. Informs crew of calls beginning with the first dress rehearsal. All wardrobe crew members are required to see a run-through of the show prior to first dress.
5. Prepares laundering activities schedule for each costume piece.
6. Arranges for everyone on the crew to attend the final run-through prior to the first technical rehearsal.
7. Prepares a checklist for all the costumes and accessories.

Dress Rehearsals and Performances

1. Works with crew members to set all costumes for preshow.
2. Assists the crew in costume quick changes during the show.
3. Reports all needed repairs to the costumer.
4. Checks all the costumes in and out before and after the performance.
5. Supervises on-the-spot small costume repairs.
6. Supervises the preparation of the dressing rooms.
7. Reports any conflicts with cast or crew to stage manager.
8. Three hours prior to call, checks that all the costumes are washed and ready for a rehearsal or a performance.

Strike

1. He/she is responsible for the final maintenance and washing of all the costumes.
2. He/she is responsible for the final appearance of the dressing rooms.
3. He/she is responsible for all the costumes to the point which they are rechecked into the shop by the costumer.
4. He/she is responsible for reporting back to the Costume Shop Foreman on the attendance outcome during the performances (tardies, absences, etc.)

PROPERTIES MASTER

The properties master will be in charge of the running crew and responsible for organizing and placing the prop tables and for helping the stage manager to organize all properties shifts. To find props, it will be necessary for the properties crew to borrow properties from the community at-large, individuals, businesses, and other schools and colleges. These borrowed items will be signed out on the loan form and shall be properly stored and secured. All borrowed items will have extra care to maintain them and, more importantly, to maintain good relationships with the lenders. The principle is that a borrowed item will be returned to its owner in better condition than when it was borrowed.

The properties master has a most important job ahead: gathering property items for the production. Since the crew head cannot do all the work alone, he/she must be organized, tactful, resourceful, and use all members of the properties crew.

It is also the responsibility of the properties master to see that the stage is swept and mopped prior to each technical rehearsal, dress rehearsal, and performance.

Planning Period

1. Makes a complete list of properties: set props, hand props, food props, and any other special items that fall into the category of properties. Verifies this list with both the director and the technical director.
2. In consultation with the technical director, sets a deadline for obtaining and constructing properties.
3. In consultation with the director, sets a date for rehearsal properties that may be needed prior to using the actual item.
4. Before purchasing any needed materials or items for properties, checks suitable items in prop storage and shop storage areas.
5. Enforces departmental policies on the purchase or borrowing of properties for production.
6. Uses the loan/borrow forms (Appendix A) to keep a record of any borrowed item and its condition. This form is a contract that obligates the theatre administration to replace or repair any item damaged while in its possession.
7. Makes a detailed budget for purchase of items such as glasses, guns, hats, canes, and food. Checks this list and budget with the appropriate supervisor.
8. Always has clearance from the appropriate supervisor before making any purchase. Always tries to avoid spending personal funds.
9. Obtains a receipt for each purchase. No one can be reimbursed without a receipt, nor can the theatre administrators pay any bill until a receipt has been turned in. Tax is not reimbursable; therefore, make sure you get a Sales Tax Exemption Form from the Department Secretary prior to purchase.
10. With the assistant director, stage manager, and deck chief, schedules crew calls for members of the props crew to attend rehearsals.

Work Period

1. Secures essential properties or substitutes that are necessary for rehearsal. Once in hand, the stage management crew is responsible for all items it has received.
2. At a meeting of the properties crew, assigns each member a specific number of properties to acquire by borrowing or constructing them as per the designer's renderings and/or instructions.
3. Observes a minimum of one run-through rehearsal to become familiar with the production before beginning to shift or run the show.
4. Follows the proper procedures in borrowing properties:
 - A. Gets a loan form from the appropriate supervisor.
 - B. Fills out the form as directed and notes the condition of the borrowed item.
 - C. Gives a copy of the form, which includes the date of return, to the lender.
 - D. Turns in a list of borrowed props, the estimated value of each item, and the lender's name and address to the appropriate supervisor.
 - E. When an item is returned, has the loan form signed by the lender and returns it to the appropriate supervisor.
 - F. Makes certain that any number of the cast or crew who lends items for a production signs a loan form.
5. When construction of properties is necessary, checks with the appropriate supervisor concerning the use of power tools. Allows no unauthorized use of power tools.
6. Checks with the stage manager as to the time that the properties crew needs to attend rehearsals. It may be necessary to assign at least one individual to attend to rehearsal props during any given rehearsal period.
7. In consultation with the stage management staff, lists props and the characters who handle them in each scene.
8. Keeps all property areas clean and organized. Many prop items are lost because of unorganized and careless methods or storage.
9. Arranges for everyone on the crew to attend the final run-through prior to the first technical rehearsal.
10. Organized needed prop tables offstage left and offstage right for the convenience of the actors.

Technical Rehearsals, Dress Rehearsals, and Performances

1. In consultation with the stage management staff and prior to the beginning of technical rehearsals, the properties master and the properties crew will develop an organized plan for shifting properties.
2. Plans the following list for the performance crew:
 - A. Assigns responsibilities to each member for placing props during each rehearsal and performance.
 - B. Makes specific diagrams for the placement of each property both on-stage and offstage for each scene.
 - C. Posts lists on each side of the stage for crew assignments for each scene.
 - D. Schedules each crew member for sweeping and mopping duties during rehearsals and performances.
 - E. If rugs or drop cloths are used on-stage, assigns vacuum cleaning duties in addition to those of sweeping and mopping.
3. It is the properties crew's responsibility to sweep and mop the stage and adjacent areas prior to technical rehearsals, dress rehearsals, and performances. These tasks must be completed prior to the opening of the house.
4. Wears dark clothing, especially if seen on stage during blackouts. The required color is black.
5. Checks in with the stage manager at all designated times.
6. Checks all properties at least one hour before curtain for proper placement, damage, workability, or loss.
7. Sees that all properties are accounted for both before and after each rehearsal and performance.

Strike

1. Following the close of the final curtain, returns all properties to appropriate storage areas.
2. Double-checks to make certain that all borrowed items are cleaned and safely secured for the night.
3. Consults with the appropriate supervisor about transportation required to return borrowed items.
4. Returns all borrowed items within three days of the closing of the production.
5. Makes certain that all clothing borrowed for a production and used as properties is cleaned before being returned. This may require keeping them a few days longer before they are returned. The costume crew may be able to clean the items for the properties crew.
6. Has the appropriate loan form signed by each lender as properties are returned. Files the completed loan forms with the appropriate supervisor.
7. **REMEMBER:** The properties master's work is not finished until all borrowed items have been returned and all stock props have been properly stored.
8. Is kind and gentle not only to the people borrowed from but to all the properties used in the production. Each member of the properties crew is an ambassador of good will since the theatre may need to borrow properties again for other productions.

9. He/she is responsible for reporting back to the technical director on the attendance outcome during the performances (tardies, absences, etc.)

MASTER ELECTRICIAN

The master electrician will run the light board for the production and will be in charge of a crew of three to six members. The master electrician will be responsible for seeing that all lights for the production are hung and focused on schedule and will assign crew members specific duties. The master electrician will be responsible for the light crew and its work. Once in technical rehearsals and performances, the master electrician will be expected to fully cooperate with the stage manager.

Planning Period

1. Obtains a copy of the script to be used for the production and becomes familiar with it.
2. In conference with the director, technical director, and lighting designer, goes over the lighting design of the production, takes notes on its electrical requirements, and prepares a schedule of work calls.
3. Knows the number and types of lighting instruments used in the design and their availability.
4. Knows the amount of cable required and tests to make certain that it is in safe operating condition. If any cable requires repair, restores it properly.
5. Knows which dimmers are in need of service and the number of dimmers available for the production.
6. Keeps an accurate inventory of all color filters in stock.
7. Knows the location of all circuit breakers and fuse boxes in the theatre and which circuit each controls.
8. Maintains an up-to-date inventory of lamps available for the production.
9. If follow-spots are to be used, helps select and then train the operators.
10. With the assistant director, stage manager, and deck chief, schedules crew calls for members of the lighting crew to attend rehearsals.

Work Period

1. Repairs all cable and double-checks to make certain that it is correctly wired.
2. Checks all light instruments, cleans all dirty lenses, and removes any debris from within any instrument.
3. Makes certain that the light crew understands the safe operation and special precautions to be taken with any special effects, especially smoke, powder, and flash pots.
4. Observes a minimum of one run-through rehearsal to become familiar with the production before beginning to shift or run the show.
5. Hangs, circuits, and patches light according to the light plot and instrument schedule. Focuses lights with the lighting designer. Schedules these calls so that they make the most efficient use of the theatre and do not interfere with the installation of scenery for the production.

6. If a lighting instrument doesn't work, fixes it.
7. Trains each member of the light crew to operate the lighting control board and the proper method of hanging and focusing lights. Keeps the light crew informed of all the stage lighting requirements of the production.
8. Keeps an accurate record of the number and types of color filters used in the production.
9. Turns in all crew reports as required by the appropriate supervisor.
10. Sets up lighting board, headsets, and backstage lighting in preparation for technical rehearsals.
11. Avoids running cable on the stage floor if at all possible. The technical director must approve any cable running to circuits in the floor pockets to avoid interference with shifting scenery or movement patterns of the cast. Any cable on the floor must be covered by carpet for the safety of the cast and crew.

Technical and Dress Rehearsals and Performances

1. Double-checks all cues with the stage manager and makes certain that they and the stage manager have the same cue numbers and counts. Makes certain that the stage manager has copies of all cue sheets, instrument schedules, and other paper work as a precaution against loss.
2. Checks in with the stage manager at all designated times and calls.
3. Wears dark clothing, especially if seen on stage during blackouts. The required color is black.
4. Makes certain that the lighting control system is turned on before each rehearsal and performance and off when it is over.
5. Makes certain that each change in a light cue is cleared through the appropriate supervisor before it is officially recorded and written into the production.
6. Before the house is opened, makes complete checks of all lighting instruments, control circuits, dimmers, and special effects to be certain that all equipment and stage lighting instruments are functioning safely and as designed. This should include checking that the color filters are intact.
7. A light check should involve two people, the board operator in the control booth and one crew member on stage. Each control circuit or dimmer is tested for the correct lighting instruments and their proper focus. It is impossible for the board operator, sitting in the control booth, to determine if all instruments are working properly.
8. Makes certain that the follow-spot operators are in position at the designated times and that they have checked out their follow-spots on schedule.
9. Makes certain that the light board operator remains at the board until released by the stage manager following the close of the performance. Some systems may require switching to on-stage control locations while others may require simply being shut down.
10. Makes certain that the stage lighting system is shut down for the night before leaving the theatre.

Strike

1. Unless directed otherwise, the lighting crew returns all lighting instruments and equipment, cable, color filters, and any other equipment used in lighting the production to their original positions or storage areas.
2. Removes all color filters and saves those that can be reused in future productions.
3. Makes an up-to-date inventory of color filters and lamps.
4. Notes any lighting equipment requiring repair and gives this report to the appropriate supervisor.
5. He/she is responsible for reporting back to the technical director on the attendance outcome during the performances (tardies, absences, etc.)

SOUND TECHNICIAN

The sound technician is head of the sound crew and runs sound for the production. His/her major responsibility is to execute the sound design as planned by the sound designer. As a result, the sound technician will assist the sound designer in every way possible. In return, this experience will help train the sound technician as a sound designer for subsequent productions. The sound technician, in consultation with the sound designer, will assign specific responsibilities to each member of the sound crew, which is responsible for the following: all sound effects, mechanical or recorded; all sound reinforcement of voice or orchestra; and proper functioning of both the intercom system and of the monitor system.

Planning Period

1. Consults with the sound designer on the design and treatment of sound and music in the production.
2. If musicians will be used, makes arrangements with the sound designer to be present at these rehearsals.
3. With the assistant director, stage manager, and deck chief, schedules crew calls for members of the sound crew to attend rehearsals.

Work Period

1. Supervises the work of the sound crew. Always works with one or two individuals to train them in the proper use of the sound system and the recording equipment.
2. Observes a minimum of one run through rehearsal to become familiar with the production before beginning to shift or run the show.
3. In consultation with the sound designer, establishes production deadlines for music, recorded and live sound effects, and sound reinforcement.
4. Keeps an accurate listing of all sources used to record music for the production and, through the appropriate supervisor, pays any royalties incurred with their use. Includes this information with the material given to the appropriate supervisor during the strike of the production.
5. In consultation with the sound designer, schedules calls for the sound crew to attend rehearsals.
6. Assists the sound designer in making complete and detailed music, sound, and reinforcement cue sheets in collaboration with the director and stage manager.
7. Trains all members of the sound crew to operate all sound equipment properly in case an operator must be replaced.
8. Assists the sound designer in recording music and effects and in making the show tape/CD and backup tapes/CDs of the production.
9. Records the complete sound patch (how each piece of sound equipment is connected) and presets, and then writes the sound levels for sound cues for the production. Provides the sound designer and stage manager with full sets of all sound patches, presets, and cues.

10. Makes certain that the monitor system works properly: microphones, amplifier, and all speakers, especially those located in the dressing rooms and green room.

Strike

1. Returns all sound and music equipment to its proper storage area and secures it.
2. Returns all borrowed or rented equipment within three days of the close of the production.
3. Files all show tapes/CDs with the appropriate supervisor for departmental production records. Places the dates and title of the production on the tape/CD containers.
4. He/she is responsible for reporting back to the technical director on the attendance outcome during the performances (tardies, absences, etc.)

CHIEF GRIP

Members of the flying crew are led by the chief grip, the head of the flying crew. The flying crew is responsible for safely flying all scenic or other units flown in the production and is also part of the running crew. Like other members of the running crew, the flying crew is responsible for running all technical rehearsals, dress rehearsals, and performances, and will report directly to the stage manager. In essence, the running crew makes the "magic of theatre" happen.

Planning Period

1. Meets with the appropriate supervisor and stage manager to develop hanging schedules for the production.
2. With the assistant director, stage manager, and deck chief, schedules crew calls for members of the flying crew to attend rehearsals.
3. Maintains a list of all members for the flying crew with up-to-date telephone numbers.
4. Makes a list of all individual assignments pertaining to each shift of flown units and posts this list in appropriate positions backstage and on the fly rail.
5. Copies the assignment list for the stage manager and makes certain that all members of the flying crew understand their responsibilities for the production.

Work Period

1. Trains all members of the flying crew in the safe operation of the counterweight system and any other flying system used in the production.
2. Notifies all members of the flying crew of calls to hang scenery and electrics.
3. Properly counterweights electrical lines when the stage electricians are hanging stage lighting instruments on the electrics.
4. Trims all flying units so that they hang in their correct positions either in or out.
5. Warns, "CLEAR THE AREA" prior to loading arbors.
6. Makes certain that all members of the cast and crews know the meaning of "HEADS UP!!" and the actions to take to protect themselves.

NOTE: In the theatre, "HEADS UP!!" means that something is falling and is out of control. ALL CAST AND CREW SHOULD PROTECT THEIR HEAD AND GET OFF THE STAGE AS QUICKLY AS POSSIBLE AND TAKE THE SHORTEST ROUTE IN DOING SO.

In contrast, "CLEAR THE STAGE!!" means that something is coming in or going out, is under control, and all personnel should be aware of the danger, and move out of the stated area with all deliberate speed.

7. Cleans the loading and locking (Pin) rails of all debris and stacks unused counterweights neatly and out of the way of cast and crews. Stacks on the loading rail must never exceed the height of toe railing.
8. Makes certain that each member of the flying crew knows the location of all first aid kits and fire extinguishers and how to use them.
9. Observes a minimum of one run-through rehearsal to become familiar with the production before beginning to shift or run the show.

Technical Rehearsals, Dress Rehearsals, and Performances

1. Makes certain that all necessary units are flown as smoothly and quickly as possible during the rehearsals and performances.
2. Listens to all specific directions and executes them at the correct time.
3. Repairs, or schedules for repair, any damaged units.
4. Remains available for special technical rehearsals for more efficient shifts.
5. Wears dark clothing, especially if seen on stage during blackouts. The required color is black.
6. Checks all flying units to see that they are operable and all necessary hardware to secure them is accounted for and in place.
7. Makes certain that all line sets are secured with locking safety rings at all times when not in use for the shift and that the counterweight system is operating correctly. All malfunctions must be reported immediately to the appropriate supervisor.
8. Makes certain that all flying units are properly weighted for the safety of the cast and crews.
9. Trims and marks trims for all flying units so that they are in their correct positions both in and out.
10. In collaboration with the stage manager and technical director, appoints grips and flymen and then assigns specific duties to members of the running crew.
11. With the stage manager in charge, rehearses the crew in the routine of scene shifts.
12. Checks in with the stage manager at the assigned call.
13. Makes a written list of the assignments of each crew member and makes certain that each member of the crew understands his/her exact responsibilities.
14. Begins checking at least one hour and a half before curtain that all functional parts of the setting are in working order: doors, windows, platforms, and railings. Then makes any necessary repairs or adjustments to them.
15. Keeps crew members quiet, orderly, and alert backstage.

Strike

1. Works the strike of the production.
2. Follows specific instructions and assignments during strike and properly stores all stock units and materials.
3. Clears all flown units from battens and correctly weights arbors, restoring all line sets to positions previously set prior to the production or as specified by the appropriate supervisor.
4. Clears and cleans the fly rail and loading rail and returns all stage weights to their proper positions for storage.
5. He/she is responsible for reporting back to the technical director on the attendance outcome during the performances (tardies, absences, etc.).

BOX OFFICE MANAGER

Front of house operations are essential to the success of any production because they help establish the expectation of the audience: the audience makes its first direct contact with the people who take their ticket orders, hand them their tickets, take them up, and seat them. No single aspect will spoil a production more quickly for the audience than an ill-prepared or obnoxious box office and house crew. As a result, courtesy and politeness are essential assets for all those who work in the box office or who usher.

Part of the responsibility of the box office manager is to train box office personnel in the correct and efficient methods of sorting and collating tickets. Instructions need to be demonstrated to make certain that everyone understands the process of selling, distributing, taking, and the collecting of tickets for the production.

Areas of Responsibility for the Box Office Manager

1. Staff and supervise the box office.
2. Manage ticket printing and sales.
3. Create and distribute complimentary coupons.
4. Handle box office funds.
5. Assist the house manager with the lobby display.
6. Stamp tickets for Theatre Appreciation students and maintain sign in for Theatre Convocation.

Planning Period

1. READ the play.
2. SEE the play.
 - A. See a run-through before tickets go on-sale.
 - B. Attend the final dress rehearsal. The box office staff must be familiar with the play in order to answer any of the patron's questions. Check the callboard and consult the stage manager for the rehearsal schedule.
3. Complimentary Coupons
 - A. Create professional quality comp coupons for the publicity manager to distribute with the press releases.
4. Tickets
 - A. Productions on Mainstage are sold as assigned seating.
 - B. All tickets in the Studio theatre are general admission. Meet with the technical director to determine the seating capacity.
 - C. Coordinate ticket sales and seating arrangements with the box office staff.

Work Period

1. While serving in the box office, become familiar with:
 - A. All forms of payment and procedures in accepting payment
 - B. Ticket prices and categories
 - C. Coupons
 - D. Discounts
 - E. Exchange policies
 - F. Seating policies

2. Performance evenings:
 - A. Staff the box office. Always staff no less than two persons in the box office for each performance.
 - B. The box office opens one hour before the performance, thirty minutes prior to house opening.
 - C. The box office manager and staff should arrive in time to complete set-up and prepare to open the box office.

3. Box Office Report

Obtain a Box Office Report Form report from the Arts Manager before opening and complete the required information including:

 - A. Name of the show
 - B. Theatre
 - C. Date
 - D. Names of the staff members working that evening
 - E. Time of arrival and departure
 - F. Cash, Checks, and other forms of payment
 - Total at the beginning of the night
 - Total at the end of the night
 - G. Tickets sold
 - H. Tickets remaining unsold
 - I. Ticket stubs
 - J. Number of tickets sold in each of the various categories
 - K. Number of complimentary tickets
 - L. Number of discount tickets or coupons
 - M. Problems/Concerns/Situations/Incidents

Record all of these situations and discuss how each was resolved.

 - N. Attendance, tardiness, and performance of the box office staff.
 - O. Return the completed Report to the Arts Manager.

4. Deposit the money and file a show report with the Arts Manager and the Artistic Director.

BOX OFFICE STAFF MEMBER

1. Assist the box office manager in all related duties to insure smooth and professional operation of the box office.
2. You must have working knowledge of the production to answer patron's questions.
 - A. Seeing a run-through of the play before the tickets go on sale is required.
 - B. Attendance at the final dress rehearsal is mandatory.
3. Performance evenings:
 - A. Appearance: Dress appropriately. No jeans.
 - B. Arrive early.
 - C. Project pleasant and professional attitude at all times. The front of house staff represents our audience's first impression of the department.
 - D. Staff must know the answers to the following questions:
 1. How long is the first act?
 2. How long is the entire show?
 3. How long is intermission?
 4. What's the next play?
 5. Where are the restrooms?

Strike

1. Staff members clean the box office.

HOUSE MANAGER CHECKLIST

Before Ushers Arrive (2 Hours prior to Curtain)

1. Unlock Doors.
2. Check Chime.
3. Sync Time with Stage Manager.
4. Get all the stuff you need together.
5. Check Lobby Areas.

When Ushers Arrive (1:30 to Curtain)

1. Take attendance and call anyone who is not there.
2. Put program boxes inside each door.
3. Ticket Buckets at each door.
4. Give out flashlights to in-house ushers and go over how to seat patrons.
5. Check for Doorstops.
 - Go ahead and prop open inside doors.
 - Watch for placement. The stops must go in the side of the door so as not to damage the metal.
6. Walk through house and bathrooms.
7. Check for trash and stock of bathrooms.
8. Set out Convocation Slips and Sign-in Sheets.
9. Check on the concessions people.
10. Quiz Ushers on questions and how to deal with patrons.
11. Continue to check-in with Stage Manager and Box Office Staff.

40 Minutes to Curtain

1. Ushers at places.
2. Check with Stage Manager to make sure you are on schedule.

30 Minutes to Curtain

1. Open House with permission of Stage Manager.
 - Wait until the pre-show music is on before you open.
2. Continue to greet patrons and check on staff, especially Stage Manager.

5 Minutes to Curtain

1. **Chime**

2 Minutes to Curtain

1. **Chime**

Curtain

1. Close house on time unless absolutely necessary.
2. It is up to you to start the show.
3. Let the Stage Manager know when you are ready.
4. Curtain Speech.
5. Check for empty seats to use for late-comers.

After House is Closed

1. Wait in Lobby for Late-comers.
2. Collect and Count Ticket Stubs.
 - Give final house count to Stage Manager.

Intermission

1. After 10 Minutes, **Chime**.
2. After 13 Minutes, **Chime**.
3. When everyone is back in the house, shut the doors and notify the Stage Manager.

After Intermission

1. Send home any unnecessary ushers.
2. Put out Convocation Box.
3. Check cleanliness of Lobby and Bathrooms.

4. Help clear concessions and set-up for reception.

After Show

1. Take up flashlights.
2. Have ushers do a final walk-through of house.
3. Collect Convocation Box.
4. Clean-up after reception.

USHER RESPONSIBILITIES

Ushers are there to assist patrons in any way possible. Do your best to make them feel as comfortable as possible. Remember to keep a pleasant look on your face and be approachable. The following are the main responsibilities of an usher:

1. Ushers are called 90 minutes prior to curtain.
2. In order to put forth a professional appearance, ushers should dress in a white button-down shirt and black pants or skirt. Please dress conservatively.
3. Ushers should know the answer to the following questions:
 - How long is the first act?
 - How long is the entire show?
 - How long is the intermission?
 - What is the next play?
 - Where is a phone?
 - Where are the restrooms?
4. No one is admitted into the theatre without a ticket. If someone is leaving the theatre before the show starts, make sure they have a ticket.
5. When tearing tickets, make sure to note that it is for the correct show and date. Remember to keep the ticket stub.
6. For a reserved-seat show, ushers should show the patrons to their seats. Ask them to follow you, stop the row below where their seat is, turn to face the patron, hand them their tickets, and tell them the number of their seats in the row in front of which you are standing.
7. Make sure that no patron brings any food or drink into the house of the theatre.
8. During the performance, remain aware of the audience. If someone is getting up to leave the theatre, use your flashlight to help light a path for them. Remember, you are on duty during the entire performance.
9. If someone is using flash photography or video- taping, gently remind them that flash photography and video taping is prohibited and kindly ask them to put their item away.
10. If someone is using his or her cell phone, please remind them that the use of cell phones is not permitted in the theatre due to technological interference. Ask them kindly to turn off their cell phones.
11. Be aware of children that may be present in the audience. If a child is crying or becoming a hindrance to the performance, please do your best to help the patron escort the child out so that the rest of the audience can enjoy the performance. This is a very sensitive issue and should be handled delicately and with tact.
12. Be aware of light spill. There are two doors to the theatre. Please make sure that one door closes before the other door is opened to prevent light spill into the theatre.

13. At the end of the show, make sure to check the house of the theatre and bathrooms for trash. Let the house manager know of any cleaning problems so these can be addressed before the next performance.
14. If you have any problems with patrons or do not have the answer to a question, please ask the house manager for assistance.

STUDENT LOUNGE

It is a privilege that the Department of Theatre has space for a lounge dedicated solely for the use of Theatre Majors. Because we are so fortunate to have this area, we ask that you treat it with respect.

Clothing/Shoes

This is not a closet so do not leave your clothes/shoes in this area. Periodically each semester, any clothing left lying around will either be laundered and put in the Costuming area or thrown away.

Microwave

This is a small appliance but very useful. Please keep it clean so that everyone can enjoy its full benefit.

Cabinet

While there is a cabinet in the lounge, please do not use it for food storage as rodents have been known to frequent this area as well as ants. Do not use this cabinet for long-term storage. At the end of each semester, it will be cleaned thoroughly.

Mailboxes & Callboards

One of the most important items available to theatre majors is their student mailboxes. These are located in the Department of Theatre's Main Office across from the Call Board. As soon as possible after the beginning of each semester, the mailboxes will be labeled in alphabetical order with each of the theatre majors' names. These mailboxes will be used to deliver information and/or important messages to you. Get in the habit of checking your mailbox frequently, at least once a day, if not more often. Also, empty your mailbox frequently in order that more information can be given to you should the need arise. Callboards are also maintained in the Department of Theatre's Main Office. These should be checked as often as you check your mailboxes.

School EMail Address

One of the ways theatre faculty/staff will communicate with you is through your school email address. It is important for you to check your messages daily. If you wish, you can have your CSU email automatically forwarded to another email address.

EMERGENCY PREPAREDNESS

At any time an emergency may arise. While most of us are lucky and may have never been faced with a major crisis during a production, the possibility always exists. This section addresses some of the situations that may arise and suggests operational procedures to handle them effectively.

Having an organized program and experienced personnel lessens the chance of panic, which always makes a crisis seem far worse than it actually is. Even without experienced personnel, the organized preparation for emergencies decreases the probability of panic and confusion. If the crews know what to do, they can usually handle any situation. Having good organization always helps to develop good leaders for any situation that may arise.

NOTE: The title "appropriate authorities" may stand for city police, campus police, marshal, county sheriff, doctor, emergency medical technicians, emergency room personnel, firemen, house doctor, paramedics, or school nurse. The proper title to use is the one that is the most helpful and effective.

Accidental Injury

1. Protect the victim from further harm.
2. If serious injury or illness, immediately dial 706-507-8911.
3. Provide first-aid care and dial 706-507-8911. **ONLY TRAINED PERSONNEL SHOULD PROVIDE FIRST AID SUCH AS CPR.**
4. Assess the apparent nature of injury.
5. Keep the victim still and comfortable. **DO NOT MOVE THE VICTIM.**
6. Administer appropriate emergency first aid for minor injuries.
7. Check breathing and administer artificial respiration if necessary, **ONLY IF YOU ARE TRAINED TO DO SO!**
8. Control serious bleeding.
9. For nail punctures, make certain that the wound is bleeding. If it is not, the victim must go to the emergency room for treatment. A tetanus shot is a standard precaution against complications for such injuries.
10. For more serious injuries, such as burns, broken bones, and unconsciousness, follow the established procedures. Make certain that the appropriate supervisor and appropriate authorities are notified at once.
11. Have the appropriate authorities notify close relatives of the victim.
12. Make a written list of all witnesses to the accident and have them write down what they saw and what they believe to have caused the accident. Have each witness sign the statement and then file the information with the appropriate supervisor.

13. File an official accident report with the University Police and with any other appropriate authorities.
14. Prompt but calm action will generally prevent potential hysteria and further injury to the victim and to others.

EMERGENCY PHONE NUMBERS

Campus Services

Health Services	706-507-8620 (Office)	706-507-8911 (University Police after hours)
Residence Halls:		
Courtyard I	706-507-8710 (Office)	706-507-8911 (University Police if no response)
Courtyard II	706-569-2780 (Office)	706-507-8911 (University Police if no response)
River Park	706-507-8331 (Office)	706-507-8911 (University Police if no response)
University Police Director	Chief Mark Lott	706-568-2022
University President	Dr. Chris Markwood	706-507-8950
VP of Student Affairs	Dr. Gina Sheeks	706-507-8730
Provost	Dr. Deborah Bordelon	706-507-8968
Plant Operations	Kelly Wilson	706-507-8202
Student Health Center	Victoria Roebuck	706-507-8624
Counseling Center	Dr. Dan Rose	706-507-8740

NOTE: When dialing from a Campus Telephone, **DIAL 9 FIRST.**

County Services

Ambulance Emergency	911
Fire	911
Hazmat	911
Police Emergency	911
Marshal	706-653-4385
Red Cross	706-323-5614
Sheriff Emergency	706-653-4225
State Highway Patrol	706-846-3106 or 706-845-4104
Georgia Bureau of Investigation	1-404-244-2600
Poison Control Center	1-800-222-1222

PERSONAL SAFETY

Personal safety and property security are everyone's responsibility at CSU. The CSU Police Department urges all members of the university community to participate in making our campus as safe as possible. If you develop good security habits, you can assist us in safeguarding your property and university property.

If you observe unusual, suspicious, or criminal behavior, call CSU Police immediately. Our officers are also available to conduct educational programs.

To develop good safety habits, follow these security tips:

1. Safety in your vehicle:
 - A. Always lock your vehicle.
 - B. Store valuables in trunk or out of sight.
 - C. Look in your vehicle before you get in.
 - D. Have your keys in hand before you get to your vehicle.

2. Safety on Campus:
 - A. Walk confidently, directly, and at a steady pace.
 - B. Stay in well-lit areas.
 - C. Never work alone in an office or classroom on campus at night. Use the buddy system.
 - D. If you feel you are in danger, attract attention anyway you can. Don't be reluctant to scream and run.
 - E. Fifteen blue-light phones are located around Campus for your convenience.

3. Residence Hall Safety:
 - A. Lock your door when you leave the room, even if you will be gone only for a minute. It takes about eight seconds for someone to walk into an open room and remove an item.
 - B. Notify Residence Life staff and CSU Police promptly of any suspicious person loitering in the vicinity of your building or room.
 - C. Never leave purses, wallets, jewelry, and other valuables unattended in laundry rooms, pool, or kitchen areas.
 - D. Make a list of your valuables with descriptions and serial numbers and keep it on file in your room. Write your name on/in textbooks to reduce theft.
 - E. Never prop open any exterior entry door to your room. This compromises everyone's safety.
 - F. Never let a stranger into your room.
 - G. Never light candles or use open flames in your room.

4. Off Campus:
 - A. Any monitoring of crime off-campus is done by the agency of jurisdiction where the crime took place; however, Campus Police are usually advised by the local agencies in question of the crime and offer any assistance available. Further, University Police are in daily contact with the Columbus Police Department via radio and daily bulletins of crime within the jurisdiction.

CSU Police, Student Health Services, and the Counseling Center are all excellent resource centers for safety information.

CRIME PREVENTION TIPS

Although the Columbus State University campus is relatively crime free and University Police Officers patrol the area frequently, it is still vulnerable to some criminal activity. The most likely crime sites are the student housing units 1 and 2 located off the main campus, campus buildings, and the campus parking lots.

The following are some safety measures that could prevent you from becoming a crime victim.

1. On Campus:
 - A. Use escort service.
 - B. Walk in groups to class and to and from parking lots.
 - C. Avoid unlit areas.
 - D. Walk at a steady pace; appear confident.
 - E. Be alert to your surroundings.
 - F. Never get into a stranger's vehicle.
 - G. Report suspicious persons to University Police at 568-2022.

2. If You Are Being Followed:
 - A. Cross the street.
 - B. Change directions.
 - C. Keep looking back so the person will know you are aware of their presence.
 - D. Go to a well-lit populated area.
 - E. Notice as many physical details as possible so you can describe the person to police.
 - F. Always report the incident to police.

3. If You Are Alone in an Office or Classroom:
 - A. Keep the door locked.
 - B. Always ask who is knocking before opening the door.
 - C. Never prop open locked exterior building doors.

4. Keeping the Campus Safe:
 - A. Report suspicious persons or criminal activity to University Police at 568-2022.
 - B. Keep your car doors and windows locked at all times.
 - C. Use locks on lockers and bicycles.
 - D. Attend crime prevention programs.
 - E. Take responsibility to protect yourself and your fellow student.

5. At Home/Student Housing:
 - A. List only initials and last name on mailbox.
 - B. Keep all entrances well-illuminated.
 - C. Do not allow strangers in your residence.
 - D. Do not give personal information to strangers on the telephone.
 - E. Never give your phone number to a stranger.
 - F. Always ask "what number are you calling" should callers phone and ask.
 - G. Lock your door or your room door when you leave; it only takes a few minutes for someone to remove personal property.
 - H. Never leave purses, wallets, jewelry, and other valuables unattended in laundry rooms, kitchen, or swimming pool areas.
 - I. Make a list of your valuables with a description and serial number.

- J. If someone is prowling outside your residence, call the police and turn on several lights.
 - K. Do not enter your home or apartment if you find a door or window open or if it has been burglarized.
 - L. When you are home and someone attempts to break into your home or apartment, call the police and lock the doors between you and the intruder(s).
6. Parking on Campus Overnight and on Weekends:
- A. Park in well-lit areas.
 - B. Park in lots more frequently used by others.
 - C. Secure all valuables in the trunk of your car or remove them from your car.
 - D. Lock your car so entry to the trunk cannot be made from the inside.
 - E. Car-pool if you can; have a friend, parent, or relative drop you off on campus.
 - F. Report all suspicious persons or activity to University Police immediately at 568-2022.
 - G. Be alert; be aware; do not be a victim.
7. Preventing Theft on Campus:
- A. Close and lock all office doors when you leave; open doors invite theft.
 - B. Keep cash, checks, credit cards, and books with you at all times; never leave them unattended.
 - C. Write your name and an I.D. number, in pen, inside your books.
 - D. Store computers, lab equipment, and audiovisual equipment, when not in use, in a locked office or classroom.

**Be Part of the Solution to Campus Crime,
Not Part of the Problem!**

THEATRE

Audition Application

Return application with a small photo or headshot to:

Department of Theatre
Columbus State University
4225 University Avenue
Columbus, GA 31907

Your audition choice (Please check one):

Date: TBA Georgia Theatre Conference Thespians
 Date: TBA CSU Scholarship/Admissions
 Date: TBA CSU Scholarship/Admissions
 Date: TBA Georgia

Date: TBA CSU Scholarship/Admissions
 Date: TBA SETC (Juniors)

PLEASE PRINT

Name _____

Last

First

Middle

Street or P.O. Box _____ City _____ State _____ Zip _____

Home Phone _____ Cell Phone _____ E-mail _____

High School _____ Graduation Date _____ GPA _____

Entrance Level (Please check):

Freshman Sophomore Junior Senior If transferring, from which college _____

All freshmen Theatre students are admitted to the Bachelor of Arts track, and may apply for admission to another track at the end of the first year as part of the Freshman Jury process.

Which area of theatre do you anticipate pursuing? (Please check)

BFA Performance BFA Design/Tech BS Theatre Education BA Theatre

Monologues to be performed (**Combination of audition pieces should not exceed 3 minutes**):

Comedic (name of play) _____ (name of playwright) _____

Dramatic (name of play) _____ (name of playwright) _____

If singing in place of one monologue (name of musical) _____ (song) _____

Special Training/Experience (Attach separate resume if you prefer)

Theatre Work _____

Speech/Voice _____

Dancing _____

Music _____

Other Arts/Special Skills _____

ANNUAL STUDENT EVALUATION

Complete a copy of this form prior to meeting with the faculty.

Name _____

Date _____

Current GPA _____

Rate yourself in the following areas: (1 = Outstanding/Excellent; 2 = Above Average; 3 = Average; 4 = Below Average; 5 = Poor)

Classwork:

Prepares Thoroughly & Consistently	1	2	3	4	5	NA
Attention to Detail	1	2	3	4	5	NA
Interpersonal/Communication Skills	1	2	3	4	5	NA
Research Skills	1	2	3	4	5	NA
Self Discipline/Time Management	1	2	3	4	5	NA
Creativity	1	2	3	4	5	NA
Attendance/Punctuality	1	2	3	4	5	NA
Meets Course Deadlines	1	2	3	4	5	NA
Enthusiasm, Confidence, and Initiative	1	2	3	4	5	NA
Consistency	1	2	3	4	5	NA

Performance and Technical:

Prepares Thoroughly & Consistently	1	2	3	4	5	NA
Attention to Detail	1	2	3	4	5	NA
Interpersonal/Communication Skills	1	2	3	4	5	NA
Research Skills	1	2	3	4	5	NA
Collaboration	1	2	3	4	5	NA
Self Discipline/Time Management	1	2	3	4	5	NA
Creativity	1	2	3	4	5	NA
Attendance/Punctuality	1	2	3	4	5	NA

Meets Deadlines	1	2	3	4	5	NA
Level of Participation	1	2	3	4	5	NA
Enthusiasm, Confidence, and Initiative	1	2	3	4	5	NA
Consistency	1	2	3	4	5	NA

Theatre courses taken in the past academic year and grade received:

Participation in departmental productions in the past year and job held:

Goals for Next Year:

Recommendations by Faculty:

Signature of Student

Date

Signature of Faculty

Signature of Faculty

BORROWED ITEMS

Production _____

Performance Dates: _____

Borrowed From: (Name) _____

(Company) _____

(Address) _____

(Telephone) _____

Borrowed By: _____

(This person is responsible for timely return of all borrowed items)

Date Borrowed: _____

Return Date: _____

Item Borrowed	Description	Replacement Value
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		

One form should be completed per lender. Copies should be provided to the stage manager, properties manager, and lender (if requested). Items with replacement value greater than \$100 require permission of Department Chair.

Cast Information Sheet

Show: _____

Name: _____

Character: _____

Age: _____

Hometown: _____

Degree: _____

Year: _____

Previous Productions (most recent first):

Please return to your Stage Manager ASAP. The Arts Manager will be in contact with you if you need a new headshot.

Thank you,

Arts Management

CSU STUDENT SCHOLARSHIP APPLICATION

PERSONAL INFORMATION

NAME _____ DATE _____

ACADEMIC MAJOR _____ CLASSIFICATION (Fr,So,Jr,Sr) _____

GRADE POINT AVERAGE _____ EXPECTED GRADUATION DATE _____

ACADEMICS: List Theatre coursework and grade received in the past academic year.

DEPARTMENTAL PRODUCTIONS: List participation in departmental productions in the past academic Year.

SERVICE TO THE DEPARTMENT, UNIVERSITY AND COMMUNITY IN THE PAST ACADEMIC YEAR.

Please use the back to write a brief essay that discusses why you feel you are a good candidate for a Theatre Department Scholarship citing specific examples of exemplary work and your goals for next year.

PLEASE RETURN APPLICATION TO:

Department of Theatre, Columbus State University, 4225 University Avenue, Columbus, GA 31907

Be sure to check the production calendar* for due date.

Late applications may not be accepted.

*Check production calendar online at theatre.columbusstate.edu



COLUMBUS STATE
UNIVERSITY

EVENT PARTICIPATION FORM

Addendum to CSU Class Attendance Policy: As recommended by the Faculty Senate and approved by the Vice-President for Academic Affairs, student members of an official Columbus State University organization or students whose attendance is requested by another faculty member are excused from classes when traveling to university-sanctioned events and are to be given the opportunity to complete work missed as a result of this absence provided that no more than 15% of class hours (including other absences) per course per semester are missed. Any absences exceeding the 15% allotted must be approved in advance by the faculty member.

Note: It is the student's responsibility to have this form completed and signed by the event sponsor and the instructor prior to the date of the event. Completed and signed copies of this form should be retained by the instructor, student, and event sponsor.

To be Completed by Event Sponsor (Please Print)

The following student is required to attend the CSU event listed below and should be excused from classes during this period.

Student Name: _____ **Student ID:** _____

Course: _____ **CRN:**__

Description of CSU Event: _____

Date(s) of Event: _____

Name of CSU Event Sponsor

Signature

Date

To be Completed by Instructor

The above student is excused from my class during the date(s) listed and will be given the opportunity to complete work missed as a result of this absence.

Comments: _____

Name of Instructor

Signature

Date

Incident Report

Columbus State University – Location Code 7236
4225 University Avenue, Columbus, GA 31907, Muscogee County

Employee Information:

Name _____ SSN _____
Home Address _____
Home phone number _____ Work phone number _____ Date of Birth _____
Age ___ Sex ___ Date of Hire _____ Marital Status _____ Number of Dependents ___ How many are minors? _____
Employee's job title _____ Department Name _____
Basic job requirements _____
Employee works _____ hours a day _____ days a week. Regular schedule _____
Length of time in current position _____ How often is Employee paid? _____ Was Employee hired in the state of GA? Yes

Incident Information:

Date of Incident _____ Time of Incident _____ Date reported to employer _____ Date last worked _____
Was Employee paid for date of injury? Yes Has Employee returned to work? _____ Date returned to work _____
Description of Incident (Who, How, Where, Why) _____

Type of injury (cut, scrape, burn, etc.) _____
Exact Body part(s) injured _____
Location of incident (address and county) _____
Reason to doubt? _____ If so, why? _____
Were there witnesses? _____ If yes, give Name and telephone number _____

Did Employee request accident prevention services? _____ If so, were they received? _____
Was first aid administered on site? _____ If yes, by whom? _____
Supervisor's Name _____ Telephone Number _____

Report completed by _____ Date _____

To Be Completed by Human Resources

Date Reported to DOAS _____ Operator's Name _____ Worker's Compensation Claim Number _____

Revised 4/1/00

PERFORMANCE REPORT EXAMPLE

Show Title

Performance Report # - Location

Date:

Scheduled Start Time:

Actual Start Time:

Intermission:

End Time:

Running Time:

House Count:

<u>Late:</u> <u>Absent:</u>	
<u>Lights/Sound Notes:</u>	<u>Scenic Notes:</u>
<u>Properties Notes:</u>	<u>Costume Notes:</u>
<u>Miscellaneous</u>	<u>Injuries/Illnesses:</u>
<u>SM Notes:</u>	<u>Comments:</u>

Next Performance: Date, Time, Location

Report By:

REHEARSAL REPORT EXAMPLE

Show Title

Rehearsal Report # - Location

Date:

Scheduled Start Time:

Actual Start Time:

Break(s):

End Time:

<u>In Attendance:</u> <u>Late:</u> <u>Absent:</u>	<u>Agenda:</u>
<u>Lights/Sound Notes:</u>	<u>Scenic Notes:</u>
<u>Properties Notes:</u>	<u>Costume Notes:</u>
<u>Miscellaneous</u>	<u>Injuries/Illnesses:</u>
<u>SM Notes:</u>	<u>Comments:</u>

Next Rehearsal: Date, Time, Location, Agenda

Report By:

PROPOSAL FOR SENIOR PROJECT

(To be completed/submitted by the Junior or Senior student and submitted by spring deadline for a project taking place in the next academic year.)

STUDENT: _____ GRADUATION DATE: _____

CURRENT GPA: _____ CURRENT # CREDIT HOURS: _____

PROPOSED STUDENT PROJECT: The project will represent the culminating achievement of your work in the BFA and BA program in a specific area of the major that the student intends to pursue after graduation *as indicated by completed coursework, internships, and production responsibilities.*

Projects may be completed in acting, directing, musical theatre, design, technology, arts management, playwrighting, or another area approved by the Theatre Department faculty.

Proposals must be submitted to the faculty in the spring semester for a project taking place in the following academic year. The Student may propose a variety of projects. For more information, consult the Theatre Handbook or your Academic Advisor.

1ST CHOICE: _____

2ND CHOICE: _____

3RD CHOICE: _____

PROPOSED SEMESTER FOR PROJECT: _____

Attach a typed rationale for **each** of your choices containing a justification for the project and citing examples of your experience and expertise that have prepared you for this project.

Check with your Academic Advisor for this year's Deadline for Submission

DO NOT WRITE BELOW THIS LINE

Date Submitted: _____

_____ Accepted by faculty _____ Returned to student for revisions

Project Approved _____

Faculty Advisor _____

Senior Project Proposal in Directing should include the following:

1. What does the play mean to you? What is the particular story you want to tell?
2. What type of play is it? A comedy, drama, satire? What other play(s) can you compare it to?
3. How would you approach the play? Would you stick to the period as written? Would you abstract or stylize it in some way? How would you cast the leads? Will your production be a spectacle or can it be done with a simple setting?
4. Why should the theatre department produce this particular play? What is its significance? What does it mean today? How could it be promoted to an audience?
5. Why are you the person to direct it?

Note: There is a Maximum of Six (6) Actors.

THEATRE EDUCATION/CHILDREN'S THEATRE ASSISTANTSHIP

APPLYING FOR:

- Office in Spring; touring Fall _____
- Office in Fall; touring Spring _____

Name: _____

Address: _____

Telephone: _____

Email: _____

Current GPA _____

Do you have a current Driver's License? _____

Do you have any misdemeanors or felonies on record? _____

Please list experience in Stage Management and when:

Please list experience in technical theatre and when:

Describe your leadership style:

Summarize why you think you are suited for this position:

Signature

Date

**LAB THEATRE SERIES
PROPOSAL FORM**
Deadline for Submission: Second Friday of Each Semester
(Turn in to Department Chair)

Name _____ Major _____ Class _____

Faculty Advisor: _____ (Advisor's Signature) _____

Contact Information: Email _____ Phone _____

Title of Play/Performance _____

Playwright _____ Year _____

Cast Size: TOTAL _____: Men _____ Women _____ (Either _____)

■ Tell us why you think you are prepared for this project. Include your experience, making certain you mention CSU theatre training and especially directing courses taken.

■ Briefly describe your project, your concept, and/or approach. If you think it necessary, give a short overview of the play.

■ Briefly describe how you intend to handle design/technical elements. If you know who will be overseeing an area, please include his or her name in the space provided.

SCENERY/PROPS: (_____)

LIGHTS/SOUND: (_____)

COSTUMES: (_____)

OTHER (e.g., Choreography, Musicians, etc.) (_____)

■Is there anything that a general audience might find objectionable? Please describe.
(This won't stop you from being produced, we just like people to know what to expect.)

"I agree to adhere to all Lab Theatre regulations. I understand that any significant changes to the above proposal need to be cleared with the appropriate theatre faculty."

Signed: _____ *Date* _____