

University of West Georgia

2009—2010 edition

*Compiled by the 2000-2001 Theatre Company Faculty
and Students*

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Dear Theatre Major and Prospective Theatre Major,

The University of West Georgia Theatre Program Where Success is an Attitude!

This is our motto and it reflects the hard work and confidence that make our Theatre Program so unique. Each semester we work hard to improve on the last. Each year we work hard to infuse our season with excitement and challenges for both our theatre majors and for our audiences.

For those prospective students who are looking at the UWG Theatre Program as a possible college destination, we hope that this Handbook is helpful to you and answers some of your questions about our program. We believe that success **is** an attitude and with success we move forward exploring and understanding the relationships and issues that are important to us today. **UWG Theatre is about destination**; we set goals for ourselves, for each other, and for the program that are challenging, whether it's working with a professional theatre in Atlanta, as we did in 2005 when we collaborated with **The Alliance Theatre (winner of the 2007 Best Regional Theatre Tony Award)** and as we did in 2007 with **the Horizon Theatre Company**, or it's working collaboratively on creating a play and seeing it through to its performances.

We have another exciting season planned and we are looking forward to your involvement! We will continue to bring in guest artists that will challenge us while introducing us to skills and ideas we have not yet explored. We will continue to give students opportunities they wouldn't get anywhere else: writing, directing and marketing two plays per year in our season, traveling to regional conferences, and making sure students have ownership of their education. This is why we are

The University of West Georgia Theatre Program Where Success is an Attitude!

Sincerely,

J.Caleb Boyd, Tommy Cox, Amy Cuomo, Honey Darvas, Brad Darvas, Shelly Elman, Pauline Gagnon, Jan Ridgway and Alan Yeong, who are the faculty and staff of the UWG Theatre Program

Theatre Degree Curriculum

Mission Statement

The Mission of the University of West Georgia Theatre Program is to educate and inspire students who wish to study the art of theatre. By offering a B.A. degree in theatre, we hope to provide students with a well-rounded education in all areas of theatre arts – production & performance (including acting, directing, and design/technical skills), literature, and history. Providing this type of education will empower individuals to seek careers in theatre, careers related to theatre or other professions.

Our specific goals include:

- To maintain accreditation through NAST
- To offer a theatre curriculum which is philosophically sound and reflects curricula offered by similar institutions
- To adequately prepare students for continued study in advanced training programs
- To present a season of diverse performances geared toward the education and entertainment of the community. Works performed should address issues important to contemporary society, include important plays from the history of theatre, reflect the cultural breakdown of our student population, and include (but not be limited to) the interests of the faculty and students
- To actively recruit new students from Georgia and the southeast
- To continue to develop new theatrical works in collaboration with other departments and other institutions
- To develop relationships with Atlanta area theatre production companies to assist students in acquiring internships and regular employment

Program Learning Outcomes, B.A. in Theatre

- Students will demonstrate that they are familiar with a representative selection of plays, indicated by a demonstrable knowledge of selected plays, theatrical conventions, and theatrical movements important in the formation of the modern theatre.
- Students will be able to critically understand basic knowledge of theatre history, theory, and criticism, as well as research sources and methodology.
- Students will develop skill in analyzing plays, using theatre technology, and conducting research.
- Students will express through performance, writing, speaking, and other modes of communication the results of research and critical judgment, indicated by a demonstrable ability to reach an audience effectively through at least one of the components of theatrical art.
- Students will be prepared to work and/or continue study in both the technical and performance areas of theatre upon graduation.
- Students will have the ability to apply the skills they learned in courses to a variety of work and social environments.
- Students will become aware of the complex human condition acquired through aesthetic and intellectual perceptions as evidenced in various modes of theatrical production.
- Students will have the ability to function safely and effectively using theatre technology.
- Students will have the ability to demonstrate knowledge of the various means (acting, directing, designing, constructing, playwriting, etc.) through which a theatrical concept is realized.

B.A. DEGREE WITH A MAJOR IN THEATRE

Requirements/Restrictions Specific to this Major and Assessment:

1. Must have a minimum cumulative 2.5 GPA in fifteen hours of core curriculum course work to declare a major in theatre.
2. In addition to the required course work and expectations, all theatre majors will be required to participate in an exit interview presenting a performance audition and/or portfolio presentation.
3. All theatre majors are required to follow the guidelines of the Theatre Program Policy Handbook, which is published annually by the Theatre Program.

CORE AREA F – 18 hours

___ THEA 1100 Theatre Appreciation OR	
___ XIDS 2100 Interdisciplinary Arts & Ideas	(3)
___ FOREIGN LANGUAGE 2001-2002	(6)
___ THEA 2100 Play Analysis	(3)
___ THEA 2291 Acting I	(3)
___ 1000 – or – 2000 Level Course MUST BE ART OR MUSIC	(3)

Major Requirements (36hours)

THEA 1000 Theatre Laboratory	(0)
THEA 1111 & 1112 Performance & Production	(2)
THEA 2111 & 2112 Performance & Production	(2)
THEA 2214 Concepts in Theatre Design	(3)
THEA 2290 Stagecraft	(3)
THEA 3111 & 3112 Performance & Production	(2)
THEA 3357 Theatre History I	(3)
THEA 3392 Acting II or THEA 3290 Costume Design	(3)
THEA 3394 Directing	(3)
THEA 4111 Performance & Production Capstone	(3)
THEA 4412 Acting III or THEA 3214 Scenography	(3)
THEA 4415 Playwriting	(3)
THEA 4457 Theatre History II	(3)
THEA 4485 Special Topics or THEA 4486 Internship	(3)

Electives for Theatre (3 hrs.)

THEA 3214 Scenography	(3)
THEA 3290 Costume Design	(3)
THEA 3392 Acting II	(3)
THEA 4412 Acting III	(3)
THEA 4485 Special Topics in Theatre	(3-6)
THEA 4486 Internship	(3-6)
ENGL 3200 (Screenwriting only)	(3)
ENGL 4106 (Genres in Drama only)	(3)
ENGL 4188 Shakespeare only	(3)
<u>Free Elective(s) and Minor (21hrs)</u>	(21)
A Minor of 15-18 hours is required.	
Ten hours must be in courses numbered 3000 or above	
	120 Total

REQUIREMENT FOR A MINOR IN THEATRE – 18 HOURS

All theatre minors are required to follow guidelines of the Theatre Program Policy Handbook as published annually by the Theatre Program.

_____ THEA 1111 or 1112 or 2111 or 2112 or 3111 or 3112 Production & Performance	(3)
_____ THEA 2100 Script Analysis	(3)
_____ THEA 2291 Acting I	(3)
_____ THEA 3357 Theatre History I or THEA 4457 Theatre History II	(3)
Upper Level Electives	(6)
Must be 3000-4000 level THEA courses. Choose two.	

Recommended Program of Study for Incoming Students

Pursuing the BA in Theatre Design (see notes below)

Freshman Year

Semester 1 (16)

ENGL 1101 (Area A)
MATH (Area A)
THEA 1100 (Area F)
THEA 1000
THEA 1111
FL 1002 (Area C2)
POLS 1101 (Area E3)

Semester 2 (16)

ENGL 1102 (Area A)
F.L. 2001 (Area F)
Area D Class (no lab)
HIST 1111 OR 1112 (Area E1)
THEA 1112
Area B1

Sophomore Year

Semester 1 (16)

Area B2 Class (must be two credits)
THEA 2291 (Area F)
Area D Class + Lab
F.L. 2002 (Area F)
THEA 2290
THEA 2111

Semester 2 (16)

Area C1
Area D Class (no lab)
HIST 2111 OR 2112 (Area E2)
THEA 2214
THEA 2100 (Area F)
THEA 2112

Junior Year

Semester 1 (16)

THEA 4415
Area E4
Minor Class
Minor Class
THEA 3111
1000 or 2000 Art or Music (Area F)

Semester 2 (13)

THEA 3357
Minor class
THEA 3214
Minor Class
THEA 3112

Senior Year

Semester 1 (15)

THEA 3290
THEA 4111
Minor Class
Minor Class or Free elective
THEA 4485 OR 4486

Semester 2 (12)

THEA 3394
THEA 4457
Elective for Theatre
Free elective

Please note:

- To be admitted into the BA program in Theatre, a student must have completed at least 15 credit hours with a cumulative GPA (including all transfer credit) of 2.5 or better.
- All students are required to take two Writing Across the Curriculum (WAC) courses: at least three credit hours must be in the major.
- Area F offers the student a choice between THEA 1100 and XIDS 2100. Students and advisors should be aware that THEA 1100 is a prerequisite for many upper division theatre courses and that the prerequisite for XIDS 2100 is ENGL 1102.
- This program of study is only a recommendation; ability to take certain courses may depend on a number of unpredictable factors such as seating capacity in a given course or a change of offering in a semester.
- This program of study is meant only as a guide. Advisors and students should work closely together for optimum scheduling.

Recommended Program of Study for Incoming Students

Pursuing the BA in Theatre Acting (see notes below)

Freshman Year

Semester 1 (16)

ENGL 1101 (Area A)
MATH (Area A)
THEA 1100 (Area F)
THEA 1000
THEA 1111
FL 1002 (Area C2)
POLS 1101 (Area E3)

Semester 2 (16)

ENGL 1102 (Area A)
F.L. 2001 (Area F)
Area D Class (no lab)
HIST 1111 OR 1112 (Area E1)
THEA 1112
Area B1

Sophomore Year

Semester 1 (16)

Area B2 Class (must be two credits)
THEA 2291 (Area F)
Area D Class + Lab
F.L. 2002 (Area F)
THEA 2290
THEA 2111

Semester 2 (16)

Area C1
Area D Class (no lab)
HIST 2111 OR 2112 (Area E2)
THEA 2214
THEA 2100 (Area F)
THEA 2112

Junior Year

Semester 1 (16)

THEA 4415
Area E4
Minor Class
Minor Class
THEA 3111
1000 or 2000 Art or Music (Area F)

Semester 2 (13)

THEA 3357
Minor class
THEA 3392
Minor Class
THEA 3112

Senior Year

Semester 1 (15)

THEA 4412
THEA 4111
Minor Class
Minor Class or Free elective
THEA 4485 OR 4486

Semester 2 (12)

THEA 3394
THEA 4457
Elective for Theatre
Free elective

Please note:

- To be admitted into the BA program in Theatre, a student must have completed at least 15 credit hours with a cumulative GPA (including all transfer credit) of 2.5 or better.
- All students are required to take two Writing Across the Curriculum (WAC) courses: at least three credit hours must be in the major.
- Area F offers the student a choice between THEA 1100 and XIDS 2100. Students and advisors should be aware that THEA 1100 is a prerequisite for many upper division theatre courses and that the prerequisite for XIDS 2100 is ENGL 1102.
- This program of study is only a recommendation; ability to take certain courses may depend on a number of unpredictable factors such as seating capacity in a given course or a change of offering in a semester.
- This program of study is meant only as a guide. Advisors and students should work closely together for optimum scheduling.

THEA 1000: Theatre Laboratory Syllabus

Prerequisites: Major or pre-major in Theatre

Course Description:

Attendance to all company meetings and all Theatre Company produced productions as specified by the Theatre Program faculty. All theatre majors and pre-majors are required to enroll with a grade of S or U.

Learning Outcomes:

1. Students will develop the ability to communicate about theatre in forums other than rehearsal or performance.
2. Students will recognize different styles of acting, design, directing, and technical theatre through exposure to guest lecturers from the professional theatre world in Atlanta.
3. Students will develop critical thinking and analysis skills as audience members of the different theatre company productions.

Degree Learning Outcomes:

1. Students will demonstrate that they are familiar with a representative selection of plays, indicated by a demonstrable knowledge of selected plays, theatrical conventions, and theatrical movements important in the formation of the modern theatre.
1. Students will develop skill in analyzing plays, using theatre technology, and conducting research.
2. Students will be prepared to work and/or continue study in both the technical and performance areas of theatre upon graduation.
3. Students will have the ability to apply the skills they learned in courses to a variety of work and social environments.
4. Students will become aware of the complex human condition acquired through aesthetic and intellectual perceptions as evidenced in various modes of theatrical production.
5. Students will have the ability to demonstrate knowledge of the various means (acting, directing, designing, constructing, playwriting, etc.) through which a theatrical concept is realized.

Responsibilities:

- Students must attend at least 7 company meetings per semester and all Theatre Company productions per semester.
- Students are required to attend all Theatre Company meetings which occur twice monthly on Mondays. To receive full credit, the student must be in the room for the entire duration of each meeting. The Theatre Company Production Calendar has all meetings listed for the semester.
- Students are required to attend all Theatre Company produced plays presented in the semester. To receive full credit, the student must be in the audience for the duration of performance.
- If a student is performing, stage managing or crewing the show or shows in performance, they are given an exception for that show.
- Attendance slips for both company meetings and Theatre Company performances will be distributed and collected by a theatre faculty or staff member and signed by the student.
- No credit is awarded for attending a repeat performance of a play already seen by the student.
- Students must write one 500 word essay on a performance or workshop they attended in the semester **or** attend one professional theatrical event in the Atlanta

area. The essay should reflect critical analysis of the event and discuss the event's attributes and weaknesses with regard to the student; proof of attendance of the outside event is required by turning in a program and ticket stub to the instructor.

Grading:

To earn an S in THEA 1000, the student must attend the required amount of company meetings, and Theatre Company productions and write the 500 word essay about one of the events they experienced.

THEATRE PERFORMANCE AND PRODUCTION

THEA 1111/1112 Performance and Production

REQUIRED TEXTS:

THE BACKSTAGE HANDBOOK, Paul Carter, Broadway Press, 3rd Ed.

West Georgia Theatre Company Handbook – A PDF file is available at the Theatre Company website,

<http://www.westga.edu/~theatre/>, and you can also find a file link in your MyUWG website.

REQUIRED MATERIALS:

Each student must purchase the following for the successful completion of this course:

1. A 25' or 30' Tape Measure (may be purchased at any hardware store in town or through me for a cost of \$12.00)
2. Safety Glasses or goggles. (May be purchased in the bookstore)
3. Ear plugs or muffs.

It is further *suggested* that each student purchase the following:

1. Leather Work Gloves
2. Back Support Brace
3. A Crescent Wrench

All materials will be checked and are due no later than the date shown on the course outline!

COURSE LEARNING OUTCOMES:

This course will give the student an introduction to various elements of theatrical production. This course is a prerequisite for THEA 2111/2112 and THEA 3111/3112. The course is open to all students, but is mainly geared to the Theatre major, as it introduces the student to technical production work. This course will enhance the student's communication and critical thinking skills as team projects and on-time completion of assignments are a vital part of working in the theatre. Likewise, the student will develop practical skills and techniques by working on realized productions for the Theatre Company's season. Essentially, upon the successful completion of this course, the student will be able to:

1. Identify, understand and be able to operate the basic scene shop tools and equipment.
2. Apply the basic techniques involved in scenery construction, some scenic painting, and stage lighting, rigging and backstage organization according to the individual student's lab assignment.
3. Exhibit and understand theatre safety policies and procedures.
4. Serve on an assigned crew (either running or construction) for at least one Theatre Company production during this semester.
5. Gain an understanding of theatrical stage rigging and counterweight systems.

STUDENT EVALUATION

Students will be graded on their performance in the following areas. Each student is required to usher on show during their semester of enrollment. This assignment is in addition to the following options (you may not repeat a discipline, like Acting, throughout the P & P sequences unless approved by your instructor):

THEA 1111

LAB: 60 Hours in shops **or** Acting **plus**
Usher/Crew position(s)

THEA 1112

LAB: 60 Hours in shops **or** Acting **plus**
Usher/Crew position(s)

LEARNING OUTCOMES: Tools/Shop Safety/Front of House LEARNING OUTCOMES: Electricity and Lighting

Student ushers are required to attend a three hour session scheduled before the show they are assigned to usher. This session will coincide with the scheduled work call for that particular show. See the Production Calendar for dates.

Crew members are required to attend an orientation session from 9:00-9:30 on the morning of their show's load-in. Failure to do so will result in the student's final grade being reduced by one letter.

There will be two Production Load-Ins and mandatory Production Strikes per semester. You are required to attend every final run through (see schedule below) and every strike and load-in. The hours worked at strikes and load-ins is not counted toward your shop hours. If this presents a problem with your schedule, then drop this class!

These calls are from nine to five for the load-ins, and after the Sunday matinee until we are finished for strikes. Failure to attend a load-in or strike without an excused absence note from a doctor or instructor will result in the student's total hours for the term being deducted by five hours (one letter grade). Work outside of the course is not an excuse for missing work calls! This deduction is per load-in or strike. You will not have any extra time to make up these hours, so please mark your calendars ASAP to avoid a conflict!

WebCT will be used as a communication tool for this course. It is the student's responsibility to check WebCT at least once per week to examine production and shop schedules.

Call dates are given in advance to provide for outside job scheduling.

ATTENDANCE POLICY

The student is expected to attend all scheduled workshop meetings in the scene shop and complete their assigned lab position.

THEA 2111/2112, Performance and Production

REQUIRED TEXTS:

THE BACKSTAGE HANDBOOK, Paul Carter, Broadway Press, 3rd Ed.

West Georgia Theatre Company Handbook – A PDF file is available at the Theatre Company website, <http://www.westga.edu/~theatre/> and you can also find a file link in your MyUWG website.

REQUIRED MATERIALS:

Each student assigned to work in the scene shop must purchase the following for the successful completion of this course:

1. A 25' or 30' Tape Measure (may be purchased at any hardware store in town or through me for a cost of \$12.00)
2. Safety Glasses or goggles. (May be purchased in the bookstore)
3. Ear plugs or muffs.

It is further *suggested* that each student purchase the following:

1. Leather Work Gloves
2. Back Support Brace
3. A Crescent Wrench

COURSE LEARNING OUTCOMES:

This course will give the student an introduction to various elements of theatrical production. This course is a prerequisite for THEA 3111/3112. The course is open to all students, but is mainly geared to the Theatre major, as it introduces the student to technical production work. This course will enhance the student's communication and critical thinking skills as team projects and on-time completion of assignments are a vital part of working in the theatre. Likewise, the student will develop practical skills and techniques by working on realized productions for the Theatre Company's season. Essentially, upon the successful completion of this course, the student will be able to:

1. Identify, understand and be able to operate the basic scene shop tools and equipment.
2. Apply the basic techniques involved in scenery construction, some scenic painting, and stage lighting, rigging and backstage organization according to the individual student's lab assignment.
3. Exhibit and understand theatre safety policies and procedures.
4. Serve on an assigned crew (either running or construction) for at least one Theatre Company production during this semester.
5. Know the basic functions of Sound/Media design and execution.

STUDENT EVALUATION

Students will be graded on their performance in the following areas (you may not repeat a discipline, like Acting, throughout the P & P sequences unless approved by your instructor).

THEA 2111

LAB: 40 Hours in shops **or** Acting **plus** Usher/Crew position(s)

LEARNING OUTCOMES: Properties/ Front of House

THEA 2112

LAB: 40 Hours in shops **or** Acting **plus** Usher/Crew position(s)

LEARNING OUTCOMES: Sound Operation/Media

Crew members are required to attend an orientation session from 9:00-9:30 on the morning of their show's load-in. Failure to do so will result in the student's final grade being reduced by one letter.

There will be two Production Load-Ins and mandatory Production Strikes per semester. You are required to attend every final run through (see schedule below) and every strike and load-in. The hours worked at strikes and load-ins is not counted toward your shop hours. If this presents a problem with your schedule, then drop this class!

These calls are from nine to five for the load-ins, and after the Sunday matinee until we are finished for strikes. Failure to attend a load-in or strike without an excused absence note from a doctor or instructor will result in the student's total hours for the term being deducted by five hours (one letter grade). Work outside of the course is not an excuse for missing work calls! This deduction is per load-in or strike. You will not have any extra time to make up these hours, so please mark your calendars ASAP to avoid a conflict!

WebCT will be used as a communication tool for this course. It is the student's responsibility to check WebCT at least once per week to examine production and shop schedules.

Call dates are given in advance to provide for outside job scheduling.

ATTENDANCE POLICY

The student is expected to attend all scheduled workshop meetings in the scene shop and complete their assigned lab position.

THEA 3111/3112, Performance and Production

REQUIRED TEXTS:

THE BACKSTAGE HANDBOOK, Paul Carter, Broadway Press, 3rd Ed.

West Georgia Theatre Company Handbook – A PDF file is available at the Theatre Company website, <http://www.westga.edu/~theatre/> and you can also find a file link in your MyUWG website.

REQUIRED MATERIALS:

Each student assigned to the scene shop must purchase the following for the successful completion of this course:

1. A 25' or 30' Tape Measure (may be purchased at any hardware store in town or through me for a cost of \$12.00)
2. Safety Glasses or goggles. (May be purchased in the bookstore)

3. Ear plugs or muffs.

It is further *suggested* that each student purchase the following:

1. Leather Work Gloves
2. Back Support Brace
3. A Crescent Wrench

All materials will be checked and are due no later than the date shown on the course outline!

COURSE LEARNING OUTCOMES:

This course will give the student an introduction to various elements of theatrical production. The course is open to all students, but is mainly geared to the Theatre major, as it introduces the student to technical production work. This course will enhance the student's communication and critical thinking skills as team projects and on-time completion of assignments are a vital part of working in the theatre. Likewise, the student will develop practical skills and techniques by working on realized productions for the Theatre Company's season. Essentially, upon the successful completion of this course, the student will be able to:

1. Identify, understand and be able to operate the basic instruments and equipment.
2. Apply the basic techniques involved in scenery construction, some scenic painting, and stage lighting, rigging and backstage organization according to the individual student's lab assignment.
3. Exhibit and understand theatre safety policies and procedures.
4. Serve on an assigned crew (either running or construction) for at least one Theatre Company production during this semester.
5. Read and understand a basic light plot and ground plan/section.

STUDENT EVALUATION

Students will be graded on their performance in the following areas (you may not repeat a discipline, like Acting, throughout the P & P sequences unless approved by your instructor).

THEA 3111

LAB: 30 Hours in shops **or** Acting/design **plus**
Front of House/design/crew position(s)

LEARNING OUTCOMES: Costume Construction/Rigging

THEA 3112

LAB: 30 Hours in shops **or** Acting/design
plus Front of House/design/crew position(s)

LEARNING OUTCOMES: House
Management/Box Office

Crew members are required to attend an orientation session from 9:00-9:30 on the morning of their show's load-in. Failure to do so will result in the student's final grade being reduced by one letter.

There will be two Production Load-Ins and mandatory Production Strikes per semester. You are required to attend every final run through (see schedule below) and every strike and load-in. The hours worked at strikes and load-ins is not counted toward your shop hours. If this presents a problem with your schedule, then drop this class!

These calls are from nine to five for the load-ins, and after the Sunday matinee until we are finished for strikes. Failure to attend a load-in or strike without an excused absence note from a doctor or instructor will result in the student's total hours for the term being deducted by five hours (one letter grade). Work outside of the course is not an excuse for missing work calls! This deduction is per load-in or strike. You will not have any extra time to make up these hours, so please mark your calendars ASAP to avoid a conflict!

WebCT will be used as a communication tool for this course. It is the student's responsibility to check WebCT at least once per week to examine production and shop schedules.

Call dates are given in advance to provide for outside job scheduling.

ATTENDANCE POLICY

The student is expected to attend all scheduled workshop meetings in the shop and complete their assigned lab position.

**THEATRE PERFORMANCE AND PRODUCTION
COURSE BREAKDOWN AND PROGRESS**

THEA 1111

LAB: 60 Hours in shops **or** Acting **plus** Crew/Usher
LEARNING OUTCOMES: Tools/Shop Safety/Front of House

THEA 1112

LAB: Hours in shops **or** Acting **plus** Crew/Usher
LEARNING OUTCOMES: Electricity and Lighting

THEA 2111

LAB: 40 Hours in shops **or** Acting **plus** Usher/ Crew
LEARNING OUTCOMES: Properties/ Front of House

THEA 2112

LAB: 40 Hours in shops **or** Acting **plus** Usher/ Crew
LEARNING OUTCOMES: Sound
Operation/Media

THEA 3111

LAB: 30 Hours in shops **or** Acting/Design **plus** Front of House/
Front of House/Design/Crew
LEARNING OUTCOMES: Costume Construction/Rigging

THEA 3112

LAB: 30 Hours in shops **or** Acting/Design **plus**
Front of House/Design/Crew
LEARNING OUTCOMES: House
Management/Box Office

Learning Outcomes Progress Chart

LEARNING OUTCOME	DATE SATISFIED/ Year and Semester	LEARNING OUTCOME	DATE SATISFIED/ Year and Semester
Shop Safety		Sound Board Operation	
Power/Hand Tools		Light Board Operation	
Ushering		House Management	
Properties		60 Hours in Shop	
Costume Construction		40 Hours in Shop	
Rigging		30 Hours in Shop	
The Fly System		Acting Role	
Electricity		Running Crew	
Lighting Equipment		Wardrobe Crew	

THEA 4111: Performance and Production Capstone

In order to obtain the Bachelor of Arts in Theatre Arts at the University of West Georgia, every theatre major must complete THEA 4111: Performance and Production Capstone, a three –credit course. This course should be taken some time in the student’s senior year and should serve as a capstone to the student’s focus area.

Plans for the project should be approved **at least** one semester prior to taking the course.

- The student should seek out his or her advisor prior to the halfway point of the semester before the course will be taken.
- At no point may a student make plans for a project without prior approval from his or her advisor **and** the entire theatre faculty.
- All other Performance & Production courses (THEA 1111, 1112, 2111, 2112 and 3111, 3112) should be completed before enrolling in THEA 4111.
- Late submissions of proposals may not be considered by the faculty because of the missed deadline.
 - If this occurs, enrollment in this course will be delayed one full semester.

Students should have a proposal prepared for their capstone project that he or she will submit to his or her advisor.

- The advisor will then submit that proposal to the rest of the theatre faculty so that they may discuss and later approve or not approve the proposal.
- Students should prepare their proposals with their particular focus area in mind.
 - Prior experience is important; if a student has a limited amount of experience in a particular area that he or she is putting forward, chances are the proposal will be rejected.
 - Students must earn the right, and provide evidence of this, in order to be granted a capstone project.
 - Grades, résumé and prior dedication to the Theatre Company are all criteria that will be used by faculty when deciding on capstone projects.

Once the capstone proposal has been approved by the theatre faculty, it is the student’s responsibility to set up regular meetings with his or her advisor on the project.

- Area advisors:
 - Acting/Directing: Shelly Elman or Pauline Gagnon
 - Scenic/Lighting/Sound Design: Tommy Cox
 - Costume/Props Design: Alan Yeong
 - Dramaturgy/Playwriting: Caleb Boyd
 - Stage Management/Theatre History: Amy Cuomo
- Advisor appointments for capstones will be determined by the theatre faculty.

Detailed criteria of the capstone will be available in the specific syllabus for the course.

THEA 4486: Internship Policies and Criteria

All students must meet the following requirements in order to register for THEA 4486 (3-6 hours):

1. Have a minimum 2.5 GPA.
2. Must be a theatre major.
3. Collaboration with and approval by a faculty adviser to initiate and process all paperwork. This must occur the semester prior to taking THEA 4486.
4. Must be hired by a theatre, film, commercial or entertainment company.
5. Must work at LEAST ten hours per week for a minimum of 150 hours during the Fall/Spring semesters and a minimum of 60 hours in the Summer session for a three credit hour course.
6. The course is repeatable for a maximum of six credit hours.
7. Employer must agree to fill out a written evaluation both at the mid-semester and end of semester.
8. Each student intern must have a theatre faculty member agree to supervise the internship.
9. Employer must agree to at least two meetings or phone/email conversations with the faculty supervisor during the internship.

Internship opportunities will be posted on the theatre callboard and on the theatre company listserve. All students interested in an internship must work with a faculty adviser at least a semester prior to the term for which the course will be registered. Please ask prospective employers to provide you with a list of skills that you will experience during your internship.

Department of Mass Communications and Theatre Arts
University of West Georgia

Supervisor's Mid-term Evaluation of Intern Student

Name: _____ Semester: _____

Work Period: _____ Company: _____

Supervisor: _____ Location: _____

RELATIONS WITH OTHERS:

- Exceptional; well accepted
- Works well with others
- Gets along satisfactorily
- Has some difficulty with others
- Works poorly with others

ATTITUDE-APPLICATION TO WORK:

- Outstanding enthusiasm
- Very interested and industrious
- Average in diligence and interest
- Somewhat indifferent
- Definitely not interested

JUDGMENT:

- Exceptionally mature
- Above average in making decisions
- Usually makes the right decision
- Often uses poor judgment
- Consistently uses bad judgment

DEPENDABILITY:

- Completely dependable
- Above average in dependability
- Usually dependable
- Sometime neglectful or careless
- Unreliable

ABILITY TO LEARN:

- Learns very quickly; takes initiative
- Learns readily
- Average in learning
- Rather slow in learning
- Very slow to learn

QUALITY OF WORK:

- Excellent
- Very good
- Average
- Below average
- Very poor

ATTENDANCE: Regular Irregular

PUNCTUALITY: Regular Irregular

OVERALL PERFORMANCE:

Outstanding Very Good Average Marginal Unsatisfactory

WHAT ARE THE STUDENT'S STRONGEST ASSETS?

WHAT ARE THE QUALITIES AND CHARACTERISTICS THAT THE STUDENT SHOULD STRIVE TO IMPROVE?

Has this report been discussed with the student? YES NO

Signed: _____
Immediate Supervisor Title Date

Department of Mass Communications and Theatre Arts
University of West Georgia

Supervisor's Final Evaluation of Intern Student

Name: _____ Semester: _____

Work Period: _____ Company: _____

Supervisor: _____ Location: _____

RELATIONS WITH OTHERS:

- Exceptional; well accepted
- Works well with others
- Gets along satisfactorily
- Has some difficulty with others
- Works poorly with others

ATTITUDE-APPLICATION TO WORK:

- Outstanding enthusiasm
- Very interested and industrious
- Average in diligence and interest
- Somewhat indifferent
- Definitely not interested

JUDGMENT:

- Exceptionally mature
- Above average in making decisions
- Usually makes the right decision
- Often uses poor judgment
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- Excellent
- Very good
- Average
- Below average
- Very poor

ATTENDANCE: Regular Irregular

PUNCTUALITY: Regular Irregular

OVERALL PERFORMANCE:

Outstanding Very Good Average Marginal Unsatisfactory

DID THE STUDENT MAINTAIN HER/HIS STRENGTHS FROM THE MID-TERM EVALUATION?

PLEASE DISCUSS THE STUDENT'S PROGRESS WITH THE CHARACTERISTICS THAT NEEDED IMPROVEMENT AS DISCUSSED IN THE MID-TERM EVALUATIONS.

Has this report been discussed with the student? YES NO

Signed: _____
Immediate Supervisor Title Date

Recommended Reading List

- **Bold** listings are texts with which a BA theatre graduate should be familiar.
- *Italicized* listings are additional texts that would be helpful if you are planning to continue your studies in graduate school.
- All other listings are suggested readings.
- This reading list is subject to change each year.

GREEK

Aristophanes	Lysistrata
	The Frogs
Aeschylus	<i>The Oresteia</i> (Agamemnon) or Prometheus Bound
Euripides	Medea <i>Trojan Women</i>
Menander	The Curmudgeon
Sophocles	Antigone Oedipus the King Searching Satyrs

ROMAN

Plautus	The Brothers Menaechmus The Captives
Terence:	<i>The Eunuch</i> The Mother -in-law
Seneca	Oedipus Rex <i>Phaedra</i>

MEDIEVAL

	Everyman Second Shepherd's Play York Crucifixion Pierre Patelin
Hrosvitha	Dulcitius Paphnutius

RENAISSANCE

Calderon	Life is a Dream
Corneille	The Cid
De Vega	Fuente Ovejuna
Ford	<i>Tis Pity She's a Whore</i>
Jonson	Volpone
Machiavelli	The Mandrake
Middleton	Women Beware Women
Moliere	Tartuffe <i>The Miser</i>
Marlow	Dr. Faustus
Racine	Phaedra
Shakespeare	Tragedies (Hamlet , Othello , <i>Lear</i> , <i>MacBeth</i>) Comedies (12th Night , Midsummer , <i>AYLI</i>)

Others (*Tempest, Julius Caesar, Richard III, Measure for Measure*)
Webster
Duchess of Malfi

17th & 18TH CENTURY

Beaumarchais	The Marriage of Figaro
Behn	The Rover
Congreve	<i>Way of the World</i>
Feydeau	A Flea in Her Ear
Gay	The Beggar's Opera
Goldoni	Servant of Two Masters
Goldsmith	She Stoops to Conquer
Gozzi	The Green Bird or King Stag
Lessing	Miss Sara Sampson
Lillo	<i>The London Merchant</i>
Marivaux	The Game of Love and Chance
Sheridan	The Rivals
	The School for Scandal
Steele	The Conscious Lovers
Von Kleist	The Prince of Homburg
Wycherley	The Country Wife

19th CENTURY

Aiken	Uncle Tom's Cabin
Belasco	Girl of the Golden West
Boucicault	The Octoroon
Buchner	Woyzeck
Daly	<i>Under the Gaslight</i>
Dumas fils	Lady of the Camillas
Herne	Margaret Fleming
Hugo	Hernani
Lewis	The Castle Spectre
Robertson	Caste
Sardou	Scrap of Paper
Scribe	Glass of Water

MODERN

Anderson	Mary Queen of Scots
Anouilh	Antigone
Artaud	Spurt of Blood
Baraka	Dutchman
Barrie	Peter Pan or Admirable Crichton
Beckett	Waiting for Godot or Endgame
Brecht	Mother Courage Good Person of Setzuan The Resistable Rise of Arturo Ui
Capek	R.U.R.
Chekhov	Cherry Orchard Sea Gull
Childress	Wedding Band
Cocteau	Marriage on the Eiffel Tower The Infernal Machine
Coward	Private Lives

Duerrenmatt	The Visit
Eliot	Murder in the Cathedral
Giraudoux	Madwoman of Chaillot
	Ondine
Glaspell	Trifles
Goethe	Faust, I & II
Gogol	The Inspector General
Gorki	The Lower Depths
Hansberry	Raisin in the Sun
Hauptmann	The Weavers
Hellman	<i>Little Foxes</i>
Ibsen	Doll House
	<i>Ghosts</i>
Ionesco	Bald Soprano
	Exit the King
	<i>Rhinoceros</i>
Jarry	Ubu Roi
Kaiser	From Morn to Midnight
Kaufman & Hart	You Can't Take it With You
Lorca	<i>House of Bernarda Alba</i>
Maeterlinck	The Blue Bird
	Pelleas & Melisande
Miller	Crucible
O'Neill	Death of a Salesman
	Desire Under the Elms or The Hairy Ape
	Long Day's Journey into Night
Odets	<i>Awake and Sing</i>
Osbourne	Look Back in Anger
Pinter	Homecoming
	Birthday Party
	Betrayal
Pirandello	Six Characters in Search of an Author
Rice	Adding Machine
Sartre	<i>No Exit</i>
Schnitzler	La Ronde
Shaffer	Equus
	Amadeus
Shaw	<i>Major Barbara</i> or <i>St. Joan</i>
Simon	The Odd Couple
	Lost in Yonkers
Strindburg	Miss Julie or The Father
	The Dream Play
Syngue	Playboy of the Western World
Terry	Viet Rock
Treadwell	Machinal
Turngenev	A Month in the Country
Wilde	The Importance of Being Earnest
Wilder	Our Town
	Skin of Our Teeth

Williams
The Glass Menagerie
Streetcar Named Desire
Cat on a Hot Tin Roof

CONTEMPORARY

Albee
**Who's Afraid of
Virginia Woolf?**
Zoo Story

Ayckbourn
Churchill
Absurd Person Singular
Cloud Nine
or **Top Girls**

Durang
Sister Mary Ignatius...
Actor's Nightmare
For Whom the Southern
Belle Tolls

Fornes
Fugard
Fefu and her Friends
Master Harold and the
Boys

Gotanda
Hampton
Highway
The Wash
Les Liaisons Dangereuses
*Dry Lips Oughta Move
to Kapuskasing*

Howe
Hwang
Kaufman
Kushner
Painting Churches
M. Butterfly
Laramie Project
**Angels in America,
Parts I & II**

Ludlam
Mamet
The Mystery of Irma Vep
Sexual Perversity in
Chicago

McNally
McPherson
Moraga
Norman
Parks
Samuels
Shange
Oleanna
Corpus Christi
The Weir
Giving Up the Ghost
Getting Out
The America Play
Kindertransport
For Colored Girls...
Spell #7

Shepard
Buried Child
or **True West**
A Lie of the Mind
Fires in the Mirror
Twilight

Smith
**Death & the King's
Horseman**

Soyinka
*Rosencrantz &
Guilensstern Are Dead*

Stoppard
Arcadia

Valdez
Vogel
Wasserstein
Wilson
Los Vendidos
How I Learned to Drive
The Heidi Chronicles
Fences
Ma Rainey's Black
Bottom
The Piano Lesson

ASIAN THEATRE

Japanese Theatre

- Kabuki Theatre
Chikamatsu Monzaemon

Namiki Gohei
Okamuka Shiko
Tsuuchi Jihei II
Kojiro Nobumitsu

- Noh Theatre
Kanze Juro Motomasa
Zeami
- Kyogen
Anonymous

- Shingeki/Post Shingeki (Modern Theatre)
Kobo Abe

Mishima Yukio

Chinese Theatre

Li Xingdao
Wang Shifu
Qi Zhun Xiang
Gao Ming
Tang Xianzu

Indian Theatre/Sanskrit Drama/Modern

Bhasa
Kalidasa
Girish Karnad

Kanadehon Chushingura (The Treasury of Royal Retainers)

Sonezaki Shinju (The Love Suicides at Sonezaki)

Kanjincho (The Subscription List)

Migawari Zazen (The Zen Substitute)

Sukeroku (The Flower of Edo)

Funa-Benkei (Benkei in the Boat)

Momiji-gari (The Maple Viewing)

Ataka (The Ataka Barrier)

Sumidagawa (The Sumida River)

Yamamba (A Demon Play)

Suehirogori (Shopping For An Object)

Friends

The Green Stocking

Slave Hunting

Madame de Sade

The Nest of the White Ant

The Story of Chalk Circle

Romance of the Western Chamber

The Orphan of the House of Zhao

Lute Song

The Peony Pavilion

The Little Clay Cart

Shakuntala

Naga Mandala (A play with a cobra)

Theatre Reference Books

Of General Interest

Aristotle

Artaud, Antonin

Ball, William

Brockett, Oscar

Brook, Peter

Carlson, Marvin

Dukore, Bernard

Esslin, Martin

Gorelik, Mordechai

Grotowski, Jerzy

Johnstone, Keith

Linklater, Kirstin

Marranca, Bonnie

Miller, Jonathan

Nagler, A.M.

The Poetics

The Theatre and it's Double

A Sense of Direction

History of the Theatre

The Empty Space

The Shifting Point

Theories of the Theatre

Dramatic Theory and Criticism: Greeks to

Grotowski

Theatre of the Absurd

New Theatres for Old

Towards a Poor Theatre

Impro

Freeing the Natural Voice

Theatre of Images

Subsequent Performances

Sourcebook for the Theatre

Acting

Barr, Tony
Barton, John
Bentley, Eric
Boal, Augusto
Brecht, Bertolt
Hagen, Uta

Henry, Mari Lyn &
Rogers, Lynne
Southern, Richard
Spolin, Viola
Stanislavski, Konstantin

Acting for the Camera
Playing Shakespeare
The Life of the Drama
Games for Actors and Non-Actors
Brecht on Theatre
Respect for Acting
A Challenge for the Actor

How to Be A Working Actor
The Seven Ages of the Theatre
Improvisation for the Theatre
An Actor Prepares
Building a Character

Directing

Ahart, John
Bogart, Anne
Bogart, Anne & Landau, Tina
Clurman, Harold
Hodge, Francis

Stern, Lawrence

The Director's Eye
Viewpoints
The Viewpoints Book
On Directing
Play Directing: Analysis, Communication,
and Style
Stage Management

Scenic Design

Burns-Meyer & Cole
Craig, Edward Gordon
Jones, Robert Edmond
Parker, Oren W.
Schechner, Richard
Simonson, Lee

Theatres and Auditoriums
The Art of the Theatre
The Dramatic Imagination
Scene Design and Stage Lighting
Environmental Theatre
The Stage Is Set

Costume Design Books

Arnold, Janet
Barton, Lucy
Boucher, Francois

Bradfield, Nancy
Corson, Richard

Dryden, Deborah M.
Gimble, Frances

Hill, Margot Hamilton
Holkeboer, Katherine Strand
Ingham, Rosemary

Pecktal, Lynne
Remiasz, Stella
Russell, Douglas
Waugh, Norah

Patterns of Fashion Vol.1, Vol. 2, Vol. 3
Historic Costume for the Stage
20,000 Years of Fashion: The History Of Costume and
Personal Adornment
Costume in Detail
Stage Makeup
Fashion in Makeup
Fabric Painting and Dyeing For The Theatre
Reconstruction Era Fashions: 350 Sewing, Needlework,
& Millinery Patterns 1867-1868
The Edwardian Modiste: 85 Authentic Patterns with
Instructions, Fashion Plates, and Period Sewing
Techniques
The Voice of Fashion: 79 Turn-of-the Century
Patterns with Instructions and Fashion Plates
The Evolution Of Fashion
Patterns for Theatrical Costumes
Costume Technician's Handbook
Costume Designer's Handbook
Costume Design: Techniques of Modern Masters
Hat Design and Construction
Costume History and Style
The Cuts Of Women Clothes, 1600—1930
Cut of Men's Clothes: 1600-1900

Scholarships

The UWG Theatre Program offers endowed scholarships to both incoming and returning theatre majors. Following is the list of awards, their criteria, and the approximate worth of each. Because the scholarships are endowed, the amounts vary from year to year. Scholarship applications are available from the Secretary of Theatre, second floor, Martha Munro building.

The Friends of Theatre New Talent Award is given to incoming Freshman or Transfer Theatre Major(s). This award is the result of the strong and continual community support for the West Georgia Theatre Company over the past ten years. Contributions came in the form of fund raising donations, ticket sales from the outdoor drama, *The Murder of Chief McIntosh*, and generous unsolicited donations. With this scholarship, the Department of Mass Communications and Theatre Arts hopes to both honor the community and provide financial support to a deserving new Theatre student. The award is worth \$450--\$700 per year.

The William B. Boling III Scholarship is awarded in the memory of an outstanding theatre student whose life tragically ended in an automobile accident. This scholarship is awarded to a rising senior Theatre Major who exhibits outstanding talent and dedication as an actor. The award is worth approximately \$200--\$350 per year.

The Mildred Fokes Godard Theatre Arts Scholarship was established by Dr. John E. Godard in honor of his wife. Mrs. Godard, a theatre major at Hollins College, is extremely active in community theatre and remains an advocate of the arts. The scholarship is awarded annually to a rising full-time junior or senior majoring in theatre. The recipient must demonstrate financial need. The student must have an overall grade point average of 2.7 and a 3.0 GPA or higher in theatre courses. This award is worth \$600--\$750.

The Ossie McCord McLarty Scholarship is awarded to a student with a speech related or theatre major. Financial need is not a consideration for this award. Students who show an outstanding commitment and dedication to their discipline will be considered. The award is worth \$700--\$1,000 annually.

The David Carter Neale Memorial Scholarship is awarded to a senior Theatre major who exhibits strong academic and leadership abilities in the area of technical design. David Carter Neale was an outstanding theatre major whose interest in sound design was keen. This award is worth approximately \$500--\$600 per year.

The Virginia A. Boyd Memorial Scholarship(s) will be awarded by the faculty of the theatre program to a sophomore, junior or senior pursuing a degree in theatre, with an interest in stagecraft. The recipient(s) must have a cumulative GPA of 3.0 or higher and must remain actively involved in all aspects of theatre at the University of West Georgia. This scholarship is worth \$1,000 total and may be divided into multiple awards as determined by the theatre faculty.

The P.J. Younglove Hovey Live Arts Scholarship is awarded to a junior or senior pursuing a degree in theatre arts. The recipient must have a cumulative GPA of 2.0 or higher. This Scholarship was established by the Live Arts at the Townsend Center Planning Committee to support students majoring in Art, Music and Theatre. This award is worth approximately \$500 per year.

The Gordon Watson Award in Theatre is given to a junior or senior level theatre major with the highest grade point average and who exhibits extraordinary dedication and

commitment to the Theatre Company. A plaque and \$100 gift is given to the recipient at the annual Honors Convocation usually held in April.

Encore Theatre Company Theatre Achievement Scholarship is to provide financial assistance annually to not more than two university declared theater majors of the rank of freshman or higher. The recipient(s) of the scholarship shall demonstrate talent in the performing arts via and audition or interview, and shall demonstrate continuing dedication to the university's Theater Arts Program as determined by the theatre faculty. The faculty may also take into consideration, as a secondary matter, the financial need of the auditionees. This scholarship was created through the generosity of the Encore Theatre Company, a Carrollton community theatre that earned a reputation for high quality and professionalism and whose legacy will reside in the students who earn the scholarships. These scholarships are worth approximately \$800-\$1000 per student and are endowed. These scholarships have suffered from the economic downturn and will not be offered in the 09-10 academic year.

The Outstanding Theatre Company Award is given to a student who majors or minors in theatre. It is awarded to the student or students who show a selfless dedication to the Theatre Company and its seasons of plays and presentations. The award is worth \$100.

The University of West Georgia Theatre Company

- I. The UWG Theatre Company is a major component of the Theatre Program Curriculum.
 - A. It is therefore important that certain responsibilities in the Theatre Company exist with which theatre majors (and minors) are involved.
 - B. The difference between the UWG Theatre Company and that of any other theatre program is that the UWG Theatre Company and the policies of the Theatre Program are driven by both the faculty and students.
 - C. The student does have a say in her/his education.
 - D. The Theatre Company is devised of theatre majors who take on the responsibilities of designing, directing, acting, marketing, stage managing, crewing, and building for all productions produced by the Theatre Program.
 1. All theatre majors are expected to be involved with each show the Theatre Company produces.
 2. All members of the Theatre Company must follow the policies included in this handbook.
 3. Theatre minors and/or other students, while involved in any aspect of productions of the Theatre Program, will be considered Associate Members of the Theatre Company and must adhere to the policies of this handbook.

- II. The Theatre Company budget is substantial and supplied through Student Activities fees.
 - A. Tickets to all Theatre Company functions are free to all UWG students.
 - B. UWG students must show their school ID to get their free ticket.
 - C. All students involved in a Theatre Company production (cast, crew, and production staff) will receive four complimentary tickets for Mainstage productions and two complimentary tickets for Black Box productions in addition to the one free ticket with school ID.
 - D. The Theatre Company budget must go toward all productions and travel expenses of students to conferences.
 1. Materials needed for classes cannot be purchased from this budget.
 2. These items must be purchased through the Theatre Arts Departmental Budget.

- III. **All theatre majors are required to satisfactorily complete four crew assignments in their career at the University of West Georgia.**
- A. The student can complete these crew assignments any time during her / his career at UWG.
 - B. Crew assignments must be made with the faculty technical director.
 - C. Crew is defined as backstage running crew, costume crew, electrics crew, assistant stage manager, set construction crew, and master electrician for a specific Theatre Company show in any given semester.
 - D. These crew assignments can be counted toward THEA 1111, THEA 2111, THEA 3111 (Performance & Production), XIDS 2002 ("What Do You Really Know About Backstage?"), or THEA 2290 (Stagecraft).
- IV. **All theatre majors are required to attend at least one theatre company meeting per month.**
- A. Theatre Company meetings are held every other Monday starting with the first Monday in each semester (see yearly production calendar).
 - B. If a theatre major has a class already scheduled at the company meeting time, that student should try to attend as much of the meeting as possible without missing class.
 - C. Theatre Company meetings are used as a main form of communication.
 - a. Company meetings are required of those majors or pre-majors enrolled in THEA 1000 (see syllabus for more details).
 - D. Some company meetings will have guest speakers attending and those meetings will be mandatory for theatre majors.
 - E. Attendance will be taken at each meeting.

The UWG Theatre Facilities

- I. Martha Munro
- A. All theatre courses related to the Acting/Directing Studio, the CAD Lab and the Lighting/Drafting Lab shall take place in the Martha Munro Building.
 - B. In order to keep the equipment from breaking down, **no food or beverages will be allowed in any of the classroom spaces.**
 - C. The Acting/Directing Studio will be open during the daytime hours. The studio is for rehearsing scenes for acting or directing classes. **It is not a performance space.**
 - D. In order to use the Acting/Directing Studio outside of class, students must sign out time for the studio. Students may sign up with the Theatre Company Secretary.
 - E. If students need access to the Acting/Directing Studio after daytime hours, one student must see the Director of Theatre in order to check out a key to the outside doors. If the building is found unlocked after said rehearsal, that student's privileges for checking out a key will be revoked at the discretion of the theatre faculty.
 - F. Small classes may meet in the Conference Room located on the second floor.
 - G. These courses will meet in that room if and only if all students have access to the second floor; if a physically challenged student is taking a theatre course, then that course will meet on the first floor.
 - H. Martha Munro is equipped with state-of-the-art technology. Students shall not touch the equipment unless an equipment training form has been signed by a theatre faculty member (or unless instructed to touch the equipment by a theatre faculty member) and filed with the Director of Theatre.
 - I. Certain rehearsals for productions in the spring semester will take place in the Acting/Directing Studio and CAD lab. These rehearsals will take precedence over acting or directing class rehearsals.

- II. The Townsend Center for the Performing Arts
 - A. The TCPA is used by the theatre program for rehearsal, performance and building of sets, costumes and props.
 - B. Though the TCPA is used primarily by Theatre and Music, it is not a facility that is owned by the Theatre Program.
 - C. Therefore, all needs for space in the TCPA should be given to the Director of Theatre so that she may address the issue with the TCPA staff.
 - D. Use of any equipment at the TCPA must be cleared by the Theatre Company Technical Director and/or Costume Shop Supervisor.
 - E. Stage managers (or any other student in need of a key) for each production must set up a tour appointment with David Manuel in order to obtain a key for rehearsals. This tour must be set up a week prior to the start of rehearsals. SMs must also leave a \$75 deposit to obtain a key. This check will be returned to the student when she/he returns the key to Mr. Manuel. This is Townsend Center policy.
 - F. Stage manager keys must be returned to the TCPA the Monday directly after strike of the show.
 - G. Students who use equipment unsupervised by faculty (i.e., using the cherry picker for hanging and focusing lights on a weekend day), must first show the TD that s/he is proficient with the equipment.
 - H. ***If equipment breaks while the TD or any faculty member is not present, the student responsible for the work call must leave a note for the TD and make sure that she / he informs the TD in person the next day. If this communication does not occur, the student's privileges to work with any equipment will be revoked and the faculty may determine that the student will be held liable for the damages to the equipment.***
 - I. If a student is using the sound equipment in any of the booths in the TCPA, the rules in II.F and II.G also apply.
 - J. Any space or equipment difficulty should be reported to the theatre faculty as soon as it occurs.

Auditions, Design Assignments & Work Calls

- I. All theatre majors must audition for each show.
 - A. If a theatre major is on a technical theatre track, or if a performance minded theatre major wishes to do something technical (a big technical position like designer or stage manager), then that theatre major must discuss the project with the theatre faculty prior to auditions.
 - B. This policy is to ensure that the degree does in fact have the same meaning to everyone; that people with a theatre degree actually put time in on the productions offered by the Theatre Company.
 - C. Theatre Company productions should not be considered as extra-curricular; they are part of the degree.
 - E. This in no way implies that Theatre Company productions are considered more important than classes, but that they are considered as important as classes.
 - F. A theatre student auditioning or being considered for a technical position can only withdraw from two classes per academic year (Fall & Spring). Anymore withdrawals than two per year will disqualify the student from auditioning or designing for the next semester shows.
 - G. If a student chooses not to audition for shows one semester (and doesn't see theatre faculty about a design or technical position) that student cannot audition for shows in the following semester.
 - H. Rehearsals generally take place Mondays--Fridays 6:00--10:00 p.m., Saturdays TBA.

- II. Design assignments (designer or assistant designer positions) will be handled in the following manner:
- A. All students who wish to obtain a design assignment must notify the Director of Theatre in writing (e-mail or paper copy is suitable) in letter form a semester prior to design position desired.
 - B. This letter should state the position and production desired; the reason this position and production will enhance the student's education; and any other pertinent information needed to state the student's case.
 - C. The Director of Theatre will then disseminate the student's letter of intent to all other theatre faculty.
 - D. Though the theatre faculty will take student requests under consideration, the faculty reserves the right to assign students positions that faculty believe will enhance the student's education and the quality of the Theatre Program. The assignments may not jibe with the student's request.
- III. At the first rehearsal of each production, the cast and stage managers shall elect a **Deputy** from the pool of actors in each show (the stage managers are not eligible for election to be Deputy; the reason for this is that the Deputy will be working as a support person for the SMs).
- A. The Deputy shall be either a junior or senior theatre major, or an experienced sophomore theatre major.
 - B. The duties of the Deputy are as follows:
 - a. Assist the director and stage manager in maintaining high morale during the rehearsal and performance processes.
 - b. Lead warm ups throughout the rehearsal and performance process.
 - c. Assist younger actors in understanding professional rehearsal and performance behavior.
 - d. Assist all actors in understanding the importance of non-rehearsal related responsibilities such as marketing photo calls, costume fitting appointments, load- ins and strikes (and being on time to all calls for such appointments).
 - e. Assist the stage manager and/or director with behavior problems coming from one or more of the cast.
 - f. Assist the director, actors and stage managers in keeping lines of communication open.
- IV. **All Theatre Majors are required to attend *all* strikes and load-ins.**
- A. All strikes and load-ins are listed on the production calendar, so there is plenty of time for students to get off from their other jobs. **All load-ins will last from 9:00 am until 5:00 pm with a break for lunch.**
 - B. All theatre majors need to be involved in some way with all shows.
 - C. You should have no commitments (i.e., work) that will interfere with the load-in or strike of each show.
 - D. **Consequences to missing the above calls will be:**
 - 1. **With at least a two week advanced notice :**
Fill in equivalent hours in another work call or in the shops (if another work call is offered--and labor is needed--that semester) or reassignment to another crew position (if available)
 - 2. **No call/ no show:**
A \$35 fine per missed strike, load-in, and/or work call.
 - 3. **A registration hold may be put on the student's record until that student schedules the hours or pays the fine needed to make up the absence.**
 - E. The Technical Director and/or Costume Shop Manager will determine which consequence will be meted out.
 - F. Regardless of major, students who are in the cast, production staff, and crew of a show will be required to attend both the load-in and the strike for that show.

1. Cast, crew, production staff will be required to attend the load-in and strike from start to finish on both given days.
 2. If there is a potential conflict, students are required to inform the Technical Director **and** the Director of Theatre **no less than two weeks prior to the load-in or strike** so that appropriate hours may be scheduled to substitute for the missed time.
 3. Work is not an acceptable conflict for load-in and strike.
- G. Shop Attire Guidelines
1. No loose or baggy clothing. It can get caught in moving parts and machinery, or snagged on splinters, etc.
 2. Wear shoes that cover the whole foot with good, non-slip soles. **No sandals, flip flops or dress shoes!**
 3. No gloves while using power tools as they may get caught in moving parts.
 4. Long pants are always your best bet. **No skirts.**
 5. No long or large jewelry. It can get caught or snagged easily.
 6. Wear clothes that protect you from dust and other airborne particles.
 7. Use respirators and dust masks when needed.
 8. You will get dirty and stained. Bring work clothes.
 9. Long hair must be pulled back or tied back and put down your shirt or in a cap.
 10. Long sleeves are always required for welding.
- V. All scene and costume shop student assistants, as well as the student designers and technical staff for each production, are required to attend weekend work calls.
- A. Student set designers, lighting designers, costume designers technical directors, master electricians and costume shop forepersons are required to attend the work call for the production for which they are assigned that duty.
 - B. If the designer of a show is also a student assistant, this will require extra time management in that they may be needed in another area besides the one which they designed.
 - C. **Student assistants are not paid for Load-Ins or Strikes.**

Guidelines for Student Assistantship Positions in Theatre

1. Maintain a cumulative grade point average of at least 2.7 and be enrolled as a full-time student.
2. Must have taken Stagecraft (THEA 2290) or have prior experience in Scene and/or Costume Shops.
3. Must submit an application for each year of eligibility for an assistantship.
4. Priority will be given to theatre majors; however, assistantships are not exclusive to theatre majors.
5. The theatre faculty will take the assignment request of each prospective student assistant under consideration. However, the theatre faculty reserves the right to make assignments to different departments that will not only enhance the quality of education for the student, but will also enhance the quality of the Theatre Program.
6. Upon completion of application, an interview may be set up with the applicant. As the assistantship is awarded each semester, some candidates may be interviewed in January.

7. Assistants will be reviewed by their supervisor at the middle and end of each semester in which they are on the payroll of the West Georgia Theatre Company. These reviews, along with the letter of application for Fall Semester returning students, will be used as a tool in determining assistantship renewal and pay structure for the following semester.
8. University policy states that a student may work in a maximum of **two** on-campus positions which total up to, but no more than, **20 hours per week**.
9. There is no phone provided for student use in either shop. The telephone in the Technical Director's office and the costume shop may be used in case of emergency with prior approval from the TD or costume shop manager.
10. Duties of the Scene Shop Foreman (usually a two semester position):
 - Assist the TD in the oversight of all activity in the shop.
 - Building standards
 - Safety
 - Conduct
 - Organization
 - Keep track of all inventory/basic needs of the shop.
 - Fasteners
 - Hardware
 - Lumber
 - 1st aid supplies
 - Tool maintenance
 - Will keep a weekly log/check sheet of shop supplies and stock and communicate to the TD when supplies need to be replaced / restored.
 - Will work with TD and master carpenter in assurance of properly built scenery.
 - Will work with TD and master carpenter to ensure and help maintain a high level of shop standards in scenic construction, safety, and overall organization.
 - During work calls, load-ins and strikes, the shop foreman should assume the role of leader and help set an example for new and existing company members.
 - Assist the TD in the maintenance and repair of shop tools and equipment.
11. Duties of the Master Carpenter (Show to show basis):
 - Work closely with the TD and shop foreman to ensure proper building of scenery.
 - Sign off on completed scenery.
 - Head crews on a daily basis in the shop as well as load-ins and strikes.
 - Coordinate with the TD on build schedules / calendars.
 - Work with shop volunteers to help educate in proper building standards and to help ensure overall shop safety.
12. Paint Charge (Semester long position)
 - Supervision and organization of the painting of sets, parts of sets, backdrops, cutouts, signs, etc.
 - Be able to perform specific duties such as woodgrain, marble, aging/breakdown, and other faux finishes.
 - Is responsible for proper care and organization of the paint station.
 - Neatly organized
 - Clean brushes and scenic painting materials
 - Clearly labeled paint containers for each show
 - Maintain a properly cleaned area daily with one full clean weekly

13. Duties of the Paint Charge (Show to Show Basis):

- Will work closely with the scenic designer along with their paint elevations to ensure proper communication about paint color, application, and technique.
- Before any final paint treatment is applied to a set, the scenic designer and technical director needs to approve an appropriate paint sample.
- The paint charge will have to organize their crew and provide an approved work schedule to the TD.
- The paint charge will have 1-2 primary assistants (scenic painters) throughout the duration of the build (from show to show).
- Must be able to work with shop volunteers in basic applications of scenic painting.

New to Scene Shop starting 09-10 season

- Designer show and tell at the beginning of each build.
- Scene Shop will meet on the days of the company meetings (either before or after) to discuss progress on the show.
- In addition to the biweekly group meetings, the TD, shop foreman, master carpenter, and paint charge will meet once a week as a group to discuss:
 - The needs of the current build.
 - Early prep for the next build (if applicable).
 - Assignment / reassignment of shop SA's, volunteers, and P&P students based off the progress of the build and the demands of each department.
 - Discuss any concerns about the build in general.
 - Discuss any concerns about the quality of work from the other students in the shop.

EXPECTATIONS OF ALL THEATRE STUDENT ASSISTANTS:

1. *Attend all scheduled work calls, strikes and load-ins at the discretion of the theatre faculty.*
2. **Wear closed-toed shoes at all times unless your costume requires otherwise. NO FLIP FLOPS!**
3. Arrive at all calls at least 10 minutes before the scheduled time. Remember that "on time" is LATE!
4. Maintain a safe and clean working environment and encourage others to do so.
5. Always have and use your safety equipment.
6. Maintain all tools and see that unsafe tools are never used.
7. Report any unsafe or broken tools to the TD or costume shop coordinator.
8. Check the call boards every day
9. Show a high degree of leadership at all times.
10. Be the first one in and the last one to leave.
11. Demand more of yourself than from those around you.
12. Always be willing to help and to work as a team

Responsibilities during Tech. Week

1. Tech week begins ten full days before opening night.
2. All designers, actors, crew, stage managers, directors, etc. should make sure that they are free of **all** possible conflicts during these ten days.
3. It is vital that all designers and stage managers are ready for the first technical rehearsal.
 - The lighting, sound, and set designers should meet with the director and stage manager(s) to "paper tech."
 - Paper tech is the setting of light, sound, fly, and special effects cues in the stage manager's prompt script.
 - The paper tech meeting should take place the week before tech week begins.
 - Participants should schedule three hours for this meeting.
 - All designers should have a list of numbered and/or lettered cues, which describes each cue and designates the pages on which each cue occurs.
 - All designers should have their specific cues outlined in their script.
 - The stage manager(s) should have their prompt script (with blocking notes), a straightedge, pencils, and an eraser at the paper tech.
 - **All** cues must be written in the stage manager's prompt script at this meeting!
 - All scenery that directly affects the actors should be ready for the first tech.
 - All lights should be hung, focused, and gelled based on the last run-through seen by the lighting designer (and based on any subsequent notes from the stage manager after this viewing).
 - All light cues (as discussed at the paper tech prior to the first tech) should be programmed in the light board.
 - All sound cues should be recorded and ready to play. The sound designer should also have cue sheets ready for the operator to write down cues.
 - All special effects cues (fog, fly rigging) should be completed or near completion for the first tech.
 - No one is expecting perfection at the first tech, but faculty members will be looking for solid preparation and efficient organization.
 - The stage managers need to glow tape the set by the start of the first tech.
 - The master electrician should set up running lights backstage so actors and crew can safely navigate during the tech.
 - Props tables should be placed, papered, and organized by the prop designer.
 - All props should be placed and available.
 - Floor should be swept onstage and backstage.
4. The first hour of rehearsal should be taken up with scene change rehearsals for the first act of the play.
5. The remaining time of tech should be used to cue-to-cue through Act I of the play.
6. Actors should wear clothing that is similar in color to their costume.
 - Actors **should never wear white** unless their costume is white.
 - Actors **should never wear hats** unless their characters wear hats.
7. Actors should be aware that tech can be tedious and therefore should be patient and willing to help out.
8. If an actor, crew member, designer, stage manager misses any tech rehearsals without first clearing the absence with theatre faculty, said person will not only fail a class (if he/she is getting credit for the work), but will also be fired from the production.
9. The tech. week schedule should be as follows (unless the director and designers agree to change it at least two weeks prior to the first tech rehearsal):
 - **The Saturday prior to the first tech. is load-in.**
 - Load-in will begin at 9:00 a.m.
 - At this time, the running crew members will have an orientation with the stage manager and TD.

- The sound designer should be at load-in to do any recording that needs to be done. If recording is done, the sound designer is required to be at load-in to set up speakers, headsets, and help with loading in the set.
 - The tech table shall be set up during load-in.
- **The Sunday prior to the first tech. should be the day the lighting designer, master electrician and lighting crew focus, gel and program the board.**
- **Monday—Actor’s run show on Set without Tech**
 - Crew is called to watch show and take assignment notes.
- **Tuesday--Tech Act I cue-to-cue.**
 - Run through all scene changes in Act I for the first hour of rehearsal.
 - Tech Act I cue-to-cue.
 - All designers, stage managers, actors, directors, and producers will meet after the first tech to go over notes.
- **Wednesday--Tech Act II cue-to-cue.**
 - Run through all scene changes in Act II for the first hour of rehearsal.
 - All designers, stage managers, actors, directors, and producers will meet after the tech to go over notes.
- **Thursday--Tech through entire show.**
 - Stop and start when necessary.
 - All designers, stage managers, actors, directors, and producers will meet after the tech to go over notes.
- **Friday--Dress/Tech.**
 - The set and backstage should be swept and mopped clean prior to the costume change rehearsal.
 - There should be no wet paint on the set.
 - Use the first 45 minutes of the rehearsal to tech any fast or problematic costume changes.
 - Stop only for costume problems or emergencies.
 - All designers, stage managers, actors, directors, and producers will meet after the dress/tech to go over notes.
 - Tech table is struck and the show is run from the booth from now on.
- **Saturday--TBA.**
 - If everything goes as planned above, the TBA rehearsal should be cancelled.
 - This allows time for designers to work on their elements.
- **Monday--Dress rehearsal.**
 - All designers, stage managers, actors, directors, and producers will meet after the dress to go over notes.
- **Tuesday--Final Dress.**
 - Set curtain call.
 - All designers, stage managers, actors, directors, and producers will meet after the dress to go over final notes.
 - Break a leg!

Responsibilities of the Student Director

The director is responsible for the overall vision and concept of the production. It is part of the mission of the West Georgia Theatre Company that students are involved in all aspects of the production process. This means that students have the opportunity to direct one to two times each academic year.

In order to direct for the West Georgia Theatre Company, a student must:

- Receive a grade of “B” or higher in THEA 3394: Directing (only students who have taken THEA 3394 are eligible to direct);
- Have a 2.7 overall UWG grade point average;
- Write a proposal no longer than 250-500 words discussing:
 - Why you want to direct
 - What you can bring to the West Georgia Theatre Company
 - What you hope to get out of the project
- Have shown, and continue to show, a dedication to and leadership of the Theatre Company.
- Students using Directing as a capstone will be given first priority **if** the directing faculty feel that the student is ready to take on the responsibility.

Deadline for proposals will be announced yearly. It is the student’s responsibility to meet all deadlines. Directing assignments will be made based on the above criteria in addition to the discretion of the faculty.

Responsibilities of the Student Director

- All student directors must meet with the faculty directing advisor prior to auditions for the semester
 - At this meeting, the student director and faculty advisor will schedule weekly meetings that will take place throughout the semester.
 - At this meeting, the student director and faculty advisor will discuss deadlines for organizational paperwork needed for the production.
- All student directors must create a preliminary rehearsal/performance schedule prior to auditions taking place
- All student directors will hand in paperwork when assigned.
- The student director is responsible for distributing the preliminary rehearsal/performance schedule to all faculty
 - The student director is responsible for inviting the faculty advisor to run throughs as the faculty advisor deems necessary.
- At the weekly meetings with the faculty advisor, the student director is responsible for discussing all issues that arise in the rehearsal process.
 - The most difficult aspect of directing is communication; the weekly meetings are set so that communication can occur in an efficient manner.
 - These meetings may also be confidential if personal issues are at stake.
- All student directors will be responsible for handing in a directing analysis even if the project is not connected to course work.
- Obviously, all student directors are required to attend and run all rehearsals and production meetings for their productions.
 - If a director is consistently late or does not show up for one rehearsal, that director will be replaced.
 - Preparation for all rehearsals and production meetings is also mandatory.

- Details about the role of the director will be more specific according to the production needs/elements of each play.
 - These specifics will be determined by the director and the faculty advisor in the weekly meetings.
- Failure to adhere to any of these responsibilities will result in the replacement of the student director.

Stage Management Responsibilities

A good stage manager...

- Assumes responsibility:
 - Realizes that that bulk of responsibility for the smooth running of the rehearsal process and the production run is on their shoulders.
 - Remembers that responsibilities can and should be shared with able assistants.
- Keeps their cool:
 - Never loses their temper, especially in front of their cast.
 - Maintains a professional attitude at all times: Remaining loyal to all aspects of the production and never gossiping with the cast. Remember you are privy to many discussions that are not for the cast and crew.
 - Remembers to always add "please" and "thank-you" to everything you do and say.
- Is organized, efficient, and observant:
 - Always has paperwork ready, props gathered, rehearsals and meetings organized, and always be ready for what is to happen next.
- Is dependable:
 - Always takes responsibility for the production, always is early for any call, always is ready for the unexpected, and always is ready for what is to happen next.

Don't Just Sit There – Anticipate!

Take Initiative – Move the rehearsal props and furniture before the director tells you to!

A Checklist of Tasks

- Script** - Your first responsibility upon receiving a stage managing assignment is to obtain a copy of the script. Usually you can get a copy from the producer, secretary or from the stage management advisor.
- Calendar** - You will also want a copy of the production calendar. You will also need a copy of the rehearsal schedule which you will receive from the director.
- Keys** – You will need to make an appointment with David Manual in the Townsend Center. To get a key to the TCPA, you will need to leave a \$75.00 check that will not be cashed unless you fail to return your key.
- Prompt Book** - The prompt book will be your daily guide to the production. All paperwork concerning the production should be kept here. The prompt book holds all blocking notes, cueing, and paperwork for your production. You will meet with the stage management advisor who will go over the layout of your book with you. Make sure you have a copy of the ground plan which you will need BEFORE copying your script to make a prompt book.

- Crew** - Get the names of the crew from the faculty member in charge of the Performance and Production Class (the faculty member is usually Tommy Cox or Alan Yeong). Call the crew by the second week of rehearsals and arrange for each crew member to attend a run through. Put all of their contact information in your prompt book. Provide crew members with a copy of the rehearsal and performance schedule and remind them that they may not miss any technical rehearsals or performances! If there are any schedule conflicts refer the crew member to their instructor. You will also need to speak to the instructor immediately. The stage manager is not responsible for hiring or firing crew; however, they are responsible for alerting faculty of any problems.

Assist the director in getting ready for auditions:

- Copy audition forms
- Ready scripts
- Ask the director how they would like to run auditions
- Post any audition notices from the director

Create preliminary breakdowns

- Character/Scene Breakdown
- French Scene Chart

Gather the following from designers

- Preliminary prop list (per text, not the back of the script)
- Preliminary light cue list.
- Preliminary costume prop list.
- Preliminary sound list.
- Preliminary rehearsal prop list.
- Ground Plan

Begin the contact sheet.

- Create a contact list using names, duties, or character, and phone numbers. Addresses are not necessary. This will not be able to be completed until after auditions.

Post the following throughout the production process by putting a copy online as well as on the callboard:

- The Contact Sheet
- Rehearsal Calls
- Costume Fittings
- Rehearsal Reports
- Performance Reports
- Any and all correspondence to the cast and crew.

Before the first rehearsal:

- Using the audition forms of the performers cast, type up a list of conflicts for yourself and the director. Give all audition forms to the production manager when finished.
- Check to see that the room has been set up for read thru.
- Remind designers and actors about the date for the first read through.
- Tape/paint out the ground plan before the first blocking rehearsal.
- Gather any rehearsal furniture needed for blocking rehearsal. Check with designer for assistance.
- Compile a list of necessary rehearsal props.
- Discuss with director about the dates props will be needed.
- Get rehearsal props from the designer.
- Schedule once a week meetings with the stage management (Amy Cuomo) adviser.

The Rehearsal Process:

Preparation before Rehearsal - Opening Procedures:

Arrive 45 minutes before rehearsals begin.

- Unlock the theater.
- Turn on all work lights and house lights.
- Sweep the stage and/or rehearsal area.
- Get out rehearsal properties.
- Make sure all furniture is in place.
- Check to see that all actors have arrived and call any late comers.
- Have rehearsal sound effects or music ready as necessary.
- Have the ASM track all props from starting position to ending position.
- Time all rehearsals.

During the Rehearsal:

- Call lights, begins scene, etc.
- Take copious blocking notes.
- Take notes on any technical requests or needs from the director.
- Fill out daily rehearsal report.
- Be ready for the next scene so time is not wasted.
- Prompt for lines. Be sure to wait until actors call for "Line!" Never prompt just because an actor has paused.
- Keep an eye on rehearsal running time and inform director as necessary to keep rehearsals on schedule.
- Spike all set pieces.

After the rehearsal - Closing Procedures:

- Make sure to show all notes on rehearsal report to director at the end of each evening.
- Lock up all properties in prop cabinet.

- Leave on appropriate lights.
- Turn out theatre work lights and house lights.
- Lock all theater doors.
- Go through Townsend Center/ or Martha Munro lock up procedure.
- Post rehearsal report on call board.
- Be sure costume shop and dressing rooms are locked. Turn off all lights including bathrooms.
- Start all over tomorrow.

Production Meetings:

The stage manager should run all production meetings and keep those in attendance on task and productive so valuable time is not wasted. Start with the director and their questions and work through in the following order: director, scenic director, costume designer, lighting designer, sound designer, props designer, technical director, and publicity. Take notes on the production meeting form, copy the notes for all in attendance and place in mailboxes or on call board. You may choose to take short hand notes and re-copy them later. Just be sure everyone can read your handwriting. Be precise; sloppy note taking leads to mistakes and misunderstandings. At the last production meeting before Load-in arrange for a cue writing session.

Run Crew Meeting:

- Obtain a final crew list from the Performance and Production (THEA 1111, 2111, 3111) instructor.
- Contact all crew members and arrange for them to see a run through. This must be before the Monday preceding tech week!

Before technical rehearsals begin (3-4 days):

- Go over prop lists with designer so you are sure of each and every property in the show.
- Set up prop tables SL and SR, cover with craft paper, and layout all props with name and character designation.
- Be sure you understand how all scene changes work.
- Post show running order backstage, in greenroom and dressing rooms.
- Along with the technical director, ready your crew assignment sheets/cards and know where every crew person will be and what they will be doing. Some of this may have to be worked out with the technical director and designer. More of these decisions may be made at paper tech the Friday before first tech.
- Post a tech week schedule on the call board and announce call to the crew and cast each night.
- Create a "Sign-in Sheet" and post it on the rehearsal room door.
- Figure out where and how many headsets will be needed.
- Figure out where quick change areas will be needed.
- Glow tape any areas where difficult exits or changes are anticipated (use as small a piece as possible to do the job!)
- Place cues in your prompt book (booking cues).

Tech Rehearsal:

The technical rehearsal is a beast unto itself. Now the operations and technical responsibilities are in your hands. The design staff will work with you especially at first tech, but you are expected to keep things on schedule and moving. You must remain professional and pleasant at all times, even through a very long rehearsal.

- Make sure the stage and set are swept and clear of any nails, screws, or sharp objects that might hurt an actor or crew member. Safety is your responsibility and should be first and foremost in your mind during all rehearsals and performances.
- Make sure everyone involved with the production gathers in the house before the rehearsal begins. This is the time for announcements and introductions. Many of the crew and cast have probably never met. Once announcements are complete and the staff has given you the okay, call "5 minutes please" and the evening will be underway.
- Call "Places Please" and check that headsets are working and everyone can hear and communicate with you.
- Check with light board operator to see if they have control of the house lights and that the work lights are off.
- Take a deep breath and call your first cue of the evening. Take the rehearsal one cue at a time. Stop when necessary as requested by the director, designers, TD, or yourself. The stage manager should be the only one to halt the performance.
 - When the performance needs to be stopped you should call out "Stop Please"
 - Discuss with those appropriate what needs to happen and from where you will pick-up the rehearsal.
 - Always let the performers on stage know as soon as possible where they will be re-starting from. Don't leave them figuratively in the dark.
 - Never leave a stage in black, someone could get hurt. Always restore to a cue with light as soon as possible. If you must go to a blackout inform those on stage and off "Stage is going to black" before you turn out the lights.
 - When everyone is ready to go on headset call "Begin please" to the performers and they will start as they are ready. They may need a moment to compose themselves.
 - This process will carry on throughout the evening. Don't rely on someone else to stop you. If you wish to back up and take a cue or a series of cues again feel free to stop and do so.
 - At the end of the evening you and the director will meet with the designers and technical staff first for notes. At times you will be pulled in both directions, but during the tech week, you need to be with the technical staff first. Be sure to check with all designers and the director as to their wishes for the next night.
 - Your ASM should meet with the crew at this same time to go over any problems and to remind the crew of their call the next day. They are your link to a smooth performance. Treat them with respect and appreciation and they will enjoy their job. If you ever have any problems that you feel uncomfortable with involving a crew member or a performer, inform the stage manager adviser immediately.

The Performance

The performance belongs to you. The responsibility for the production is in your hands. Arrive every night with nothing but the production on your mind. You, above all, need to check your life at the door so the performance can go as smoothly as possible.

- Follow the Stage Manager's Checklist for each performance.
- Synchronize a procedure with the house manager.
- Check for any repairs or touch-ups needed.
- Make sure performers have no problems.
- Check with house manager each performance. See if there is anything you can do to facilitate the process with the front of house staff.
- Double and triple check the stage, the house, backstage, and the dressing rooms every night. You can never be "too sure."
- Keep a running inventory of any consumables for the show. This includes food, liquids, papers, notes, envelopes, etc., and inform the correct people before things run out.
- Make sure the light board operator does a dimmer check. She / he might need help, so you should run the light board for this. (the light board op should be on the floor doing the dimmer check, the ASM should be in the booth).
- Make sure the sound board operator does a speaker check from every source used in the production. This includes a microphone check and checking every headset that is used in the production.
- Enjoy this process and the show. While the amount of work will never seem less than a mountain, the rewards of completing a production are great. Mistakes will happen, that is the nature of live performance. Don't be too hard on those who make the mistakes, even if it is you; take the time to correct them.

After the Production Run:

- Fill out an SM Crew Evaluation Sheet. This is done to let the faculty know who actually worked on the show and how you felt they performed their duties.
- RELAX!!!!

STAGE MANAGER CHECK LIST

Production: _____

Date: _____

Stage Manager: _____

15 minutes before actor call

- Sign in
- Unlock theatre doors
- Turn on theatre work lights
- Unlock dressing and makeup room and green room
- Turn on dressing room lights
- Unlock booth
- Unlock properties cabinet
- Put ghost light away
- Find out who will be the technician on call.

10 minutes after actor call

- Check that all actors have signed in. CALL LATECOMERS IMMEDIATELY.
- Sign in all running crews. CALL LATECOMERS IMMEDIATELY.
- Check all headsets (booth, backstage)
- Check monitor system (dressing room, green room, booth)
- Make sure all crew checks have begun

- Sweep of stage and backstage area
- dimmer check
- sound check
- costume check
- Set props, furniture, etc.

Check the following yourself:

- set
- properties
- furniture

45 minutes before curtain

- Give "15 minutes to house is open, please" call
- Check that all running lights are in working order
- Have actors check properties
- Synchronize watches with house manager

- Make sure all checks are complete
- Turn off work lights
- Note that lighting and sound pre-set are up
- Be sure light board has control of house lights
- Give "Stage is closed, please," call
- Do final visual check of stage
- Give "Places" for crew call

Half Hour

- Give go or hold to house manager
- Make sure work lights are off and that masking is down
- Listen for crew on headset to sign on
- Collect Valuables & let actors know the house is open

Give calls to actors and crew (make sure you wait for them to acknowledge the call you give before you move onto the next location):

- Half Hour
- Fifteen Minutes
- Ten Minutes
- Five Minutes
- Places

During the Performance:

- Take line and staging notes for the performance report

- Time from lights up to lights down for each act

- Time the intermission from house lights up to house lights down before the next act starts

- Help with stage set up during intermission and give ten, five and places calls to actors and crew.

- Coordinate with the House Manager when giving out intermission calls and before starting the next act.

Post Performance

- Remind crew and actors of their next call.
- Fill out, post and turn in a performance report (performance reports should go to the producer, TD, ME, and any designer that has a note).
- Report any accidents to Shelly immediately.
- Report any broken scenery to the TD or broken props to the designer immediately.
- Report any blown lamp or problem lighting instrument to the ME (make sure the problem is fixed for the next performance).
- Make sure all props are locked up.
- Make sure the dressing rooms have been cleaned up by the actors.
- Make sure NO ONE exists the building alone or remains alone in the TCPA at night.

Adapted from the University of Wisconsin - LaCrosse Theatre Department State Management Guide

NOTES:

Definition of the Duties and Obligations of a Stage Manager

(Excerpts taken from Actors' Equity Association flyer "Definition of the Duties and Obligations of a Stage Manager", 1985)

A stage manager is or shall be obligated to perform at least the following duties for the production to which he / she is engaged, and by performing them is hereby defined as stage manager:

- 1.) He / She shall be responsible for the calling of all rehearsals, whether before or after opening.
- 2.) He / She shall assemble and maintain the Prompt Book, which is defined as the accurate playing text and stage business, together with such cue sheets, plots, daily records, etc. as are necessary for the actual technical and artistic operation of the production.
- 3.) He / She shall work with the director and the heads of all other departments during rehearsal and after opening schedule rehearsal and outside calls.
- 4.) Assume active responsibility for the form and discipline of rehearsal and performance, and be the executive instrument in the technical running of each performance.
- 5.) Maintain the artistic intentions of the director and the producer after opening, to the best of his / her ability, including calling correctional rehearsals of the company when necessary, and preparation of the understudies, replacements, extras and supers, when and if the director and / or the producer declines this prerogative. Therefore, if an actor finds him / herself unable to satisfactorily work out an artistic difference of opinion with the stage manager regarding the intentions of the director and producer, the actor has the option of seeking clarification from the director or producer.
- 6.) Keep such records as are necessary to advise the producer on matters of attendance during rehearsals and performances.
- 7.) Maintain discipline during rehearsals and performances.

Crew Member/Production Supervisor Policy

As many of our crew are enrolled in one of the Performance and Production, the Backstage (XIDS 2002) courses, or are getting extra credit for THEA 1100 or another course, it is essential that the ensemble atmosphere that we wish to create for any given production include the crew. The following, therefore, are a list of policies that both the students and faculty shall follow.

As a crew member, the student agrees to:

1. **attend one run through of the production before technical rehearsals begin.**
2. **attend all technical rehearsals and performances (Tuesday—Friday, 5:30—10:30p.m.; Monday—Saturday, 6:30—10:30p.m.; Sunday matinee, 1:30—end of strike).**
3. **be under the supervision of, and perform the tasked assigned by the student stage managers and/or deck chief. Crew members must treat their supervisors with respect and courteousness.**
4. arrive to your call early.*
5. sign in ON TIME and do not ask others to sign in for you.*
6. not eat or drink backstage.*
7. not chat while on headset and turn off your mic when not talking.*
8. not perform tasks that are not assigned to you.*
9. **not move, borrow, or play with props.***
10. **report broken props or scenic elements to the stage manager.***
11. **turn off all cell phones and pagers during the entire time you are signed in for each rehearsal and performance.**
12. wear appropriate, clean clothing for your call (long black pants or jeans, sneakers, plain black shirt).*
13. acknowledge the stage manager's calls with a polite "Thank you."*
14. if you make a mess – clean it up!*
15. keep your workspace tidy -- even if it is not your mess.*
16. not talk to actors except for show related business – it may break their concentration.*
17. **not play practical jokes during the performance. Practical jokes have no place in performance – ever – even closing night!***
18. **be unfailingly courteous to the actors and other crewmembers.***
19. say "Please" and "Thank you" always.*
20. **read thoroughly and sign a copy of this policy; turn it in to the instructor of the course for which you are crewing no later than one week of placement in a production.**

*(*from Theatre Design and Technology)*

Actions that may result in dismissal:

Student volunteer crew members, or those students working a crew assignment as part of a course, may be dismissed of all crewing responsibilities if you do not adhere to the regulations printed in **boldface** type from above. The stage manager has the authority to report such violations to the appropriate faculty and in some cases may dismiss the crew member themselves.

Supervisors

As a student supervisor (stage manager, assistant stage manager, deck chief), the student agrees to:

1. **arrive early for all calls (the stage manager and assistant stage manager should be the first people to arrive at the theatre and the last to leave.**
2. make sure students do not leave the building alone (this is for safety).
3. **notify all crew members of at least two run-throughs from which they may choose to attend before tech week begins.**
4. **assign and teach all crew members their responsibilities for a given production (sweeping, presetting props, etc.).**
5. **treat all crew members with respect and humility.**
6. make sure all crew members understand the policy as stated in this document.
7. organize all backstage areas for safety.
8. organize and give crew members ample rehearsal time for all scene shifts
9. give any schedule changes to the crew members within 24 hours of the change.
10. say "Please" and "Thank you" often.*
11. **keep your workspace tidy -- even if it is not your mess.***
12. not talk to actors except for show related business – it may break their concentration.*
13. **not play practical jokes during the performance. Practical jokes have no place in performance – ever – even closing night!***
14. **be unfailingly courteous to the actors and other crewmembers.***
15. **report on all rehearsals and performances, even those incidents that occur backstage or prior to curtain.**

*(*from Theatre Design and Technology)*

Dismissible offenses:

Student supervisors will be dismissed of all responsibilities if you do not adhere to the policies printed in **boldface** type from above.

Dismissal Protocol:

- Student supervisors who are reporting misconduct from a crew member must do so in writing. A full report of an incident in the Stage Manager's Rehearsal or Performance Report is satisfactory.
- If a student crew member is dismissed, the dismissal will come from the faculty member who is assigned to the course for which the student is crewing.
 - If this faculty member is not directly involved in the production, the technical director shall take on the responsibility of dismissing the student crew member.
 - A full reason for the dismissal will be given to the student crew member.
- If a student in a supervisory position is treating a crew member with disrespect, the crew member has every right to approach the faculty member whose course the student is assigned and make an official complaint in writing.
 - This faculty member will then take the complaint to the rest of the theatre faculty who will then approach the student supervisor with the complaint.
 - Complaints may be kept anonymous, if the student crew member so wishes.
- Because dismissals and bad behavior are extremely rare, it is imperative that all supervisors and crew members who have complaints support those complaints with solid evidence of the misconduct. No complaint based on personality clashes will be heard by the faculty.
- Of course, supervisors and crew members should try to work out any differences and/or miscommunications between themselves before taking the complaint to the faculty member of record.

Set Designer Responsibilities

- Read the script.
- Read the script a second time, taking notes on:
 - The physical setting the author gives you (interior, exterior, a hotel, a field, etc.)
 - The amount of scene changes and time between scene changes.
 - Will the show work better on a unit or a changeable set?
 - The time period the play is originally set in (note this even if there are plans to change period).
 - Look at the characters and their possessions. Are they rich or poor? Farmer or banker? It would show in their house and furniture.
 - Decide if your concept for the show is realistic or conceptual.
 - Make concept sketches and discuss them with the director.
 - Remember that it's too early in the process to be convinced that your ideas are the only good ones.
- Meet with the props designer prior to the first production meeting to discuss furniture and any other practical props (lamps, artwork, other big set dressing).
 - As you are discussing this, take into account both actor and character ages. It's harder for a 60 year-old to get up and down from the floor than a 20 year-old.
- Set deadlines for:
 - floorplan
 - all draftings
 - renderings
 - model.
- Be prepared to show the floorplan and a rendering or model at the first production meeting and the first rehearsal.
- Make a list of items needed that are not in stock.
 - Make special note of the items that cannot be bought or have special building requirements.
- Make preliminary sketches and draftings.
 - Discuss these with the director.
 - Once you have approval on these, draw up final floor plan and other drawings.
- Discuss color with the director, costume and light designers.
- Once the design is approved by the director:
 - meet with the technical director to set a schedule for each day in shop so you will get everything done on time.
 - **STICK TO YOUR DEADLINES!**
- Draftings must be turned in to the technical director early enough for him / her to make construction draftings before building begins.
 - Plan on having them to the technical director at least one week before construction starts.
- Help the stage manager tape out the floor of the rehearsal space.

- Attend the first Rehearsal/Read Through of the play. This will be your opportunity to participate in "Show and Tell" for your design.
 - Stay for the entire First Read Through at this rehearsal.
 - Plan on attending the first run-through (usually called the stumble through), and any other subsequent run throughs.
 - Make "to do" lists and mark projects off as they are completed.
 - Attend as many rehearsals as possible to make sure things are being used as designed.
 - Be prepared to demonstrate all painting techniques you wish to use and oversee the painting of the set during shop and paint calls.
 - Attend all tech and dress rehearsals.
 - Make notes of things that need to be completed.
 - Try to take care of director or actor notes before the next rehearsal.
 - If there is a snag in fixing something, please make sure the director and stage manager know the hold up and how and when you will be able to fix it.
 - The stage manager will need to let the actors know so there will be no accidents.
- **Turn in a copy of all receipts to the Theatre Secretary.**

Technical Director Responsibilities

In a nutshell, the TD is responsible for realizing the designers' vision safely and efficiently. To this end, the student TD should:

- Attend all production meetings for the assigned show.
- Meet early on with the designer to discuss details of the scenery, including practicality, budgeting and materials.
 - The job begins when designer concept and drawings are available to the faculty production coordinator.
 - The job ends after strike and all borrowed, rented, or bought materials are returned to their proper owners and the faculty production coordinator approves that the job has been completed.
- Along with the stage manager and scenic designer, tape out scenery in rehearsal space as needed.
- Generate a full set of working drawings from the designer's elevations.
- From these drawings, determine the amount of materials and hardware needed to construct the design.
- Using University and Departmental policies and procedures, purchase and arrange for the delivery of materials, etc.
- Present working drawings to the crew for construction.

- Generate a weekly schedule of shop work to be completed and stick to it!
- Keep the shops in a clean and safe condition on a daily basis.
- Make the faculty production coordinator aware of any unsafe conditions immediately!
- Supervise all work in the shop on your show.
 - This does not mean you are to always be in the shop, but that when you are not there, the crew has clear and definable goals.
- Be aware of all shop safety guidelines and ensure that the crew is similarly educated.
- Attend at least two run throughs of the play/musical prior to tech week.
 - Make sure that the set is being used correctly.
- Supervise both load and strike of electrics and scenery.
- Attend all technical and dress rehearsals.
 - Make sure the stage and backstage areas are ready for the stage management team one hour prior to the start of the tech/dress rehearsals.
- With the Stage Manager, assign clear tasks to the running crew and post these assignments onstage.
- Work with the running crew to ensure a smooth and safe backstage experience.
- Keep abreast of production performance reports in order to fix any notes during the run of the show.
- Communicate your needs and progress to theatre faculty regularly at both production meetings and as needs arise. **WE EXPECT NO SURPRISES ON FIRST TECH!**
- Attend production meetings at the end of each tech/dress day to go over notes with the director, producer and faculty production coordinator.
- Leave the scene shop and electrics room in a better condition than you found it!
- **Turn in a copy of all receipts to the Theatre Secretary.**

Lighting Design Responsibilities

- Read the script once appointed Lighting Designer
- Read the script a second time, taking notes on:
 - The basic changes in time of day
 - Atmosphere and mood.
 - The time of year.
 - How much time passes during the play
 - Choose the style that you wish to use.
(realize this might change after concept meeting with the director.)
- Be prepared to attend the first read-through and all production meetings

- Attend the first Rehearsal/Read Through of the play. This will be your opportunity to participate in "Show and Tell" for your design.
- Stay for the entire First Read Through at this rehearsal.
- During the first production meeting set dates of hang and focus, paper tech, dry tech, cue to cue, and dress rehearsals with the stage manager.
- When you receive a rehearsal schedule, let the stage manager know which days you will be attending rehearsal.
 - The most important rehearsal to attend is the earliest run-through (usually called the "stumble through").
- Act run-throughs or full run-throughs are more beneficial to you than blocking rehearsals, attend as many of these run-throughs as possible.
- Get copies of the floor plans and elevations from the set designer, check for projections.
 - Discuss any practical instruments (floor and table lamps, hanging fixtures, etc.) with the set and props designers.
- Make sketches and a preliminary light plot of what you would like to do for the design.
- Get a list of the instruments that can be used. Make a list of the dimmers and circuits that are working properly.
 - Make sure you know the number and placement of each circuit that is not working.
- Draft a final light plot.
- Discuss colors with the set and costume designers

- Check on the status of gels and patterns (gobos).
 - Give the master electrician an order list if needed.
 - If you are your own master electrician, don't forget to order the gels or patterns that you need.
 - Make the master electrician aware of any special needs (projectors, fog, special lighting effects, etc.)
- Sit down with the director and stage manager for paper tech to put cues in the SM's script.
- Be prepared to be at and help with hang and focus.
 - Let the master electrician oversee the hang, you will be fine tuning the focus.
- Prior to dry tech, set levels for and program each cue.
 - Make sure that you have completed the proper paperwork needed to go into technical rehearsals (magic sheets, light plot, cue sheets, etc.)
- During dry tech, be prepared to diplomatically and cheerfully defend the look of each cue.
 - At the same time, be prepared to gracefully give in when the director insists that certain cues are too bright, too dark, or just not right.

- During all technical rehearsals, **STAY CALM and BE PATIENT!**
 - During all dress rehearsals, watch and take notes. With the master electrician, fix any notes you or the director have before the next rehearsal.
 - During the run of the show, do **NOT** run up and yell at the SM and board operator, no matter what happens.
 - Simply take notes and speak with them after the show.
- **Turn in a copy of all receipts to the Theatre Secretary.**

Master Electrician Responsibilities

The master electrician is responsible for seeing that the light plot and lighting concept are accomplished successfully. Sometimes this entails drafting or assisting in the drafting with the lighting designer, sometimes it entails only hang, focus, and running the light board for technical rehearsals. What the master electrician can always count on is that he/she is the person on whom the lighting designer will always rely for knowledge of theatre circuitry, dimmer status, lighting inventory, and the ordering of parts, equipment, templates, etc. needed for the particular lighting design.

The following are the duties and responsibilities that a master electrician might be called upon when working on a production here at UWG or outside in the “real world.” What is important to understand is that the master electrician will often work late at night (after the scenic workers have worked on the set), and/or on off days for actors and scenic workers. The deadlines for the master electrician are often later in the process. It is important for the ME to understand that all inventory—lighting equipment, templates, special effects equipment, fog machines, etc.—be ready for the allotted day for hang and focus.

- The master electrician is the person that hangs, wires, and focuses the lights for the show. They work most closely with the lighting designer.
- The master electrician is also responsible for making sure that all wires or cables are taped down, both backstage and in the house.
- The master electrician should be someone who has a working knowledge of the equipment available.

The master electrician should be prepared to:

- light hang, circuit, focus and gel of light plots;
- program & operate computer light board for set ups, rehearsals and performances;
- adapt show light plot to house light plot for theatre;
- maintain and repair lighting equipment; be responsible for activities of assigned workers;
- dimmer check prior to 1—1 ½ hours prior to curtain;
- lamp replacement during tech and performance weeks;
- management of lighting budget for a particular production;
- schedule work calls with the lighting designer, design faculty and faculty director.

Additional duties may include, but are not limited to:

- assisting audio set up;
- unloading/loading trucks;
- rigging, and theatre maintenance.

The master electrician might have to be the person running the lighting board during the performances. This is at the discretion of the theatre faculty when making production assignments throughout the year.

- **Turn in a copy of all receipts to the Theatre Secretary.**

Costume Design Responsibilities

There are five essential stages to the costume design process for the UWG Theatre Company. It is important that you understand these stages for the purposes of conducting and organizing your design assignment. Following this format will allow you to enjoy your experience and be proud of your work.

Stage 1: Analysis and Interpretation (Concept)

[Begin eight weeks prior the first tech rehearsal]

- Read the script once appointed costume designer. During this **initial reading**, please do not analyze the script. This reading is to allow you to enjoy the text and get acquainted to the characters and plot of the play.
- Read the script a **second** time taking notes:
 - a. Discover the world around the action. What is the mood and atmosphere that create the situations and support the action?
 - b. What is the time range of the play? (Meaning how much time passes during the play)
- Read the script for the **third** time. Now get the details.
 - a. Does the dialogue describe clothes, hair, make-up or any other idiosyncratic marking?
 - b. What is the age and experience of each character? How does this affect what the character wears (i.e. social status, locale, time, season, psychology)?
 - c. How many costume changes does each character have?
 - d. Please avoid reading stage directions or suggestions given by the text. They are merely suggestions to give you an idea; you need not duplicate them in your design. Be creative!
- Determine an Approach
 - a. Style – Historical periods. i.e. Restoration, Victorian, Contemporary, Timeless
 - b. Mood – Expressionistic, Realistic, Theatrical Realism, and so forth.
 - c. Purpose – What are the themes of the play? How can you serve your audience, director, and the play justice by your creative choices?
- Find a CONCEPT WITH THE DIRECTOR
 - a. A production concept is crucial and important as it sums up your design approach – style, mood, and purpose.
 - b. A concept is verbal metaphor that creates a visual image, which conveys emotional context.
 - c. You will create a great communication process between your production team if you provide them with a solid concept – verbal “picture” – while creating a strong production for audiences. This also shows your professionalism and maturity as a designer.
 - d. Always consult your design advisor if you are not able to determine a concept. Your director and your script analysis should serve as tools for creating a CONCEPT.

Stage 2: Collaboration

[Timeline: On-going. This process expires opening night of the production.]

- Once you have defined the issues of the script, you can begin to discuss them with your production team. If you have not done any preparation as discussed above, you are not in a position to make a contribution to the development of the production.
- Remember to communicate with your director before the start of the first production meeting. You are responsible to meet with your director privately as many times as possible or as needed. As a student designer, you are required to invite your mentor/advisor to at least one or more of these private meetings.
- You **MUST** meet with your design advisor/mentor once a week to discuss your design process.
- Always communicate and collaborate with other design area heads. Collaboration is the means to achieve a unified design concept.
- Always bring up design issues to the production team.
- Always ask questions when the exchange of ideas is not clear to you. Your goal is to avoid any miscommunication.
- Make a preliminary costume plot for the first production meeting or meeting with the director (this should be general):
 - Ideas for looks you want for each character
 - Amount of costume changes for each character

Stage 3: Developing a Design Idea

[Timeline: 6 weeks prior to the first tech rehearsal]

- Once you have a final production concept/approach, you have to consider the limitations of the producing company to achieve a pleasing composition.
- You should consider the following areas before you advance to the next design step – type of theatre, size of stage, budget, staff, equipment, stock, turn around time, and audience.
- Once the play is cast, **IMMEDIATELY** give the stage manager the dates and times you will be in the shop to take measurements. He / She should have them sign up for times.
- Set a deadline for costume design approval. This means you will need to know what time frame you need to create your design.
- Start researching your design ideas based on all your script analysis and communication with director and production team. This is the most crucial process in determining the accuracy of your design ideas. The more research you do, the better off you will be. Your production team will benefit from your researches.
- Draw up some sketches based on your ideas and / or discussions you've had previously with the director. These should be presented at the first production meeting (please also consider what is in stock).
- Please be prepared for design rejections. Do not give up. Keep designing until you find one that would satisfy the concept and your director.
- Make sure the other designers see swatches of the fabric you are using. Make sure you see the gel color the lighting designer has picked out; make sure you see what color the set designer is painting the set. Work in concert with the other designers.

Stage 4: Defining the Design Idea

[Timeline: 5 weeks prior to the first tech rehearsal]

- Once the director approves costume designs, set a plan **for each day** what you need to get accomplished. **FOLLOW YOUR DEADLINES!**
- You **MUST** complete the following costume paperwork for your director, stage manager, design mentor/advisor, and costume shop supervisor.
 - a. Costume Layout – a series of costume thumbnails (at least 3" tall) with color schemes

- b. Final rendering – a final costume rendering (at least 10” tall) with fabric swatches
- c. Costume List – a list of costume pieces for each individual character
- d. Costume Flow/Action Chart – a list that indicates each character in what act/scene
- e. Costume Plot – a list of costume pieces worn by each character in a particular scene
- f. Costume Designer Bible – see your design advisor/mentor for details
- g. Budget Sheet – you are responsible to hand-in a copy of your budget sheet weekly to your design advisor/mentor
- Make “To Do” and shopping lists!!! Write things down!!! Don’t try to do things from memory, you’re only human and will forget!

Stage 5: Executing the Design Idea

[Timeline: 4 weeks prior to the first tech rehearsal]

- Once you have all your required costume design paperwork, you MUST turn them in to your costume shop supervisor.
- Please set a meeting with your costume shop supervisor as soon as you completed your designs. This meeting is for you to explain your design ideas to your shop supervisor. You need to specify your design needs so that the shop supervisor could produce costumes that will resemble your renderings. In this meeting, your shop supervisor will estimate how many costumes to build from ground up, pull, rent, borrow, or buy. This is the time to ask your supervisor how much fabric yardage to purchase if you plan to build a particular garment.
- Please buy fabric AS SOON AS YOU CAN once your designs are in the shop. Never ever delay fabric getting into the costume shop!!!
- Once you have costume pieces, or have enough of an in-progress build piece, ask the costume shop supervisor to schedule costume fittings. Give him/her a list of actors you need with the dates and times you will be in the shop. You want to work in concert with your shop supervisor to schedule actors for fittings. Ideally, you want to see an actor at least twice before going into tech rehearsal. Three times will be more than enough unless the garment design is a complex one.
- You MUST be present in all fittings. A fitting without the designer is a WASTE of the actors’, shop supervisor’s and stitcher’s time!
- Your role in the fitting is to make final design decisions. The shop builds the garment you add final touches to it.
- You are responsible to shop for all your costume materials.
- You are responsible for all of the characters’ accessories. The shop will never know your specific needs therefore you will be a better off pulling or purchasing the right accessories for the particular garment.
- You are also responsible for makeup design unless there is a designated makeup designer. Never allow actors to design their own makeup. Always let them know that they have to get approval from you.
- You MUST work in the costume shop everyday for at least an hour or more providing you are not a costume shop student assistant. Your construction crew will have specific design questions for you therefore your presence in the shop is a MUST.
- Always be ready and willing for changes to happen during rehearsal. If something just can’t happen, communicate WHY it can’t happen in an upbeat, willing-to-try-anything demeanor.
- Costumes should be at or near completion for the costume parade. Always invite your director to peruse completed or near completed costumes before the parade. This is to avoid last minute surprises.
- A word on costume parade. Costume parade is considered as a form of “old school” theatre practice. The director will have to decide whether a costume parade is needed therefore you, as a designer, should acquire an answer to this matter in the beginning of the collaborative process. If a parade is indeed needed, you have to inform your costume shop supervisor in advance to plan ahead.
- Always invite your lighting designer to the costume shop to look at finished or pulled costumes. Also provide him/her fabric swatches. You don’t want the lighting designer to

- destroy your hard work!
- Attend the first Rehearsal/Read Through of the play. This will be your opportunity to participate in “Show and Tell” for your design.
- Stay for the entire First Read Through at this rehearsal.
- You have to attend at least TWO rehearsals before first dress.
- **Turn in receipts to the Theatre Secretary in a timely fashion.**

Other Helpful Tips

- Make sure your workspace is clean and organized. You will not be able to design in chaos.
- Always make lists; that means write it down!
- Don't bite off more than you can chew. This means use your time wisely; know what you can do in your various time frames. Don't fantasize about something and then realize only too late that it can't happen.
- Don't work on too many projects at the same time. Focus on one or two things, get them done and check them off your list and move on to the next project. FOCUS!!
- Develop an eye for details. It is the amount of details in the garment that would enhance your overall design.
- Never allow actors to change your designs! All changes must have the approval of your director.
- You must attend all dress rehearsals. Always right down costume notes and also actor notes.
- Please address your design notes to the appropriate parties. Never give an actor costume notes before conferring with your director.
- Please try to develop a habit not to add new costume pieces during opening night. This is unprofessional and could be a hazard to actors.
- If you decide to cut or alter a design, you will need to consult with the director at the time of the decision. Do not wait until the first dress to drop that kind of bomb on the director.

Properties Design Responsibilities

- Read the script once appointed Props Designer
- Read the script a second time taking notes:
 - Make a list of all props
 - Does the dialogue describe setting, class, or style?
 - Do the characters discuss or describe any specific props?
 - What is the time range of the play? (How much time passes during the play?)
 - Age, experience, and social class of the characters. How does this affect what the character uses?
 - Furniture?
- Once the play is cast, IMMEDIATELY give the stage manager the dates and times you will be attending rehearsal to take any measurements (if necessary).
- Set a deadline for properties design approval. This means you must know the time frame you need to create your design.
- Meet with the set designer prior to the first production meeting to discuss furniture and/or any practical props (lamps, blenders, etc.)

- Make preliminary prop sketches or find photos for the first production meeting or meeting with the director (they should be general).
 - Ideas for furniture
 - Basic designs for each prop
 - Draw, find pictures, or take photos based on your ideas and/or discussions you've had with the director previously.
 - These should be presented at the first production meeting.
 - Remember to consider what is in stock.
 - Gather rehearsal props and have them ready for the first rehearsal.
 - They do not have to be exact but similar to size, shape, and weight of the final prop.
 - Let the stage manager know where rehearsal props will be stored and mark each prop clearly as to what it represents.
 - Make sure communication is open with other designers.
 - Know what colors the costume designer has chosen.
 - Know the colors of the set.
 - Work in concert with the other designers.
 - Once the director approves your designs, set a plan for what needs to get done **each day**. FOLLOW YOUR DEADLINES!
 - Once you have completed construction of a prop, remove the rehearsal prop and replace it with the final prop.
 - Make sure to take the rehearsal prop out of the props cabinet/storage so the actors may become comfortable with the actual prop.
 - Always be ready and willing for changes to happen during rehearsal.
 - If something just can't happen, communicate WHY with an upbeat, willing-to-anything demeanor.
 - Attend the first Rehearsal / Read Through of the play. This will be your opportunity to participate in "Show and Tell" for your design.
 - Stay for the entire First Read Through at this rehearsal.
 - Make plans to attend several rehearsals to see how props are used.
 - If something is thrown, for example, it must be made sturdy.
 - Be prepared to repair any prop that may have wear and tear from use.
 - Make "To Do" and shopping lists!!!
 - Write things down!!!
 - Do not try to do things from memory; you are only human and will forget!
 - Aim to have all props completed by the first dress rehearsal.
 - By this point, you should be making notes and minor adjustments.
 - All props designers are required to be at every tech and dress rehearsal as well as every performance. The props designer will be a part of the running crew and will set and clean props at the discretion of the stage manager.
- **Turn in a copy of all receipts to the Theatre Secretary.**

Other Helpful Tips

- Become familiar with items in stock.
 - Pieces may be pulled from them to save time and money.
- Always make lists; this means writing it down!
- Don't bite off more than you can chew.
 - This means using your time wisely; know what you can do in your various time frames.
 - Don't fantasize about something and then realize only too late that it can't happen.
- Don't work on too many projects at the same time.
 - Focus on one or two things, get them done, check them off your list, then move on to the next project.
- Keep up with what you've spent.
 - Know at all times how much is in your budget.
 - Use all types of resources for finding props: thrift stores, consignment shops, garage sales, other theatre programs.
 - Keep in mind when borrowing your Aunt Edith's antique vase that we are responsible if it gets broken, so think about a cheaper alternative before you borrow.

Marketing / Company Manager Responsibilities

In the position of Company Manager, the student shall be responsible for the following:

- Inform people when and where the regular company meetings will be held by posting flyers and sending email.
- Obtain names and phone numbers of all who attend the first company as well as ALL theatre majors. Create a call list of all company members and update when need be.
- Relay theatre related information that may be of interest to the company.
- Publicize any Theatre Company related news.
- Organize fundraisers or special company events.
(Guest speakers, off-campus shows etc.)
- Compose, post and organize any paper work needed involving the Theatre Company.
(Play request forms for upcoming season, information on upcoming meeting topics or events, Audition notices, Audition Info Sheets, etc.)
- Take notes if needed at the company meetings
- Establish communication between the faculty and the Company.
If the directors want to inform the company of anything they will go through you first.
- Run all company meetings.

In the area of Marketing, the student shall:

Before you even attempt to market a show, there are a few things that you must do or know:

- READ THE PLAY! You've got to know the product.
 - Read the play again. You might have missed an exciting detail the first time.
 - Attend the first read through to get an understanding of the concept.
 - Usually your design will depend a great deal on the director's concept and the design concepts of the various designers. Colors and images are often very helpful to the design of the posters and programs.
 - Make a wish list. Just pretend you are given an unlimited budget.
 - Sketch out a few design ideas. The first images in your mind are usually the ones you use.
 - Identify your audience. Different promotions work for different groups.
 - **Communicate!** You are the face of the theatre company. It is therefore important that you communicate with both faculty advisors and the outside public.
1. **Design and write the Spotlight newsletter.** During this process, interviews should be done well in advance in order to make deadlines.
 2. **Make a calendar.** This is a MAJOR step in the process. It helps to start with the show dates and move backwards. **A suggested list of deadlines can be found at the end of this section (called Countdown to a Successfully Marketed Show).** Feel free to use your own, but it is recommended that you keep a marketing calendar separate from your personal one, but check both before setting a date. Include local events that are scheduled in your time frame that may be targeted to the people you want to reach. The Chamber of Commerce should have the information. Make sure posters are hung in the area where it will take place.
 3. **Schedule weekly meetings with your faculty advisors.** As stated above, it is important that all materials—poster, program, table tent proofs, press releases, etc.—be looked over by the faculty advisors prior to anyone else who is working on the production. Turnaround for faculty advisor feedback on materials should be at least 48 hours.
 4. **Attend all production meetings.** Though the director has no say in the design of the marketing materials, it is important that you attend these meetings to communicate deadlines to the production staff and to discuss any special needs you might have for photo shoots, etc. It is also important for you to communicate your ideas to make sure everyone is informed and on the same page. Be especially aware of the director's concept. Often times you will find something out at a production meeting that you can use to market the show.
 5. **The poster design should be a priority at the beginning.** Talk to the director early. Have your design ready to present at the first production meeting. The UWG Publications and Printing Department is your friend. Be kind to them; this is an important relationship. Give them plenty of time to get the job done (they require 15 working days), and they will do it right and help you if you are in a bind!
 6. **Theoretically, the campus Public Relations office sends out press releases on all of our productions. However, it is recommended that you send out press releases of your own.** Keep the information precise and make sure to include all dates, times, places and cost. Have someone else proofread after you have done so yourself. Keep in mind spelling and correct grammar. Some papers will print the release exactly. The first press release should go out three to four weeks before opening. Keep in mind the time it takes for a paper to receive it and process it to print.
 7. **Photo shoots need to be done as early as possible.** The second press release should be timed to hit papers the week of opening, needs to have a picture with it. The public Relations office has a photographer that will take and develop photos for free. Call the Public Relations office in advance and let them know what you need. Posed shots tend to look better in

papers than rehearsal shots. Papers love images. Any photo sent to a paper needs to have a label with UWG Theatre Co., a contacts name and number, the show, and the actors names on the back.

8. **Radio releases also need to be sent in advance so that a recording will be made in time to be helpful.** With the release include a cover letter that thanks the radio station in advance, includes your name and phone number as a contact person, and states the dates it needs to run.
 9. **UTV, the campus TV station, will scroll information about the shows.** Again, the information needs to be sent early with a cover letter (see #5). It can be addressed to the UTV Director.
 10. **Take initiative in your creative approach.** Come up with new ideas to share with your faculty advisors no matter how silly or strange they might initially seem. The best marketing plans and/or poster designs usually come from the exchange of early ideas.
 11. The program for the show is vital. Plan to spend enough time putting everything on disk for Publications and Printing. Allow enough time so that actors, designers, and technicians may proof their names and titles.
 12. The best way to learn how to market a show is through trial and error. You will find various methods that work and some methods that don't work. Always remember to target the students. They will most likely be the biggest audience because they get in free with a student ID. Posters need to go all around campus and especially to the dorms.
 13. Building and maintaining relationships is key to successful marketing. A little kindness goes a long way. Send thank you notes to those people with whom you worked to get the show publicized (i.e., UTV Director, West Georgian, Times Georgian editors, etc.).
 14. Always inform the Townsend Center staff about lobby displays, receptions, and any other activities that are pertinent to the play. Give them notice ahead of time.
 15. Always remember to include your name, phone number, and e-mail address as contact on everything you send out to the press, radio, and television people. The information sent out needs to be neat, direct, and eye catching.
 16. Remember to compile a list of "special thanks" for the program. Check with all designers and directors for such a list.
- **Turn in a copy of all receipts to the Theatre Secretary.**

Countdown to a Successfully Marketed Show

- 6 weeks before opening – 1st week of Rehearsal
 - Attend First Read-through
 - Discuss Poster & Table Tent Ideas w/Faculty
 - Poster Ideas / Sketches / Plans – Debby at Publications and Printing.
- 5 weeks before opening – 2nd week of rehearsal
 - Schedule Photo Shoot (Coordinate with SM & Costume Designer)
- 4 weeks before opening
 - Press Release #1 Proof to Faculty
- 3 weeks before opening
 - Press Release #1 to UWG Public Relations, Print and Radio Outlets
 - Press Release & PowerPoint Slide to UTV
 - Begin Scheduling Radio/TV Interviews with cast & director
 - Posters Up in Community (including 13 to Neva Lomasson Library)

- Table Tents Up in Local Restaurants
- 16 Days before opening
 - Posters Up on Campus
 - Table Tents Up in Campus Restaurants
 - Program Proof to Faculty
- 14 Days before opening
 - Program Proof to Stage Manager
- 12 Days before opening
 - Program to Publications and Printing
- 11 Days before opening
 - Press Release #2 Proof to Faculty
- 9 Days before opening
 - Press Release #2 to UWG Public Relations, Print and Radio Outlets
- 5 Days before opening
 - Discuss Lobby Display Plans with Faculty
 - Press Release #3 Proof to Faculty
- 3 Days before opening
 - Press Release #3 to UWG Public Relations, Print and Radio Outlets
- 1 Days before opening
 - Pick up Programs from Publications and Printing, deliver to TCPA
- 0 Days before opening
 - Set-up Lobby Display

Please Note:

- Make sure no proofs from Publications and Printing are kept more than 24 hours
- All materials should be proofed by both faculty advisors (unless one is directing) before it is sent out (this includes materials going to P&P)

Sound Design Responsibilities

- **Make a weekly appointment with the sound design faculty advisor. These meetings should take place two weeks prior to rehearsals beginning, if possible.**
 - When learning the equipment, be prepared to take notes.
 - Follow the procedures as discussed in your equipment tutorials. If procedures are habitually ignored, your grade for the project will be reduced.
 - Do not be afraid of the equipment.
 - Set deadlines for finding music/effects, getting director approval, recording, etc.
 - Get your budget for the project from the producer or senior secretary.
- Read the script once appointed Sound Designer.
- Read the script a second time, taking notes on:
 - The physical setting as given by the author.
 - The time period in which the play is originally set (even if there are plans to change period).
 - Atmosphere and mood.
 - Any occurrences or stage directions that call for specific music or sound effects.
 - Your concept for the show: Is it realistic or conceptual?
- Meet with the director to discuss the play, the director's vision and concept, your ideas. **Take notes!**

- Go back to the text and, with all that you've learned from discussions with the director and other designers, look for elements that will form the foundation of the design.
 - This will also include research—don't procrastinate, do it as soon as you can in order to get the finding and recording of the effects/music together according to your deadlines.
- Compile a preliminary list of possible sound effects and music and the pages on which they occur in the script. Give a copy to the SM and director.
- Attend the first read-through and all production meetings.
- During the first production meeting, present a list of ideas for possible background music and sound effects, citing the specific instances in which they would occur in the play.
- When you receive a rehearsal schedule, let the stage manager know which rehearsals you will be attending (most important of which is the "stumble through").
- Attend as many run-throughs as possible. Be aware that ideas may change and that music, sound effects, etc. may be added or subtracted during these rehearsals. The more you are there, the more involved and collaborative you will be in the process.
 - If the director wants specific timing to happen with sound effects/music and actors, make sure that you and the stage manager coordinate and get these timings before you record. These scenes should be timed more than once and on more than one occasion to make sure of consistency.
- Meet with the director in order to listen to selected music/effects for approval. Keep in mind that:
 - Your ideas are not always the best ones.
 - The director will more than likely wish to change a particular sound cue or effect.
- Make an appointment with the technical director of the Townsend Center for the Performing Arts (David Manuel) to train on how to operate and perform general troubleshooting on **all** sound equipment in the sound booth. If you don't know, ask someone who does!
 - Discuss with the technical director any additional requirements like special placement of floor speakers, mics, etc. Make sure you know how to wire these and get them fed to the mixer board.
- Upon approval of sound plot and effects, record all sound effects and music in the Martha Munro sound lab.
 - Before recording, make sure you and the sound design advisor go over the sound plot to solidify sound sources and labeling.
 - Make sure you stay within your budget!
- Meet with the director and stage manager for paper tech in order to put cues in the SM's script.
- Meet with the director in the performance space **before tech rehearsals** to set levels on the soundboard for each cue.
- Meet with the soundboard operator **before tech rehearsals** and make sure they are aware of any quirks with your recorded sounds (time delay, fade-in/out)
- Make sure you have completed the proper paperwork needed for technical rehearsals (cue sheets)
- During tech rehearsals:

- You will be watching and listening to all tech rehearsals in the house (auditorium). You need to listen to the show from the audience's point of view in order to take notes on what you hear and see.
 - Be prepared to discerningly and cheerfully defend each cue. Be prepared to calmly concede when the director insists that a particular cue is inappropriate or not desired.
 - Stay calm and be patient!
 - Listen, watch, and take notes.
- During a run of the show, **do not** run up and yell at the SM or soundboard operator, no matter what happens. Rather, take notes and speak to them after the show.
- Possible budget expenditures:
 - Cost of music and sound effect recordings.
 - Cost of recording media Remember the tape to be used in performance may be distilled from hours of field recordings, multitrack tapes, samples on computer discs and other media.
 - Cost of rehearsal tapes or CDs.
 - Cost of additional speakers.
 - Commissioning of composers and arrangers.-If a composer has been contracted to compose music for the entire show then this will not be your responsibility. If however as part of your sound design you require the services of a composer or arranger to provide music to your brief it will be.
 - Cost of special recordings- The owner of a sports facility etc. may be only too happy to allow you to record at his venue providing you pay the normal price of admission. (This will be a source of amusement in the production office when you produce a petty cash claim with two racing programs stapled to it). The four hundred children you have brought into the theatre to record crowd effects will require transport and if the session is long refreshment. If you need to record specific cricket match strokes you will need to obtain a bat and ball. If you need to record the destruction of an item it may well require purchase. Overlook nothing!
 - Running costs-batteries for practicals and radio microphones.
- **Turn in a copy of all receipts to the Theatre Secretary.**

The Martha Munro Sound Lab

- Martha Munro has been equipped with a state-of-the-art sound lab that includes Pro-Tools software, a high tech mixer board and a sampler.
- All sound designers **must** be trained on all of the equipment in this booth. A trained theatre faculty member must sign off on the sound designer training before anyone is let into the booth to use the equipment.
- Once trained, sound designers may use the sound lab to create, mix and/or record the effects for their assigned show.
- **This must be done prior to load-in.**
- **Food and drink are strictly prohibited in the Sound Lab!**

Production Dramaturg Responsibilities

I. What is a Dramaturg?

The definition and responsibilities of a dramaturg vary widely between institutions and cultures. Even from one production to another, the role of the dramaturg can be vastly different. Therefore, it will be largely up to the individual student and the faculty advisor to determine the exact responsibilities and products of the production dramaturg. Generally, however, the dramaturg is a research-oriented position. The dramaturg serves as an informed sounding board for the director and designers before and during rehearsals; an informative resource for directors, designers, and actors; and an educator of audience members to make sure that audience members know enough about the play to fully experience the production. Above all, remember that the dramaturg is there to serve the production, providing an educated perspective for all other collaborators in the process.

II. Duties of a Production Dramaturg

There are two primary periods of work for a dramaturg: Pre-rehearsal and During Rehearsal.

1. Pre-Rehearsal Duties

A. Read the script at least twice, taking notes on issues that you think could prove difficult during the rehearsal process, points that were confusing to you, or aspects of the play that may be outdated for a contemporary audience.

B. Meet with the Faculty Advisor (at least 4 weeks before rehearsals begin) to discuss the play and define areas that you think may require further research.

C. Meet with the Director (shortly after your meeting with faculty advisor) to discuss concept and clearly articulate the goals of the production. Areas that the director would like additional research done should also be outlined at this meeting. These meetings should be held on a regular basis throughout the pre-rehearsal and rehearsal process.

D. Research and Prepare a dramaturgical Protocol – basically a collection of research that the dramaturg has compiled as a resource for director, designers and actors. The Protocol should be done before the first rehearsal. All materials in the protocol should go into a large binder which will be stored in the library in Martha Munro. The Protocol should consist of three areas:

1. Textual Research – Create a definitive version and understanding of the text. Assist the director as needed in cutting, editing, and preparing the text before rehearsal. This research should also attempt to answer all questions regarding meaning of words and ideas found in the text. If there are differences in available texts (as with many Shakespeare plays or Greek translations), work with the director to put together a usable and manageable text. If the play is new, you should work with the playwright to clarify and refine the work before rehearsal.

2. Contextual Research – Create a collection of research into the context of the play. This could include information about the period of the play, important historical events or ideas that are mentioned in the play, and / or the cultural context of the play. For instance, you may want to prepare a sampling of artistic and musical styles to serve as inspiration for the director, designers, and actors. This research is not meant to replace the research done by these individuals but to enhance it. Other areas of contextual research may be requested by the director or faculty advisor.

3. Background Research – Become knowledgeable about the playwright, his / her other works, and the production history of the play. You should also research the playwright's biography and other works so that relevant information is available to director and designers. A survey of the production

history of the play will also help outline possible choices and potential problems that other productions have encountered.

E. Production Meetings – The production dramaturg should attend all production meetings both before and during the rehearsal process to answer questions based on their research or discover new areas of research needed for the production. Remember, you are part of the collaborative team, and your stance as informed collaborator can help present new options and possibilities for the production.

F. Work with Marketing Team – Provide the marketing director with any research needed to prepare press releases and other marketing materials. This is also an opportunity for the dramaturg and marketing team to come up with new ways to reach out to potential audience members and / or educate audience members about the world and ideas of the play. For instance, you may want to prepare a lobby display about the period of the play or hold an audience talk-back after one performance.

2. During Rehearsal Duties:

A. Protocol Presentation – The production dramaturg should be granted 15-30 minutes of rehearsal time during the first-read through to give a brief overview of the materials that they prepared in the protocol and to set the context of the play and the period for the actors present.

B. Attend Rehearsals – You should attend rehearsals at least twice a week (more during tech rehearsals and runs). During rehearsals, take notes on the production, particularly taking note of how well the production is achieving the goals that you outlined with the director early on in the process. You should also take notes from an average audience member's perspective to determine if something is confusing or unclear. ALWAYS GIVE NOTES TO THE DIRECTOR ORALLY OR IN WRITING, NEVER GIVE NOTES DIRECTLY TO THE ACTORS. During rehearsals you should also be prepared to answer questions based on the text and/or the context of the play.

C. Meet with the Faculty Advisor at least once a week to update the process and ask questions about the role of the dramaturg.

D. Dramaturg's Notes – In collaboration with the marketing director, prepare brief dramaturg's notes to be included in the program or in a lobby display that will inform audience members about the context of the play or connect it to events happening in the present time. These should be brief and engaging rather than filled with dry research. Remember you are there to educate our audiences and get them thinking about the production or about the larger context of theatre. Have the faculty advisor proofread prior to submission.

E. Follow through on Audience Development – If you and the marketing director (and / or faculty advisor) have determined another area of audience development (such as a lobby display, talkback, or study guide) these should be prepared before the production opens and presented to the director and faculty advisor for approval before their distribution.

House Management Responsibilities

Prior to the performance

- Check in with the faculty advisor (Amy Cuomo) one week prior to tech week to go over duties and responsibilities (and to work out the script for the curtain speech).
- Confirm all performance dates with the stage manager and plan to attend a dress rehearsal either on the Monday or Tuesday of opening week. Let the stage manager know what dress rehearsal you will be attending. Plan on staying the whole night and plan on giving the curtain speech that night.
- Coordinate with the stage manager during the dress rehearsal to know where you will enter the stage and how you will get your cue to go on stage.

- Clear ALL PERFORMANCE DATES and your DRESS REHEARSAL DATE on your schedule. Make sure you can be there an hour and a half before curtain, stay for each performance, and lock up after the each performance.
- Get enough House Manager Report Forms from the faculty advisor before the run of the show.
- Check with theatre faculty to see if they are using Attendance Verification Forms. Make sure you have enough forms for the run of the show.
- Each day, following each performance, check in with the faculty member who has asked that Verification Forms be filled out; make sure she / he has them or knows that they will be in the next delivery of campus mail.

The evening of the performance:

- Check flashlight batteries; replace as needed.
- Issue flashlights to ushers and assign work areas to ushers and to ticket-takers.
- Inform ticket-takers and ushers of appropriate latecomer-admittance times. If unsure of appropriate breaks, check with staff member.
- Advise ushers and ticket-takers of time and length of intermission. If we are unsure of the time and length check with the stage manager or producer and notify ushers and ticket-takers.
- Keep in contact with ticket takers for last-minute box office activity. We try not to hold shows, but if a large crowd is at the box office, it creates fewer disturbances than to start then try to seat a large number of latecomers after the show begins.
- Notify the stage manager of any anticipated holds. For Theatre Company performances perform all duties assigned to you from the theatre faculty.
- At the stage manager's cue, go on stage and give the curtain speech.
- Distribute Verification Forms to students in appropriate classes AFTER each performance. Collect the white copies and give the students back the yellow copy.

USHERS ARE NOT TO DISTRIBUTE/COLLECT ATTENDANCE FORMS.

Sample Curtain Speech:

"Good evening and welcome to the University of West Georgia Theatre Company's production of _____." (Stage manager cue's phone ring). Please take the opportunity right now to turn off all cell phones and pagers. If you feel the need to text message, please do so during out ten-minute intermission or after the performance. Just a reminder, photography of any kind is prohibited. Now without any further ado, sit back, relax and enjoy the show.

--On Wednesday, you'll need to include an invitation to all to join us for the reception after the show.

--If there is anything special about the show, (gun shots, strobe lights, no intermission – etc) you'll need to announce it. Make sure your Director knows what you plan to say!

--On the night that the respondent from the Kennedy Center American College Theatre Festival attends you will need to add the following:

_____(Name of show)_____ is a participating entry in the Kennedy Center American College Theatre festival. Tonight _____ (Name of Respondent)_____ from _____(School)_____ will be responding to the production after the show. Everyone is welcome to come and listen to the discussion.

During the performance:

- Be alert for any problems the ushers might be having (noisy patrons, latecomers, etc.)
- If there are any problems, please contact the Townsend Center staff person AND the Theatre Company faculty member assigned to that evening's performance. Let those people handle confrontational problems. Other minor problems, such as latecomers or changes of seats for health reasons may be handled by you and your usher staff.
- Count house attendance and record in designated area on House Manager's Report.
- Make sure ushers are not entering and exiting the performance space unnecessarily; this should be something you discuss with them before the evening begins.

Following the performance:

- Collect and sign-in all flashlights from ushers. It is their responsibility to return them, but it is also your responsibility to sign them in.
- Complete the House Manager's Report and put it in the outgoing mail. If anything unusual occurs, contact a faculty member immediately rather than waiting to have it read!
- Sort and mail performance Verification Forms to the professor listed on the form (this MUST occur each night)
- Lock all doors and secure building after patrons leave. Performers will generally leave via the loading dock exit.
- Turn off lobby lights; re-check lobby doors to make sure the lock-bars have been released and that the doors are properly closed.
- Check all other exit doors before leaving the building: Green Room exit, Black Box exit, side entrance to Main Stage, and loading dock door as you leave.
- Make sure the lock on the loading dock door is set when you leave, and that outside overhead lights are on.
- Outside lights by the Green Room exit should also be on.
- Do not leave the building by yourself. Always make these after performance checks are done with or in conjunction with the stage manager.

As a craft person . . .

(from Theatre Design and Technology)

1. Do not borrow personal tools without asking -- ever.
2. Do not borrow a tool someone else is using without asking.
3. Put tools away when you are finished -- even if you did not use it first.
4. If you make a mess -- clean it up! (Clean as you work.)
5. Ask before using someone else's materials or scraps.
6. Do not talk to persons using power tools or similar equipment -- wait for them to finish.
7. If you break a tool -- report it! (You won't get in trouble.)
8. Horseplay is not appropriate in the shops or on stage.
9. If you don't know what you are doing -- ASK.
10. If you don't know how to use a tool -- ASK.
11. Warn others of hazards.
12. When you have finished a task, ask what you can do next -- do not wait to be told.
13. Call out when moving overhead rigging or stage elevators.
14. Acknowledge warnings with a polite "Thank you."
15. If you drop something overhead yell "Heads!" immediately and loudly.
16. Be courteous to fellow workers.
17. Report using the last of anything -- better yet, report using *nearly* the last of anything.
18. Empty a full trashcan before adding to it.
19. Foul language is never appropriate.
20. Acknowledge tours and other guests by stopping noisy work.

As a crew member . . .

(from Theatre Design and Technology)

1. Arrive to your call early.
2. Sign in ON TIME and do not ask others to sign in for you.
3. Wear appropriate, clean clothing for your call.
4. Do not eat or drink backstage.
5. Do not talk to actors except for show related business -- it may break their concentration.
6. Do not chat while on headset and turn off your mic when not talking.
7. Do not perform tasks that are not assigned to you.
8. Do not move, borrow, or play with props.
9. Report broken props or scenic elements to the stage manager.
10. Acknowledge the stage manager's calls with a polite "Thank-you."
11. If you make a mess -- clean it up!
12. Keep your workspace tidy -- even if it is not your mess.
13. Practical jokes have no place in performance -- ever -- even closing night!
14. Be unfailingly courteous to the actors and other crewmembers.
15. Say "Please" and "Thank-you" often.

As a performer . . .

(from Theatre Design and Technology)

1. Arrive early to your call.
2. Acknowledge the Stage Managers calls with a polite "thank you!"
3. Arrive at your costume fitting on time:
 - ◆ take a bath before your fitting.

- ◆ use a deodorant.
- ◆ wear proper, clean underwear.
- 4. Know your lines thoroughly when you are supposed to be "off book."
- 5. In the dressing room:
 - ◆ keep your things to your allotted counter space.
 - ◆ never borrow another actor's makeup (or anything) without permission.
 - ◆ use deodorant, but not perfume -- others may be more sensitive to smells and scents.
 - ◆ wear clean underwear.
 - ◆ be modest -- others may be less comfortable with nudity than you.
 - ◆ hang up your costume (unless it is a crew-assisted quick change).
- 6. Do not eat or drink on costume. (In some cases water may be permitted.)
- 7. Do not move, borrow, or play with props -- especially if they are not your own!
- 8. Sign in ON TIME and do not ask others to sign in for you.
- 9. Be unfailingly courteous to the stage crew.
- 10. Demanding "prima donna" attitudes are a sign of insecurity -- not importance!
- 11. Allow for quiet time before the performance.
- 12. Limit talking, gossip and horseplay.
- 13. Do not improvise lines or on-stage business unless specifically required by the script.
- 14. Practical jokes have no place in performance -- ever.
- 15. Say "Please" before requests and "Thank you" after.
- 16. Put props back after use, if possible, or leave them in the same place every time if not.
- 17. Let the Stage Manager know if a prop or scenic element is broken.
- 18. If you make a mess -- clean it up (including the rehearsal hall and Green Room).
- 19. Honor stage traditions -- even superstitions -- to maintain esprit de corps:
 - ◆ do not whistle backstage.
 - ◆ do not say "Macbeth" backstage.
 - ◆ say, "Break a leg," not "Good Luck."

UWG Theatre Improvisation Troupe Policy

- First and foremost it shall be understood that the work of the Improv Troupe, a student-run troupe of the University of West Georgia Theatre Program, will not supercede any seasonal Theatre Program event.
- All members of the Improv Troupe will be members of the West Georgia Theatre Company.
 - A quorum of members shall elect a student director from the West Georgia Theatre Company on a yearly basis.
 - This student director shall coordinate all rehearsals and performances with the rest of the troupe and with the faculty of the Theatre Program.
 - The student director is in charge of securing all rehearsal and performance spaces with the Director of Theatre or other Theatre Program Faculty.
 - Priority of the Martha Munro space will be given at the discretion of the theatre faculty.
- The Troupe shall perform in public and for classes, committee programs, summer orientations, etc. at the discretion of the theatre faculty and members of the troupe.
- The Troupe shall adhere to the same standards of quality to which the Theatre Program and Company strives.

- These standards, as stated in the Theatre Program Policy Handbook, include proper rehearsal time for projects, professional deportment of each member (i.e., strong work ethic, ability to attend rehearsals and performances at the scheduled call times, line and character preparation, technical preparation, etc.).
- If the standards as defined in the Theatre Program Policy Handbook are not met, as deduced by theatre faculty, all performances will be postponed or cancelled at the discretion of the theatre faculty.
- The Director of Theatre will budget a line for the troupe in the Student Activities Budget.
 - The dollar amount allotted shall not exceed \$200.
 - The budget for the troupe will be calculated by the theatre faculty.
- The Theatre Company agrees to promote all Improv Troupe performances.
 - Promotions will be worked on by the Theatre Company dramaturg and the director of the troupe.
- Any costumes, props, or other theatrical paraphernalia needed for a performance will be handled by the troupe director and the faculty technical director and/or costume shop foreperson.
- All or any money earned from performances of the Improv Troupe will go into a UWG Theatre Revenue Account and will be used to support the troupe.
 - At the discretion of the troupe and theatre faculty, money earned by the Improv Troupe may also be given to the Alpha Psi Omicron Kappa cast.

Travel Expenses to Conferences, Festivals, Auditions & Interviews

1. The Theatre Company will pay for hotel rooms and mileage to and from convention/festival sites to those students participating in the Georgia Theatre Conference Convention, the American College Theatre Festival and the Southeastern Theatre Conference only if students are auditioning, utilizing the SETC job contact service and/or are presenting a paper.
 - Notice of convention sign-up will be posted on the Theatre Company Callboard.
 - All students interested in participating in the convention must sign up by the posted deadline.
 - All meetings, set up for the preparation of student materials for a convention or festival, are mandatory.
 - Preparation for these meetings is mandatory (student must be ready to show portfolio, or present audition material).
 - **Absence without calling prior to the meeting will constitute forfeiture of spot to go to the convention/festival.**
2. The Theatre Company will compensate for hotel and mileage to and from the convention to those students who participated in the Georgia Theatre Conference SETC Screening Auditions and were passed onto the actual SETC auditions.
3. Those students who would like to participate in conventions (SETC actor/tech walk through), graduate school auditions/interviews (U/RTA), etc. over and beyond what is mentioned above need to fit the following criteria:
 - Have a cumulative 2.5 GPA.
 - Be a declared theatre major.
 - Write a one page statement explaining the merits of the student's participation, reasons why the Theatre Company should pay for room and travel.
 - This statement will be due *six weeks prior to the conference*.

4. The theatre faculty will evaluate all material and notify students upon their decision.
5. If the student is receiving compensation for a sponsored trip, they must:
 - Attend at least three additional workshops/presentations besides auditions.
 - Present a two page journal at a designated company meeting following the sponsored trip.

KC/ACTF Nominee and Conference Attendance Policy

In an effort to encourage prepared and competitive students for the regional KCACTF conference, we are instituting the following policy.

[Note, students nominated from the final fall semester show may need extensions to these deadlines should the response be returned to the department later. Consult your faculty advisor to set deadlines once your nomination arrives.]

- 1) Once nominated, students will have **one week** following the receipt of the response and announcement of nominations to decide whether or not they will accept the nomination and are willing to attend the conference and prepare according to the guidelines below. They should inform their faculty advisor of their decision.
- 2) Following their acceptance, nominees should talk to their advisors about the materials they will need to assemble and begin the selection process to find partners, audition pieces, display photographs, etc... The earlier this process begins the better.
- 3) Students who choose to accept the nomination agree to the following conditions:
 - A. **Registration payment:** On or before the first day of classes following Thanksgiving break, nominees will be required to give the Theatre Department secretary a **check for the full amount of registration**, made out to the Theatre Company. This check will be returned if the conditions and deadlines below are met. Should the student choose not to attend after this date, or fail to fulfill any of the following conditions, the check will be applied to the departmental budget to cover already committed registration fees.
 - B. **Selection of scene partner for Irene Ryan Scholarship Auditions:** Selection of your scene partner must be coordinated with your faculty advisor.
 - i. Discuss this selection with the faculty advisor **prior to talking to the student you wish to be your partner.**
 - ii. Those selected to be partners must have a 2.5 GPA or higher to participate.
 - iii. Due to budget constraints, Irene Ryan nominees may be asked to share partners.
 - C. **Selection of Materials/Design Overview:** On the same day, students will be required to submit a **proposal of the audition pieces or design display elements** they intend to take to the conference. [Ideally this process should start well before this date and should be done in consultation with your faculty advisor.]
 - i. For Irene Ryan nominees, this consists of a copy of each audition piece (one 3-minute scene, one 2-minute scene, one 1-minute monologue), complete with playwright's name, title, and royalty information.
 - ii. For designers, this consists of a design concept statement and rough sketches of the final design.
 - iii. For directors, playwrights, critics, stage managers, and dramaturgs, see your faculty advisor for necessary materials prior to this date.

- iv. All nominees must complete the online registration form(s) for the scholarship(s) they are competing for by the deadline set by KCACTF Region IV. They must show proof to their faculty advisor that they have filled out this form.

D. Rehearsal/Process Timeline

- i. Irene Ryan nominees will set up 4-6 rehearsals with their faculty advisor. These rehearsals will take place in the month of January (they may occur prior to winter break if scheduled with the faculty advisor).
 1. Lines must be memorized by the first rehearsal in January.
 2. Nominees must show progress from one rehearsal to the next in order to fulfill this condition.
 3. Nominees must communicate and coordinate all rehearsals with their scene partner – it is your responsibility to make sure your partner is there.
 4. Nominees must be present and on time for all scheduled rehearsals.
- ii. Design nominees will also schedule no fewer than 4 meetings with their faculty advisor.
 1. Nominees must set goals to be achieved at each of the meetings.
 2. Nominees must show significant progress between meetings and demonstrate revisions based on advisor feedback.
 3. At the last meeting before the showcase (see Area D below) designers should have their display assembled and prepared for final revisions based on advisor feedback. (Think of it as a final dress rehearsal.)
- iii. Directors, playwrights, critics, stage managers, and dramaturgs should schedule a similar set of meetings with their faculty advisor to show pre-conference progress.

E. Showcase

- i. At the last company meeting preceding the KCACTF regional conference, nominees from all areas will showcase their work in front of the company and faculty advisors. Designers, dramaturgs, and other display/portfolio presenters should be prepared to answer questions based on their process and anything presented on their display.
 - ii. Following this meeting, faculty advisors will make one of three recommendations, based on the nominee's preparedness for the conference:
 1. Nominee is approved. (In this case, the student's registration check is returned to them, and they are approved to attend the conference.)
 2. Nominee is conditionally approved. (In this case, the nominee must complete specific revisions to their presentation and demonstrate the revisions to the faculty advisor. If they fulfill these conditions, their registration check is returned to them and they are approved for the conference.)
 3. Nominee is not approved. (In this case, the nominee will not be allowed to attend the conference, and their check will not be returned.)
- 4) If at any time during the process the nominee fails to meet any of the above criteria, decides to drop out of conference participation, or proves a significant disruption in any other Theatre Company events (dropping out of or missing rehearsals, failure to show up for shop hours or load-ins/strikes, etc...) the nominee will forfeit their right to attend the conference and their registration checks.

Faculty Advisors for KCACTF (as of 2009)

Acting or Directing = Honey Darvas, Pauline Gagnon
(additional consultation on audition materials may be sought from Amy Cuomo or Caleb Boyd)

Stage Management = Amy Cuomo

Design (Scenic, Lighting, Sound) = Tommy Cox

Design (Costume, Props) = Alan Yeong

Playwriting, Dramaturgy, Critics Institute = Caleb Boyd

How to deal with Stress in the Theatre

by Stan Abbott in USITT Sightlines

Everyone is subject to life's stressful events. But, it is a strange irony that people react differently to the same individual events. In the same situation or set of circumstances one person will react positively, another person negatively.

Generally, however, you need stress to stay vibrant and operating at your peak efficiency.

Unfortunately, if you cross over a critical point and have too much stress with which to cope this becomes a negative force whose effects can either vastly reduce your efficiency or be fatal. Therefore, when you say "there is too much stress", or "boy...am I under stress", you could more accurately say, "I am having trouble overcoming things I thought I liked."

But, to "overcome things" is not easy. Your ability to cope successfully with the same event or series of circumstances will not always be the same due to changes in your physical and mental health. Suddenly, for no apparent reason, you are using poor skills or techniques to overcome or confront events in your life. What happens? Most often you do not recognize or use options and alternatives as well as when you are doing a good job of overcoming/copeing. The reason for this is that the brain and nervous system perform poorly when we have an emotional temperature just as our bodies do not perform well when we have a physical temperature.

Stress is good. You probably bargained for your particular kinds of stress. However, if you try to overcome these events with poor coping skills this will lead to distress.

Distress is not good. High levels of distress have a direct bearing on your mental and physical health. The greater the level of distress created by ever poorer coping skills, the greater the level of mental and physical jeopardy. Uncorrected severe distress can lead to poor job performance; job burnout, early aging, or, even more destructively, organ damage and eventually even death can result.

Your job performance behaviors will change when you can not overcome high distress levels. One can unexpectedly behave less sensibly than usual and make more mistakes of all kinds. The more distress experienced by an individual, the easier it is for them to produce poor quality work. This creates a destructive spiral because people in the performing arts tend to be less forgiving of themselves for reduced quality work and this creates more distress. Precious time can be wasted on fruitless self-accusations or dissatisfied feelings. Anger and dissatisfaction feed other negative emotions. One feels annoyed, furious, resentful, frustrated, and angry in these situations.

This is a major problem for those who have chosen high stress professions such as the performing arts. The performing arts automatically have performance quality stress, deadline

stress, interpersonal stress, and stress created by too much of, or lack of, personal discipline. Plus, added to this mixture is the fact that performing arts professions are noted for stress events which come in waves and are not metered out equally day in day out. Seasoned performers as well as apprentices are excellent targets for distress but are especially subject to distress when they permanently or temporarily lose their ability to overcome these stress events.

Without well-practiced escape valves and techniques, your reaction to stress can create something you might not recognize...cumulative distress. We accumulate "all the little things" until reduced performance or illness result. Maybe some of these "little things" happen to you--do you allow them to accumulate?

- Someone changes rules or information in the middle "of the game"--and they forget to tell you.
- You lose something: keys, wallet, purse, etc.
- Even though you are asked for your ideas it is very obvious that "they" have made up their minds.
- You are repeatedly interrupted trying to finish a job.
- Someone drives slow in the fast lane.
- The person to whom you are giving instruction is not paying attention.
- You drop and break a cherished possession.
- A tool you need NOW is broken or missing.
- Your co-workers are apathetic or show no dedication.
- People assume that you do not know what you are doing and don't give you credit for what you know.

Everyone is aware of how a day full of "little things" which "go against the grain" create a summary feeling at the close of the day which is just @#%*! This is due, of course, from distress caused from not overcoming the accumulation of "small stresses" of that day. This particular aspect of "stress" most often involves your feeling anger. Unless you have the practiced ability to overcome you might use one of the following automatic negative reactions:

- You put people down.
When you "put people down", however enjoyable that may momentarily seem, new problems are generally created. Some prime examples are you may feel guilty, or; you might face the long and short-term consequences from the person you put down; plus, you don't solve the situation that upset you.
- You transfer that anger to your roommate, spouse, children, pet, or friends. Why would you do that? Because they are there and available to you. They won't fire you and they will still love you. They won't reject you and eventually they may be of some solace. However, the effects of transferring your anger to this group can increase your distress because it expands and escalates your distress by transferring from your job to your personal life. Additionally, it doesn't solve your

problem and you avoid the fact that, sooner or later, this source of support may be cut off (a source you need in order to cope well).

- You accumulate distress in your body and/or attack the body through abuse of drugs, tobacco, alcohol, or diet/hygiene products. Research has shown that as distress accumulates, you become susceptible to physical illness, mental and emotional problems and accidental injuries. The list of targets is very familiar:

Digestive tract-

Gastritis, stomach and duodenal ulcers, ulcerative colitis and irritable colon, are diseases that may be either causes or aggravated by distress.

Reproductive organs-

Stress-related problems include menstrual disorders such as absence of periods in women, and impotence and premature ejaculation in men.

Kidneys and bladder-

The bladders of many people react to stress by becoming "irritable". Kidneys can become inefficient or infected by stress, especially if simultaneously bombarded with drugs and/or alcohol.

Skin-

Some people have outbreaks of skin problems such as eczema and psoriasis when subjected to abnormal stress.

Brain-

Many mental and emotional problems, among them anxiety and depression, may be triggered off by stress.

Mouth-

Certain mouth problems such as aphthous ulcers and oral lichen planus often seem to crop up under stress. Even our teeth can be affected from the outside by poor hygiene (due to time constraints during high stress) and from the inside by poor diet (for the same reason-her come the "fast food"!).

Lungs-

Asthmatics often find their condition worsens when subjected to high stress. Smokers often will double their consumption with obvious possible consequences.

Muscles-

Minor twitches and "nervous tics" become more noticeable under stress, and Parkinson's disease muscular tremor is more marked. Under stress the "fight or flee" syndrome affects muscles and change normal coordination abilities.

Heart-

Attacks of angina and disturbance of heart rate and rhythm often occur at the same time as, or shortly after, a period of stress. A healthy heart recovers quite well, but a weakened heart can suffer permanent damage or failure.

Personal Examination/Discovery

When a person does not overcome daily stress, the resultant distress levels creep higher. One of the first human tendencies is to "lie" about it and react by thinking or saying, "I'm fine". The best skill to acquire at this point is to not rely on defensive, self-protective feelings but to check the physical and mental signals.

Examine the following two checklists. If you have more than two physical signals or more than four mental signals (or a total of four mental and physical signals) you may be placing yourself under high risk from excessive distress:

Physical Signals:

- High blood pressure (what is normal for you?)
- Frequent headaches (or clusters of headaches)
- Rapid change in body weight
- Lack of appetite or overeating
- Chronic diarrhea or constipation
- Muscle spasms or nervous "tics"
- Running a tune over and over in your head
- An abundance of nervous energy preventing relaxation
- Alcohol, tobacco or caffeine abuse/overuse
- A need for medication or "drugs" daily
- Feelings of constant fatigue (burnout)
- Cannot cry or tears burst out easily
- Persistent sexual problems (frigidity, impotence)
- Fainting or nausea
- Feeling full even though you have not eaten

Mental Signals:

- Paranoid feelings
- Constantly feelings of uneasiness
- Boredom with life
- Suppressed anger
- Anxiety about money
- Cannot concentrate for any length of time
- Cannot finish on job before starting another
- Feeling unable to cope with life
- Fear of inadequacy or failure
- Not able to have a good laugh
- Terror of heights, enclosed spaces, thunder, etc.
- Feeling you can't discuss your problems with anyone
- Approaching weekend creates feelings of dread

Going through the above lists will give you some hint as to the signals of distress for which you might look. Most of us need starting points to begin an ability to analyze and characterize. You must be constantly trying to improve your ability to recognize your danger signals; your personal and individual signals of distress.

*"Poor stress managers work on coping with yesterday's problems
Good stress managers work on facing today's problems
Excellent stress managers work on overcoming tomorrow's problems"*

KNOW THYSELF--WHERE ARE YOU NOW?

We all know that in the performing arts stress can serve to increase our efficiency and effectiveness. But, we also know that too much stress can become a negative force. After three weeks of being nit-picked, humiliated, and shrieked at by a lunatic director, even the best actor might have trouble avoiding a substandard performance.

Too little stress can be just as disastrous. The post-partum blues felt by many active participants in the theatre after a production opens should not be a surprise--our efficiency and effectiveness have GOT to go down unless you are constantly assessing your "where you are" char. This is a good time to insert those substitute activities which have similar amounts of joyful stresses. Fight to stay in the "you are on it!" area. Remember the old adage (which will certainly help your career), "If you want something done, ask a busy person."

The most critical thing to execute relating to the chart is to KNOW THYSELF. Seek activities that use your skills--seek new skills that suit your aptitude. Assess your stresses, and then make choices to become resistant to them instead of vulnerable.

Alpha Psi Omega Omicron Kappa Cast Point System

Acting

Major /Lead Role	30pts.
Ensemble Role	25pts.
Supporting Role	20pts.
Minor Role/non-Speaking	15pts
Improv Troupe	15pts
Directing Scenes	7pts
Stage Reading	5pts

Directing

Full Length	30pts
One Act	20pts
10-minute	15pts

Playwriting

(Produced)	
Full Length	30pts
One Act	15pts
10-minute	10pts
Scene	5pts
(Not Produced)	
Full Length	20pts
One Act	10pts
10-minute	7pts
Scene	3pts

Marketing

Sightlines	7pts
Programs	5pts

Management

Stage Manager	30pts
Assistant Stage Manager	20pts
House Manager	7pts

Design/Technical

Lighting, Set, Costume, Props, Sound	30pts
Assistant Scenic/Costume Designer	15pts
Technical Director	15pts
Master Electrician	10pts
Electrics Crew	5pts
Sound Board Operator	5pts
Run Crew	10pts
Assistant Technical Director	10pts
Dramaturgy	20pts

Miscellaneous

Student Assistant (Per Semester)	5pts
Theatre Awards Banquet (Organization/ Assistance)	7pts
Coffee House (Organization/ Assistance)	7pts
Orientation Skits	7pts
Participation in KCACTF, GTC, SETC or any other convention	7pts
Recruitment	7pts
Delta Psi Omega (1/3 of APO points)	50pts

CONSTITUTION OF ALPHA PSI OMEGA NATIONAL THEATRE HONOR SOCIETY, Omicron Kappa Cast

ARTICLE I

Name

This Organization shall be called ALPHA PSI OMEGA NATIONAL THEATRE HONOR SOCIETY, Omicron Kappa CAST, also known as ALPHA PSI OMEGA Omicron Kappa CAST, ALPHA PSI, APO and ΑΨΩ.

ARTICLE II

Preamble and Mission Statement

The purpose of ALPHA PSI OMEGA, Omicron Kappa CAST, is to stimulate interest in theatre activities at the University of West Georgia and to secure for the college, and its entities, all the advantages, and mutual helpfulness provided by a large national honorary fraternity. By electing students to membership, the fraternity provides a reward for their participation in theatre activities of the college. The cast is not intended to take the place of any existing theatre organization. By volunteering our time, energy and monies we strive to become better individuals, students, leaders and professionals in our chosen disciplines.

ARTICLE III

Officers and Duties

Section 1. The officers of the cast shall be the Cast President, Vice President, Secretary and Treasurer. (Additional officers may be specified, as needs demand.)

Section 2. The President of the Cast shall serve as the official spokesperson for the cast, call meetings, preside at general and executive committee meetings, appoint committees, and have general supervision of all the affairs of the fraternity.

Section 3. The Vice President shall assume the responsibilities of the President in case of his/her

absence. He / She may not call meetings without the consent of the President unless the President is on an extended absence. The Vice President, along with the Secretary, is also responsible for maintaining a record of points collected by members and possible candidates. He /She shall be appointed as SGA representative if needed.

Section 4. The Secretary shall keep an accurate record of the proceedings at meetings, read a report of the minutes, keep an accurate record of points collected by members and possible candidates, along with the Vice President and handle cast correspondence.

Section 5. The Treasurer shall collect all dues and assessments of members, pay bills sanctioned by the fraternity, keep an account of all receipts and expenditures, and report on the financial status on the 1st general meeting of each month.

ARTICLE IV

Election of Officers

Section 1. To elect an officer, nominations must first be submitted to the President. In the event that the President is up for re-election, nominations must be submitted to the faculty advisor. Only a current member in good standing (see member requirements) may be nominated. It is acceptable to nominate oneself. Each person nominated shall be able to run no more than one positions each voting year.

Section 2. In order to hold a leadership position in this organization, members shall be in good standing and must be theatre majors or minors.

Section 3. Nominations shall be accepted beginning at the first general membership meeting in April. Elections shall be held at the second meeting in April and shall be conducted in Martha Munro. The election shall be done by secret ballot. The Faculty Advisor shall count the ballots. Once the votes are tallied, the President shall announce the results.

Section 4. Active voting membership will be limited to all students who are active members and are currently enrolled at the University of West Georgia. Faculty, Staff, UWG Alumni, Student Spouses, etc., may be affiliate members but may not vote or hold office.

Section 5. There must be a simple majority vote by the members, for an officer to be elected.

Section 6. An officer shall not be allowed to hold more than one office during a term.

Section 7. Once an officer is elected, he/she shall be formally installed by the outgoing officer and shall take an oath pledging to carry out the duties of the office conferred and always with the decorum and dignity worthy of the fraternity. The induction ceremony shall follow the guidelines set forth in the National Charter.

ARTICLE V

Term of Office

Each officer shall hold a one-year term in his/her elected office. No officer may hold more than two consecutive complete terms in the same office. The only exceptions are if any officer is leaving due to Graduation or any other event secured by the rest of the officers and faculty sponsor.

ARTICLE VI

Removal of Officers

Upon the first offense, the officer shall receive a letter of reprimand. Upon the second consecutive offense, the officer shall be brought before the executive committee. In both instances the executive committee must have a valid reason and proof of why the officer has been reprimanded. Upon the third consecutive offense, there shall be a vote of the members deciding whether or not to remove the officer. The affected will be allowed to address the organization in order to relate any relevant defense prior to the vote. A two-thirds vote in favor of dismissal is required to remove the officer.

ARTICLE VII

Voting Power of the Officers

All officers retain voting rights although the President only votes in the event of a tie.

ARTICLE VIII

Vacancies

Section 1. If officers do not return to school, new officers shall be elected to fill the vacancies at the first meeting of the year.

Section 2. If an officer is removed or resigns during a term, there shall be an election at that time to fill the position for the remainder of the term.

Section 3. If the President is removed or resigns, the Vice President shall become the President and there shall be an election to elect a new Vice President.

Section 4. All members must be available to attend all general meetings. Two consecutive missed meetings will be grounds for dismissal.

ARTICLE IX

Membership Requirements and Election

Section 1. Membership is limited to all students who have paid fees and are enrolled with the University of West Georgia. No discrimination shall be made on the basis of gender, race, age, creed, religion, disability, sexual preference, national origin, marital status, or veteran's status. No hazing or discrimination will be used as a condition of membership into this organization. All groups, except those exempt by law, must have opportunities for male and female memberships. Sports clubs involving contact or competitive selection may limit participation to one sex, but must permit membership in the club to both sexes.

Section 2. All interested students must complete all of the pledge requirements.

Section 3. An interested student must apply for membership before the semester deadline for Alpha Psi Omega initiation. Each prospective member shall be required to complete the following before acceptance as a member in the fraternity.

1. Attend an orientation meeting and apply for membership.
2. Have a minimum GPA of 2.5.
3. Pay initiation dues of \$30.00. The \$30.00 goes to the National Chapter.
4. They must accumulate at least 150 Alpha Psi Omega Points prior to initiation.
5. Pledges are required to learn the names of the National and Local Officers.
6. Pledges are required to memorize a speech of at least 12 lines from the Shakespeare canon for presentation.
7. Pledges shall be expected to be active in all Alpha Psi Omega sponsored events unless excused by the President.

Section 4. To maintain membership in good standing, a member must adhere to the following guidelines:

1. Maintain a 2.5 GPA.
3. Maintain 30 points each semester.
4. Must be an active participant in at least one committee each year.

Section 5. This organization may have affiliate members such as faculty, staff, UWG Alumni,

student spouses, etc., that number twenty-five (25) percent of the total membership. At no time shall the UWG student membership fall below seventy-five (75) percent.

Section 6. The privileges of membership include benefiting fellow students, faculty, and the community with a quality theatre organization and support of worthwhile endeavors. Each member shall receive an Alpha Psi Omega membership card and lifelong membership.

Section 7. Membership may be revoked without mutual agreement for non-participation, misconduct, or violations of any provisions of the constitution. The member will be notified in writing by the Executive Committee of the possible revocation at least 72 hours prior to the vote, and will be allowed to address the organization in order to relate to members any relevant defense prior to the vote for removal. Membership can only be revoked upon a two-thirds majority vote of eligible members. The member in question shall be notified of the decision by official written correspondence.

Section 8. An inactive member is one that chooses not to attend meetings or participate in functions. To become an inactive member, the member must notify the Executive Committee in writing of their intent. To reinstate a member, there shall be a two-thirds vote of the chapter's active members.

Section 9. Honorary membership may be bestowed on those persons who have made special continued contributions to the theatre programs of the University of West Georgia. Some special consideration however can be given to honor those who have made special contributions to the theatre community nationally.

ARTICLE X

Finances

Section 1. Only the President, Treasurer and Faculty Advisor shall have access to the account. Two authorized signatures are required for every financial transaction.

Section 2. The President, in conjunction with the Faculty Advisor and Treasurer, shall approve the spending of funds. Any purchases over \$150.00 must be voted on by the general membership and passed by two-thirds of its members. Organization funds may be spent on items such as office supplies, events/activities, publicity, travel expense, conference fees, or anything deemed necessary in furthering the cause of the organization, but will not be used for anything illegal under Organization, University, Local, State, and Federal Laws.

Section 3. Signature authority shall be transferred at the end of spring semester before the end of finals. It is the outgoing Secretary's responsibility to secure the appropriate signatures and documents for the transfer.

Section 4. The budget and general use of money shall be voted on by the membership. Funding of trips to other chapters, conferences or special events shall be decided by the membership. In an extreme emergency, the Executive Committee may allot funds.

Section 5. In the event that the organization ceases to exist, any funds remaining in the organization's account shall be donated to the UWG Theatre Company.

ARTICLE XI

Committees

Section 1. The President shall serve as an ex-officio member of all standing and ad-hoc committees.

Section 2. The standing committees of the fraternity shall be:

1. Executive Committee. This committee shall consist of the elected officers and the Faculty Advisor. This committee shall handle all minor business arising between meetings. The President shall chair this committee.

2. Special Events Committee. This committee shall plan and execute events throughout the year such as Award Ceremonies, Scavenger Hunt, etc. The Secretary shall chair this committee.

3. Initiation Committee. This committee shall be responsible for planning and executing the orientation and initiation each semester. All correspondence to prospective members shall be handled through this committee. It shall work closely with the Membership Committee. The President shall chair this committee.

5. Membership Committee. This committee will be chaired by the Vice President and composed of active members of the general membership and the Faculty Advisor. This committee will help determine eligibility keeping in accordance with the guidelines for members. The President of the pledge class will report to the Vice President on a weekly basis.

6. Charity Committee. This committee shall be responsible for the distribution of time and collected Alpha Psi Omega funds to a deserving local charity. Every effort should be made to find a charity within the realm of the performing arts. The Treasurer will chair this committee.

Section 3. Any ad-hoc committees will be established as needed and abolished if and when they have completed their duties. The president shall appoint these committees, and the Executive Committee shall appoint the committee chairs.

ARTICLE XII

Meetings

Section 1. The President shall be in charge of calling meetings and the secretary shall be responsible for notifying all members. Members must be notified of meetings at least 48 hours in advance and shall be notified via e-mail and/or telephone.

Section 2. There shall be at least one meeting each month of both the general membership and a separate meeting of the executive committee. An effort should be made to tailor the meeting time to the schedule of the majority of members.

Section 3. Special meetings may be called by the President, or at the request of the Faculty Advisor.

Section 4. A quorum shall consist of a majority of active cast members. A quorum is needed to call a vote.

ARTICLE XIII

Advisor

Section 1. The Faculty Advisor has no term limit, and must be a current UWG Theatre Faculty or Staff Member.

Section 2. The Faculty Advisor shall act as a liaison between the faculty and cast. He / She shall also serve as a mentor to the organization providing guidance to the officers and members.

Section 3. The Faculty Advisor is expected to be updated on the state of the organization, and is expected to attend all Executive Committee and attend other meetings as desired.

Section 4. The Faculty Advisor alone shall count ballots during elections.

Section 5. The Faculty Advisor shall have access to the cast account in case of an emergency.

Section 6. If problems arise between the Faculty Advisor and the student membership, the President and Vice-President shall seek objective counsel with a theatre faculty member outside the organization. The problems will then be discussed by the entire theatre faculty and a resolution will be brought forth to the membership.

Section 7. In the event that the Faculty Advisor resigns, the Executive Committee shall ask a different theatre faculty member to become their advisor within 14 calendar days.

ARTICLE XIV

External Affiliations

Alpha Psi Omega, Omicron Kappa Cast is affiliated with Alpha Psi Omega the National Theatre Honor Society as a chapter of the society. The cast may be incorporated with other theatres or large theatre corporations as deemed necessary by the chapter and approved by the department. There will be no merging with other organizations. Co-sponsoring of events, however, is allowed.

ARTICLE XV

Programs and Services

The sponsorship of programs or services will be decided by a two-thirds vote of the members.

ARTICLE XVI

Publications

Section 1. All publications of the cast must comply with the "Advertising and Signs" guidelines set by the National Chapter.

Section 2. The President and Faculty Advisor must approve all publications prior to duplication and distribution. The department should also formally approve publications of the group.

ARTICLE XVII

Amendments

To amend this constitution an issue must first be brought before the Executive Committee. The committee shall then decide if the issue should be brought before the Cast. The Cast can then vote and the amendment will be added upon a two-thirds vote in favor of the amendment.

ARTICLE XVIII

Initiations, Fees, and Assessments

Section 1. The initiation ceremony will take place in April of each year. The Initiation Committee shall organize the ceremony.

Section 2. There shall be an initiation fee, which must be paid before any pledge can be initiated.

Section 3. Special assessments may be levied upon members only by a two-thirds vote of the active membership