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Welcome!

***The University of West Georgia Theatre Company:  
Daring, Dynamic, Defiant  
Your World Is Our Stage!***

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

We offer a Bachelor of Arts (BA) in Theatre, which is a broad-based degree that covers all of the areas of production, and a Bachelor of Fine Arts (BFA) in Theatre with concentrations in Acting and Design/Technology, that offers a more focused degree in the area you choose. Incoming Freshman Theatre Majors, regardless of their degree preference (BA or BFA), will take their first 32 credit hours together. At the end of the second semester, the students will meet with their faculty mentor to determine which degree, the BA or BFA, best suits them. It is important to note that the BFA is a competitive degree; there is a Grade Point Average requirement and in the sophomore year, students must go through an audition or portfolio review jury to continue in the program. **The cohort should meet with their faculty mentor prior to meeting with their professional advisor.** In addition to these two degrees, we also offer two tracks, Performance and Production Design, in the Bachelor of Interdisciplinary Studies (BIS) Film Pathways program. Lastly, we just created an Interdisciplinary Certificate in Musical Theatre that we offer with the Music Program. Students must audition to get into this certificate program.

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.

We have another exciting season planned and are looking forward to your involvement! We will continue to give students opportunities they won't get anywhere else: performing in, directing and marketing the plays in our season, traveling to regional conferences, and devising original work.

**Bring your world to our stage! Welcome to our company! PLAY WEST!**

Sincerely,

Amy Cuomo, Brad Darvas, Shelly Elman, Christine Fuchs, Holly Garner, H. Jonathan Kitt, Joseph Monaghan, Nan Stephens, and Alan Yeong-Marcello, who are the faculty and staff of the UWG Theatre Company

Theatre Company Policy Handbook was originally compiled by the  
2000-2001 Theatre Company  
Faculty and Students

## Theatre Degree Curriculum

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### **Mission Statement:**

The UWG Theatre Program educates, inspires, and transforms the lives of students, faculty, and audience members through storytelling, artistic expression, and collaboration, which create the live theatre experience.

### **Vision Statement:**

The UWG Theatre Program will graduate students who are engaged with the world around them and who use their skills in theatre to make that world a better place.

### **Values:**

The UWG Theatre Program is guided by the same core values that guide the institution in being the best place to work, learn, and succeed. Those values are:

- **Achievement** The value of achievement is evident in our commitment to the academic and social success of our students, staff, and faculty.
- **Caring** The value of caring is evident in our consistent concern and regard for our students, staff, and faculty as well as the larger communities where we live and whom we serve.
- **Collaboration** The value of collaboration is evident in our commitment to shared governance, teamwork, and a cooperative spirit that shape our interactions with students, staff, and faculty, and the communities we serve.
- **Inclusiveness** The value of inclusiveness is evident in our commitment to celebrating our diversity, our collaborative spirit, and creating a welcoming campus that is emotionally and physically safe for all.
- **Innovation** The value of innovation is evident in our commitment to fostering a learning atmosphere in which new methods and ideas consistent with our vision and mission are respected and rewarded.
- **Integrity** The value of integrity is evident in our commitment to rigorous ethical standards in our classrooms and offices, in our conduct toward each other, and in service to our communities.
- **Sustainability** The value of sustainability is evident in our obligation to maintaining ecological balance in our planning and operations that make possible for future generations the same or better quality of opportunities for success available to present employees and students.
- **Wisdom** The value of wisdom is evident in our commitment to teaching and learning that emphasizes knowledge for the purpose of positively transforming the lives of our employees and students, as well as improving the world in which we live.

### **Current Goals:**

- Prepare students for the current theatre/film job market and/or continued study in advanced training programs.
- Foster relationships with Atlanta area theatre production companies to assist students in acquiring internships and regular employment.
- Present work that addresses issues important to contemporary society, including plays or musicals from theatre history, and that reflect the diversity of our student population.
- Contribute to the intellectual and cultural life of the university and Carrollton community through core curriculum courses and performances.
- Offer an engaging, rigorous, current theatre curriculum that is philosophically sound and meets the needs of our students.
- Maintain accreditation through the National Association of Schools of Theatre, which improves educational practices and maintains high professional standards in theatre education for Theatre Programs throughout United States.
- Instill and nurture professional standards and personal accountability in Theatre students.
- Maintain accreditation through the National Association of Schools of Theatre, which improves educational practices and maintains high professional standards in theatre education for Theatre Programs throughout United States.
- Instill and nurture professional standards and personal accountability in Theatre students.

## Bachelor of Arts in Theatre

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### Program Learning Outcomes for the BA in Theatre:

- Students will demonstrate knowledge of selected plays, theatrical conventions and theatrical movements important in the formation of the modern theatre.
- Students will describe basic knowledge of theatre history, theory, and criticism, including research sources and methodology.
- Students will demonstrate skills 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 apply skills learned in courses to a variety of work and social environments.
- Students will illustrate awareness of the complex human condition acquired through aesthetic and intellectual perceptions as evidenced in various modes of theatrical production.
- Students will function safely and effectively while using theatre technology.
- Students will demonstrate knowledge of the various means (acting, directing, designing, constructing, playwriting, etc.) through which a theatrical concept is realized.

### BA in Theatre Curriculum Requirements:

#### Major Requirements

The student must participate in a Senior Showcase and an exit interview which includes a performance audition and/or portfolio presentation. All theatre majors are required to follow the guidelines of the Theatre Program Policy Handbook as published annually by the Theatre Program.

#### Core Areas A, B, C, D, & E: 42 Hours Core Curriculum

#### Core Area F: 18 Hours

THEA 2100 - Play Analysis	(3)
THEA 1291 - Voice and Movement I	(3)
(or)	
GFA 1000	(3)
Foreign Language 2001 and 2002	(6)
THEA 1100 - Theatre Appreciation	(3)
Any one 1000 or 2000 level three-credit course in Art, Music, or Film (may include studio courses and/or GFA 1000)	(3)

#### Courses Specific for the Major: 45 Hours

THEA 1000 - Theatre Laboratory	(0)
THEA 1111 - Performance and Production	(1)
THEA 1112 - Performance and Production	(1)
(or)	
GFA Specialty Craft Course	(2/6)
THEA 2291 – Developing a Character	(3)
THEA 2111 - Performance and Production	(1)

THEA 2112 - Performance and Production (1)  
(or) GFA Specialty Craft Course (4/6)

THEA 2214 - Concepts in Theatre & Film Design (3)  
THEA 2290 – Stage & Film Craft 1 (3)  
THEA 2310 - Stage Makeup (3)

**Choose one:**

THEA 3291 - Voice and Movement II  
THEA 4485 - Special Topics in Theatre  
THEA 4486 - Internship

**Choose one:** (3)

THEA 3392 - Acting II  
THEA 3290 - Costume Design

THEA 3394 - Directing (3)  
THEA 3111 - Performance and Production (1)  
THEA 3112 - Performance and Production (1)  
THEA 3415 - Playwriting I: Devised Theatre (3)  
THEA 3357 - Theatre History I (3)  
THEA 4111 - Production and Performance Capstone (3)

**Choose one:** (3)

THEA 4412 – The Business of Acting  
THEA 3214 – Scene Design

THEA 4415 - Playwriting II (3)  
THEA 4457 - Theatre History II (3)

**Electives for Theatre (Choose two):** (6)

ENGL 4188 - Studies in Individual Authors (Shakespeare only)  
THEA 4486 - Internship  
THEA 4485 - Special Topics in Theatre  
THEA 3214 – Scene Design  
THEA 3290 - Costume Design  
THEA 3392 – Period Scene Study  
THEA 4412 – The Business of Acting  
FILM/ENGL 3200 - Intermediate Creative Writing 3 (Screenwriting only)  
ENGL 4106 - Studies in Genre (Genres in Drama only)

**Free electives:** (9)

6 hours at 3000 level or above outside the major  
3 hours must at 1000-2000 level outside the major\*

*\*Last two credits of GFA Specialty Craft Courses may be applied here.*

Total Credit Hours: 120

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### Bachelor of Fine Arts in Theatre with a Concentration in Acting

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**BFA, Acting Concentration:** The purpose of the Bachelor of Fine Arts in Theatre (Acting) is to prepare the student for the professional life as an actor. Through rigorous training, the BFA in Theatre (Acting) will develop students to be confident, proficient, and knowledgeable professionals who will be able to work in the stage and film industries. The faculty of the UWG Theatre Program will strive to create a nurturing, safe environment that holds the students to high standards and values.

### **Program Learning Outcomes BFA in Theatre with a Concentration in Acting:**

- Students will develop, through improvisation, various acting techniques, and body and voice development, believable, truthful, and committed characters.
- Students will understand and demonstrate the specific demands of acting styles for major periods and genres of dramatic literature.
- Students will understand and develop the specific skills needed for collaboration with other actors, the director, stage managers, and designers.
- Students will demonstrate their ability to learn and perform dialects and heightened language speech in a clear, articulate and expressive manner.
- Students will develop strong, flexible, and controlled body and vocal instruments that will allow actors to use both instruments effectively in characterizations, and have the ability to project these characterizations in varying performance spaces.
- Students will develop and administer makeup techniques for a wide range of characters.
- Students will understand the basic business procedures of the actor's profession.

### **BFA in Theatre with a Concentration in Acting Curriculum Requirements:**

#### **Major Requirements**

- The student must participate in a Senior Showcase and an exit interview which includes a performance audition and website presentation. All theatre majors are required to follow the guidelines of the Theatre Program Policy Handbook as published annually by the Theatre Program.
- **Please note:** For THEA 2900: Students will take this course twice once they have completed 30 credit hours of course work with an overall GPA of 2.5, and an average GPA of 3.0 on their major courses. The first semester of this course will be a preparation for their auditions/juries, which will take place in the second semester.

### **Core Areas A, B, C, D, & E: 42 Hours Core Curriculum**

#### **Core Area F: 18 credit hours**

THEA 1100: Theatre Appreciation	(3)
THEA 2290: Stage & Film Craft 1	(3)
THEA 2100: Play Analysis	(3)
THEA 2291: Developing a Character	(3)
THEA 2310: Stage Makeup	(3)
THEA 1111: Production and Performance	(1)
THEA 1112: Production and Performance	(1)
THEA 2111: Production and Performance	(1)

#### **Courses Specific to the Major—54 hours**

THEA 1000: Theatre Laboratory	(0)
THEA 1291: Voice & Movement I	(3)
THEA 1292: Voice & Movement II	(3)
THEA 2112: Production and Performance	(1)
THEA 2292: Contemporary Scene Study	(3)

#### **Choose one:** (2)

THEA 2380: Special Topics in Theatre Performance	(2)
THEA 2391: Ballet	
THEA 2393: Jazz	
THEA 2395: Musical Theatre Dance	

THEA 2491: Acting for the Camera	(3)
THEA 2900: Sophomore Assessment*	(0)
THEA 3357: Theatre History I	(3)
THEA 3391: Acting Shakespeare	(3)

THEA 3392: Period Scene Study	(3)
THEA 3394: Directing	(3)
THEA 3415: Playwriting I: Devised Theatre	(3)
THEA 3491: Advanced Acting for the Camera	(3)
THEA 4111: Production and Performance Capstone	(3)
THEA 4291: Advanced Voice	(3)
THEA 4293: Advanced Movement	(3)
THEA 4412: Business of Acting	(3)
THEA 4415: Playwriting II	(3)
THEA 4457: Theatre History II	(3)

**Choose one:** (3)

THEA 4485: Special Topics

THEA 4486: Internship

Free Electives	(6)
Total Credit Hours	120

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### Bachelor of Fine Arts in Theatre with a Concentration in Design/Technology

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**BFA, Design & Technology Concentration:** The purpose of the Bachelor of Fine Arts in Theatre (Design & Technology) is to prepare the student for the professional life as a designer in a way that allows the student to understand the connection between the various areas of design and technical theatre, and the link between theatre and film. Through rigorous training, the BFA in Theatre (Design & Technology) will develop students to be confident, proficient, and knowledgeable professionals who will be able to work in theatre. Because Georgia has become a major hub for film, the BFA with the Design and Technology concentration will also introduce design students to the film industry by touching on design for that industry. The faculty of the UWG Theatre Program will strive to create a nurturing, safe environment that holds the students to high standards and values.

**Program Learning Outcomes BFA in Theatre with a Concentration in Design/Technology:**

- Students will develop the ability to understand and articulate basic elements and principles of design theory.
- Students will develop their understanding of the aesthetic use of color.
- Students will develop the ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors.
- Students will develop the ability to produce and communicate design ideas with freehand drawings.
- Students will develop a fundamental knowledge of the total design process, including the progression of raw materials through multiple design “shops” and the roles that various craftspeople play in the creation of a finished product.
- Students will gain knowledge of federal, state, and local health and safety codes, best practices, and industry standards as they relate to theatrical venues and production elements.
- Students will compose materials appropriate for the preparation and presentation of a professional portfolio of design and technology-related work that demonstrate one’s abilities, strengths, processes, and experiences.



**BFA in Theatre with a Concentration in Design/Technology Curriculum Requirements:****Major Requirements**

- The student must participate in a Senior Showcase and an exit interview, which includes a portfolio and website presentation. All theatre majors are required to follow the guidelines of the Theatre Program Policy Handbook as published annually by the Theatre Program.
- **Please note:** For THEA 2900: Students will take this course twice once they have completed 30 credit hours of course work with an overall GPA of 2.5, and an average GPA of 3.0 on their major courses. The first semester of this course will be a preparation for their portfolio reviews, which will take place in the second semester.

**Core Areas A, B, C, D, & E: 42 Hours Core Curriculum****Core Area F – 18 hours**

THEA 1100: Theatre Appreciation	(3)
THEA 2290: Stage & Film Craft 1	(3)
THEA 2100: Play Analysis	(3)
THEA 2291: Developing a Character	(3)
THEA 2310: Stage Makeup	(3)
THEA 1111: Production and Performance	(1)
THEA 1112: Production and Performance	(1)
THEA 2111: Production and Performance	(1)

**Courses Specific to the Major—57 hours**

THEA 1000: Theatre Laboratory	(0)
THEA 2112: Production and Performance	(1)
THEA 2214: Concepts in Theatre & Film Design	(3)
THEA 2215: Intro to Lighting/Sound/Media Tech	(3)
THEA 2224: Drafting and Computer Aid Design	(3)
THEA 2315: Rendering Styles	(3)
THEA 2325: Costume Technology	(3)
THEA 2550: Stage Management	(3)
THEA 2900: Sophomore Assessment	(0)
THEA 3212: Period Styles in Design	(3)
THEA 3201: Stage & Film Craft 2	(3)

**Choose one:** (3)

THEA 3415: Playwriting I: Devised Theatre or  
THEA 4415: Playwriting II

THEA 3214: Scenic Design	(3)
THEA 3215: Lighting Design	(3)
THEA 3390: Costume Design	(3)
THEA 3394: Directing	(3)
THEA 3111: Production and Performance	(1)
THEA 3112: Production and Performance	(1)
THEA 3357: Theatre History I	(3)
THEA 4111: Production and Performance Capstone	(3)
THEA 4301: Solutions in Design and Technology	(3)
THEA 4457: Theatre History II	(3)

**Choose one:** (3)

THEA 4485: Special Topics  
THEA 4486: Internship

<u>Free Elective</u>	(3)
Total Credit Hours:	120

**Requirements 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.

**Required Course:** (3)  
THEA 2100 - Play Analysis

**Choose three:** (3)  
THEA 1111 - Performance and Production  
THEA 1112 - Performance and Production  
THEA 2111 - Performance and Production  
THEA 2112 - Performance and Production  
THEA 3111 - Performance and Production  
THEA 3112 - Performance and Production

**Choose one:** (3)  
THEA 2291 – Developing a Character  
THEA 2214 - Concepts in Theatre & Film Design

**Choose one:** (3)  
THEA 3357 - Theatre History I  
THEA 4457 - Theatre History II

**Choose two:** (6)  
Any THEA upper level electives  
(may not double count THEA 3111, 3112, 3357, 4457)

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**Total Credit Hours:** 18

## Recommended Programs of Study for the BA and BFA Concentrations

### **Pursuing the BA in Theatre (see notes below)**

This program of study is meant only as a guide. Advisors and students should work closely together for optimum scheduling.

#### **Freshman Year (ACCESS)**

##### **Semester 1 (16)**

XIDS 2100/ENGL 1101 Block (Areas A, C1)  
 FL1001 or 1002 (Area B1)  
 THEA 1100 (Area F)  
 THEA 1000  
 THEA 1111  
 THEA 2290

##### **Semester 2 (16)**

ENGL 1102 (Area A)  
 FL 1002 or 2001 (Areas C2 or F)  
 THEA 1291 or 2214 (Area F)  
 THEA 2100 (Area F)  
 THEA 1112  
 MATH 1001

#### **Sophomore Year**

##### **Semester 1 (16)**

Area B2 Class (must be two credits)  
 THEA 2291 (Major)  
 Area D Class + Lab  
 FL 2001 or 2002 (Area F)  
 POLS 1101  
 THEA 2111

##### **Semester 2 (13-16)**

HIST 1111 or 1112 (Area E1)  
 Area D Class (no lab)  
 Area E4  
 THEA 2214  
 FL 2002 or elective  
 THEA 2112

#### **Junior Year**

##### **Semester 1 (13)**

HIST 2111 OR 2112 (Area E2)  
 Area D Class (no lab)  
 THEA 2390  
 THEA 3111  
 1000 or 2000 Art, Music, or Film (Area F)

##### **Semester 2 (16)**

THEA 3357/4457 Block  
 THEA 3415  
 THEA 3290 or 3392  
 Free Elective (1000-2000)  
 THEA 3112

#### **Senior Year**

##### **Semester 1 (15)**

THEA 4412  
 THEA 4111  
 Free Elective (3000-4000)  
 THEA 4415  
 THEA 3291 or 4485 or 4486

##### **Semester 2 (12)**

THEA 3394  
 Theatre Elective  
 Theatre Elective  
 Free elective (3000-4000)

Please note:

- GFA courses are behind-the-camera courses through the Georgia Film Academy (courses will be off UWG campus).
- All students are required to take two Discipline Specific Writing (DSW) courses: at least three credit hours must be in the major.
- Students and advisors should be aware that THEA 1100 and THEA 2100 are prerequisites for many upper division theatre courses.
- 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.

### Pursuing a BFA in Theatre, Acting Concentration

This program of study is meant only as a guide. Advisors and students should work closely together for optimum scheduling.

#### Freshman Year (ACCESS)

##### Semester 1 (16)

XIDS 2100/ENGL 1101 Block (Areas A, C1)  
 FL1001 or 1002 (Area B1)  
 THEA 1100 (Area F)  
 THEA 1000  
 THEA 1111  
 THEA 2290

##### Semester 2 (16)

ENGL 1102 (Area A)  
 FL 1002 or 2001 (Areas C2 or F)  
 THEA 1291 (Area F)  
 THEA 2100 (Area F)  
 THEA 1112  
 MATH 1001

#### Sophomore Year

##### Semester 3 (16)

Area B2  
 Area D1 + Lab  
 THEA 2291  
 THEA 1292  
 THEA 2111 (Area F)  
 HIST 2111 or 2112 (E2)  
 THEA 2900

##### Semester 4 (15)

HIST 1111 or 1112 (E1)  
 Area D (no lab)  
 POLS 1101 (E3)  
 THEA 2112 (Area F)  
 THEA 2292  
 Area E4  
 THEA 2900

#### Junior Year

##### Semester 5 (14)

Area D (no lab)  
 THEA 2380 or 2391 or 2393 or 2395  
 Free Elective  
 THEA 3357  
 THEA 2310

##### Semester 6 (16)

THEA 2491  
 THEA 3415  
 THEA 3394  
 THEA 3391  
 THEA 2112  
 THEA 4457

#### Senior Year

##### Semester 7 (15)

THEA 3392  
 THEA 4291  
 THEA 4415  
 THEA 3491  
 Free Elective

##### Semester 8 (12)

THEA 4111  
 THEA 4293  
 THEA 4485 or 4486  
 THEA 4412

- All students are required to take two Discipline Specific Writing (DSW) courses: at least three credit hours must be in the major.
- Students and advisors should be aware that THEA 1100 and THEA 2100 are prerequisites for many upper division theatre courses.
- 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.

### **Pursuing a BFA in Theatre, Design/Technology Concentration**

This program of study is meant only as a guide. Advisors and students should work closely together for optimum scheduling.

#### **Freshman Year (ACCESS)**

##### **Semester 1 (16)**

XIDS 2100/ENGL 1101 Block (Areas A, C1)  
FL1001 or 1002 (Area B1)  
THEA 1100 (Area F)  
THEA 1000  
THEA 1111  
THEA 2290

##### **Semester 2 (16)**

ENGL 1102 (Area A)  
FL 1002 or 2001 (Areas C2 or F)  
THEA 2224 (Area F)  
THEA 2100 (Area F)  
THEA 1112  
MATH 1001

#### **Sophomore Year**

##### **Semester 3 (15)**

Area B2  
THEA 2315  
THEA 2291  
THEA 2310  
THEA 2111 (Area F)  
HIST 1111 or 1112 (E1)  
THEA 2900

##### **Semester 4 (16)**

HIST 2111 or 2112 (E2)  
Area D (no lab)  
POLS 1101 (E3)  
THEA 2112 (Area F)  
THEA 2214  
THEA 2215  
THEA 2900

#### **Junior Year**

##### **Semester 5 (16)**

Area D (no lab)  
THEA 2325  
THEA 2550  
Area E4  
THEA 3111  
THEA 3212

##### **Semester 6 (16)**

Area D1 + Lab  
THEA 3415  
THEA 3394  
THEA 3290  
THEA 3201

#### **Senior Year**

##### **Semester 7 (13)**

THEA 3112  
THEA 3357  
THEA 4415 or Free Elective  
THEA 3214  
THEA 3215

##### **Semester 8 (12)**

THEA 4111  
THEA 4457  
THEA 4485 or 4486  
THEA 4301

- All students are required to take two Discipline Specific Writing (DSW) courses: at least three credit hours must be in the major.
- Students and advisors should be aware that THEA 1100 and THEA 2100 are prerequisites for many upper division theatre courses.
- 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.

## **Performance and Production Syllabi**

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Performance and Production courses are the practical side of our curriculum. THEA 1111/1112, 2111/2112, and 3111/3112 are taken the first three years of your major. They are each worth one credit and allow you to get class credit for the work you do on our productions. They are required for every theatre major. You may repeat one job once; that is, if you get credit for acting when you take THEA 1111, you can get credit for acting just one more time for any of the other one credit courses (THEA 1112 or 2111 or 2112 or 3111 or 3112). We make this rule so that you get the true Bachelor of Arts experience and can be versatile in more than one area. THEA 4111 is the Senior Capstone Performance and Production course. It's worth three credits and what you do for this course must put capstone on your career in the UWG Theatre Program. For more specific information about these courses, please see the syllabi and criteria that follows.

### **THEA 1111/1112 Performance and Production**

#### **REQUIRED TEXTS:**

UWG Theatre Company Policy Handbook – A PDF file is available at the Theatre Company website and on Course Den.

#### **COURSE DESCRIPTION:**

THEA 1111 and 1112 are courses that introduce the student to the study of the practical aspects of theatre production.

#### **COURSE OBJECTIVES:**

- To develop the student's communication and critical thinking skills through collaborative work.
- To develop time-management skills so that assignments are completed by the deadlines set in order to successfully realize a full theatrical production.

#### **COURSE LEARNING OUTCOMES:**

By the completion of this course, the student will:

1. Understand their role/position in the collaborative process of producing a live performance.
2. Identify the different stages of a production from rehearsal to performance.
3. Exhibit and understand theatre safety policies and procedures.
4. Communicate with audience members by ushering for at least three performances in the semester.

#### **THIS COURSE WILL FOCUS ON THE FOLLOWING DEGREE LEARNING OUTCOMES:**

- Students will apply skills learned in courses to a variety of work and social environments.
- Students will function safely and effectively while using theatre technology.
- Students will demonstrate knowledge of the various means (acting, directing, designing, constructing, playwriting, etc.) through which a theatrical concept is realized.

#### **STUDENT EVALUATION**

Once the student is assigned a position or role in a production, they should report immediately to their area mentor (please see below). The area mentor will go over with the student the Agreement Form and evaluation for that area.

#### **Assignments:**

- If students are assigned to work in either the Costume or Scene Shops, they are required to put in a minimum of 60 hours of work for the semester. Time sheets must be recorded and signed by a supervisor each day of work.
- Students will work on one of three productions in the Fall term: *Evil Dead: The Musical*, *Macbeth*, or the High School Recruitment Tour.
  - Possible positions to be assigned:
    - Cast in a role

- Stage Manager
  - Assistant Stage Manager
  - Deck Crew
  - Master Electrician
  - Asst. Technical Director
  - Electrics Crew
  - Light Board Op
  - Sound Board Op
  - Sound Board Op/Asst. Audio Engineer/Sound Designer (Musical Only)
  - Wardrobe Coordinator
  - Wardrobe Crew
  - House Manager
  - Scene Shop Carpenter
  - Costume Shop stitcher
  - Dramaturg
  - Designer
    - Scenic
    - Lighting
    - Costume
    - Props
    - Sound
    - Media
  - Another position exclusive to a production, etc.
- Students will usher for at least three performances in the semester.
  - 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.
- Students must adhere to the job descriptions and policies as outlined in the Theatre Program Policy Handbook.
- Assigned production crew members are required to attend ONE final run through prior load-in.
  - The production stage manager will alert and remind all crew members during the rehearsal process.
    - Crew members MUST respond to the SM when they contact to schedule run thru attendance.
    - Attendance to at least one run thru is mandatory. Failure to attend will result in a grade deduction.
    - The tech week schedule is on the Google UWG Theatre Production Calendar; you must get these dates off of work or any other activity.
- Students must attend assigned Load Ins and Strikes.
  - The technical director will send an email to the Theatre Major listserv approximately one week prior to Load In with further instructions on when the call will be.

**Please make sure you are available to the entire afternoon and evening to attend and work strikes. If you live in a dorm, please make sure the Chair of the Program has your dorm information.**

  - 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 Load Ins or Strikes! 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!
- **CourseDen** will be used as a communication tool for this course. It is the student's responsibility to check **CourseDen** 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**

Attendance will be monitored through set shop/office/electrics crew schedules, rehearsal reports, production meeting reports, load in/strike/tech week attendance, and performance reports.

Because attendance is vital to collaboration, it is a large part of the grade. Therefore, here is a rubric for how attendance will be graded. Grading will be based on attendance and the evaluations administered by your area mentor.

- |   |   |
|---|---|
| A | <ul style="list-style-type: none"> <li>• Completed all required hours</li> <li>• Punctual</li> <li>• Positive Attitude, worked well with others</li> <li>• Complete assigned tasks in timely manner</li> <li>• Not lazy</li> <li>• Attended all workshops and company meetings</li> <li>• Fulfilled shop safety requirements</li> </ul>   |
| B | <ul style="list-style-type: none"> <li>• Within 5 hours of expected hours</li> <li>• May have been late on occasion, was not disruptive</li> <li>• May have had "off days" but was generally reliable</li> <li>• Missed Production/work call, but called in with enough time for you to find a replacement for them</li> <li>• Attended all workshops and company meetings</li> <li>• Fulfilled shop safety requirements</li> </ul> |
| C | <ul style="list-style-type: none"> <li>• Within 7 hours of expected hours</li> <li>• Student was late occasionally</li> <li>• Negative attitude, but completed most work assigned.</li> <li>• Caused a few problems, but was O.K. for most part.</li> <li>• Missed Production call, but called in.</li> <li>• Missed workshops and company meetings</li> <li>• Fulfilled shop safety requirements</li> </ul>                        |
| D | <ul style="list-style-type: none"> <li>• Within 10 hours of expected hours</li> <li>• Punctuality issues</li> <li>• Negative attitude, sometimes disruptive</li> <li>• Did not usually complete work assigned</li> <li>• Missed workshops and company meetings</li> </ul>   |
| F | <ul style="list-style-type: none"> <li>• Was more than 10 hours short of expected hours</li> <li>• Chronic Punctuality issues</li> <li>• Negative attitude</li> <li>• Disruptive</li> <li>• Missed Production/work call and did not call in</li> <li>• Missed workshops and company meetings</li> </ul>   |



## THEA 2111/2112, Performance and Production

### REQUIRED TEXTS:

UWG Theatre Company Policy Handbook – A PDF file is available at the Theatre Company website and on Course Den.

### COURSE DESCRIPTION:

THEA 2111 and 2112 are courses intermediate studies of the practical aspects of theatre production.

### COURSE OBJECTIVES:

- To further develop the student's communication and critical thinking skills through collaborative work.
- To utilize time-management skills so that assignments are completed by the deadlines set in order to successfully realize a full theatrical production.

### COURSE LEARNING OUTCOMES:

By the completion of this course, the student will:

1. Understand their role/position in the collaborative process of producing a live performance.
2. Identify the different stages of a production from rehearsal to performance.
3. Exhibit and understand theatre safety policies and procedures.
4. Communicate with audience members by ushering for at least three performances in the semester.

### THIS COURSE WILL FOCUS ON THE FOLLOWING DEGREE LEARNING OUTCOMES:

- Students will apply skills learned in courses to a variety of work and social environments.
- Students will function safely and effectively while using theatre technology.
- Students will demonstrate knowledge of the various means (acting, directing, designing, constructing, playwriting, etc.) through which a theatrical concept is realized.

### STUDENT EVALUATION

Students will be graded on their performance in the following areas (you may not repeat a Once the student is assigned a position or role in a production, they should report immediately to their area mentor (please see below). The area mentor will go over with the student the Agreement Form and evaluation for that area.

### **Assignments:**

- If students are assigned to work in either the Costume or Scene Shops, they are required to put in a minimum of 40 hours of work for the semester. Time sheets must be recorded and signed by a supervisor each day of work.
- Students will work on one of three productions in the Fall term: *Evil Dead: The Musical*, *Macbeth*, or the High School Recruitment Tour.
  - Possible positions to be assigned:
    - Cast in a role
    - Stage Manager
    - Assistant Stage Manager
    - Deck Crew
    - Master Electrician
    - Asst. Technical Director
    - Electrics Crew
    - Light Board Op
    - Sound Board Op
    - Sound Board Op/Asst. Audio Engineer/Sound Designer (Musical Only)
    - Wardrobe Coordinator

- Wardrobe Crew
- House Manager
- Scene Shop Carpenter
- Costume Shop stitcher
- Dramaturg
- Designer
  - Scenic
  - Lighting
  - Costume
  - Props
  - Sound
  - Media
- Another position exclusive to a production, etc.
- Students will usher for at least three performances in the semester.
  - 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.
- Students must adhere to the job descriptions and policies as outlined in the Theatre Program Policy Handbook.
- Assigned production crew members are required to attend ONE final run through prior load-in.
  - The production stage manager will alert and remind all crew members during the rehearsal process.
    - Crew members MUST respond to the SM when they contact to schedule run thru attendance.
    - Attendance to at least one run thru is mandatory. Failure to attend will result in a grade deduction.
    - The tech week schedule is on the Google UWG Theatre Production Calendar; you must get these dates off of work or any other activity.
- Students must attend assigned Load Ins and Strikes.
  - The technical director will send an email to the Theatre Major listserv approximately one week prior to Load In with further instructions on when the call will be.

**Please make sure you are available to the entire afternoon and evening to attend and work strikes. If you live in a dorm, please make sure the Chair of the Program has your dorm information.**

  - 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 Load Ins or Strikes! 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!
- **CourseDen** will be used as a communication tool for this course. It is the student's responsibility to check **CourseDen** 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**

Attendance will be monitored through set shop/office/electrics crew schedules, rehearsal reports, production meeting reports, load in/strike/tech week attendance, and performance reports. Because attendance is vital to collaboration, it is a large part of the grade. Therefore, here is a rubric for how attendance will be graded. Grading will be based on attendance and the evaluations administered by your area mentor.

- |   |  |
|---|--|
| A | <ul style="list-style-type: none"> <li>• Completed all required hours and/or completed all play reading assignments/quizzes</li> </ul> |
|---|--|

- Punctual
- Positive Attitude, worked well with others
- Complete assigned tasks in timely manner
- Not lazy
- Attended at least 1 workshop
- Attended all company meetings

- B
- Within 5 hours of expected hours and or completed all play reading assignments/quizzes
  - May have been late on occasion, was not disruptive
  - May have had "off days" but was generally reliable
  - Missed Production/work call, but called in with enough time for you to find a replacement for them
  - Attended at least 1 workshop
  - Attended all company meetings

- C
- Within 7 hours of expected hours and or completed 8 play reading assignments/quizzes
  - Student was late occasionally
  - Negative attitude, but completed most work assigned.
  - Caused a few problems, but was O.K. for most part.
  - Missed Production call, but called in.
  - Missed workshops and company meetings

- D
- Within 10 hours of expected hours and or completed 7 play reading assignments/quizzes
  - Punctuality issues
  - Negative attitude, sometimes disruptive
  - Did not usually complete work assigned
  - Missed workshops and company meetings

- F
- Was more than 10 hours short of expected hours and or completed 5 play reading assignments/quizzes
  - Chronic Punctuality issues
  - Negative attitude
  - Disruptive
  - Missed Production/work call and did not call in
  - Missed workshops and company meetings

## THEA 3111/3112, Performance and Production

### **REQUIRED TEXTS:**

University West Georgia Theatre Program Policy Handbook – A PDF file is available at the Theatre Company website and on Course Den.

### **COURSE DESCRIPTION:**

THEA 3111 and 3112 are advanced studies of the practical aspects of theatre production.

### **COURSE OBJECTIVES:**

- To demonstrate strong communication and critical thinking skills through collaborative work.
- To utilize time-management skills so that assignments are completed by the deadlines set in order to successfully realize a full theatrical production.
- To apply skills learned in previous Performance and Production courses to a leadership position on a production team.

### **COURSE LEARNING OUTCOMES:**

By the completion of this course, the student will:

1. Understand their role/position in the collaborative process of producing a live performance.
2. Apply their skills from previous Performance and Production course roles to a leadership position on a production team.
3. Demonstrate and teach theatre safety policies and procedures.
4. Communicate with audience members by ushering for at least three performances in the semester.

### **THIS COURSE WILL FOCUS ON THE FOLLOWING DEGREE LEARNING OUTCOMES:**

- Students will apply skills learned in courses to a variety of work and social environments.
- Students will function safely and effectively while using theatre technology.
- Students will demonstrate knowledge of the various means (acting, directing, designing, constructing, playwriting, etc.) through which a theatrical concept is realized.

### **STUDENT EVALUATION**

Once the student is assigned a position or role in a production, they should report immediately to their area mentor (please see below). The area mentor will go over with the student the Agreement Form and evaluation for that area.

### **Assignments:**

- If students are assigned to work in either the Costume or Scene Shops, they are required to put in a minimum of 30 hours of work for the semester. Time sheets must be recorded and signed by a supervisor each day of work.
- Students will work on one of three productions in the Fall term: *Evil Dead: The Musical*, *Macbeth*, or the High School Recruitment Tour.
  - Possible positions to be assigned:
    - Cast in a role
    - Stage Manager
    - Assistant Stage Manager
    - Deck Crew
    - Electrics Crew
    - Master Electrician
    - Asst. Technical Director
    - Light Board Op
    - Sound Board Op
    - Sound Board Op/Asst. Audio Engineer/Sound Designer (Musical Only)
    - Wardrobe Coordinator
    - Wardrobe Crew

- House Manager
- Scene Shop Carpenter
- Costume Shop stitcher
- Dramaturg
- Designer
  - Scenic
  - Lighting
  - Costume
  - Props
  - Sound
  - Media
- Another position exclusive to a production, etc.
- Students will usher for at least three performances in the semester.
  - 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.
- Students must adhere to the job descriptions and policies as outlined in the Theatre Program Policy Handbook.
- Assigned production crew members are required to attend ONE final run through prior load-in.
  - The production stage manager will alert and remind all crew members during the rehearsal process.
    - Crew members MUST respond to the SM when they contact to schedule run thru attendance.
    - Attendance to at least one run thru is mandatory. Failure to attend will result in a grade deduction.
    - The tech week schedule is on the Google UWG Theatre Production Calendar; you must get these dates off of work or any other activity.
- Students must attend assigned Load Ins and Strikes.
  - The technical director will send an email to the Theatre Major listserv approximately one week prior to Load In with further instructions on when the call will be.

**Please make sure you are available to the entire afternoon and evening to attend and work strikes. If you live in a dorm, please make sure the Theatre Program Coordinator has your dorm information.**

  - 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 Load Ins or Strikes! 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!
- **CourseDen** will be used as a communication tool for this course. It is the student's responsibility to check **CourseDen** 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**

Attendance will be monitored through set shop/office/electrics crew schedules, rehearsal reports, production meeting reports, load in/strike/tech week attendance, and performance reports. Because attendance is vital to collaboration, it is a large part of the grade. Therefore, here is a rubric for how attendance will be graded. Grading will be based on attendance and the evaluations administered by your area mentor.

- |   |  |
|---|--|
| A | <ul style="list-style-type: none"> <li>• Completed all required hours and/or completed all play reading assignments/quizzes</li> </ul> |
|---|--|

	<ul style="list-style-type: none"> <li>• Punctual</li> <li>• Positive Attitude, worked well with others</li> <li>• Complete assigned tasks in timely manner</li> <li>• Not lazy</li> <li>• Attended at least 1 workshop</li> <li>• Attended all company meetings</li> </ul>
B	<ul style="list-style-type: none"> <li>• Within 5 hours of expected hours and or completed all play reading assignments/quizzes</li> <li>• May have been late on occasion, was not disruptive</li> <li>• May have had "off days" but was generally reliable</li> <li>• Missed Production/work call, but called in with enough time for you to find a replacement for them</li> <li>• Attended at least 1 workshop</li> <li>• Attended all company meetings</li> </ul>
C	<ul style="list-style-type: none"> <li>• Within 7 hours of expected hours and or completed 8 play reading assignments/quizzes</li> <li>• Student was late occasionally</li> <li>• Negative attitude, but completed most work assigned.</li> <li>• Caused a few problems, but was O.K. for most part.</li> <li>• Missed Production call, but called in.</li> <li>• Missed workshops and company meetings</li> </ul>
D	<ul style="list-style-type: none"> <li>• Within 10 hours of expected hours and or completed 7 play reading assignments/quizzes</li> <li>• Punctuality issues</li> <li>• Negative attitude, sometimes disruptive</li> <li>• Did not usually complete work assigned</li> <li>• Missed workshops and company meetings</li> </ul>
F	<ul style="list-style-type: none"> <li>• Was more than 10 hours short of expected hours and or completed 5 play reading assignments/quizzes</li> <li>• Chronic Punctuality issues</li> <li>• Negative attitude</li> <li>• Disruptive</li> <li>• Missed Production/work call and did not call in</li> <li>• Missed workshops and company meetings</li> </ul>

### **THEA 4111: Performance and Production Capstone Preparation and Criteria**

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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 in the student’s focus area.

- Plans for the project should be approved **at least** one semester prior to taking the course.
- The first step for the student is to meet with her/his advisor to discuss the capstone.
- **This meeting should take place by the midpoint of the spring semester before the student’s senior year.**
- The student and advisor should discuss three options for the capstone proposal.
- The student must listen to the advisor, even if it’s difficult because s/he might not necessarily say what the student would like to hear.

- The second step is to email the Program Coordinator a formal proposal with three options for the capstone.
- 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.
- Included in each option of the proposal should be a succinct explanation of how the project will help the student to further her/his education.
- Answer the questions: Why is this project capstone worthy? What will I (the student) get out of this project?
- Once you've emailed your proposal to the Program Coordinator, s/he will send it to the rest of the faculty for discussion.
- The third and last step is to wait and to occasionally remind your advisor that you are awaiting your capstone assignment.
- Please remember that all acting role capstone assignments are subject to audition results.
- Discussions may occur about specific roles, but the actor must always audition for the role(s) s/he desires to use as a capstone.
- 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) must be completed before enrolling in THEA 4111.
- Students may enroll in THEA 3112 the same semester as they enroll in THEA 4111 with the approval of her/his advisor and the instructor for both courses.
- 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.
- Once the capstone proposal has been approved by the theatre faculty, it is the student's responsibility to:
  - Get an Variable Credit Form and fill it out with her/his advisor;
  - Make sure that her/his mentor for the project is on board;
  - Set up regular meetings with the mentor on the project.

### **Other Syllabi and Curriculum Information**

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In this section we highlight criteria for courses that are distinct in our program. In your first semester of your first year, you will be required to take THEA 1000: Theatre Laboratory. This is a zero (0) credit course that is an introduction to the major at UWG. After 30 credit hours, students wishing to apply for candidacy into the BFA in Theatre must take THEA 2900: Sophomore Assessment. THEA 4486: Internship is a course that needs faculty approval to take and for which you will get "real life" experience in the Summer Stock and/or Atlanta theatre world. Also included is our three year course rotation.

## THEA 1000: Theatre Laboratory Course Syllabus

**Prerequisites:** Theatre Major

### **Course Description:**

Theatre Laboratory is both an introduction to the major and an assessment course to ensure that students understand the responsibilities of majoring in Theatre. 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.
2. Students will develop skill in analyzing plays, using theatre technology, and conducting research.
3. Students will be prepared to work and/or continue study in both the technical and performance areas of theatre upon graduation.
4. Students will have the ability to apply the skills they learned in courses to a variety of work and social environments.
5. Students will become aware of the complex human condition acquired through aesthetic and intellectual perceptions as evidenced in various modes of theatrical production.
6. 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 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.

### **THEA 2900A: Sophomore Assessment Course Syllabus**

**Prerequisite:** Completion of 30 credit hours of course work.

**Course Description:** This course is comprised of a series of interviews, auditions (juries), and other projects/assignments geared toward determining the student's knowledge, skills, and abilities to continue in the BFA program. This is a pass/fail course. A student must earn a minimum score of 75% to continue in the BFA program. Students will take this course twice once they have completed 30 credit hours of course work with an overall GPA of 2.5, and an average GPA of 3.0 on their major courses. The first semester of this course will be a preparation for their auditions/juries, which will take place in the second semester.

**Credit Hours:**               **0**

#### **Program Learning Outcomes:**

##### **The Bachelor of Fine Arts in Theatre (Acting):**

- Students will develop, through improvisation, various acting techniques, and body and voice development, believable, truthful, and committed characters.
- Students will understand and demonstrate the specific demands of acting styles for major periods and genres of dramatic literature.
- Students will understand and develop the specific skills needed for collaboration with other actors, the director, stage managers, and designers.
- Students will demonstrate their ability to learn and perform dialects and heightened language speech in a clear, articulate and expressive manner.
- Students will develop strong, flexible, and controlled body and vocal instruments that will allow actors to use both instruments effectively in characterizations, and have the ability to project these characterizations in varying performance spaces.
- Students will develop and administer makeup techniques for a wide range of characters.
- Students will understand the basic business procedures of the actor's profession.

##### **The Bachelor of Fine Arts in Theatre (Design & Technology):**

- Students will develop the ability to understand and articulate basic elements and principles of design theory.
- Students will develop their understanding of the aesthetic use of color.
- Students will develop the ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors.
- Students will develop the ability to produce and communicate design ideas with freehand drawings.
- Students will develop a fundamental knowledge of the total design process, including the progression of raw materials through multiple design "shops" and the roles that various craftspeople play in the creation of a finished product.
- Students will gain knowledge of federal, state, and local health and safety codes, best practices, and industry standards as they relate to theatrical venues and production elements.
- Students will compose materials appropriate for the preparation and presentation of a professional portfolio of design and technology-related work that demonstrate one's abilities, strengths, processes, and experiences.

#### **Course Learning Outcomes:**

Upon successful completion of this course, students will:

- Demonstrate problem-solving and evaluative skills in the practice of collaboration with their peers on a theatrical or film production;

- Develop professional standards for the work they do in the performing and/or entertainment industry;
- Identify and employ these professional standards into their artistic practice, understanding industry protocols and conventions that include personal responsibility, contractual obligations, and ethical standards;
- Understand historical and current industry practices and approaches;
- Apply skills relevant to performance and/or technical/design production.

#### **Instructional Methods:**

Discussions of process, the approaches and skills acquired in courses taken prior to this one (as well as those in progress) will culminate in a juried interview that will be scored with a common rubric for actors, and another common rubric for designers/technicians. Reading materials will consist of articles, papers, chapters that will assist the student in preparation for their juried presentations in the second semester taking this course. Discussion of these articles will take place in class.

#### **Required Reading:**

This is largely dependent upon the instructor of record for the course. Readings should cover resume building, an understanding of the difference and qualities that make for strong commercial (film/television) and theatrical headshots, industry standards in terms professional behavior in theatre and film, etc.

**Grading:** Grading for this course will be pass/fail (satisfactory/unsatisfactory). A student must earn a minimum score of 75% to continue in the BFA program. Failure to pass with a satisfactory will result in the student not continuing on in the BFA program.

- |   |            |
|---|------------|
| • <b>Class Attendance and Participation</b>   | <b>5%</b>  |
| • <b>Professional Resume</b>  | <b>25%</b> |
| Multiple drafts of the resume will be included in this grade. There must be a polished resume by the time of the juried interview.  |            |
| • <b>Headshots</b>  | <b>20%</b> |
| Students will sign up for a headshot photo shoot with UCM. Sign up sheet will be provided in class. Headshots for actors will be for both the web and hard copy replication; headshots for designers/technicians will be for the web only.  |            |
| • <b>Letter of Intent</b>   | <b>20%</b> |
| Multiple drafts of the Letter of Intent will be included in this grade. The letter is to be detailed and articulate in explaining the student's intention of being an Actor, designer, technician, etc. More discussion of this letter will occur in class.   |            |
| • <b>Juried Interview</b>   | <b>30%</b> |
| The juried interview will take place at the end of the semester with relevant theatre faculty. The purpose of the juried interview is for the student to develop communication skills that will allow her/him to articulate clearly and succinctly their artistic aesthetic. The interview will also be comprised of discussion of the artist's skills and goals for the following semester's juried audition/portfolio review. |            |

#### **Grading Points:**

<b>Class Attendance and Participation</b>	<b>5pts</b>
<b>Resume</b>	<b>25pts</b>
<b>Headshots</b>	<b>20pts</b>
<b>Letter of Intent</b>	<b>20pts</b>
<b>Juried Interview</b>	<b>30pts</b>
<hr/>	
<b>Total Points</b>	<b>100</b>

**Students must earn 75 points to Pass this course and continue on to THEA 2900B.**

**Prerequisite:** Completion of THEA 2900A with a grade of Satisfactory

**Course Description:** This course is comprised of a series of interviews, auditions (juries), and other projects/assignments geared toward determining the student's knowledge, skills, and abilities to continue in the BFA program. This is a pass/fail course. A student must earn a minimum score of 75% to continue in the BFA program. Students will take this course twice once they have completed 30 credit hours of course work with an overall GPA of 2.5, and an average GPA of 3.0 on their major courses. The first semester of this course will be a preparation for their auditions/juries, which will take place in the second semester.

**Credit Hours:** 0

**Program Learning Outcomes:**

**The Bachelor of Fine Arts in Theatre (Acting):**

- Students will develop, through improvisation, various acting techniques, and body and voice development, believable, truthful, and committed characters.
- Students will understand and demonstrate the specific demands of acting styles for major periods and genres of dramatic literature.
- Students will understand and develop the specific skills needed for collaboration with other actors, the director, stage managers, and designers.
- Students will demonstrate their ability to learn and perform dialects and heightened language speech in a clear, articulate and expressive manner.
- Students will develop strong, flexible, and controlled body and vocal instruments that will allow actors to use both instruments effectively in characterizations, and have the ability to project these characterizations in varying performance spaces.
- Students will develop and administer makeup techniques for a wide range of characters.
- Students will understand the basic business procedures of the actor's profession.

**The Bachelor of Fine Arts in Theatre (Design & Technology):**

- Students will develop the ability to understand and articulate basic elements and principles of design theory.
- Students will develop their understanding of the aesthetic use of color.
- Students will develop the ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors.
- Students will develop the ability to produce and communicate design ideas with freehand drawings.
- Students will develop a fundamental knowledge of the total design process, including the progression of raw materials through multiple design "shops" and the roles that various craftspeople play in the creation of a finished product.
- Students will gain knowledge of federal, state, and local health and safety codes, best practices, and industry standards as they relate to theatrical venues and production elements.
- Students will compose materials appropriate for the preparation and presentation of a professional portfolio of design and technology-related work that demonstrate one's abilities, strengths, processes, and experiences.

**Course Learning Outcomes:**

Upon successful completion of this course, students will:

- Demonstrate problem-solving and evaluative skills in the practice of collaboration with their peers on a theatrical or film production;
- Develop professional standards for the work they do in the performing and/or entertainment industry;
- Identify and employ these professional standards into their artistic practice, understanding industry protocols and conventions that include personal responsibility, contractual obligations, and ethical standards;

- Understand historical and current industry practices and approaches;
- Apply skills relevant to performance and/or technical/design production.

**Instructional Methods:**

Discussions of process, the approaches and skills acquired in courses taken prior to this one (as well as those in progress) will culminate in a juried audition or portfolio review and development of website that will be scored with a common rubric for actors, and another common rubric for designers/technicians. Reading materials will consist of articles, papers, chapters that will assist the student in preparation for their juried presentations in the second semester taking this course. Discussion of these articles will take place in class.

**Required Reading:**

This is largely dependent upon the instructor of record for the course. Readings should cover resume building, an understanding of the difference and qualities that make for strong commercial (film/television) and theatrical headshots, industry standards in terms professional behavior in theatre and film, etc.

**Grading:** Grading for this course will be pass/fail (satisfactory/unsatisfactory). A student must earn a minimum score of 75% to continue in the BFA program. Failure to pass with a satisfactory will result in the student not continuing on in the BFA program.

- **Class Attendance and Participation** **5%**
- **Website** **35%**  
For the designer, the website is an important portfolio tool. Students will develop the shell of their website that will be utilized throughout their career at UWG as they update the website once design work is completed. For actors, the same will hold true: they will create a "shell" of a website to be utilized as a way to show their work, range, and experience.
- **Juried Audition or Portfolio Presentation** **60%**  
The course will culminate in the presentation of work. Students will incorporate The work they did in the previous semester: actors will present their headshots and resumes at the audition, and will discuss, if requested, their intentions and goals (Letter of Intent) for the remainder of their time at UWG, if they continue in the BFA. Designers will incorporate their headshots and resumes in their websites, and discuss, if requested, their intentions and goals (Letter of Intent) for the remainder of their time at UWG, if they continue in the BFA.

**Grading:**

<b>Class Attendance and Participation</b>	<b>5pts.</b>
<b>Website</b>	<b>35pts.</b>
<b>Jury (Audition or Portfolio Participation)</b>	<b>60pts.</b>
<hr/> <b>Total Points</b>	<hr/> <b>100</b>

**Students must earn 75 points to continue in the BFA program.**

### **THEA 4486: Internship Policies and Criteria**

Internships may be utilized by students who have contributed to the UWG Theatre Company by serving as a designer for at least two productions or in two management positions (i.e., stage management, marketing, directing) or two acting roles, **and** have worked in at least two crew positions (i.e., running crew, electrics/light board operator, sound board operator, wardrobe coordinator).

Internship opportunities will be posted on the theatre callboard and on the theatre company listserv. **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.

**Employees must agree to adhere to the Theatre Program 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, having achieved Jr. or Sr. Status.\*
3. Collaboration with and approval by a faculty advisor to initiate and process all paperwork. It is best if this occurs during the semester prior to taking THEA 4486. **Approval of internship is at the discretion of the student's academic advisor and the appropriate faculty supervisor in the student's area of study (if different).**
4. Must be hired/accepted by a theatre, film, commercial or entertainment company.
5. Must work at LEAST ten hours per week for a minimum of 140 hours during the Fall/Spring semesters for a three credit hour course. For the summer session, the student must work between 80 and 140 hours 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 the 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.









**Theatre Program Three Year Course Offering 2020—2023 (Revised Sept. 2019)**

	2020-2021			2021-22			2022-23		
	Fall 20	Spr 21	Sum21	Fall 21	Spr 22	Sum22	Fall 22	Spr 23	Sum23
THEA 1000	X	X		X	X		X	X	
THEA 1100	X	X	X	X	X	X	X	X	X
THEA 1111	X	X-IS		X	X-IS		X	X-IS	
THEA 1112	X-IS	X		X-IS	X		X-IS	X	
THEA 1291		X			X			X	
THEA 1292	X			X			X		
THEA 2050	X	X	X	X	X	X	X	X	X
THEA 2100		X			X			X	
THEA 2111	X	X-IS		X	X-IS		X	X-IS	
THEA 2112	X-IS	X		X-IS	X		X-IS	X	
THEA 2214		X			X			X	
THEA 2215				X					
THEA 2224		X			X			X	
THEA 2290	X			X			X		
THEA 2291	X			X			X		
THEA 2292		X			X			X	
THEA 2310		X			X			X	
THEA 2315	X			X			X		
THEA 2325		X			X				X
THEA 2380					X**				
THEA 2391					X**				
THEA 2393					X**				
THEA 2395					X**				
THEA 2491					X				
THEA 2550				X			X		
THEA 2900	X	X		X	X		X	X	

	2020-2021			2021-22			2022-23		
	Fall 20	Spr 21	Sum21	Fall 21	Spr 22	Sum22	Fall 22	Spr 23	Sum23
THEA 3111	X	X-IS		X	X-IS		X	X-IS	
THEA 3112	X-IS	X		X-IS	X		X-IS	X	
THEA 3201					X			X	
THEA 3212				X			X		
THEA 3214		X						X	
THEA 3215					X				
THEA 3290				X			X		
THEA 3291	X			X			X		
THEA 3357		X			X			X	
THEA 3391					X				
THEA 3392							X		
THEA 3394		X			X			X	
THEA 3415		X			X			X	
THEA 3491							X		
THEA 3591							X		
THEA 4111	X-IS	X-IS	X-IS	X-IS	X-IS	X-IS	X-IS	X-IS	X-IS
THEA 4291							X		
THEA 4293								X	
THEA 4301								X	
THEA 4412	X			X				X	
THEA 4415	X			X			X		
THEA 4457		X			X			X	
THEA 4485					X				
THEA 4486	X-IS	X-IS	X-IS	X-IS	X-IS	X-IS	X-IS	X-IS	X-IS
XIDS 2002				X			X		
XIDS 2100		X	X	X	X	X	X	X	X
FILM 3200			X			X			X

### Recommended Reading List

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

#### ROMAN

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

#### MEDIEVAL

	<b>Everyman</b> Second Shepherd's Play York Crucifixion Pierre Patelin
Hrosvitha	<b>Dulcitius</b> <b>Paphnutius</b>

#### RENAISSANCE

Calderon	<b>Life is a Dream</b>
Corneille	The Cid
De Vega	Fuente Ovejuna
Ford	<i>Tis Pity She's a Whore</i>
Jonson	<b>Volpone</b>
Machiavelli	The Mandrake
Middleton	Women Beware Women
Moliere	<b>Tartuffe</b> <i>The Miser</i>
Marlow	<b>Dr. Faustus</b>
Racine	Phaedra
Shakespeare	Tragedies ( <b>Hamlet</b> , <b>Othello</b> , <i>Lear</i> , <i>MacBeth</i> ) Comedies ( <b>12<sup>th</sup> Night</b> , <b>Midsummer</b> , <i>AYLI</i> ) Others ( <i>Tempest</i> , <i>Julius</i> <i>Caesar</i> , <b>Richard III</b> , Measure for Measure)
Webster	Duchess of Malfi

17th & 18TH CENTURY

Beaumarchais	<b>The Marriage of Figaro</b>
Behn	<b>The Rover</b>
Congreve	<i>Way of the World</i>
Feydeau	A Flea in Her Ear
Gay	<b>The Beggar's Opera</b>
Goldoni	<b>Servant of Two Masters</b>
Goldsmith	<b>She Stoops to Conquer</b>
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
	<b>The School for Scandal</b>
Steele	The Conscious Lovers
Von Kleist	The Prince of Homburg
Wycherley	The Country Wife

19th CENTURY

Aiken	<b>Uncle Tom's Cabin</b>
Belasco	Girl of the Golden West
Boucicault	<b>The Octoroon</b>
Buchner	Woyzeck
Daly	<i>Under the Gaslight</i>
Dumas fils	Lady of the Camillas
Herne	Margaret Fleming
Hugo	<b>Hernani</b>
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	<b>Dutchman</b>
Barrie	Peter Pan or Admirable Crichton
Beckett	<b>Waiting for Godot</b> or <b>Endgame</b>
Brecht	<b>Mother Courage</b>
	Good Person of Setzuan
	The Resistable Rise of Arturo Ui
Capek	R.U.R.
Chekhov	<b>Cherry Orchard</b>
	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 Chailot
	Ondine
Glaspell	<b>Trifles</b>
Goethe	Faust, I & II
Gogol	The Inspector General
Gorki	The Lower Depths

Hansberry	<b>Raisin in the Sun</b>
Hauptmann	The Weavers
Hellman	<i>Little Foxes</i>
Ibsen	<b>Doll House</b>
	<i>Ghosts</i>
Ionesco	Bald Soprano
	Exit the King
	Rhinoceros
Jarry	Ubu Roi
Kaiser	From Morn to Midnight
Kaufman & Hart	<b>You Can't Take It With You</b>
Kennedy	<i>Funnyhouse of a Negro</i>
Lorca	<i>House of Bernarda Alba</i>
Maeterlinck	The Blue Bird
	Pelleas & Melisande
Miller	Crucible
	<b>Death of a Salesman</b>
O'Neill	<b>Desire Under the Elms</b> or <b>The Hairy Ape</b>
	Long Day's Journey into Night
Odets	<i>Awake and Sing</i>
Osbourne	<b>Look Back in Anger</b>
Pinter	<b>Homecoming</b>
	Birthday Party
	Betrayal
Pirandello	<b>Six Characters in</b>
	<b>Search of an Author</b>
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	<b>Miss Julie</b> or <b>The Father</b>
	The Dream Play
Synge	Playboy of the Western World
Terry	Viet Rock
Treadwell	Machinal
Turngenev	A Month in the Country
Wilde	<b>The Importance of Being Earnest</b>
Wilder	<b>Our Town</b>
	Skin of Our Teeth
Williams	<i>The Glass Menagerie</i>
	<b>Streetcar Named Desire</b>
	<i>Cat on a Hot Tin Roof</i>

CONTEMPORARY

Albee	<b>Who's Afraid of</b>
	<b>Virginia Woolf?</b>
	Zoo Story
Ayckbourn	Absurd Person Singular
Churchill	<b>Cloud Nine</b> or <b>Top Girls</b>
Durang	Sister Mary Ignatius...
	Actor's Nightmare
	For Whom the Southern
	Belle Tolls

Fornes	Fefu and her Friends
Fugard	Master Harold and the Boys
Gotanda	The Wash
Hampton	Les Liaisons Dangereuses
Highway	<i>Dry Lips Oughta Move to Kapuskasing</i>
Howe	Painting Churches
Hwang	<i>M. Butterfly</i>
Kaufman	Laramie Project
Kushner	<b>Angels in America, Parts I &amp; II</b>
Ludlam	The Mystery of Irma Vep
Mamet	Sexual Perversity in Chicago
McNally	<b>Oleanna</b>
McPherson	Corpus Christi
Moraga	The Weir
Norman	Giving Up the Ghost
Nottage	<i>Getting Out</i>
	<i>Intimate Apparel</i>
	<b>Ruined</b>
	<i>Sweat</i>
Parks	<b>The America Play</b>
	<i>In the Blood</i>
Samuels	Kindertransport
Shange	<i>For Colored Girls...</i>
	Spell #7
Shepard	<b>Buried Child or True West</b>
	<i>A Lie of the Mind</i>
Smith	<i>Fires in the Mirror</i>
	Twilight
Soyinka	<b>Death &amp; the King's Horseman</b>
Stoppard	<i>Rosencrantz &amp; Guildenstern Are Dead</i>
	<i>Arcadia</i>
Valdez	<b>Los Vendidos</b>
Vogel	<b>How I Learned to Drive</b>
Wasserstein	<i>The Heidi Chronicles</i>
Wilson	<b>Fences</b>
	Ma Rainey's Black Bottom
	The Piano Lesson
Wolfe	<b>The Colored Museum</b>
	<i>Spunk</i>
	<i>Jelly's Last Jam</i>
	<i>Bring in 'Da Noise, Bring in 'Da Funk</i>
	<i>The Wild Party</i>

## **ASIAN THEATRE**

### Japanese Theatre

- Kabuki Theatre
 

Chikamatsu Monzaemon	<b>Kanadehon Chushingura</b> (The Treasury of Royal Retainers)
	Sonezaki Shinju (The Love Suicides at Sonezaki)
Namiki Gohei	<b>Kanjincho</b> (The Subscription List)
Okamuka Shiko	Migawari Zazen (The Zen Substitute)
Tsuuchi Jihei II	<b>Sukeroku</b> (The Flower of Edo)

- 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

### **Theatre Reference Books**

#### **Of General Interest**

Aristotle  
Artaud, Antonin  
Ball, William  
Brockett, Oscar  
Brook, Peter

Carlson, Marvin  
Dukore, Bernard

Esslin, Martin  
Gillette, J. Michael  
Gorelik, Mordechai  
Grotowski, Jerzy  
Johnstone, Keith  
Linklater, Kirstin  
Marranca, Bonnie  
Miller, Jonathan  
Nagler, A.M.

#### **Acting**

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

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)

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  
Theatrical Design and Production  
New Theatres for Old  
Towards a Poor Theatre  
Impro  
Freeing the Natural Voice  
Theatre of Images  
Subsequent Performances  
Sourcebook for the Theatre

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

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

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



### **UWG Theatre Scholarships**

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The UWG Theatre Program offers scholarships to both incoming and returning theatre majors. Below is the list of awards, their criteria, and the approximate worth of each. Please contact the Theatre Program for more information.

**The Friends of Theatre New Talent Award** is given to an incoming freshman or transfer theatre major with a GPA of 3.0 or above. This award is the result of the strong community support for the West Georgia Theatre Company. Contributions come from fund raising efforts, donations and ticket sales. With this scholarship, the Program of Theatre honors the community and provides financial support to a deserving new theatre major. The award is worth approximately \$800 per year and is endowed.

**Encore Theatre Company Theatre Achievement Scholarship** is to provide financial assistance annually to no more than two declared theatre majors at the rank of freshman or higher. The recipient(s) of the scholarship shall demonstrate talent in the performing arts via audition or interview, and shall demonstrate continuing dedication to the Theatre 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. The scholarship is worth approximately \$800-\$1,000 per student and is endowed.

**The William B. Boling III Scholarship** is awarded in the memory of an outstanding theatre student whose life tragically ended in an automobile accident. The scholarship is awarded to a rising senior theatre major who exhibits outstanding talent and dedication as an actor. The award is worth approximately \$500 per year and is endowed.

**The Mildred Fokes Godard Theatre Arts Scholarship** was established by Dr. John E. Godard in honor of his wife, Mrs. Godard, a former theatre major at Hollins College. Mrs. "Bunny" Godard remains extremely active in community theatre and is a strong 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 GPA of 2.7 with a 3.0 GPA or higher in theatre courses. The award is worth approximately \$1500 and is endowed.

**The Ossie McCord McLarty Scholarship** is awarded to a student majoring in theatre. 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 approximately \$1,000 annually and is endowed.

**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-\$1000 per year and is endowed.

**P.J. Younglove Hovey Live Art Scholarship** is given to a junior or senior with a GPA of 2.0 or higher majoring in theatre. This scholarship was established by the Live Arts Planning Committee for the Townsend Center to support students majoring in Art, Music and Theatre. This award is worth \$500 and is not endowed.

**The Dr. J. Oliver Link Award** is in honor of the Professor Emeritus who ran the theatre program for 25 years. This award recognizes his tremendous impact on students and faculty. It is given to a full time theatre majors with special consideration for those at the sophomore level.

**The Gordon Watson Award** in Theatre is given to a junior or senior level theatre major with the highest GPA and who exhibits extraordinary dedication and commitment to the Theatre Company. A plaque and a \$50-\$100 gift is given to the recipient at the annual Honors Convocation usually held in April. This is not an endowed award.

**The Theatre Company Member of the Year 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 season of plays and presentations. The award is worth approximately \$50-\$100 and is not endowed.

For application information, please go to: [www.westga.edu/~theatre/scholarships](http://www.westga.edu/~theatre/scholarships)

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## The UWG Theatre Company and Communication

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### Social Media

The UWG Theatre Company hosts a number of social media public accounts and pages. We are on Facebook, Twitter, and Instagram. These accounts and pages are used mainly to promote our productions and the accomplishments of our students, faculty, staff, and alumni. Posting on the UWG Theatre Company Facebook page is limited to the Marketing Student Assistants, the Office Student Assistants, and the Theatre Faculty. Under no circumstances may any of the UWG Theatre Company public social media accounts be used to harass a person, debate politics, or market outside ventures. It may be used to post articles of interest about theatre. If the Theatre Faculty determine that comments on any of the public social media are inappropriate, the person making the posts will be blocked from the page.

The UWG Theatre Company also hosts a number of closed groups on Facebook as communication tools for each production. It is imperative that students involved in each production check the Facebook page for the show they are involved in on a regular basis.

**A special note about social media:** it can be very tempting to use social media as a venting tool when something goes wrong, or when you are in a disagreement with someone. Try to restrain from posting nasty comments about people, especially your peers, or about the Company for the public to view. Part of the college experience is to learn how to confront conflict, or how to accept or deflect criticism. The best policy when you are disappointed or upset with someone is to cool off for 24 hours and then figure out a way to talk face-to-face with the person with whom you are in disagreement. Airing your anger in a public forum by "vaguebooking" only creates more trouble and furthers resentment.

### Email

The UWG Theatre Program utilizes listservs for Theatre Majors, Theatre Minors, and Theatre Alumni. The Theatre Major and Minor listservs are used on a regular basis to send out important information about schedules, strikes and load ins, workshops, etc. **It is extremely important that students within the Theatre Company check their email accounts daily, otherwise important information will be missed.**

Everyone may reply to the listserv messages, but only those who are listed as administrators may post to the listservs.

Often, Theatre Faculty will use email as a way to begin initial communication with students in their courses. These emails are sent on an individual basis and are usually about important issues in the class. Again, it's important that students check their email accounts on a daily basis.

### Company Meetings

The Company meets in person twice a month on Mondays at 5:00pm, usually in the Acting Studio or in the Old Auditorium. These meetings last anywhere from 20 minutes to one hour and are used to check in, make announcements, discuss important issues, or for a guest artist workshop. Attendance is important because important announcements and discussions are broached at

these meetings. Students enrolled in THEA 1000: Theatre Laboratory must attend all company meetings.

Announcements and reminders about these meetings are done through the theatre major and minor listservs, and postings on the doors and callboard on the first floor of the Martha Munro building.

### Company Contact List

At the beginning of the Fall and Spring terms of each academic year, the Office Student Assistants will gather information for the UWG Theatre Company Contact List. This occurs at the first company meeting.

#### **The UWG Theatre Company: An Introduction**

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- I. The UWG Theatre Company is a major component of the Theatre Program Curriculum and an integral part of the Program of Theatre.
  - A. It is the producing arm of the Theatre Program .
  - B. The term “company” is used denote the close ties students, faculty, and staff of the Theatre Program have to each other.
  - C. It is therefore important that certain responsibilities in the Theatre Company exist with which theatre majors (and minors) are involved.
  - D. 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 the students, faculty, and staff.
  - E. The student does have a say in her/his education.
  - F. Theatre faculty will take on areas for which they will mentor students in a one-on-one basis.
    - The faculty mentor list will be posted at the start of each semester and will be up by the time casting and position lists are posted.
  - G. 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 .
    - All theatre majors are expected to be involved with each show the Theatre Company produces.
    - All members of the Theatre Company must follow the policies included in this handbook.
    - 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.
    - “Chair Chats” are lunch time meetings between students and the chair of the Program to talk about issues of interest or concern for students that are related to the policies of the Program . The “Chats” are informal, and participation is voluntary. They are a good way to discuss topics of interest in a more intimate setting than Company Meetings. They occur two to three times per semester.
  
- III. The Theatre Company budget is substantial and is supplied through Student Activities fees.
  - A. The Theatre Company budget must go toward all production.
    - Materials needed for classes cannot be purchased from this budget.
    - These items must be purchased through the Theatre Arts Program Budget.
  - B. Complimentary Ticket Policy:
    - Tickets to all Theatre Company functions are free to all UWG students.
    - UWG students must show their school ID to get their free ticket.
    - **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.**

**III. All theatre majors are required to satisfactorily complete four crew assignments in their career at the University of West Georgia.**

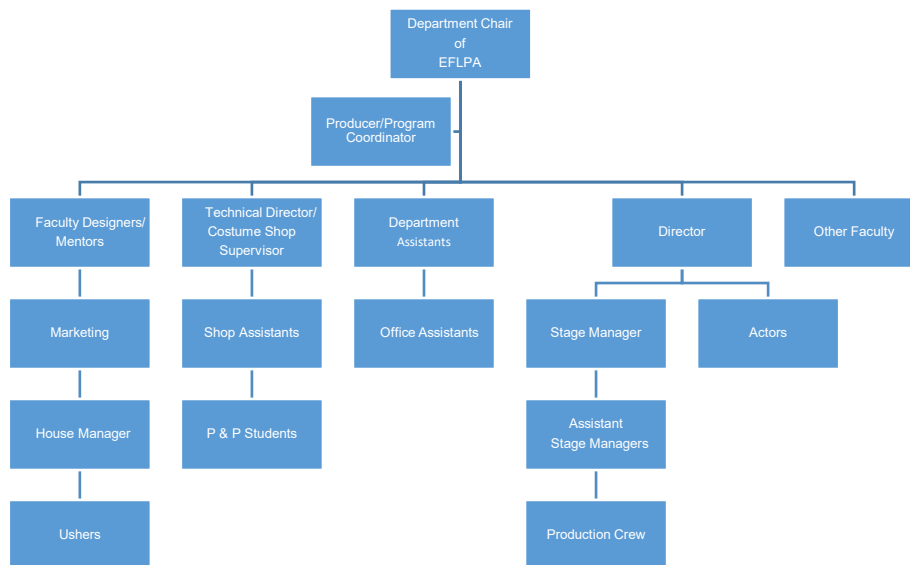
- A. The student can complete these crew assignments any time during her / his career at UWG.
- B. Crew assignments must be made with the technical director.
- C. Crew is defined as backstage running crew, costume crew, electrics crew, assistant stage manager, set construction crew, and master electrician 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. 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 Company: Administrative Organizational Chart**

The UWG Theatre Company is a collaborative entity; therefore, we rely less on a top down hierarchy than other business models. That being said, because the writer's imagination can't think of a more creative way to do the organizational chart of the Program /Company, below please find the chart of responsibilities. Please know that though there is someone who is signing off on budgets (and is the person the UWG administration comes to if there are questions about anything in the Program ), the Program /Company is run on a much more democratic basis than one might perceive by the chart below.



- **The Producer** is the Program Coordinator, who signs off on budget spending and keeps everyone moving along to achieve the mission, goals, and vision of the Program /Company.
- **The Head of Design** was first implemented in the 2015-2016 academic year to help keep a cohesiveness with all design faculty and students. The position is also geared toward recruiting students interested in design to UWG Theatre.
- **Faculty Directors, Designers, Mentors, the Technical Director, and the Costume Shop Supervisor** all oversee student work in acting, designing, marketing, or building for productions.
- **The Department Secretary** fills a vital need in preparing all of the budget work and facilitating events such as opening night receptions, Alum of the Year roundtables and receptions, etc.
- **The Stage Managers, Actors, Marketing, Costume Shop, and Scene Shop Assistants** all are leaders by helping new students, or students unfamiliar with these areas get acclimated to our various policies that include safety, treating each other with respect, and role modeling professional behavior.
- **The Assistant Stage Managers, House Managers, Students enrolled in Performance and Production courses** are all learning different facets of the field and all are expected to lead and delegate responsibilities.
- **Production Crews and Ushers** play a vital role in our company as they make sure performances run smoothly and that the audience is happy.
- Those who crew our shows are often learning the ropes of the discipline of Theatre. Crew jobs should never be thought of as incidental or unimportant. If there is no crew, there often is a poorly run performance. Ushers are often the first people with whom the audience come in contact; it's therefore vital that they model professional and courteous behavior each time they work a performance.
- professional and courteous behavior each night that they usher.

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#### The UWG Theatre Company: Facilities

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- 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 Department Secretary.
  - E. If students need access to the Acting/Directing Studio after daytime hours, one student must see the Program Coordinator 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 Chair 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 Old Auditorium

- A. This space allows for greater creative theatre experiences to further educate the students. It holds a rehearsal hall, faculty offices and the costume shop.
- B. The space is available for any theatre related activity approved by the faculty.
- C. Give at least a 48 hour notice to the Theatre Company Secretary in order to reserve the space, along with checking out any keys and/or gaining card access to the space.
- D. If you need to reserve the space after hours (past 6:00 p.m.) give at least a 48 hour notice to the Theatre Company Secretary, so that Public Safety can be contacted, and you can be issued access to the space.
- E. After using the space, ALWAYS return it to the condition you found it in.
- F. NO food or beverages are allowed in the shop or rehearsal space.

## III. The Townsend Center for the Performing Arts

- A. The TCPA is used by the theatre program for tech, performance and the building of sets, costumes and props.
- B. Though the TCPA is used primarily by Theatre and Music, it is not a facility that is controlled by the Theatre Program .
- C. Therefore, all needs for space in the TCPA should be given to the Program Coordinator 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 Head of Design.
- E. The stage manager or student director for each production must set up a tour appointment with the TCPA Facility Manager in order to obtain a key and swipe card access.
  - **This tour must be set up a week prior to load-in.**
  - See the Department Secretary to have Key/Code issue form completed and signed in advance of the scheduled facility tour.
  - Provide the form to TCPA Facility Manager at meeting.
- F. Stage manager and Director 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 on the TD's office door (or email him directly) 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 III.F and III.G also apply.
- J. Any space or equipment difficulty should be reported to the theatre faculty as soon as it occurs.
- K. If any of these policies are not followed, disciplinary action will be taken:
  - The first time the policies aren't followed, a verbal warning will be issued to the student.
  - The second time the policies aren't followed, the student must meet with the Program Coordinator.
  - The third time it occurs, the student will be "suspended" form the space for seven (7) days.
  - The fourth time it occurs, the student will lose access to the space indefinitely.

### **The UWG Theatre Company: Participation in Productions**

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- I. **All theatre majors must participate in productions every semester.**
  - A. If a theatre major has a technical theatre interest, or if a theatre major with a performance interest wishes to do something technical (a big technical position like designer or stage manager), then that **theatre major must discuss the project with the appropriate the Head of Design prior to auditions.**
    - Once this meeting occurs, the student should request an audition form to fill out and hand back in to the Head of Design.
  - B. All students who have not discussed a non-performance **production assignment with the faculty prior to auditions is required to audition.**
  - C. 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.
  - D. 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). Any more 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, but no more than 6 days a week.
  - I. All students who participate in productions will be required to read and sign a "**Student Agreement Form**" specific to the area of their assignment. Area advisors will distribute these to individuals by the first rehearsal. After completion of assignments, **mentors will evaluate the student's work and** share this evaluation with both the student and Production and Performance faculty of record.
  
- 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 either the Head of Design or faculty mentors in the design area in which the student wishes to work at least one semester prior the semester the student wishes to design or do technical work.
    - Once the student has notified the faculty, s/he must get a Audition/Technical form, fill it out, and hand it into the Head of Design prior to auditions.
      - If this is done in the correct amount of time, the student does not need to audition or show up for auditions.
  - 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 Program Coordinator 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 always be in accordance with the student's request.
  - E. **ALL DESIGNERS ARE REQUIRED TO ATTEND FIRST REHEARSAL, OPENING NIGHT, KCACTF RESPONSE AND COMPANY POST MORTEM.**
  
- III. **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 request the time off from their other jobs. **All load-ins will last from 7:00 am until 6:00 pm.**

- Students will be assigned shifts; for example, the early morning shift, 7am—10am is often assigned to the electricians crew; the 9am-2pm and the 1—6pm shifts will be assigned to scenery and props (this listing of shifts is only an example; the Technical Director and Lighting Design faculty members will determine the shifts and their durations).
- B. You should have no commitments (i.e., work) that will interfere with the load-in or strike of each show.
- C. **If you miss a strike or load-in for whatever reason, it is your responsibility to meet with the Technical Director as soon as possible to discuss making up the missed hours.**
- D. **Consequences to missing the above calls will be:**
- **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).
  - Potential loss of points in any theatre course you are currently enrolled in.
  - A registration hold may be put on the student's record until that student schedules the hours.
- E. The Technical Director and/or Costume Shop Supervisor will determine the scheduling of make up hours.
- 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 production.
- Cast, crew, production staff will be required to attend the load-in and strike from start to finish of their load in shift and of the entire strike.
  - If there is a potential conflict, students are required to inform the Technical Director **and** the Program Coordinator **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.
  - Work is not an acceptable conflict for load-in and strike.
- G. Shop Attire Guidelines
- No loose or baggy clothing. It can get caught in moving parts and machinery, or snagged on splinters, etc.
  - Wear shoes that cover the whole foot with good, non-slip soles. **No sandals, flip flops or dress shoes!**
  - No gloves while using power tools as they may get caught in moving parts.
  - Long pants are always your best bet. **No skirts.**
  - No long or large jewelry. It can get caught or snagged easily.
  - Wear clothes that protect you from dust and other airborne particles.
  - Use respirators and dust masks when needed.
  - You will get dirty and stained. Bring work clothes.
  - Long hair must be tied back or in a cap.
  - Long sleeves are always required for welding.
- IV. 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.**
- V. Episodes in Sexuality Design Restrictions
- A. Because Episodes is a devised play, it is imperative that students working on this show understand how to work with limitations and restrictions.



- The budget for Episodes is far lower than other Black Box shows; the load in and tech week of Episodes butts up against the closing and strike of our February slot.
  - With all of this in mind, the Director and Scenic/Lighting Designer will work under the following guidelines:
    - The lighting design mentor will work on a house plot for each of the 3 seating configurations.
    - We will include 1 projection position for each seating configuration.
    - Lighting Designer and Director need to go over acting areas on house plot early on so the Director doesn't stage something that is not possible to light due to a standard plot.
- B. The Student lighting designer will have around 8 specials that they can add to the house plot
- B. One student will serve Scenic Designer and Lighting Designer every year
- C. If the Director chooses to have a media designer, we need to know in advance (if a student is available to fulfill this role) In this case, there will be a Media/Scenic designer and a separate lighting designer.
- D. Standardizing the set:
- 1 ramp
  - 7 2'x2' cubes
  - 2 4'x4' platforms
  - 1 4x8 platform
- all platforms have 9" legs
- E. If the technical director deems it possible, all scenery can be delivered to rehearsal during the 1<sup>st</sup> week to help with devising and blocking

#### **Travel Expenses to Conferences, Festivals, Auditions & Interviews**

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- I. Because student travel is restricted and cannot come from the Student Activities Fee Allocation Budget (SAFBA), student travel to conferences, Festivals, Auditions, and Interviews is now restricted.
- A. Some funds are available through a Theatre Foundation account.
- There is not enough money in this account to cover travel to GTC, KCACTF, SETC, and USITT the four conferences that seem to be the most popular with Theatre Students.
- B. The Program will make Foundation money available to students for some travel expenses to one or more of these events, depending on the money available.
- This money is available due to the generosity of Drs. Amy Cuomo and Pauline Gagnon, who donate the royalties for their text book to the Theatre Program .
- II. Eligible students for travel support are Theatre Majors who will be auditioning, presenting, and/or utilizing a job contact service.
- III. If the student is receiving Program support of any kind for a sponsored trip, they must:
- A. Attend at least three additional workshops/presentations besides auditioning, interviewing, or presenting.
- B. Assist the faculty in recruitment by scheduling time to attend the display table and talking with prospective students.
- C. Present a two page journal or an oral report at a designated company meeting following the sponsored trip.

#### **KCACTF Nominee and Conference Attendance Policy**

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- I. The Kennedy Center American College Theater Festival is a great opportunity for Theatre Majors to celebrate their work.
- A. The UWG Theatre Program enters each of its five productions as Associate Entries to the KCACTF.
- These entries bring an experienced theatre faculty member from another institution on campus to experience a performance.

- After the performance, the outside “expert” gives an oral response to the show.
  - KCACTF only requires the respondent to give an oral response and nominate students from the production.
    - A written response, which is always requested of the KCACTF Respondent by the theatre faculty, is not required and therefore may not be submitted.
  - The KCACTF will nominate one actor from the show as her/his Irene Ryan Nominee
    - The director, in consultation with the faculty, will nominate the other Irene Ryan Nominee.
  - The Respondent and the Director may also nominate students in the areas of Scenic Design, Lighting Design, Costume Design, Dramaturgy, and Stage Management.
    - The design areas of Properties, Make-up, Media are all covered under one nomination.
      - The Respondent or the Program may nominate only one student designer from these areas.
- B. The Regional KCACTF (Region 4) takes place annually the first full weekend in February.
- The festival takes place Tuesday—Saturday, so it is almost a full week away from classes.
  - Students who are nominated need to let their spring term instructors know as early as possible that they will be missing classes.
  - A nominee must be at least a part-time student (taking a minimum of 6 credit hours) in the semester they were nominated.
    - Nominees need to read information about their areas found at the National KCACTF website: [http://kcactf.org/KCACTF.ORG\\_NATIONAL/KCACTF.html](http://kcactf.org/KCACTF.ORG_NATIONAL/KCACTF.html)  
And at the Region 4 site: <http://www.kcactf4.org/>
- II. The following protocol must be followed in order to attend KCACTF:
- A. 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 the appropriate AREA ADVISOR of their decision in writing.**
- B. Following their acceptance, **nominees should talk to their area advisors** about the materials they will need to assemble and actors begin the selection process to find audition pieces. The earlier this process begins the better.
- C. Students who choose to accept the nomination agree to the following conditions:
- **Selection of scene partner for Irene Ryan Scholarship Auditions:** Selection of material and scene partner must be coordinated with Irene Ryan Auditions Mentor.
    - **Nominees must select their material (scenes, monologue/song) prior to selecting a partner.**
    - The determination of the nominee’s partner should come after scenes/monologue/song have been selected **and after discussing partner choices with the Irene Ryan Mentor.**
      - This should happen **prior to talking to the student you wish to be your partner.**
    - Those selected to be partners must have a 2.5 GPA or higher to participate.
    - KCACTF regulations do not allow student to serve as a partner for more than two Irene Ryan Nominees.
    - Partners must be students.
- D. **Selection of Material/Design Overview:** Students will be required to submit a **proposal of the design display elements** they intend to take to the conference to their area mentor.
- **If you do not submit materials by this date you forfeit your right to participate and will not be considered for travel support.**
    - Exceptions to this may be made for second fall show in the case of a late response.
- E. **Nominee Responsibilities:**

- 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 or song), complete with playwright's name, title, and royalty information.
- For **Designers**, this consists of a design concept statement and rough sketches of the final design.
- For **directors, playwrights, critics, stage managers, and dramaturgs**, see your faculty advisor for necessary materials prior to this date.
- **All nominees must complete the online registration form(s) for the scholarship(s) they are competing for by the deadline set by KCACTF Region 4 (usually the end of January).**
  - They must show proof to their faculty advisor that they have filled out this form.

#### F. Rehearsal/Design Process Timeline

- **If you do not attend regular and mandatory meetings with your area advisors you forfeit your right to participate and will not be considered for travel funding.**
- **Irene Ryan nominees** will set up 4-6 rehearsals with their faculty advisor. These rehearsals will take place in the months of December/ January).
  - Lines must be memorized by the first rehearsal in January.
  - Nominees must show progress from one rehearsal to the next in order to fulfill this condition.
  - Nominees must communicate and coordinate all rehearsals with their scene partner – it is your responsibility to make sure your partner is there.
  - Nominees must be present and on time for all scheduled rehearsals.
- **Design nominees** will also schedule no fewer than 4 meetings with their faculty advisor.
  - Nominees must set goals to be achieved at each of the meetings.
  - Nominees must show significant progress between meetings and demonstrate revisions based on advisor feedback.
  - 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.)
- **Directors, playwrights, critics, stage managers, and dramaturgs** should schedule a similar set of meetings with their faculty advisor to show pre-conference progress.

#### G. KCACTF Showcase

- There will be a required pre-presentation for all KCACTF participants on the MONDAY one week before the regional festival.
- There will be a required final presentation for all KCACTF participants on the MONDAY the day before the regional festival.
- **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.
- Following the pre-presentation (on the Monday one week prior to the festival), faculty mentors will make one of three recommendations, based on the nominee's preparedness for the conference:
  - Nominee is approved.
  - 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, they are approved for the conference.)
  - Nominee is not approved. (In this case, the nominee will not be allowed to attend the conference.)

- H. 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 these actions will impact conference attendance in the following year.

### **The UWG Theatre Company: Student Assistantships**

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- I. Criteria for being a Student Assistant for Federal Work Study Employee:
- A. A student must have a grade point average between 2.0 and 2.5 (or higher) to be hired as a student assistant or federal work-study in the Theatre Program .
    - Students with a GPA below 2.5 will be hired on a probationary basis and will need to show a steady increase in GPA from semester to semester in order to be rehired.
    - The goal is to reach the 2.5 GPA threshold (or higher) to be taken off probation.
    - Students assistants with a GPA of 2.5 or higher will not be put on probation unless their GPA drops to below 2.5 in any given semester of their employment.
      - If this occurs, the student will be put on probation as described above.
  - B. Must have taken Stagecraft (THEA 2290), have prior experience in Scene and/or Costume Shops and/or submit a writing sample.
  - C. Must submit an application for each year of eligibility for an assistantship.
  - D. Priority will be given to theatre majors; however, assistantships are not exclusive to theatre majors.
  - E. 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 areas that will not only enhance the quality of education for the student, but will also enhance the quality of the Theatre Program .
  - F. 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.
  - G. Assistants will be reviewed by their supervisor at the middle and end of each semester in which they are on the payroll of the Theatre Program . These reviews, along with the letter of application for Fall Semester returning students, will be used as a tool in determining assistantship renewal for the following semester.
  - H. 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**.
- II. Expectations of All Theatre Student Assistants:
- A. Provide strong leadership to those who work in your area for their P & P hours.
  - B. Be patient with all students working in your area.
  - C. Meet with your supervisor on a regular basis.
  - D. Be respectful to your supervisor(s) and all with whom you work.
  - E. **Set a regular schedule for work as required by your faculty supervisor.**
  - F. **Arrive to work on time (or early) and stay for the hours you are scheduled.**
    - If you find that you will be late, or if you are sick, contact your faculty supervisor as soon as possible.
    - If you are late to work on a regular basis, your supervisor will communicate with you to let you know that you will be let go if the behavior continues.
    - If you miss up to two or more scheduled work sessions without contacting your supervisor, you will be let go from the student assistantship position.
  - G. Communicate with your faculty supervisor on the progress of all projects you are assigned.
- III. Office Student Assistant Responsibilities
- A. Office Student Assistants are often the first introduction to the Theatre Program to new students, parents, faculty.
  - B. Students employed in the office should therefore be calm, courteous, and patient.
  - C. Never ignore someone who walks into the office; ask them how you can help them.

- D. If someone is here for a specific faculty member or the Program Coordinator, politely ask the person to have a seat and walk over to the faculty member's office to let her/him know that someone is here for them.
  - E. Courtesy and politeness must also be extended to the Department Secretary, who is your direct supervisor, and the faculty, staff, and Program Coordinator.
    - The Office Student Assistants will do the tasks as laid out by the Department Secretary.
    - Office Student Assistants will come to work on time.
      - Failure to do so, or failure to come to work at your scheduled time, may result in letting you go from the position.
  - F. Respond promptly to all emails, messages sent to you by faculty or staff.
    - Promptly means the day you are sent the message.
    - This means check your email and check your phone for messages on a regular basis every day.
  - I. If the department secretary has nothing for you to do but answer phones, check with faculty members to see if they have any projects you can do.
    - If faculty have nothing for you to do, check to see if the marketing team needs any help.
    - If they have nothing for you to do, then do your homework.
      - **You are not to go on Facebook while working in the office unless you have been requested to post something for the Theatre Program /Company.**
  - J. The Office Assistants will share the responsibilities of the Company Manager:
    - Inform people when and where the regular company meetings will be held by posting flyers and sending email.
  - K. 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, i.e., Guest speakers, off-campus shows etc.
  - L. Compose, post and organize any paper work needed involving the Theatre Program /Company.
    - Announcements, information on upcoming meeting topics or events, Audition notices, Audition Info Sheets, etc.).
  - M. Take notes at the company meetings.
    - Type and post the notes for each meeting on the bulletin board in the Acting Studio and in the Old Auditorium.
  - N. Establish communication between the faculty and the Company.
  - O. If the directors want to inform the company of anything they will go through you first.
  - P. Run all company meetings and take attendance.
- IV. Guidelines for Working in the Scene Shop:
- A. **Attend all scheduled work calls, strikes and load-ins at the discretion of the theatre faculty.**
  - B. **Wear closed-toed shoes at all times unless your costume requires otherwise. NO FLIP FLOPS!**
  - C. Arrive at all calls at least 10 minutes before the scheduled time. Remember that "on time" is LATE!
  - D. Maintain a safe and clean working environment and encourage others to do so.
  - E. Always have and use your safety equipment.
  - F. Maintain all tools and see that unsafe tools are never used.
  - G. Report any unsafe or broken tools to the TD or costume shop coordinator.
  - H. **Check the call boards every day**
  - I. Show a high degree of leadership at all times.
  - J. Be the first one in and the last one to leave.

- K. Demand more of yourself than from those around you.
- L. Always be willing to help and to work as a team-COMMUNICATE!!!
- M. One of the positions in the Scene Shop is that of the **Scene Shop Foreperson**, which is usually a two semester position. The duties of the Scene Shop Foreman include:
- Assist the TD in the oversight of all activity in the shop.
    - Maintain building standards
    - Maintain safety standards
    - Maintain respectful and appropriate conduct
    - Help keep the build and the shop organized
  - Keep track of all inventory/basic needs of the shop.
    - Fasteners
    - Hardware
    - Lumber
    - 1<sup>st</sup> 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.
- N. Another Student Assistant position in the scene shop is the **Properties Coordinator**, which is usually a two semester position. The duties of the Props Coordinator include:
- Organize and maintain the rotation of new and existing props.
    - Make sure the prop room and warehouse remain organized and clean.
    - Assist Props Designers in photographing and cataloging new props.
  - Continue to work on/ maintain Props and Furniture Inventory system.
  - Assist Props Designer with Load-in, Strikes, and advanced construction.
    - Transporting props/furniture from one space to the other.
    - Help with setting up backstage tables.
    - Help Prop Designer with any construction of complicated props (with approval of Props Mentor)
  - Coordinate any borrowing of props/furniture from any outside individual or organization
    - This will include filling out the proper paper work, checking availability of items, consulting with the individual who is inquiring about the props, and possibly assisting in transporting larger props/furniture to location (CAMPUS ONLY FOR CAMPUS ORGANIZATIONS).
  - Schedule a weekly meeting to touch base with supervisor regarding weekly duties.
  - If there are no props coordinating tasks to do, the props coordinator will work her/his scheduled time in the scene shop or costume shop.
    - This will be determined by the props coordinator's supervisors.
    - The Head of Design is the immediate supervisor.
    - The Technical Director will approve the props coordinator's time card.
  - When all work is complete (or there is no props work) the Props Coordinator will finish weekly hours in the scene shop.

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### The UWG Theatre Company: Technical Rehearsals

- I. Tech week begins ten full days before opening night.
- II. All designers, actors, crew, stage managers, directors, etc. should make sure that they are free of **all** possible conflicts during these ten days.

- III. It is vital that all designers and stage managers are ready for the first technical rehearsal.
  - A. By the last production meeting before tech, the SM should schedule a paper tech that should include the director, the SM, and the lighting, sound, media, and, if needed, set designers to put cues in the SM's prompt book.
  - B. Paper tech is the setting of light, sound, fly, and special effects cues in the stage manager's prompt script.
  - C. The paper tech meeting should take place one day the week before tech week begins.
  - D. Participants should schedule three hours for this meeting.
  - E. 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.
  - F. All designers should have their specific cues outlined in their script.
  - G. The stage manager(s) should have their prompt script (with blocking notes), a straightedge, pencils, and an eraser at the paper tech.
  - H. **All** cues must be written in the stage manager's prompt script at this meeting!
- IV. All scenery that directly affects the actors should be ready for the first tech.
- V. 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).
  - A. All light cues (as discussed at the paper tech prior to the first tech) should be programmed in the light board.
  - B. The master electrician should set up running lights backstage so actors and crew can safely navigate during the tech.
- VI. 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.
- VII. All special effects cues (fog, fly rigging) should be completed or near completion for the first tech.
- VIII. No one is expecting perfection at the first tech, but faculty members will be looking for solid preparation and efficient organization.
- IX. The stage managers need to glow tape the set by the start of the first tech.
- XII. Props tables should be placed, papered, and organized by the prop designer.
  - A. All props should be placed and available.
- XIII. The floor should be swept onstage and backstage.
- XIV. The first hour of rehearsal should be taken up with scene change rehearsals for the first act of the play.
- XV. The remaining time of tech should be used to cue-to-cue through Act I of the play.
- XVI. Actors should wear clothing that is similar in color to their costume.
  - A. Actors **should never wear white** unless their costume is white.
  - B. Actors **should never wear hats** unless their characters wear hats.
- XVII. Actors should be aware that tech can be tedious and therefore should be patient and willing to help out.
- XVIII. 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.

XIX. 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):

- A. **The Saturday prior to the first tech. is load-in.**
  - Electrics load-in will begin at 7:00 a.m.
  - Scenery, Props, Sound, Media will begin load in at 9:00am
  - The SM and ASM should plan on attending two shifts of the load in (9am-6pm), unless otherwise discussed at a production meeting prior to load in.
  - 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.
- B. **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.**
- C. **Monday—Actor’s run show on Set without Tech**
  - At this time, the running crew members will have an orientation with the stage manager and TD.
  - The Technical Director, Scenic Designer, and Stage Manager will walk the cast and crew around the set for the first 30 minutes of the rehearsal (or after warm ups).
  - Crew and ASM should glow tape the set prior to the rehearsal starting.
  - Crew is called to watch show and take assignment notes.
- D. **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.
- E. **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.
- F. **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.
- G. **Friday--Dress/Tech.**
  - No hair and make-up unless previously determined by the costume, hair/make-up designers and the director.
  - 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.
  - The Stage Manager should call this rehearsal, and all others thereafter, from the booth.
- H. **Saturday--TBA.**
  - This rehearsal is usually one that only involves the director/music director and cast and doesn’t involve crew or designers. If there needs to be a work call scheduled on the set or for lights, the SM will work with the TD and ME to schedule the rehearsal and work calls around each other.
  - If rehearsal is not needed, then it should be cancelled.
  - Everyone involved with the production should have 24 hours’ notice of whether this rehearsal will occur or not.
- I. **Monday--Dress rehearsal.**



- Hair and make-up should be added for this rehearsal.
  - Curtain call should be staged immediately after the run of the show.
  - All designers, stage managers, actors, directors, and producers will meet after the dress to go over notes.
- J. **Tuesday--Final Dress/Community Preview.**
- This should be treated as a rehearsal and not a performance even though there is an audience.
  - The House Manager should give a curtain speech and there should be ushers at this rehearsal.
  - All designers, stage managers, actors, directors, and producers will meet after the dress to go over final notes.
- K. **Wednesday—Opening Night.**
- A reception will follow the performance. Food should be opened up to those staying after once the actors have changed and entered the lobby.

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### The UWG Theatre Company: Positions and Responsibilities

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The following pages contain information about the responsibilities of the various roles that collaborate to make a successful production. Whenever possible, the responsibilities as outlined in the proceeding pages model professional duties.

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### The Student Director

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- I. 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 there will be at least one opportunity each year for a student to direct.
- A. **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.
  - The 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.
- I. The student director must adapt to the limitations given to her/him for the production.
- A. Limitations may include, but are not limited to, budget, cast size, cast make up, using a rep lighting plot and other technical restrictions, rehearsal schedule, etc.
- II. All student directors must meet with the faculty directing advisor prior to auditions for the semester.
- A. At this meeting, the student director and faculty advisor will schedule weekly meetings that will take place throughout the semester.
- B. At this meeting, the student director and faculty advisor will discuss deadlines for organizational paperwork needed for the production.
- III. All student directors must create a preliminary rehearsal/performance schedule prior to auditions taking place.
- IV. All student directors will hand in paperwork when assigned.

- V. The student director is responsible for distributing the preliminary rehearsal/performance schedule to all faculty
  - A. The student director is responsible for inviting the faculty advisor to run throughs as the faculty advisor deems necessary.
- VI. At the weekly meetings with the faculty advisor, the student director is responsible for discussing all issues that arise in the rehearsal process.
  - A. The most difficult aspect of directing is communication; the weekly meetings are set so that communication can occur in an efficient manner.
  - B. These meetings may also be confidential if personal issues are at stake.
- VII. All student directors will be responsible for handing in a directing analysis even if the project is not connected to course work.
- VIII. Obviously, all student directors are required to attend and run all rehearsals and production meetings for their productions.
  - A. If a director is consistently late or does not show up for one rehearsal, that director will be replaced.
  - B. Preparation for all rehearsals and production meetings is also mandatory.
- IX. Details about the role of the director will be more specific according to the production needs/elements of each play.
  - A. These specifics will be determined by the director and the faculty advisor in the weekly meetings.
- X. Failure to adhere to any of these responsibilities will result in the replacement of the student director.

### **The Actor's Responsibilities**

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- I. As stated earlier in this handbook, all Theatre majors are required to audition unless they choose to pursue a design or technical position.
  - A. The following information comes straight from the Actors' Equity Responsibilities of the Actor document that is distributed to all actors who are members of AEA.
- II. All actors have certain professional responsibilities to the production, the director, the producer, the designers, and their fellow actors. Therefore all actors must:
  - A. Be on time for all rehearsals and calls (the start time for rehearsal is the start time, not the arrival time).
  - B. Arrive at your costume fitting on time:
    - Take a bath before your fitting.
    - Use a deodorant.
    - Wear proper, clean underwear.
  - C. Notify the stage manager as soon as possible, and certainly before call, if you are ill or unable to reach the rehearsal or theatre on time.
  - D. Acknowledge the Stage Managers calls with a polite "thank you!"
  - E. Do not move, borrow, or play with props -- especially if they are not your own!
    - Put props that you handle back after use, if possible, or leave them in the same place every time if not.
    - Let the Stage Manager know if a prop or scenic element is broken.
  - F. Know your lines thoroughly when you are supposed to be "off book."
  - G. Sign in ON TIME and do not ask others to sign in for you.
  - H. 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).
- I. Do not eat or drink on costume. (In some cases water may be permitted.)
  - J. Remember that, even though places for each act will be called, you are alone responsible for your entrance cues.
  - K. Observe all rules and guidelines laid out by the director and stage manager that adhere to this handbook.
  - L. Cooperate with the Stage Manager and Assistant Stage Managers as well as the Dance and Fight Captains.
  - M. Take proper care of and make no unauthorized changes to your costumes, props, and make-up.
  - N. Maintain your performances as directed.
  - O. Appear in curtain calls in full costume and make-up.
  - P. Go to your Deputy in cases of disagreement.
  - Q. Be unfailingly courteous to the stage crew.
  - R. Demanding "prima donna" attitudes are a sign of insecurity -- not importance!
  - S. Allow for quiet time before the performance.
  - T. Limit talking, gossip and horseplay.
  - U. Do not improvise lines or on-stage business unless specifically required by the script.
  - V. Practical jokes have no place in performance -- ever.
  - W. Say "Please" before requests and "Thank you" after.
  - X. If you make a mess -- clean it up (including the rehearsal hall and Green Room).
- III. Your stage manager is obligated to report violations to any of these responsibilities to the Producer.
  - IV. Discipline is a sign of professionalism.
  - V. Maintain a professional attitude at all times.

(Excerpts taken from Actors' Equity Association, "Duties and Responsibilities of the Actor" and from *Theatre Design and Technology*)

### **The Duties of the Deputy**

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- I. The company deputy is a person from the acting company of a particular show who is elected by the production company (cast, designers, stage management, marketing) on the first day of rehearsal.
  - A. All faculty production personnel must leave the room when the vote takes place.
  - B. The deputy should be a Junior or Senior in academic rank, if possible.
- II. The Company Deputy should be a conduit between the acting, design and staff/crew of the production and the director and producer. The main focus of the Company Deputy is as follows:
  - A. The Company Deputy is in charge of morale for the company.
    - If morale is low, it is the Company Deputy's responsibility to report this to the producer and director and help with creating a solution to the problem that may be causing it.
    - If morale is high, it is the Company Deputy's responsibility to ensure that this continues.
  - B. The Company Deputy, working with the Stage Management team, is in charge of making sure new company members, whether they are members of the cast or production team,

- understand their rehearsal responsibilities (this may be as easy as reminding people to read their handbooks).
- This includes things like making sure cast members understand professional rehearsal and performance behavior (i.e., no texting or phones going off during rehearsal, not wearing white during tech rehearsals unless one's costume is actually white, bringing script, pencil and rehearsal notebook to all rehearsals and performances, reading over the previous night's notes before the next rehearsal, etc.).
  - The Company Deputy should also work with the Stage Management team to make sure that breaks are called at the proper times during rehearsals.
  - The Deputy will assist the stage manager and/or director with behavior problems within the cast.
  - The Deputy will also assist the director and stage manager in keeping lines of communication open.
- C. The Company Deputy is in charge of coordinating/running warm ups in consultation with the director of the production
- The Deputy should consult with the director prior to the first rehearsal in order to
    - see if warm ups have been built into the rehearsal schedule
    - decide how much time, if any, is given to warm ups
    - consult with the director in case s/he wants the warm up to include something special to the production (i.e., warm ups for musical rehearsals might need to include a thorough vocal warm up of scales, **etc.**)
  - **The Deputy should make sure that warm ups consist of both physical stretching and ensemble building exercises (this might be discussed in the Deputy's consultation with the director, if need be.)**

#### **The Duties of the Dance Captain**

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- I. The role of Dance Captain will be assigned by the choreographer at her/his and the Director's discretion (usually after the choreographer has taught a dance or two and has seen the abilities of the individual dancers and how fast each dancer picks up the choreography).
- II. The Dance Captain is a member of the acting ensemble who maintains the artistic standards of all choreography in a production.
- III. The Dance Captain will always work in tandem with the Stage Manager in conveying and maintaining the creative intentions of the choreographer and director.
  - A. That is, the Dance Captain will give notes to the dancers and the SM will make sure these notes are in the rehearsal/performance reports.
- IV. Some specific responsibilities are:
  - A. Maintain the artistic standards of the production.
    - Learn the choreography.
    - Review choreography and give notes when the choreographer is not at rehearsals or performances.
    - In conjunction with the stage manager, schedule brush up rehearsals and/or dance calls prior to curtain.
    - Maintain all choreography in the style, technique, and energy level it was taught.
    - Pay attention to and maintain original spacing and positions in all musical numbers.
    - Work with the Stage Manager to make sure that the condition of the stage and/or rehearsal space is safe and suitable for dance and movement.
    - The Dance Captain will be the deciding factor in any differences in interpretation of the choreography when the choreographer is not around.
  - B. Assist the SM and Director if an understudy must go on.

*(Excerpt from Actors' Equity Association's Guidelines for Dance Captains)*

### **Stage Management Responsibilities**

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- I. To become a stage manager, students must first be an Assistant Stage Manager for at least one production.
- II. A more detailed explanation of the stage manager's duties and responsibilities can be found in the **Stage Manager's Manual**, which should be given to each stage manager and assistant stage manager when they are assigned their positions.
- III. A good Stage Manager...
  - A. Assumes responsibility:
  - B. Realizes that that bulk of responsibility for the smooth running of the rehearsal process and the production run is on their shoulders.
  - C. Remembers that responsibilities can and should be shared with able assistants.
  - D. Keeps their cool:
  - E. Never loses their temper, especially in front of their cast.
  - F. 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.
  - G. Remembers to always add "please" and "thank-you" to everything you do and say.
  - H. Is organized, efficient, and observant:
  - I. Always has paperwork ready, props gathered, rehearsals and meetings organized, and always be ready for what is to happen next.
  - J. Is dependable:
  - K. 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!***

- IV. A Checklist of Tasks
  - A. **Supplement Manual** - Your first responsibility upon receiving a stage managing assignment is to obtain a copy of the Stage Management Manual. You will keep this handbook with you during your SM assignment as a useful resource. Additionally, the handbook will be beneficial during rehearsals. The Stage Manger Handbook can be checked out from the department Office Manager.
  - B. **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, Office Manager or from the Stage management advisor.
  - C. **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.
  - D. **Keys** – You will need to contact the theatre Office Manager to fill out the appropriate form in order to gain card access to the TCPA and check out shop key(s) to your rehearsal space if applicable. You will need to make an appointment with David Manual for a tour of the Townsend Center before you are issued access or keys.
  - E. **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.
  - F. **Crew** - Get the names of the crew from the faculty member in charge of the Performance and Production Class. 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.
- G. **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
- H. **Create preliminary paperwork**
- Character/Scene Breakdown
  - Contact Sheet
  - Rehearsal Schedule
- I. **Gather materials 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
- J. **Create a private Facebook for the production and invite:**
- Cast
  - Crew
  - Designers
  - Faculty mentors
  - The producer
  - Marketing
  - House Manager
- K. **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.
- L. **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 through.
  - 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 mentor.
- V. **Definition of the Duties and Obligations of a Stage Manager**
- A. 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:

- He / She shall be responsible for the calling of all rehearsals, whether before or after opening.
- 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.
- He / She shall work with the director and the heads of all other departments during rehearsal and after opening schedule rehearsal and outside calls.
- Assume active responsibility for the form and discipline of rehearsal and performance, and be the executive instrument in the technical running of each performance.
- 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.
- Keep such records as are necessary to advise the producer on matters of attendance during rehearsals and performances.
- Maintain discipline during rehearsals and performances.

(Excerpts taken from the Actors' Equity Association document, "The Definition of the Duties of the Stage Manager.")

VI. In dealing with the crew, the Stage Manager agrees to:

- A. 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.
- B. Make sure students do not leave the building alone (this is for safety).
- C. Notify all crew members of at least two run-throughs from which they may choose to attend before tech week begins.
- D. Assign and teach all crew members their responsibilities for a given production (sweeping, presetting props, etc.).
- E. Treat all crew members with respect and humility.
- F. Make sure all crew members understand the policy as stated in this document.
- G. Organize all backstage areas for safety.
- H. Organize and give crew members ample rehearsal time for all scene shifts
- I. Give any schedule changes to the crew members within 24 hours of the change.
- J. Say "Please" and "Thank you" often.\*
- K. Not play practical jokes during the performance. Practical jokes have no place in performance – ever – even closing night!\*
- L. Be unfailingly courteous to the actors and other crewmembers.\*
- M. Report on all rehearsals and performances, even those incidents that occur backstage or prior to curtain.
- N. If it becomes necessary to dismiss a crew member, please see section IV.C of the Run Crew/Backstage Crew Responsibilities for the protocol.
  - If this is necessary, it's important that the disruptive behavior, whether it is a crew member who doesn't show up for rehearsal/performance, or it's someone who is truly disruptive, is documented in rehearsal and performance reports.

(\*Excerpts taken from *Theatre Design and Technology*)

### **Assistant Stage Manager Responsibilities**

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- I. The first responsibility of the Assistant Stage Manager is to assist the Stage Manager in the running of rehearsals and performances.
  - A. In rehearsal, the ASM will be called on to do a number of tasks:
    - In performance, the ASM Arrive at least 30 minutes prior to the start of rehearsal.
    - Sweep the rehearsal space.

- Clean and set all props.
  - Watch the book to be able to give lines.
  - Change and set up rehearsal and set props for each scene rehearsed.
  - Track props from their start to where they end up.
  - Clean up and put all props away in their storage area.
  - Clear the rehearsal room so it is ready for classes.
  - Go through lock up procedures with the SM.
  - Anticipate the needs of the SM, actors, director.
- B. Responsibilities will include:
- Arrive at the predetermined call that the SM imposes.
  - The SM and ASM should be the first to arrive to the theatre.
  - Being in charge of the deck and the running crew on the deck.
  - Ensuring that the stage is swept and set prior to warm ups, and/or fight/dance calls.
  - Delegating responsibilities to the crew in terms of set up, scene changes, etc.
  - Communicating with the SM on all matters.
  - Any assignments designated by the SM.
  - Clean up and strike of all props, scenery, etc. at the end of each performance.
  - Assist the SM in all lock up procedures.

## II. Read and follow the Stage Manager's Manual.

### Scene Designer Responsibilities

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- I. Pre-production preparation:
- A. Read the script.
  - B. 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).
  - C. Schedule weekly meeting times with your area mentor.
  - D. Schedule a meeting with the director to discuss concept an approach to the play.
    - You may have to schedule multiple meetings with the director.
    - These should happen long before the 1<sup>st</sup> production meeting.
  - E. Based on the director/design meeting start your research by focusing on the concept and notable aspects present in the script.
  - F. Begin working on thumbnail sketches and rough plans. You should be presenting "options" for your director.
  - G. Compile a research packet (I prefer PDF format). This maybe ongoing throughout the process.
  - H. 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).
  - I. Meet with the Technical Director early to discuss appropriate approaches in executing your design.
    - You should be talking with the TD more than just once a week at production meetings.
  - J. 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.
  - K. Make preliminary sketches and drafting.
    - Discuss these with the director.
    - Once you have approval on these, draw up final floor plan and other drawings.
  - M. Discuss color with the director, costume and light designers.



- II. Rehearsals/Production Meetings
- A. Once the design has been 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 working drawings before building begins.
    - Plan on having them to the technical director at least one week before construction starts.
  - B. Check the production calendar for deadlines of the following items:
    - Ground plan
    - Elevation
    - Any additional drawings that the Technical Director may need to begin build
  - C. The following items are due the evening of the Show and Tell
    - Scale model of scenic Design
    - Color Elevations
    - Scenic Design Rendering (if necessary)
  - D. Be prepared to show your research packet, along with the ground plan and a model/rendering at the first production meeting and the first rehearsal.
    - Be prepared to talk about the shows concept and your choices regarding the scenic elements.
    - You are required to stay through the entire read through.
  - E. Help the stage manager tape out the floor of the rehearsal space.
  - F. Attend the first Rehearsal/Read Through of the play. This will be your opportunity to participate in "Show and Tell" for your design.
  - G. Be prepared to show your research packet, along with the ground plan and model/rendering at the first production meeting and the first rehearsal.
  - H. Be prepared to talk about the shows concept and your choices regarding the scenic elements.
  - I. You are required to stay through the entire read through.
  - J. Scenic Designers are required to attend all production meetings.
    - During these meetings, they should be prepared to show research and ask SPECIFIC questions regarding the use and needs of the set
    - If you can not make it to a meeting because of an Emergency, you need to contact the Stage Manager immediately upon knowledge of your absence.
    - If you are not able to be present at a meeting, consider conference calling in.
    - You need to schedule appropriate meetings with the Director (or anyone else involved) to make up for any missed meetings.
    - You may need to meeting outside of production meeting, throughout the process, to talk specifics about scenic elements with the director and any other designers that me need to be included.
  - K. Plan on attending the first run-through (usually called the stumble through), and any other subsequent run-throughs.
  - L. Make "to do" lists and mark projects off as they are completed.
  - M. Attend as many rehearsals as possible to make sure things are being used as designed.
  - N. Be prepared to demonstrate all painting techniques you wish to use and oversee the painting of the set during shop and paint calls.
  - O. You should schedule multiple weekly visits to the scene shop to coordinate with the TD throughout the build.
  - P. UNLESS OTHERWISE NOTED, OR UNLESS THE DESIGN DOESN'T REQUIRE ANY MAJOR PAINTING, THE SCENIC DESIGNER IS RESPONSIBLE TO LEAD THE PAINTING OF HIS/HER SET. BE PREPARED TO COORIDINATE WITH THE TD TIMES AND SCHEDULES TO HAVE MATERIALS ORDERED AND THE SET PAINTED ON TIME.
  - Q. Read and respond to all rehearsal reports

### III. Load-In and Tech Week

- A. You are required to attend Work call (one week prior to Load-In)
- B. You are required to attend the full day of Load-In (below are suggestions of what the Scenic Designer should do during Load-In – check with your mentor to go over Load In responsibilities prior to the load in date)
  - Help answer any questions that the TD and crew may have regarding the scenic elements
  - Help work with props (specifically with any set dressing)
  - Work on any final paint/detailed painted scenery
  - Assist with the installation of the set
- C. Attend all tech and dress rehearsals.
  - Make notes of things that need to be completed.
  - Talk to the director throughout the tech process (this includes during the cue to cues and during the runs)
  - Try to take care of director or actor notes before the next rehearsal.
- D. 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.
- E. There are a lot of things that need to happen in a small amount of time throughout the tech process, make sure you plan accordingly and are available to help with notes, set dressing, props, etc.

### IV. Performances

- A. Read and respond to all performance reports.
  - Attend to any notes (coordinate with the TD) and have them completed before the next performance.
- B. **ALL DESIGNERS ARE REQUIRED TO ATTEND OPENING NIGHT AS WELL AS THE KCACTF RESPONSE AND POST MORTEM**

### VII. Strike

- A. Designers are required to attend (and stay for the entirety) of Strike

### VI. Important Notes:

- A. **KNOW YOUR BUDGET AND STAY WITHIN THE BUDGETED AMOUNT. YOU MUST REQUEST AND RECEIVE WRITTEN APPROVAL IN ADVANCE FROM THE PROGRAM COORDINATOR TO SPEND BEYOND YOUR BUDGETED AMOUNT.**
- B. **Turn in a copy of all receipts and all unspent cash to the Theatre Office Manager within 24 hours**
- C. **Per University policy, you cannot be reimbursed for any ONE receipt that exceeds \$99.00. Discuss with your mentor alternative purchasing plans for items that exceed \$100.**

### **Technical Director Responsibilities**

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- I. In a nutshell, the TD is responsible for realizing the designers' vision safely and efficiently. To this end, the student TD should:
  - A. Attend all production meetings for the assigned show.
  - B. Meet early on with the designer to discuss details of the scenery, including practicality, budgeting and materials.
  - C. The job begins when designer concept and drawings are available.
  - D. 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.
  - E. Along with the stage manager and scenic designer, tape out scenery in rehearsal space as needed.

- F. Generate a full set of working drawings from the designer's elevations.
  - G. From these drawings, determine the amount of materials and hardware needed to construct the design.
  - H. Using University and Departmental policies and procedures, purchase and arrange for the delivery of materials, etc.
  - I. Present working drawings to the crew for construction.
  - J. Generate a weekly schedule of shop work to be completed and stick to it!
  - K. Keep the shops in a clean and safe condition on a daily basis.
  - L. Make the faculty production coordinator aware of any unsafe conditions immediately!
  - M. Supervise all work in the shop on the show.
  - N. Be aware of all shop safety guidelines and ensure that the crew is similarly educated.
  - O. Attend at least two run throughs of the play/musical prior to tech week.
    - Make sure that the set is being used correctly.
  - P. Supervise both load and strike of electrics and scenery.
  - Q. 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.
  - R. With the Stage Manager, assign clear tasks to the running crew and post these assignments onstage.
  - S. Work with the running crew to ensure a smooth and safe backstage experience.
  - T. Keep abreast of production performance reports in order to fix any notes during the run of the show.
  - U. Communicate your needs and progress to theatre faculty regularly at both production meetings and as needs arise. **WE EXPECT NO SURPRISES ON FIRST TECH!**
  - V. Attend production meetings at the end of each tech/dress day to go over notes with the director, producer and faculty production coordinator.
  - W. Leave the scene shop and electrics room in a better condition than you found it!
- II. Important Notes:
- A. **KNOW YOUR BUDGET AND STAY WITHIN THE BUDGETED AMOUNT. YOU MUST REQUEST AND RECEIVE WRITTEN APPROVAL IN ADVANCE FROM THE PROGRAM COORDINATOR TO SPEND BEYOND YOUR BUDGETED AMOUNT.**
  - B. **Turn in a copy of all receipts and all unspent cash to the Theatre Office Manager within 24 hours**
  - C. **Per University policy, you cannot be reimbursed for any ONE receipt that exceeds \$99.00. Discuss with your mentor alternative purchasing plans for items that exceed \$100.**

#### **Other Scenic Positions**

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- I. Duties of the Master Carpenter (Show to show basis):
  - A. Work closely with the TD and shop foreperson to ensure proper building of scenery.
  - B. Sign off on completed scenery.
  - C. Head crews on a daily basis in the shop as well as load-ins and strikes.
  - D. Coordinate with the TD on build schedules / calendars.
  - E. Work with shop volunteers to help educate in proper building standards and to help ensure overall shop safety.
- II. Paint Charge (Semester long position)
  - A. Supervision and organization of the painting of sets, parts of sets, backdrops, cutouts, signs, etc.
  - B. Be able to perform specific duties such as woodgrain, marble, aging/breakdown, and other faux finishes.
  - C. 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
- V. Duties of the Paint Charge (Show to Show Basis):
- A. Will work closely with the scenic designer along with their paint elevations to ensure proper communication about paint color, application, and technique.
  - B. Before any final paint treatment is applied to a set, the scenic designer and technical director needs to approve an appropriate paint sample.
  - C. The paint charge will have to organize their crew and provide an approved work schedule to the TD.
  - D. The paint charge will have 1-2 primary assistants (scenic painters) throughout the duration of the build (from show to show).
  - E. Must be able to work with shop volunteers in basic applications of scenic painting.
- VI. Additional Responsibilities
- A. Designer show and tell at the beginning of each build.
  - B. Scene Shop will meet on the days of the company meetings (either before or after) to discuss progress on the show.
  - C. 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.
  - D. As a craftsperson:
    - Do not borrow personal tools without asking -- ever.
    - Do not borrow a tool someone else is using without asking.
    - Put tools away when you are finished -- even if you did not use it first.
    - If you make a mess -- clean it up! (Clean as you work.)
    - Ask before using someone else's materials or scraps.
    - Do not talk to persons using power tools or similar equipment -- wait for them to finish.
    - If you break a tool -- report it! (You won't get in trouble.)
    - Horseplay is not appropriate in the shops or on stage.
    - If you don't know what you are doing -- ASK.
    - If you don't know how to use a tool -- ASK.
    - Warn others of hazards.
    - When you have finished a task, ask what you can do next -- do not wait to be told.
    - Call out when moving overhead rigging or stage elevators.
    - Acknowledge warnings with a polite "Thank you."
    - If you drop something overhead yell "Heads!" immediately and loudly.
    - Be courteous to fellow workers.
    - Report using the last of anything -- better yet, report using *nearly* the last of anything.
    - Empty a full trashcan before adding to it.
    - Demeaning language is never appropriate.
    - Acknowledge tours and other guests by stopping noisy work.

(VI.D. is from *Theatre Design and Technology*)

### **Lighting Design Responsibilities**

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- I. Pre-Production/Rehearsal Period:
  - A. Read the script once appointed Lighting Designer.
  - B. Immediately contact the Faculty Mentor for Lighting Design and set a meeting to discuss

- the project and begin working on Text Analysis for Lighting Design.
- This meeting should occur not more than 4 days after being appointed Lighting Designer.
  - At your first meeting with the faculty mentor, review ALL process and production due dates and put them in your calendar.
- C. Contact the director and get involved in the design process.
- If you are appointed to Lighting Design a production for which the design process is already begun, get up to speed on the progress of the other design areas as quickly as possible.
  - This may involve meetings with not only the director, but also the Scenic, Costume, Sound and/or Media designers.
- D. Be prepared to attend the first read-through and all production meetings
- E. Attend the first Rehearsal/Read Through of the play.
- This will be your opportunity to participate in "Show and Tell" for your design.
  - Be prepared to discuss your ideas and share any research that you have shared with the director.
  - Stay for the entire First Read Through at this rehearsal.
- F. During the first production meeting confirm the dates of hang and focus, paper tech, dry tech, cue to cue, and dress rehearsals with the stage manager.
- These should already be on the Production Calendar, and in your calendar from previous meetings with your faculty mentor.
- G. 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 while balancing your class and homework load.
- H. Get copies of the ground plans and elevations from the set designer, check for projections.
- Discuss with the scenic designer any practical instruments (floor and table lamps, hanging fixtures, etc.) with the set and props designers.
- I. Make sketches and a preliminary light plot of what you would like to do for the design.
- A rough light plot must be completed not less than 1 week prior to the final plot due date.
    - Discuss color ideas with the director, set and costume designers.
    - Get a list of the instruments that can be used.
    - Draft a final light plot and create final paperwork including channel hookup, instrument schedule, color cut list and GOBO list.
    - Plot and Paperwork MUST be submitted on or prior to deadline as stated in the Production Calendar.
    - Late work makes other people's jobs impossible and compromises the quality of the design and the production.
- N. Review Final Plot and Paperwork with Faculty Mentor, and then with Master Electrician.
- Be prepared to make changes and adjustments if needed.
- O. Sit down with the director and stage manager for paper tech to put cues in the SM's script.
- P. Participate in hang and focus.
- Let the master electrician oversee the hang.
  - Execute focus in an efficient manner. Be thorough, but be quick.
  - Create a magic sheet to aid you in efficient cue writing.
- II. Load-In and Tech Week:
- A. Hang and Focus Calls during Load In.
- Work closely with the Master Electrician.

- Remember that running the Hang and Focus calls is their responsibility, not yours.
  - Lay out focus points prior to the start of the focus call in order to speed your work.
  - Work carefully but rapidly during focus call.
- B. Prior to the first tech, program all light cues.
- During Tech, collaborate with your director, fellow designers, and Stage Manager.
  - Most light cues will require modification from pre-tech programing.
  - Cue placements may need to adjust from paper tech to respond to the realities in the theater space.
- C. Respond thoughtfully and calmly to notes from the director and suggestions from your fellow designers.
- If the director asks for a change that you feel compromises a look, have a calm, brief discussion with them over what changes are needed and why. Be prepared to explain your ideas.
  - Remember that the director's vision guides the entire production, and that their word is final on how the show should ultimately look and work.
- D. During cue-to-cue, tech-through and dress rehearsals, work quickly and efficiently to make changes.
- If a change can be made quickly and efficiently, make it on the fly so that the director can see it.
  - Keep in mind the programing speed and experience of your programmer (yourself, your ME, your light board operator) when determining if a note can be done on the fly.
  - If a change will take more time to program, or requires work notes (re-hang, re-focus, re-color, etc.), make a note of it and get it done before the next rehearsal.
  - During cue-to-cue, tech-through and dress rehearsals, and any performances you attend, it is NEVER appropriate or acceptable to lose your temper with the director, Stage Manager, Light Board Operator, or anyone else.
    - If in the course of a run (dress rehearsal or performance) a cue is not executed as planned, make a note and share it with the Stage Manager AFTER the run/performance.
- E. Ensure that the Stage Manager has copies of the light plot and all appropriate paperwork needed to do all preshow checks.
- F. During the week of performances, schedule a meeting with your Mentor within 3 days after strike for final Post-Mortem and evaluation.

### III. Important Notes:

- A. **KNOW YOUR BUDGET AND STAY WITHIN THE BUDGETED AMOUNT. YOU MUST REQUEST AND RECEIVE WRITTEN APPROVAL IN ADVANCE FROM THE PROGRAM COORDINATOR TO SPEND BEYOND YOUR BUDGETED AMOUNT.**
- B. **Turn in a copy of all receipts and all unspent cash to the Theatre Office Manager within 24 hours**
- C. **Per University policy, you cannot be reimbursed for any ONE receipt that exceeds \$99.00. Discuss with your mentor alternative purchasing plans for items that exceed \$100.**

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### Master Electrician Responsibilities

- I. The Master Electrician is responsible for seeing that the light plot and lighting concept are accomplished successfully.
- A. 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.
- B. What the master electrician can always count on is that s/he 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.

- C. The master electrician should be someone who has a working knowledge of the equipment available. Where that knowledge is lacking, the Master Electrician should work diligently with their faculty mentor to fill in their gaps in that knowledge.
- II. 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.”
- A. 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.
  - B. The deadlines for the master electrician are often later in the process, but involvement in the process from the start will help the Master Electrician understand how their work fits into and supports the productions as a whole.
  - C. Master Electricians are assigned on a Semester by Semester basis, and are responsible for all production in their semester.
- III. Pre-Production:
- A. Attend Electrics Training at the beginning of the semester, and all Electrics Work Calls for the semester.
  - B. Meet with Lighting Designer and faculty mentor as light plot develops, and on the day light plot is due.
  - C. Pull all color and GOBO's from stock needed for each production, and ensure that non-stock items are ordered **the day the plot is turned in** by the designer.
  - D. Keep aware of the production lighting budget, and discussing any purchases desired with the Lighting Designer and the Faculty Mentor before purchases are made.
  - E. Plan the circuiting of the plot based on the Lighting Designers placement and channeling of fixtures prior to the start of the hang calls.
  - F. Schedule and execute moving Theater Company equipment from Martha Munro to TCPA prior to load in. Use of the company truck must be coordinated with the TD in advance.
- IV. Load-In and Tech Week:
- A. Lead the electrics crew to hang, cable, and focus the lights for the show.
    - This work is a combination of hands on doing and crew management.
  - B. Make sure that all wires or cables are dressed neatly in the grid and, where necessary, taped down backstage and in the house.
  - C. Attend all technical and dress rehearsals and notes sessions, and be available to program the light board during cue-to-cue.
  - D. Attend notes sessions after cue-to-cue, tech run, and dress rehearsals.
  - E. Schedule work calls for notes that will come up during cue to cue and tech rehearsals with the lighting designer electrics crew (keeping their faculty mentor apprised of the schedule of calls),
    - The master electrician is responsible for knowing crew availability for work calls.
- V. Performances:
- A. Dimmer check usually 1 ½ hours prior to curtain for every performance; exact timing of dimmer check should be determined on a show-by-show basis with Stage Management and faculty mentors.
  - B. Maintenance as necessary during performance weeks;
- VI. Strike:
- A. Striking lighting equipment is a combination of hands on doing and crew management.
  - B. Return all borrowed/rented equipment to the appropriate locations.
    - Some returns may need to happen the Monday after a Sunday strike
  - C. Return all Theater Company Equipment to its designated storage area in Martha Munro.
  - D. Clean and organize the TCPA electrics room.
  - E. File any gel and gobos borrowed from TCPA in their stock
  - F. File any gel and gobos that are the Theater Company's in the appropriate storage in Martha Munro.
  - G. Additional duties may include, but are not limited to:

- Assisting audio set up;
- Unloading/loading trucks;
- Rigging and theatre maintenance;
- Maintain and repair lighting equipment.

#### VII. Important Notes:

- A. **KNOW YOUR BUDGET AND STAY WITHIN THE BUDGETED AMOUNT. YOU MUST REQUEST AND RECEIVE WRITTEN APPROVAL IN ADVANCE FROM THE PROGRAM COORDINATOR TO SPEND BEYOND YOUR BUDGETED AMOUNT.**
- B. **Turn in a copy of all receipts and all unspent cash to the Theatre Office Manager**
- C. **Per University policy, you cannot be reimbursed for any ONE receipt that exceeds \$99.00. Discuss with your mentor alternative purchasing plans for items that**

#### **Media Designer Responsibilities**

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- I. Pre-Production/ Rehearsals:
  - A. Schedule weekly meeting time with your area mentor.
  - B. Read the Script.
  - C. Read the script a second time, taking notes on:
    - The physical setting the author gives you (interior, exterior, a hotel, field, etc.)
    - The amount of scene changes and time between scene changes.
    - The time period the play is originally set in (note this even if there are plans to change period).
  - D. Discuss concept with the Director, and the Scenic and Lighting Designers to determine if the media should be realistic or conceptual.
  - E. Think about how media will best serve the show.
  - F. Remember that it's too early in the process to be convinced that your ideas are the only good ones.
  - G. Meet with the Scenic and Lighting designer prior to the first production meeting to discuss how the media design will fit into what they are planning on doing.
  - H. The Scenic, Lighting, and Media Designer, along with the Director, should be discussing what type of media is being used and how it will be used:
    - Live video, pre-recorded video, still images, front projection, rear projection, mapping, what type of projection surface you will be using, etc.
  - I. Set deadlines for:
    - Research
    - Media plot
    - Images, animations, videos that may be used for the design
    - Any editing of video or altering of images
    - Inventory check list
    - Loading images/video into Q-lab
  - J. Be prepared to show any research images(if you already have some, or discuss your design at the first production meeting and the first rehearsal.
  - K. Discuss with the director the aesthetic of the images and or video.
  - L. Make a preliminary list of all images or videos needed and mark where they will go throughout the play.
    - Discuss these with the director.
    - Once you have approval on these, start searching for the appropriate images and or video
  - M. **Stick to your deadlines!**
  - N. **All images must be approved by the director before tech week begins. No surprises!**
  - O. Communicate with the Scenic Designer and Technical Director any special needs or requirements to execute the design.
    - This would be conversations regarding projection positions (including throw distance), and surfaces
  - P. Do any necessary tests of projection materials.



- Q. Be prepared to show your research packet, along with the ground plan and a model/rendering at the first production meeting and the first rehearsal.
- II. Be prepared to talk about the shows concept and your choices regarding the scenic elements.
- A. You are required to stay through the entire read through.
  - B. Stay for the entire First Read Through at this rehearsal.
  - C. Designers are required to attend all production meetings.
    - During these meetings, they should be prepared to show research and ask SPECIFIC questions regarding the use and needs of the set
    - If you can not make it to a meeting because of an Emergency, you need to contact the Stage Manager immediately upon knowledge of your absence.
    - If you are not able to be present at a meeting, consider conference calling in.
    - You need to schedule appropriate meetings with the Director (or anyone else involved) to make up for any missed meetings.
    - You may need to meeting outside of production meeting, throughout the process, to talk specifics about scenic elements with the director and any other designers that me need to be included.
  - D. Plan on attending the first run-through (usually called the stumble through), and any other subsequent run-throughs.
  - E. Make "to do" lists and mark projects off as they are completed.
  - F. Attend as many rehearsals as possible or as needed.
  - G. Attend Paper Tech with an approved media plot
    - be prepared to communicate with your stage manager where each cue will happen, and what each cue consists of.
  - H. Have all images and or video collected and loaded into Q-lab prior to load-in.
  - I. Check all equipment at least a week before load in to make sure it is working.
  - J. Read and respond to all rehearsal reports.
- III. Load-In/Tech Week:
- A. You are responsible for setting up all projection equipment, computers, running cables etc. with help of your board opp. If you need additional help, communicate with the TD.
  - B. All equipment must be set up and working by the end of Load in on Saturday, this will allow you appropriate time to focus and troubleshoot any potential problems.
  - C. Attend all tech and dress rehearsals.
    - Make notes of things that need to be completed.
  - D. Try to take care of director or actor notes before the next rehearsal.
  - E. 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.
    - There are a lot of things that need to happen in a small amount of time throughout the tech process, make sure you plan accordingly and are available to help with notes, set, dressing, props, etc...
    - 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.
- IV. Performances:
- A. Read and respond to all performance reports.
    - Attend to any notes and have them completed before the next performance
  - B. ALL DESIGNERS ARE REQUIRED TO ATTEND OPENING NIGHT AS WELL AS THE KCACTF RESPONSE AND POST MORTEM
- IV. Strike:
- A. You are responsible (along with the board op) to strike any and all equipment that you

- loaded in.
- All equipment must be stored in their appropriate cases and cables neatly coiled.
- B. All equipment must be returned to Martha within 2 days of Strike and neatly stored where it belongs.
- V. Important Notes:
- A. KNOW YOUR BUDGET AND STAY WITHIN THE BUDGETED AMOUNT. YOU MUST REQUEST AND RECEIVE WRITTEN APPROVAL IN ADVANCE FROM THE PROGRAM COORDINATOR TO SPEND BEYOND YOUR BUDGETED AMOUNT.
  - B. Turn in a copy of all receipts and all unspent cash to the Theatre Office Manager within 24 hours.
  - C. Per University policy, you cannot be reimbursed for any ONE receipt that exceeds \$99.00. Discuss with your mentor alternative purchasing plans for items that exceed \$100.

### Sound Design Responsibilities

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- I. Pre-production/Rehearsals
  - A. Make a weekly appointment with the sound design faculty advisor.
    - These meetings should take place two weeks prior to rehearsals beginning, if possible.
  - B. Read the script once appointed Sound Designer.
  - C. 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?
  - D. Meet with the director to discuss the play, the director's vision and concept, your ideas.  
**Take notes!**
  - E. 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.
  - F. 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.
  - G. Attend the first read-through and all production meetings.
  - H. 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.
- I. 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").
- J. 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.
- K. 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.
- L. 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.
- M. Make an appointment with the technical director of the Townsend Center for the Performing Arts 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!
- N. 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.
- O. Upon approval of sound plot and effects, record all sound effects and music in the Martha Munro sound lab.
- When learning the equipment, be prepared to take notes.
  - If procedures are habitually ignored, your grade for the project will be reduced.
  - Do not be afraid of the equipment.
- P. Before recording, make sure you and the sound design advisor go over the sound plot to solidify sound sources and labeling.
- Q. Make sure you stay within your budget!
- R. Meet with the director and stage manager for paper tech in order to put cues in the SM's script.
- S. Meet with the director in the performance space **before tech rehearsals** to set levels on the soundboard for each cue.
- T. 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)
- U. Make sure you have completed the proper paperwork needed for technical rehearsals (cue sheets)
- II. During tech rehearsals:
- A. 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.
- B. When mixing in tech rehearsals, you may do so using the iPad in the house.
- 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.
- C. 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.
- D. Possible budget expenditures:
- Cost of music and sound effect recordings.
  - Cost of recording media.
  - Remember the media 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.
- III. Performances
- A. Read and respond to all performance reports.
    - Attend to any notes and have them completed before the next performance
  - B. ALL DESIGNERS ARE REQUIRED TO ATTEND OPENING NIGHT AS WELL AS THE KCACTF RESPONSE AND POST MORTEM
- IV. If the show has live musicians:
- A. Discuss with the director and band leader if and how the band will be amplified.
  - B. Make certain these needs are met.
  - C. If you are using wireless microphones, check with the FCC white space website for frequency protection (<http://www.fcc.gov/encyclopedia/white-space-database-administration>) no less than 32 days prior to show load in.
  - D. Set deadlines for finding music/effects, getting director approval, recording, etc.
  - E. Get your budget for the project from the producer or senior secretary.
- V. The Martha Munro Sound Lab
- A. Martha Munro has been equipped with a state-of-the-art sound lab that includes recording equipment
  - B. All sound designers **must** be trained on all of the equipment in this lab.
    - A trained theatre faculty member must sign off on the sound designer training before anyone is let into the lab to use the equipment.
  - C. Once trained, sound designers may use the sound lab to create, mix and/or record the effects for their assigned show.
  - D. **This must be done prior to load-in.**
  - E. **Food and drink are strictly prohibited in the Sound Lab!**
- VI. Important Notes:
- A. **KNOW YOUR BUDGET AND STAY WITHIN THE BUDGETED AMOUNT. YOU MUST REQUEST AND RECEIVE WRITTEN APPROVAL IN ADVANCE FROM THE PROGRAM COORDINATOR TO SPEND BEYOND YOUR BUDGETED AMOUNT.**
  - B. **Turn in a copy of all receipts and all unspent cash to the Office Manager within 24 hours.**
  - C. **Per University policy, you cannot be reimbursed for any ONE receipt that exceeds \$99.00. Discuss with your mentor alternative purchasing plans for items that exceed \$100.**

### **Costume Design Responsibilities**

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- I. There are five essential stages to the costume design process for the UWG Theatre Company.
  - A. It is important that you understand these stages for the purposes of conducting and organizing your design assignment.
  - B. Following this format will allow you to enjoy your experience and be proud of your work.
- II. **PRE-PRODUCTION: Stage 1: Analysis and Interpretation (Concept) [Begin eight weeks prior the first tech rehearsal]**
  - A. 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 the plot of the play.
  - B. Read the script a **second** time taking notes:
    - Discover the world around the action. What is the mood and atmosphere that create the situations and support the action?
    - What is the time range of the play? (Meaning how much time passes during the play)

- C. Read the script for the **third** time. Now get the details.
- Does the dialogue describe clothes, hair, make-up or any other idiosyncratic marking?
  - 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)?
  - How many costume changes does each character have?
  - 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!
- D. Determine an Approach
- Style – Historical periods. i.e. Restoration, Victorian, Contemporary, Timeless
  - Mood – Expressionistic, Realistic, Theatrical Realism, and so forth.
  - Purpose – What are the themes of the play? How can you serve your audience, director, and the play justice by your creative choices?
- E. Find a **CONCEPT WITH THE DIRECTOR**
- A production concept is crucial and important as it sums up your design approach – style, mood, and purpose.
  - A concept is verbal metaphor that creates a visual image, which conveys emotional context.
  - 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.
  - 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**.
- III. Stage 2: Collaboration [**Timeline: On-going. This process expires opening night of the production.**]
- A. Once you have defined the issues of the script, you can begin to discuss them with your production team.
- B. 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.
- C. You **MUST** meet with your design advisor/mentor once a week to discuss your design process.
- D. Always communicate and collaborate with other design area heads. Collaboration is the means to achieve a unified design concept.
- E. Always bring up design issues to the production team.
- F. Always ask questions when the exchange of ideas is not clear to you. Your goal is to avoid any miscommunication.
- G. 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.
- IV. Stage 3: Developing a Design Idea [**Timeline: 6 weeks prior to the first tech rehearsal**]
- A. Once you have a final production concept/approach, you have to consider the limitations of the producing company to achieve a pleasing composition.
- B. You should consider the following areas before you advance to the next design step – type of theatre, size of stage, budget, staff, equipment, stock, turnaround time, and audience.

- C. 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.
- D. 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.
- V. Stage 4: Defining the Design Idea [**Timeline: 5 weeks prior to the first tech rehearsal**]
- A. Once the director approves costume designs, set a plan **for each day** what you need to get accomplished. FOLLOW YOUR DEADLINES!
- B. You **MUST** complete the following costume paperwork for your director, stage manager, design mentor/advisor, and costume shop supervisor.
- Costume Layout – a series of costume thumbnails (at least 3" tall) with color schemes
  - Final rendering – a final costume rendering (at least 10" tall) with fabric swatches
  - Costume List – a list of costume pieces for each individual character
  - Costume Flow/Action Chart – a list that indicates each character in what act/scene
  - Costume Plot – a list of costume pieces worn by each character in a particular scene
  - Costume Designer Bible – see your design advisor/mentor for details
  - Budget Sheet – you are responsible to hand-in a copy of your budget sheet weekly to your design advisor/mentor
- C. Make "To Do" and shopping lists!!! Write things down!!! Don't try to do things from memory, you're only human and will forget!
- VI. *REHEARSAL PERIOD*: Stage 5: Executing the Design Idea [**Timeline: 4 weeks prior to the first tech rehearsal**]
- A. Once you have all your required costume design paperwork, you **MUST** turn them in to your costume shop supervisor.
- B. 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.
- C. Please buy fabric **AS SOON AS YOU CAN** once your designs are in the shop. Never ever delay fabric getting into the costume shop!!!
- D. 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.

- E. 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!
  - Please see below section for more information on fittings.
- F. Your role in the fitting is to make final design decisions.
  - The shop builds the garment; you add final touches to it.
- G. You are responsible to shop for all your costume materials.
- H. You are responsible for all of the characters' accessories.
  - The shop will never know your specific needs therefore you will be better off pulling or purchasing the right accessories for the particular garment.
- I. You are also responsible for the 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.
- J. You **MUST** work in the costume shop every day 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**.
- K. 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.
- L. 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.
- M. A word on costume parade.
  - Costume parade is considered as a form of "old school" theatre practice.
  - You and 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 the costume shop supervisor in advance to plan ahead.
- N. 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!
- O. Attend the first Rehearsal/Read Through of the play.
  - This will be your opportunity to participate in "Show and Tell" for your design.
- P. Stay for the entire First Read Through at this rehearsal.
- Q. You have to attend at least **TWO** rehearsals/run throughs before first dress.

#### VII. *LOAD-IN/TECH WEEK*

- A. Costume show rack must be loaded into the performance space a day prior first dress rehearsal. First dress rehearsal is typically on a Friday, however first dress can be changed as determined by production technical needs.
- B. All costume check in/out list must be prepared for production wardrobe crew.
- C. Costume designer must attend all technical rehearsals starting from first dress rehearsal.
- D. Costume designer must attend all post tech rehearsal production meetings for technical notes and/or production note updates.
- E. All costume notes must be completed by Tuesday Community Preview night.

#### VII. *PERFORMANCE*

- A. **The costume designer is required to attend:**
  - **Opening night**
  - **KCACTF response**
- B. Costume designer is encouraged to participate in photo call night.
  - It is your responsibility to capture archival photographs for your personal portfolio development.

### VIII. STRIKE

- A. Costume designer is required to attend
  - Strike
  - Production Post mortem
  - Mentorship post mortem – to be arranged with your mentor. Designer **MUST** submit the following costume designer bible for a final course letter grade.

### IX. How to request fitting appointments

- A. Fitting appointments are to be coordinated with the costume shop supervisor.
- B. You must only schedule costume fittings during costume shop operational hours and the availability of the costume shop supervisor and actors.
- C. You are not allowed to have a costume fitting without the costume shop supervisor.
- D. You must submit costume fitting request from your production stage manager 72 hours prior requested appointment date/time.
- E. Costume fitting sheet is available upon request via costume shop supervisor.
- F. You must be present in all your costume fittings.

### X. Other Helpful Tips

- A. Make sure your workspace is clean and organized.
  - You will not be able to design in chaos.
- B. Always make lists; that means write it down!
- C. 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.
- D. 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!!**
- E. Develop an eye for details.
  - It is the amount of details in the garment that would enhance your overall design.
- F. Never allow actors to change your designs!
  - All changes must have the approval of your director.
- G. You must attend all dress rehearsals.
  - Always right down costume notes and also actor notes.
- H. Please address your design notes to the appropriate parties.
  - Never give an actor costume notes before conferring with your director.
- I. 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.
- J. 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.

### XI. Important Notes:

- A. **KNOW YOUR BUDGET AND STAY WITHIN THE BUDGETED AMOUNT. YOU MUST REQUEST AND RECEIVE WRITTEN APPROVAL IN ADVANCE FROM THE PROGRAM COORDINATOR TO SPEND BEYOND YOUR BUDGETED AMOUNT.**
- B. **Turn in a copy of all receipts and all unspent cash to the Theatre Office Manager within 24 hours.**
- C. **Per University policy, you cannot be reimbursed for any ONE receipt that exceeds \$99.00. Discuss with your mentor alternative purchasing plans for items that exceed \$100.**

### **Make Up and Hair Design Responsibilities**

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- I. Please refer to Costume Design section for details on the design process of a makeup and hair designer.
  - A. Design Area Mentor: Costume Design faculty



- II. Responsibilities:
- A. You will be working closely and collaborating with on the design process with the assigned production costume designer to facilitate the director's production vision.
  - B. You will have to report to your area mentor weekly. Meetings will be determined between you and your mentor.
  - C. You will be communicating with the production director constantly in addition to your mentor and costume designer.
  - D. You will attend all scheduled mandatory production meetings. Please refer to the production calendar for more details.
  - E. You will be required to attend load-in and strike of the production.
  - F. You will produce the following paperwork:
    - Makeup design sheets detailing your makeup and hair character designs
    - Character analysis worksheet
    - Color Pictorial research – hardcopy
    - Makeup and hair supplies list
    - Budget/expenditure list
  - G. You will adhere and honor the assigned deadlines and budget.
  - H. You will keep all receipts and follow UWG purchasing guidelines.
    - Please refer to your mentor and the department secretary for the policies.
  - I. You will schedule a makeup test or hair/wig fitting if needed.
    - This should be coordinated closely with the production costume designer, design mentor, costume supervisor, actor, and stage manager.
  - J. You will train makeup and hair production crew. If this option is not available, then you will have to train actors to execute your designs.
  - K. You will be running the makeup and hair department during the entire run of the production.
  - L. Failure to meet the above criteria will affect your class/participation grade.
- VII. Important Notes
- A. ALL DESIGNERS ARE REQUIRED TO ATTEND OPENING NIGHT AS WELL AS THE KCACTF RESPONSE AND POST MORTEM
  - B. **KNOW YOUR BUDGET AND STAY WITHIN THE BUDGETED AMOUNT. YOU MUST REQUEST AND RECEIVE WRITTEN APPROVAL IN ADVANCE FROM THE PROGRAM COORDINATOR TO SPEND BEYOND YOUR BUDGETED AMOUNT.**
  - C. **Turn in a copy of all receipts and all unspent cash to the Office Manager within 24 hours.**
  - D. **Per University policy, you cannot be reimbursed for any ONE receipt that exceeds \$99.00. Discuss with your mentor alternative purchasing plans for items that exceed \$100.**

### Properties Design Responsibilities

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- I. Pre-Production/Rehearsal Period:
  - A. Read the script once appointed Props Designer.
  - B. Schedule weekly meeting with your area mentor:
    - Have a preliminary prop list for your first meeting.
  - C. See the Department Secretary to check out your prop storage keys
  - D. 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?

- E. 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
- F. RESEARCH! Specifically, but not limited to period shows.
  - You should have a collection of multiple pictures of “options” for props that we need to purchase or build.
  - Every decision should be motivated by appropriate research.
  - Research should also include where to purchase an item, along with varying levels of price options.
  - 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.
- G. 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.
- H. 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 read through at this rehearsal.
- I. Make plans to attend several rehearsals to see how props are used.
  - If something is thrown, for example, it must be made sturdy.
- J. Always communicate with the Stage Manager when removing or adding new rehearsal props to the space.
  - Do not just place them in the room without any communications with the SM as to whom the props are intended for and any specifics about how to use them, etc.
- K. It is the props designer’s responsibility to show the props to the actors, so please make sure the SM knows about the new props so that s/he can schedule the show and tell into the rehearsal.
- L. Make sure communication is open with other designers.
  - Know what colors the costume designer has chosen.
  - Know the colors of the set.
- M. Once the director approves your designs, set a plan for what needs to get done each day. FOLLOW YOUR DEADLINES!
- N. Read and respond to all rehearsal reports.
  - 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.
- O. Prop Designers are required to attend all production meetings.
  - During these meetings, they should be prepared to show research and ask SPECIFIC questions regarding the use of the props.
  - If you cannot make it to a meeting because of an emergency (i.e., a death in the family, extreme illness), you need to contact the Stage Manager immediately upon knowledge of your absence.
  - You need to schedule appropriate meetings with the Director (or anyone else involved) to make up for any missed meetings.
  - You may need to meet outside of production meeting, throughout the process, to talk specifics about props with the director and any other designers that need to be included.
- P. Work with stage management on “tracking” the props throughout the play.
  - Tracking a prop means to document where it starts, who handles it, and where it

ends up.

- This is particularly helpful when a prop is used in one scene and isn't used again until a few scenes later.
    - If the prop ends up back SR and the second time it's needed it must enter with the actor SL, then the prop needs to move SL in the scenes between its uses.
  - This should be figured out prior to Load-In so you know proper prop locations when setting up your tables.
- Q. Be prepared to repair any prop that may have wear and tear from use.
- R. If there are any consumable props in the show, ask the Stage Manager to note any food allergies among the cast.
- Find a food item for the cast to rehearse with that is similar the actual food they will be consuming during the show.
  - Any food consumed during the show should not hinder the actor's performance
- S. Make "To Do" and shopping lists!!!
- These lists should be separated into 3 categories: *things to purchase, things to build, things to pull.*
  - For props that need to be built, schedule prop build day(s).
    - Though you can utilize Load-In to add finishing touches to your props, you should not be starting the build of a new prop on Load In.
  - Communicate with the Technical Director or your mentor regarding any materials that may need to be purchased prior to the date of a prop build day.
  - Come to the prop build day(s) with a build schedule.
- T. Once you have completed construction of a prop, remove the rehearsal prop and replace it with the final prop.
- Communicate with the Stage Manager when doing this!
- U. If a rehearsal prop is cut or is not in use, remove it from the rehearsal space and place it back into props storage immediately.
- This will cut down on any confusion by production as to what is being used and what isn't.
- V. Communicate with the Technical Director for any transport of larger props from the warehouse to the rehearsal or production space, prior to Load-In (or the deadline/requested for rehearsal use).
- W. The prop designer should plan on working all day during the shop work call (which is one week prior to Load-In).
- X. Aim to have all props completed by Load-In and absolutely no later than the first dress rehearsal.
- Any prop that is not completed by first dress should have clearance by the director and area mentor.
- II. Load-In and Tech Week:
- A. Load-In is mandatory for the Prop Designer.
- You are expected to work all day, or until all your props are finished.
- B. During Load-In, the props designer needs to transport any props from the rehearsal space to the theatre.
- **NO PROPS SHOULD BE LEFT IN ANY REHEARSAL SPACES BEYOND THIS DATE.**
  - Props tables should be set up backstage before the end of the day.
  - Prop tables should be covered with brown craft paper and appropriately labeled where each prop goes on the table.
  - All perishable props should be purchased at this time and stored in the refrigerator in the scene shop.
- C. All props designers are required to be at every tech and dress rehearsal as well as every performance.
- D. During the Cue to Cue rehearsals (usually Tuesday and Wednesday) in tech week, the prop designer should watch the show from the audience and not be backstage.

- You need to see how your props are reading on stage and under light. You will be backstage the rest of tech and during the run of the show.
- E. Props should be locked up after every tech rehearsal and Performance. Larger props can be stored in the Technical Director's office (please coordinate with the TD first)

#### VIII. Performances:

- A. The Prop designer must crew all performances.
  - The props designer will be a part of the running crew and will set and clean props at the discretion of the stage manager.
- B. Read and respond to all production reports.
- C. Make sure all notes are taken care of prior to the next performance.
- D. **ALL DESIGNERS ARE REQUIRED TO ATTEND OPENING NIGHT AS WELL AS THE KCACTF RESPONSE AND POST MORTEM**

#### IX. Strike:

- A. All props need to be NEATLY returned to their appropriate storage location during Strike.
- B. It is the responsibility of each prop designer to help keep the prop storage room and warehouse clean and orderly.
- C. Return your keys to the Department Secretary the Monday after Strike.
- D. Turn in any missing receipts to the Department Secretary, no later than Monday after Strike.
- E. Schedule to meet, no later than **one** week from the show closing, to post mortem your role as Props Designer with your mentor.

#### X. Other Helpful Tips

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

#### XI. Important Notes:

- A. **KNOW YOUR BUDGET AND STAY WITHIN THE BUDGETED AMOUNT. YOU MUST REQUEST AND RECEIVE WRITTEN APPROVAL IN ADVANCE FROM THE PROGRAM COORDINATOR TO SPEND BEYOND YOUR BUDGETED AMOUNT.**
- B. **Turn in a copy of all receipts and all unspent cash to the Theatre Office Manager within 24 hours.**
- C. **Per University policy, you cannot be reimbursed for any ONE receipt that exceeds \$99.00. Discuss with your mentor alternative purchasing plans for items that exceed \$100.**

### Production Dramaturg Responsibilities

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- I. What is a Dramaturg?
  - A. The definition and responsibilities of a dramaturg vary widely between institutions and cultures.
  - B. Even from one production to another, the role of the dramaturg can be vastly different.

- C. Therefore, it will be largely up to the individual student and the faculty mentor to determine the exact responsibilities and products of the production dramaturg.
- D. Generally, however, the dramaturg is a research-oriented position.
- F. 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;
  - 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

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

- **Pre-Rehearsal Duties**

- **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.
- **Meet with the Faculty Mentor** (at least 4 weeks before rehearsals begin) to discuss the play and define areas that you think may require further research.
- **Meet with the Director** (shortly after your meeting with the faculty mentor) 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.
- **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:
    - **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.
    - **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 mentor.

- **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.
    - **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.
    - **Work with Marketing Team** – Provide the marketing team 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.
  - **During Rehearsal Duties:**
    - **Protocol Presentation** – The production dramaturg may 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.
      - Check with the director and coordinate your participation in the first read-through.
    - **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.
    - **Meet with the Faculty Advisor** at least once a week to update the process and ask questions about the role of the dramaturg.
    - **Dramaturg’s Notes and Lobby Display** – In collaboration with the marketing team, prepare brief dramaturg’s notes to be included in the program.
      - You will also put together 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.
      - Work with the Marketing Team to set up your display.
      - Remember, it should look clean and professional.
    - **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.

## Marketing Responsibilities

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- I. Before you even attempt to market a show, there are a few things that you must do or know:
  - A. **READ THE PLAY!** You've got to know the product.
  - B. Read the play again. You might have missed an exciting detail the first time.
  - C. Attend the first read through to get an understanding of the concept.
  - D. 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.
  - E. Make a wish list. Just pretend you are given an unlimited budget.
  - F. Sketch out a few design ideas. The first images in your mind are usually the ones you use.
  - G. Identify your audience. Different promotions work for different groups.
  - H. **Communicate!** You are the face of the theatre company. It is therefore important that you communicate with both faculty advisors and the outside public.
  - I. **Understand that it is your job to get people to come to the productions.**
    - Marketing isn't just about completing tasks; it's about following up to see if those tasks got attention of potential audience members.
      - It's about coming up with imaginative ways to get the attention of potential audience members.
  - J. **All email communication should go through the [uwgtheatremarketing@gmail.com](mailto:uwgtheatremarketing@gmail.com) (UWGTheatreCo) email so that all marketing student assistants have access to the communication.**
  
- II. Pre-production/Rehearsal
  - A. 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.
  - B. Create a "look" for the production.
    - This might be for the poster and all other marketing material for this production, or it might be temporary (like for over the summer) until a more permanent "look" can be put together.
  - C. **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!
    - The posters should be put up on campus no later than two weeks prior to opening.
      - Posting around the Carrollton/Carroll County community should occur **at least** two weeks prior to opening, if not earlier.
      - See the Marketing Manual for a list of business for posters and/or postcards.
        - This list should grow from year to year.
  - D. **Schedule weekly meetings with your faculty mentor(s).**
    - As stated above, it is important that all materials—poster, program, table tent proofs, press releases, etc.—be looked over by the faculty mentor(s) prior to anyone else who is working on the production.
    - Turnaround for faculty mentor feedback on materials should be at least 48 hours.

- E. **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.
- F. **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.
  - The newspaper press release is written in AP Style; the Marketing Team should also write a separate press release for radio and internet radio outlets.
    - Include a cover email with the radio release 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.
  - **Please refer to the Marketing Manual for examples of different press releases and for the guidelines to writing AP Style press releases.**
- G. **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.
  - University Communications and Marketing has a photographer that will shoot these photos.
  - Fill out the Photo Request form on UCM's website (<http://www.westga.edu/ucm/965.php>) to schedule the publicity photo shoots for each show.
  - Posed shots tend to look better in papers than rehearsal shots.
  - Papers love images.
  - Any photo emailed to a paper needs to have a caption that includes UWG Theatre Co., a contacts name and number, the show, and the actors' names.
  - For further information about publicity photos, please see the Marketing Manual.
- H. **UTV, the campus TV station, will post information about the shows.**
- The Marketing Team will need to send a slide with the information about the show to UTV.
    - Every published show has copyright rules that must be included on all publicity/marketing materials. Please include this.
  - Again, the information needs to be sent early with a cover email. It can be addressed to the UTV Director.
- I. **Take initiative in your creative approach.**
- Come up with new ideas to share with your faculty mentors 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.
- J. The program for the show is vital.
- Distribute bio forms to the cast and designers at the first rehearsal; you should also post the bio form on the Facebook page for the production so that the company has access to it.
    - For large company productions (20-30 total), bios should be no longer than 25 words.



- Plan to spend time formatting the program.
    - This is a tedious task that needs people with attention to detail.
    - Allow enough time so that the faculty mentors, actors, designers, and technicians may proof their names and titles.
    - The program proof must be proofed by everyone involved.
    - Use one copy that goes to a production meeting, a rehearsal, and the faculty mentors.
    - All changes by designers, actors, mentors should be done in ink and written legibly.
  - K. 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.
  - L. 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.).
  - M. 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.
  - N. 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.
  - O. Remember to compile a list of "special thanks" for the program. Check with all designers and directors for such a list.
- III. Other duties/responsibilities:
- A. **Design and write the Spotlight newsletter.**
    - During this process, interviews should be done well in advance in order to make deadlines.
  - B. Create podcasts, trailers, and any other electronic and video marketing materials.
  - C. Make sure no proofs from Publications and Printing are kept more than 24 hours
  - D. All materials should be proofed by both faculty mentors (unless one is directing or designing) before it is sent out (this includes materials going to P&P)
- IV. Important Notes
- A. **KNOW YOUR BUDGET AND STAY WITHIN THE BUDGETED AMOUNT. YOU MUST REQUEST AND RECEIVE WRITTEN APPROVAL IN ADVANCE FROM THE PROGRAM COORDINATOR TO SPEND BEYOND YOUR BUDGETED AMOUNT.**
  - B. **Turn in a copy of all receipts and all unspent cash to the Office Manager within 24 hours.**
  - C. **Per University policy, you cannot be reimbursed for any ONE receipt that exceeds \$99.00. Discuss with your mentor alternative purchasing plans for items that exceed \$100.**

### **Countdown to a Successfully Marketed Show**

- 6 weeks before opening – 1<sup>st</sup> 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 – 2<sup>nd</sup> 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 Lomason 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

### **House Manager Responsibilities**

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- I. The House Manager is the conduit between the Theatre Company and the public.
  - A. It is important that the House Manager is articulate, good with people and looks well-groomed for each performance.
  - B. It is the House Manager's responsibility to make sure that the seating area in the performance space and the lobby area is attractive and comfortable for the audience members.
  - C. The House Manager should be spending most of her/his time going back and forth between the lobby and the house. Always be aware and alert.
  
- II. **Prior to the performance Week**
  - A. Attend the Usher workshop when it is scheduled. Even if you attended an Usher Workshop your freshman year, it is part of your House Manager responsibilities to attend the workshop if it is scheduled in the semester you are House Managing.
  - B. Students will be required to sign up for ushering dates for each production. They will be notified via email when the sign-up sheets are posted.
  - C. Check in with the faculty advisor one week prior to tech week to go over the duties and responsibilities (and to work out the script for the curtain speech).
  - D. Confirm all performance dates with the stage manager and plan to attend a dress rehearsal either on the Friday before opening or Monday of opening week.
    - Let the stage manager know what dress rehearsal you will be attending.
    - You should be there Monday Night for the entire rehearsal.
    - Plan on staying the whole night and give the curtain speech that night.
  - E. Set up a meeting with the stage manager and your faculty advisor find out the run time of each act, your entrance, placement and signal for the curtain speech, the late-comer policy, and any special front-of-house needs the production might have (i.e., babes in arms policy).
    - Also, find out if there are any gunshots in the play or if strobes are being used. This information must be included in the curtain speech.
  - F. Make contact with the Marketing Team to discuss programs and anything that might need to be inserted into the programs.

- The Marketing Team will be the people to deliver programs, inserts and set up the lobby display.
  - See what you can do to help them.
  - Keep in contact with them daily during the run of the show.
- G. Clear ALL PERFORMANCE DATES (including Community Preview and 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.
- H. Get enough House Manager Report Forms from the faculty mentor before the run of the show.
- Pick up the usher name tags/badges from the Marketing Team.
- I. 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.
- J. 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.
- K. As part of the House Management load-in responsibilities, you must make contact with each usher to verify their assignment dates and call times.
- This should occur at least one week prior to the community preview.
  - **Please make sure each has your cell phone number in the event of an emergency.**
- L. Communicate with the Marketing Team to make sure there are programs for the Community Preview and a box to recycle programs.

### III. The Evening of the Performance:

- A. Let the TCPA staff member on duty, the stage manager and faculty supervisor on duty know that you are there.
- B. Bring the ushers into the house to give instructions and familiarize them with the seating arrangement.
- Remind the ushers that we recycle programs. Count the remaining programs after the audience is seated.
- C. Issue usher badges to the ushers.
- D. Inform ushers of the run times of each act and the latecomer seating policy for this production.
- E. Have the ushers clean the theatre before the performance and then again after the Performance.
- F. Have ushers insert any announcements or other materials into the programs.
- Materials must be cleared by the producer and the marketing team prior to inserting them into the programs.
- G. Be alert for any problems the ushers might be having (noisy patrons, latecomers, etc.)
- H. If there are any problems, please contact the Theatre Company faculty member assigned to that evening's performance.
- Let faculty 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.
- I. Post an usher by the lobby door leading to backstage to prevent audience members from entering.
- J. Post an usher by the stage before the show and at intermission to prevent anyone from going on the stage or touching the props.
- K. If a patron arrives with a babe in arms and we are allowing babies into the production, arrange for seating on an aisle seats so the patron may leave the theatre should the child become fussy.
- Do not hesitate to ask for faculty assistance if you need it.
- L. If the show has a warning regarding scenes of an explicit nature or explicit language, and a child or young teen is in attendance, please politely and discretely inform the guardian about the nature of the show.

- Again, please don't hesitate to have a faculty member assist you as needed.
- M. Advise ushers of time and length of intermission.
  - They should open the doors for the audience at the end of Act I and at the end of the show.
  - If the ushers are watching the show, the house manager should perform this duty.
- N. The day of strike, remind ushers that there is NO break between end of the show and strike.
  - They should arrange for lunch ahead of time.
- O. Keep in contact with the box office.
  - 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.
  - **Note: We DO NOT hold productions for late family members.**
- P. Notify the stage manager of any anticipated holds.
  - The stage manager should be checking in with you at each call to the actors and crew; it is at these times that you should discuss possible holds.
  - For Theatre Company performances perform all duties assigned to you from the theatre faculty.
- Q. If the stage manager notifies you of a delay in starting the show, let the faculty member who is supervising know immediately so they can help get the show started as soon as possible.
- R. At the stage manager's cue, go on stage and give the curtain speech.

#### IV. During the Performance

- A. Make sure ushers are not entering and exiting the performance space unnecessarily; this should be something you discuss with them before the evening begins.
- B. If an audience member leaves the black box theatre in the middle of the act, they may not re-enter until intermission (if they leave during Act I) or after the show (if they leave during Act II).
- C. At intermission count the tickets, record the number sold on the house management form, and give the tickets back to the TCPA box office staff.
- D. Get the Box Office Report and give it to the Producer (Program Coordinator) the morning following the performance.
- E. Distribute Verification Forms to students in appropriate classes AFTER each performance. Collect the white copies and give the students back the yellow copy.
- F. Set the box out to collect recycled programs

#### V. Following the Performance:

- A. Collect the Attendance Verification Forms.
  - **USHERS ARE NOT TO COLLECT ATTENDANCE FORMS UNLESS SPECIFICALLY ASSIGNED TO DO SO BY THE HOUSE MANAGER.**
  - Sort and deliver the Attendance Verification Forms to the professor listed on the form the next morning.
    - Count the number of recycled programs.
    - Collect name badges 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 email it to the Producer (Program Coordinator) and House Management faculty advisor **immediately**.
  - If anything unusual occurs, contact a faculty member immediately rather than waiting to have it read!
  - Remember, you are letting someone who was not at the performance know about the event.
  - Write a brief narrative and share with the Program Coordinator and your mentor what happened that evening.
    - Work with the stage manager to 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.
- If the doors are not properly locked and TCPA staff have already left, call Campus Police to lock the doors.
- This means that you may have to stay until they arrive.
  - Do not leave the building by yourself.
- Always make these after performance checks are done with or in conjunction with the stage manager.
  - If an emergency situation arose prior to, during or after the performance, make sure you contact and inform the Program Coordinator before leaving the theatre.

## VI. Sample Curtain Speech:

### A. Performed by an Actor:

**(If the house manager does it, say Hello, everybody, I'm (your name) the house manager for (show's name).)**

"Hello, everybody. I'm John Doe, and I play 'Hamlet,' and I need your help during tonight's performance. Right now, before we get started, I want you to take out your cellphone...turn it off...and leave it off during the show. Don't answer calls, don't take selfies, don't send texts. This is important, not just for me but for you.

"You may not know it, but whenever anyone uses a cellphone, I can see it up here on stage, and so can everybody else in the theater. Even if you don't talk on the phone, it still lights up your face. That's distracting to the people around you—and it's distracting to me, too. It makes it harder for me to concentrate, and it might even cause me to forget my lines.

"I know your time is valuable. So if you want to get the most out of the performance, you should check—right now—to make sure your phone is off. Remember: No calls, no pictures, no texts. Do it for me, for your neighbors, and for yourself. Thank you very much."

- B. On Tuesday, you will need to talk with the director to see if you need to add the following to the curtain speech:

"While we expect tonight's performance to run smoothly, technically, this is our final dress rehearsal, so if an unexpected problem arises, the stage manager will ask the actors to "hold please," after which, we will address the difficulty and continue with the show."

- C. On Wednesday, you'll need to include an invitation to all to join us for the reception after the show.
- D. 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!
- E. 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 a respondent will be talking to the company after the production. Everyone is welcome to come and listen to the discussion.

## Usher Responsibilities

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- I. Attend the Usher workshop scheduled in the fall semester.
- A. Check the call board when the cast and production staff lists are posted at the beginning of the semester to see what nights you are ushering.
- If you can't usher on a night assigned, please find another student to switch duties and let the faculty advisor know immediately who your replacement will be.

- B. Make sure you see a dress rehearsal of the show. Contact the stage manager to confirm the time and date.
- C. On the night you are to usher, arrive well groomed (clean and neat) wearing a white shirt, black pants and sensible shoes (no flip-flops or sneakers).
  - The goal is to be completely presentable and well-groomed.
  - If the choice is a rumpled pair of worn black pants or a clean pair of wrinkle free navy blue ones, wear the navy.
- D. Arrive on time (**call time is one hour prior to curtain, unless otherwise stipulated by the House Manager**).
- E. Listen to the House Manager, s/he is your supervisor and has been selected by the faculty to this position.
- F. Go through the theatre and make sure the seats are up and that there is no trash in the aisles.
- G. Help the house manager stuff programs if needed.
- H. When the audience arrives, you should keep your eyes open for anyone who may have special needs or questions.
  - Alert the house manager to anything that may need their attention.
- I. Ushering lends itself to standing around and talking with others.
  - Once the public enters the building you are an usher representing the UWG Theatre Company. Act professionally and courteously.
  - Do not talk with each other when you need to be attending to the audience members.
- J. Should any difficulties arise, do not feel the need to handle it yourself. Contact the house manager or the faculty member who is supervising for the evening.
- K. At intermission, open the doors for patrons exiting the theatre. Patrons should never have to do this on their own.
  - This always should be done by the front of house staff.
- L. After intermission is over, when the house manager gives the o.k., close the lobby doors.
- M. Keep quiet in the lobby during the run of the show.
- N. When the show is over, open the doors for patrons so they may exit.
  - Patrons should never have to do this on their own. This always should be done by the front of house staff.
- O. Go through the house and collect any trash or discarded programs.
- P. Check in with the House Manager to see if there are any additional tasks that may need to be performed.
- Q. Leave the building with another student. Do not walk back to you apartment or dorm by yourself.

### **Run Crew/ Backstage Crew Responsibilities**

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- I. As part of run crew your first job assignment is attending a run through of the show before tech rehearsals begin.
- II. You are responsible for taking initiative and coordinating with the Stage Manager when a run through is scheduled and when you will attend.
- III. Once tech week arrives, you are to assist the Stage Manager and Assistant Stage Manager with all duties such as sweeping the stage, setting up props on the props table and setting the pre-set props on stage (if necessary).
  - A. Make sure you understand what your call is each night of tech.
  - B. The first thing you should do upon arrival to the theatre is to sign in.
  - C. The second thing you should do is to ask the SM or ASM what your first task should be.
  - D. All crew should start wearing black clothing by the first dress on Friday night (unless otherwise dictated by the show or the director and costume designer).
    - Black jeans and a t-shirt are acceptable (the t-shirt, if it has writing or any sort of logo or photo on the front, should be turned inside out).
    - If the crew will be costumed, then you need to wear your costume.

- IV. As a crew member, the student agrees to:
- A. **Attend one run through of the production before technical rehearsals begin.**
  - B. **Attend all technical rehearsals and performances (for the general technical rehearsal schedule, please see UWG Theatre Company: Technical Rehearsals in a previous section of this handbook; for a specific technical rehearsal schedule, please get the schedule from the appropriate Stage Manager).**
  - C. **Be under the supervision of, and perform the tasks assigned by the student stage managers and/or deck chief.**
    - Crew members must treat their supervisors with respect and courteousness.
  - D. Arrive to your call early.\* The call time is when work should start, not when one should arrive.
  - E. Sign in ON TIME and do not ask others to sign in for you.\*
  - F. Not eat or drink backstage.\*
  - G. Not chat while on headset and turn off your mic when not talking.\*
  - H. Not perform tasks that are not assigned to you.\*
  - I. **Not move, borrow, or play with props.\***
  - J. **Report broken props or scenic elements to the stage manager.\***
  - K. **Not talk/text on your cell phone and hand in your cell phone and/or tablet when the Stage Manager collects valuables.**
  - L. Wear appropriate, clean clothing for your call (long black pants or jeans, sneakers, plain black shirt).\*
  - M. Acknowledge the stage manager's calls with a polite "Thank you."\*
  - N. If you make a mess – clean it up!\*
  - O. Keep your workspace tidy -- even if it is not your mess.\*
  - P. Not talk to actors except for show related business – it may break their concentration.\*
  - Q. **Not play practical jokes during the performance. Practical jokes have no place in performance – ever – even closing night!\***
  - R. **Be unfailingly courteous to the actors and other crew members.\***
  - S. Say "Please" and "Thank you" always.\*

*\*from Theatre Design and Technology*

- V. It is your job to help the show run smoothly.
- A. If you see something out of place or notice something is wrong let the Stage Manager know IMMEDIATELY, otherwise stay quiet and seated unless an assignment is given to you by the Stage Manager or Assistant Stage Manager.
  - B. After the performance you are to strike any props that are left on stage and strike props from the props table.
    - Those props are then stored in the "road box" or "props box".
    - Once you have completed that task go see the Stage Manager if anything else is needed and wait for her/him to dismiss you.

VI. **Actions that may result in dismissal:**

- A. 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 IV.A.B.C.I.J.K.Q.R above.
- B. The stage manager has the authority to report such violations to the appropriate faculty and in some cases may dismiss the crew member themselves.
- C. **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.

### **Electrics Crew Responsibilities**

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- I. As part of the electrics crew for a semester, your first job assignment is attending Electrics Training, which will generally precede the first Load-In of the semester by one to two weeks.
  - A. It is your responsibility to check the Production Calendar to find the date and time of Electrics Training.
  - B. The Master Electrician is your point person.
  - C. Show up to training and all calls on time!
  
- II. The following is a basic time-line of electrics crew calls.
  - A. Week before Load In- possible afternoon and/or evening work calls if the theater space is available as scheduled by the Master Electrician.
  - B. Saturday of Load In- work call all day as scheduled by Master Electrician.
  - C. Sunday of Load In-focus call all day as scheduled by Master Electrician.
  - D. Monday thru Friday and the next Monday and Tuesday after Load In- afternoon work calls as scheduled by Master Electrician.
  - E. Electrics crew members should always attend classes as a first priority, but are expected to arrange time off from jobs and other activities during this week to be available for work.
  - F. Additionally, each member of the Electrics Crew will act as the Light Board Operator for one production each semester.
    - This will mean that they will need to attend technical and dress rehearsals starting with the Thursday night tech rehearsal, and all performances of the production for which they are the Board Op.
  
- III. Additional Responsibilities for Load-In, Performances, and Strike
  - A. Show up on time and work entire Load-in period as scheduled by the Master Electrician, Lighting Designer, and Technical Director.
  - B. Show up on time and work entire Focus Day as scheduled by the Master Electrician, Lighting Designer, and Technical Director.
  - C. Communicate to the Master Electrician your schedule of availability (time you are not in class) during tech week to assist with lighting notes which may occur.
  - D. Keep open communication with ME regarding schedule, including availability and conflicts.
  - E. Answer/return phone calls and emails in a timely manner.
  - F. Show up on time for all tech and dress rehearsals for which you are the Light Board Operator.
  - G. Arrive on time for all performance for which you are the light board operator. Sign in when you arrive.



- H. Aid Master Electrician with Dimmer Check and any trouble-shooting/repairs needed on a day to day basis for the show for which you are the Light Board Operator.
- I. Show up and work entire Strike period as scheduled by the Master Electrician, Lighting Designer, and Technical Director.
- J. If return of equipment to Martha Munro or Borrowed/Rented gear happens in the week following strike, the Master Electrician may call you in for a few hours to aid with that work.

### **UWG Theatre Company: Design Meeting Expectations**

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#### **I. First Design Meeting Expectations**

- A. The Director's expectations of the Scenic Designer:
  - To have read the play more than once;
  - To be able to share first impressions not only in terms of scenery, but also in terms of theme, message, atmosphere;
  - To listen to the director's impressions and inspirations;
  - To review any research the director shares; to review any research the designer might bring to the table (if the play is a period piece, if there's a special effect that is important to the production—i.e., the hind quarter of a deer that's needed in *A Lie of the Mind*).
- B. The Director's expectations of the Costume Designer:
  - To have read the play more than once;
  - To be able to share first impressions not only in terms of costumes and/or make up, but also in terms of theme, message, atmosphere;
  - To listen to the director's impressions and inspirations;
  - To review any research the director shares; to review any research the designer might bring to the table (if the play is a period piece, if there's a special effect that is important to the production—i.e., the hind quarter of a deer that's needed in *A Lie of the Mind*).
- C. What the Director should bring to the first meeting:
  - The **start** of a vision/concept (depending on how early the first design meeting is, the vision might only be the seed of an idea, or it might be solid);
  - Anticipation of some challenges—if the show is to be produced in the Black Box, the seating arrangement should be explored; if it's in the main stage, then site line challenges need to be discussed up front;
  - An open mind to hear the designers' impressions;
  - Some research, either on the play/playwright, or on the issue that the play brings up.

#### **II. Second Design Meeting Expectations**

- A. Director:
  - There should be a solid vision/concept to discuss (it doesn't have to set in stone; it can be flexible, but it needs to be there for the designers to grasp and work with);
  - A more firm grip on the challenges the script and/or facility might present (what type of seating for the Black Box? Site line challenges in the main stage? How does the vision/concept effect the design elements?)
  - Share solid research, if applicable, that will help the designers understand the connection between the vision/concept, telling the story, and the design elements;
  - Make sure that the story will be told clearly.
- B. Designers:
  - Designers are expected to have initial research to share with the director; the research should encompass look, time period, etc.;
  - Very rough sketches based on the research;
  - This is your dream meeting, so don't rule anything out as yet.
  - Start thinking about the space and how to use it...

#### **III. Third Design Meeting Expectations**

- A. Director:

- Go to listen; this is the designers' meeting in terms of showing and discussing research and ideas based on the vision/concept you presented in the second meeting;
  - If the vision/concept was still a bit vague in the 2<sup>nd</sup> meeting, and it hasn't been clarified since that meeting, clarify it now!
  - Discussion of different location of scenes with the set designer;
  - Discussion of possible costume changes with costume designer.
- B. Designers:
- This meeting should be run by the designers so that they can show and explain their approach to and thought process on the designs;
  - Sketches or a white model that are close to what the designers' are thinking;
    - The white model should be done professionally with everything to scale (it should NOT be done on the back of a legal pad, or scrap paper);
    - The sketches should be preliminary and don't need color detail unless the designer feels that far along.
  - A more complete research packet which expands upon the initial research and dives into more specifics
  - Rough ground plan and/or seating arrangements if in the Black Box

#### IV. Fourth Design Meeting Expectations

- A. Director:
- Go to listen again; this should be the final design meeting before the deadline for the designs is due;
  - Ability and willingness to question about staging on the set;
  - Openness to discuss different looks for different locations of scenes.
- B. Designers:
- A close to final model and/or renderings with colors and swatches;
  - Openness to change something if the director has staging concerns or suggestions;
  - Finalized ground plan and any other pertinent drawings needed to communicate the design
  - Additional research if needed

#### V. First Read Through/Designer Show and Tell

- A. Director:
- No surprises from the 4<sup>th</sup> design meeting to the public discussion of the designs (if there are changes between the 4<sup>th</sup> meeting and now, there should have been a 5<sup>th</sup> meeting to discuss those changes);
- B. Designers:
- Complete model and/or sketches for the production;
    - Model should include all pieces for all scenes and location.
    - Color elevations (if presenting a full color model this can replace traditional color elevations for show and tell; traditional color elevations can be supplied shortly after).
    - Sketches should be of all characters in all costumes.
  - A succinct, clear explanation of the design concept to present to actors and other designers.
  - Complete research packet showing period, place, textures, color studies, and any other pertinent info regarding the design)
  - Design packet for stage management which should include:
    - Properly scaled ground plans
    - Clean ground plan that is easy to ready with minimal measurements
    - Additional plans with more measurements to help assist with the taping of the set
    - Elevations (does not have to be full color or the working elevations, but an elevation view of the set so they better understand it's specifics.
    - Any further info or plans that may be helpful.

### **UWG Theatre Company: The Senior Showcase**

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- I. First established in spring, 2013, the **Senior Showcase** was designed as a way for faculty and current students to review how graduating seniors package their work and assess the student's ability to compete in the job market.
- II. **PARTICIPATION IN THE SENIOR SHOWCASE IS NOT OPTIONAL.**
- III. In the showcase, performers present a standard audition with headshot and resume while design/technology students present a resume along with a digital portfolio.
- IV. The Showcases are scheduled during exam week of each term, in the Company Meeting slot.
- I. While faculty recommend seeking advice from area advisors, there is no formal or structured preparation period—**seniors must set their own deadlines in order to be ready on the date due.** Specific requirements and rubric for assessment of presentations are below.
- II. After Senior Showcases have been presented, faculty and the new graduates will conduct **Exit Interviews.**
  - A. Seniors will be asked to comment on various components of their education and faculty will provide specific feedback on Senior Showcase presentations.
- VII. Faculty reserve the right to change the format of the Senior Showcase if they find a better method/venue for students to show their work.

**Senior Showcase –Performance Track**  
**ACTORS**-present two contrasting pieces which may include song.

**Student Name:** \_\_\_\_\_  
**Date:** \_\_\_\_\_

**Faculty Evaluator:** \_\_\_\_\_

**Title of Selections:**  
 \_\_\_\_\_

The expectations are that a student interested in acting or directing will present a showcase audition with a “Good” (3) level of proficiency in the following areas:

**1 = Weak      2 = Fair    3 = Good      4 = Very Good    5 = Excellent**

• **Vocal Abilities:**

- |   |           |
|---|-----------|
| ○ Strongly projected audition pieces without vocal strain | 1 2 3 4 5 |
| ○ Audition pieces were articulated clearly and precisely  | 1 2 3 4 5 |
| ○ Handled language with understanding and clarity         | 1 2 3 4 5 |

• **Movement Abilities:**

- |  |           |
|--|-----------|
| ○ Lack of self-consciousness in body movement<br>(movement shows a commitment to character)                      | 1 2 3 4 5 |
| ○ Demonstrated physical control that was appropriate to<br>the character, the demands of the scene and the space | 1 2 3 4 5 |
| • Physical gesturing is extended and appropriately motivated   | 1 2 3 4 5 |

• **Character Development:**

- |  |           |
|--|-----------|
| ○ Strong contrast between character choices in each piece          | 1 2 3 4 5 |
| ○ Ability to pursue bold, strong and risky objective in each piece | 1 2 3 4 5 |
| ○ Commitment to strong choices was evident in each piece           | 1 2 3 4 5 |
| ○ Change of tactics was evident in each piece                      | 1 2 3 4 5 |

• **Selection of Material:**

- |   |           |
|---|-----------|
| ○ Material demonstrates contrast in genre           | 1 2 3 4 5 |
| ○ Material demonstrates knowledge of type and range | 1 2 3 4 5 |
| ○ Material demonstrates knowledge of strengths      | 1 2 3 4 5 |

• **Resume and Headshot**

- |   |           |
|---|-----------|
| ○ Resume is professional looking and formatted neatly                 | 1 2 3 4 5 |
| ○ Resume shows sufficient abilities and experiences                   | 1 2 3 4 5 |
| ○ Headshot is clear and displays the actor as s/he currently appears  | 1 2 3 4 5 |
| ○ Resume is sufficiently trimmed and attached to the back of Headshot | 1 2 3 4 5 |

• **Exit Interview:**

Senior Showcase-**Design/Tech/SM Track**

**DESIGNERS-present a digital portfolio accompanied by a 5 minute oral presentation.**

**Student Name:** \_\_\_\_\_

**Date:** \_\_\_\_\_

**Faculty Evaluator:**

When a student graduates from University of West Georgia, the Theatre Program expects at least a level (3) good proficiency in the following areas, as demonstrated in their portfolio/presentations:

**1 = Weak      2= Fair   3 =Good      4 = Very Good      5= Excellent**

**A. Portfolio Content or Prompt book for SM:**

- |  |   |   |   |   |   |
|--|---|---|---|---|---|
| 1. A range and variety of materials included   | 1 | 2 | 3 | 4 | 5 |
| 2. Materials are of a suitable quality   | 1 | 2 | 3 | 4 | 5 |
| 3. Materials are representative of student's technical areas and abilities                   | 1 | 2 | 3 | 4 | 5 |
| 4. Addition of an up to date and accurate resume that is neatly organized and free of errors | 1 | 2 | 3 | 4 | 5 |

**B. Portfolio Arrangement or Prompt book for SM:**

- |  |   |   |   |   |   |
|--|---|---|---|---|---|
| 1. Items are displayed neatly  | 1 | 2 | 3 | 4 | 5 |
| 2. Overall organization of materials is presented in a logical order | 1 | 2 | 3 | 4 | 5 |
| 3. Format of each page or item is consistent and visually pleasing   | 1 | 2 | 3 | 4 | 5 |
| 4. All items are labeled with the appropriate information            | 1 | 2 | 3 | 4 | 5 |

**C. Oral Presentation**

- |  |   |   |   |   |   |
|--|---|---|---|---|---|
| 1. Presentation polished and prepared                                  | 1 | 2 | 3 | 4 | 5 |
| 2. Presentation organized in an appropriate order                      | 1 | 2 | 3 | 4 | 5 |
| 3. Time spent on each item proportional to its importance in portfolio | 1 | 2 | 3 | 4 | 5 |
| 4. Attire/personal appearance/attitude was professional                | 1 | 2 | 3 | 4 | 5 |

**D. Exit Interview**

### **UWG Theatre Company: Other Organizations**

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The UWG Theatre Company has under its auspices two organizations that are totally student run. These organizations are mentored by faculty, but are the total responsibilities of the students who are elected to run them and the students who join them. Because they are under the umbrella of the Theatre Company, all standards laid out in this Handbook must be followed. Failure to do so not only may harm the reputation of the students, but will also mar the reputation of the Theatre Company and Program as a whole. In case of any such extreme incident such as this, the faculty will take away from the students the privileges of these student run organizations.

### **Improvisation Troupe Policy**

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- I. First and foremost it shall be understood that the work of the Improv Troupe, which is a student-run troupe of the University of West Georgia Theatre Program, will not supersede any seasonal Theatre Program event.
- II. All members of the Improv Troupe will be members or associate members of the University West Georgia Theatre Company.
  - A. A quorum of members shall elect a student director from the West Georgia Theatre Company on a yearly basis.
  - B. This student director shall coordinate all rehearsals and performances with the rest of the troupe and with the faculty of the Theatre Program.
  - C. The student director is in charge of securing all rehearsal and performance spaces with the Program Coordinator or other Theatre Program Faculty.
    - a. Priority of the Martha Munro space will be given at the discretion of the theatre faculty.
- III. 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.
- IV. The Troupe shall adhere to the same standards of quality to which the Theatre Program and Company strives.
  - A. These standards, as stated in this 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.).
  - B. 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.
  - C. The Program Coordinator may 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.
  - D. 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.
  - E. 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.
  - F. 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.

**Alpha Psi Omega  
Omicron Kappa Cast  
Point System**

<b><u>Acting</u></b>	
Major /Lead Role	20pts.
Ensemble Role	15pts.
Supporting Role	10pts.
Minor Role/non-Speaking	7pts
Improv Troupe	10pts
Directing Scenes	7pts
Staged Reading	5pts
<b><u>Directing</u></b>	
Full Length	20pts
One Act	15pts
10-minute	10pts
<b><u>Playwriting</u></b>	
(Produced)	
Full Length	15pts
One Act	10pts
10-minute	7pts
Scene	5pts
(Not Produced)	
Full Length	15pts
One Act	10pts
10-minute	5pts
Scene	3pts
<b><u>Marketing</u></b>	
Spotlight	7pts
Programs	5pts
<b><u>Management</u></b>	
Stage Manager	20pts
Assistant Stage Manager	15pts
House Manager	10pts
<b><u>Design/Technical</u></b>	
Lighting, Set, Costume, Props, Sound	20pts
Assistant Scenic/Costume Designer	15pts
Technical Director	10pts
Master Electrician	10pts
Electrics Crew	7pts
Sound Board Operator	5pts
Run Crew	5pts
Assistant Technical Director	10pts
Dramaturgy	15pts
<b><u>Miscellaneous</u></b>	
Student Assistant (Per Semester)	5pts
Theatre Awards Banquet (Organization/ Assistance)	5pts
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)	25pts

## **CONSTITUTION OF ALPHA PSI OMEGA NATIONAL THEATRE HONOR SOCIETY,**

### **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 AΨΩ.

### **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 75 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 Program . 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 Program 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.

#### **ARTICLE XIX Disciplinary Policy**

Section 1. Alpha Psi Omega Omicron Kappa is a member of the UWG Student Organizations and therefore is bound by the UWG Student Organization Handbook. Any infraction as listed in the UWG Student Handbook will result in the following Disciplinary Policy of Alpha Psi Omega Omicron Kappa.

Section 2. The disciplinary issue will first be brought to the attention of the APO Faculty Advisor. During this meeting, the Executive committee, along with the Faculty Advisor, will discuss the consequences of the offense(s).

Section 3. All officers will retain voting rights stating the length of probationary periods, magnitudes of offenses, and/or revoking membership; although the President only votes in the event of a tie.

Section 4. The Disciplinary Policy of Alpha Psi Omega Omicron Kappa Chapter shall be:

1. The first offense by a cast member will result in a mediation between the President, Vice President, Faculty Advisor, and the cast member(s). If the incident is found to be an infraction of the UWG Student Organization Conduct Code, the cast member will also receive a verbal

warning and will be responsible for giving both a formally written and spoken apology to the individual(s) offended.

2. The second offense, or first offense depending on the magnitude, by a cast member will result in the cast member being placed on probation. During this probation, the cast member will read the UWG Student Organization Handbook, write a 1 page paper on why his/her behavior is unacceptable and goes against the standards of APO and write and deliver a formal apology to the individual(s) offended. The cast member must also, for the duration of the probationary period, serve on cleanup duty for all APO events, as well as volunteer to sell break a leg a grams at least 6 times each semester, and assist APO in any other events planned or otherwise.
3. The third offense by a cast member will result in membership revocation.

Section 5. 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.

## Appendix A

### 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