

# **EMPORIA STATE UNIVERSITY THEATRE STUDENT HANDBOOK**

Policies and procedures for Students, Faculty and Staff

## **FORWARD**

The theatre student handbook is a supplement to the Emporia State University Undergraduate Catalog, which is the authoritative source for academic requirements at ESU. It is the responsibility of each student to be familiar with the rules and regulations contained in the ESU Undergraduate Catalog. This Handbook is designed to present information and policies that are most often used by theatre majors and other students actively involved with the theatre program.

## **CONTENTS**

1. The Theatre Program
  - 1.1 History
  - 1.2 Organization
  
2. Academic Policies
  - 2.1 Degree Programs  
LA&S, General Ed. Requirements  
B.A.  
B.F.A.  
B.S.E.  
Minors
  - 2.2 Advising
  - 2.3 Attendance Policy
  - 2.4 Participation Policy
  - 2.5 Eligibility policy
  - 2.6 Scholarships
  - 2.7 Call Boards
  
3. Production Policies
  - 3.1 Season selection
  - 3.2 Auditions/casting
  - 3.3 Production crews
  - 3.4 Production meetings
  - 3.5 Company Meetings
  - 3.6 Rehearsal Guidelines
  - 3.7 Performance Guidelines
  - 3.8 Strike
  - 3.9 Post-mortem

4. Education Theatre Company
  - 4.1 Mission
  - 4.2 Organization
  
5. Student Staff Positions
  - 5.1 Description; number/shop , duties
  - 5.2 Eligibility
  - 5.3 Work study program
  
6. Summer Theatre
  - 6.1 General statement; mission, history, company
  - 6.2 Auditions
  - 6.3 Compensation; pay, room, credit
  
7. Loan and Rental of Costumes and Props
  - 7.1 Loans for department use
  - 7.2 Rentals for non-department use
  - 7.3 Electrical equipment

## **APPENDICES**

- A. Safety and Security Guidelines
  - A.1 Campus Police and Safety
  - A.2 Closing hour Schedule
  - A.3 After-closing-hours-permits
  - A.4 Accidents
  - A.5 Housekeeping
  - A.6 Fire
  - A.7 Tornado
  
- B. Stage Manager
  - B.1 General duties
  - B.2 Rehearsals
  - B.3 Safety and Security
  
- C. House Manager
  
- D. Practicum (TA 381 and TA 382)
  - D.1 Description
  - D.2 Contract

## **1. THE THEATRE PROGRAM**

### **1.1 History**

Beginning in 1913, with the Department of Public Speaking and Expression, classes and theatre productions were part of the academic program at Kansas State Normal. Professor Franklin L. Gilson first organized the Gilson Players in 1915. Before Gilson's death in 1946, this group had performed in cities and towns across Kansas plus toured to fifteen states. Albert Taylor Hall, located in the Administration Building, now called Plumb Hall, was the home of major productions beginning in 1916. The department also presented many smaller productions in The Little Theater, located on the third floor of the Administration Building.

In February of 1923, the college formally became Kansas State Teachers College. The 1926 the department was reorganized and named the Department of Speech. The theatre program grew, more faculty were added, and in 1951 the department begin to offer the Master of Science degree with a major in Speech. This degree was offered until 1983.

In the summer of 1955, the department inaugurated the first Summer Theatre program in Kansas. Eight shows were produced in eight weeks. With an attendance of over 8,000, the season was declared a success and Summer Theatre became an annual part of the Speech Department.

The department moved into its new home, the Humanities Building, in 1966. In 1977 the college formally became Emporia State University. In 1981 the Humanities Building was renamed King Hall to honor former college President, John E. King and the College Theatre was renamed the Bruder Theatre, to honor Professor Karl C. Bruder, long time Chair of the department.

Beginning in 1974, with a production of "Camelot", the program began producing the annual Homecoming Musical. This annual event, produced with the Department of Music, has raised thousands of dollars to fund scholarships given to theatre and music students.

The theatre program has always been an active participant in the Kennedy Center American College Theater Festival. The program has twice hosted the regional festival, taken productions to several regional festivals, and performed once at the Kennedy Center in Washington D.C. The Summer Theatre program is still active, now producing four shows each summer.

### **1.2 Organization**

The theatre program is part of the Department of Communication and Theatre, a unit of the College of Liberal Arts and Sciences. The theatre faculty is headed by the Director of Theater who reports to the Chair of the Department.

## **2. ACADEMIC POLICIES**

### **2.1 Degree Programs**

The Department of Communication and Theatre offers three degrees for students interested in theatre.

The Bachelor of Fine Arts, is the most comprehensive degree, for students interested in pre-professional training and those wanting to continue into a graduate program.

The Bachelor of Arts, is a generalist degree for students who want to combine their studies in theater with another field.

The Bachelor of Science in Education, B.S.E., prepares students for certification to teach Speech and Drama in secondary schools.

A Minor in Dramatic Arts is also available for students seeking a second program as part of their Bachelor degree.

All degrees must satisfy the general education requirements as specified in the ESU Undergraduate Catalog. This information is also found in the Class Schedule which is printed for every semester.

#### **2.1.a Liberal Arts & Sciences, General Education Requirements**

**PURPOSE.** Emporia State University is committed to providing a liberal education for all its students. One important component of this liberal education is the completion of all designated general education requirements. This general education core curriculum is the heart of the college experience at ESU and is integral to the students major program. The goals of this general education program reflect the mission of this institution and are common to all student programs, regardless of majors and career goals. The general education curriculum provides the intellectual background and skills necessary to be “an educated person,” as it improves and enhances quality of life.

As a result of completing the general education program, graduates of Emporia State University will be knowledgeable of our pluralistic society; be able to think with breadth and comprehension, to communicate effectively, to understand what it means to be human, and to function with skill and knowledge in the everyday world.

**GOALS.** The general education curriculum ensures that students will:

- 1.** Develop proficiency in written and oral communication, and in mathematical computation, reasoning and problem solving. Graduates of ESU must achieve proficiency in basic skills. Our goal is to significantly raise the basic skills of Emporia State University students.
- 2.** Learn the basic concepts and principles, the history, and the mode of inquiry of the various general education disciplines: the fine arts, history, literature and philosophy, the social behavioral sciences, and the life and physical sciences.
- 3.** Learn how to make connections between the disciplines within the general education curriculum, apply knowledge from the perspective of these disciplines, think critically, analyze issues, and clarify values.

4. Understand cultural diversity in the contemporary world, and increase their awareness and acceptance of similarities and contrasts in people of different cultures, nationalities, religions, races, and genders.
5. Develop a commitment to scholarship, intellectual curiosity, lifelong learning and the life skills necessary to function as healthy and effective citizens.

**GUIDELINES:**

1. General education courses are open to all students and, with the exception of basic skills, have no university course prerequisites that are not part of the general education program. Students may be required to take developmental courses to improve their skills in written composition, mathematics, and reading.
2. Basic skills courses must be completed within the student's first forty-eight hours of college credit. In order to provide maximum integration of the remainder of the general education program and courses within one's major, classes beyond basic skills should be spread out over the progression of the student's undergraduate career.
3. All general education courses, beyond basic skills, are surveys in nature, introduce students to the knowledge of the discipline involved, and assist students in achieving the goals of the general education program. Upper division courses used as approved alternatives in fulfilling general education requirements need not be survey in nature.
4. In order to enhance the integration of communication skills throughout the general education experience, all general education courses, whenever possible, will include writing assignments (journals, term papers, lab reports, etc.) and assignments which require students to make oral presentations (reports, speeches, discussions, etc.).
5. In order to enhance the critical thinking and value clarification abilities of students, all general education courses, whenever possible, will include active learning projects designed to enhance these abilities through such activities as problem solving, research projects, and the discussion of social implications inherent in course material.
6. Courses in the general education program should include significant amounts of hands-on computer experience where appropriate and applicable to the discipline.
7. Each course in the general education program should be demanding, taught by the best available faculty, and consistent with the objectives of its particular role in the total general education curriculum.
8. Students will have the option of completing the basic skills courses through credit by examination. Other courses within the general education program may also offer this option. Procedures for credit by examination will ensure that the goals of general education have been met.
9. The general education program will facilitate appropriate forms of outcome assessment.
10. To ensure that it is rigorous, integrated, and consistent with its primary goals, the general education program should be cohesive and manageable. Course options within categories should be minimized.
11. Emporia State University is committed to this one core curriculum for all students, and no program on campus should be allowed to construct a separate general education curriculum of its own. This single program does provide, however, for an "honors" general education experience that parallels yet goes beyond the requirements of the standard program.

## 2.1.b. Bachelor of Fine Arts (BFA) in Theatre

70 HOURS TOTAL (59 required/11 elective)

The Bachelor of Fine Arts degree with a major in Theatre provides intense preparation for students desiring to become competent craftsmen and knowledgeable in all areas of theatre. General education requirements are those of LAS majors (non-teaching) and are printed in the undergraduate catalogue. Majors are required to audition for productions and contribute to all productions, either as cast members or as production crew members; they will normally be enrolled in TA 296 or TA 496 for each production on which they work. To be eligible for production assignments, students must meet academic eligibility standards as established by the department. The Department Chair gives final approval to all BFA programs. See the core general education requirements in the General Education section of the catalogue.

### REQUIRED COURSES (59 hours):

#### Introductory Courses (6 hours)

TA 126 Play Production 3 hours

TA 136 Introduction to Theatrical Design 3 hours

#### Performance Courses (15 hours)

TA 110 Stage Movement 3 hours

TA 128 Acting I 3 hours

TA 213 Voice and Diction 3 hours

TA 235 Acting II\* 3 hours (\*prerequisite: TA 128)

TA 426 Play Directing\* 3 hours (\*prereq: TA 235,jr/sr status)

#### Production Courses (11 hours)

TA 236 Stagecraft\* 4 hours (\*prerequisite: TA136)

TA 254 Stage Costuming 2 hours

TA 266 Stage Makeup 2 hours

TA 381 Costume Practicum\* 1 hour (\*prerequisites: TA 254, soph/jr/sr status)

TA 382 Scenery Practicum\* 1 hour (\*prerequisites: TA 236, soph/jr/sr status)

TA 381\* OR TA 382\* 1 hour (either may be repeated for credit)

#### Design Courses (9 hours)

TA 326 Stage Lighting\* 3 hours (\*prerequisite: TA 236)

TA 356 Scene Design\* 3 hours (\*prerequisite: TA 236)

TA 454 Costume Design\* 3 hours (\*prerequisites: TA 354, TA 356)

#### History/Literature Courses (18 hours):

TA 305 Script Analysis 3 hours

TA 315 Survey of Dramatic Literature 3 hours

TA 354 Stage Costume History\* 3 hours (\*prerequisite: TA 254)

TA 390 Theatre History I 3 hours

TA 391 Theatre History II 3 hours

TA 350 Shakespeare —OR— 3 hours

TA 385:American Musical Theatre 3 hours

\*These courses have the prerequisites listed. Please check the catalogue for more information.

**ELECTIVE COURSES (11 hours)** BFA majors will work with their advisor to select an additional 11 hours from courses in theatre, music, art, communication, and/or dance. Recommended elective courses in theatre include: Acting III, Acting in Period Styles, Stage Management, Advanced Stage Movement, Scene Painting, Advanced Play Directing, Advanced Theatre Design, Professional Seminar.

### 2.1.c Bachelor of Arts (BA) in Theatre

TOTAL HOURS REQUIRED: 34

The Bachelor of Arts degree with a major in theatre provides a broad, general educational experience as well as an introduction to the major facets of dramatic theory, literature, and practice. Students study performance, dramatic literature, and theatre history, and have the opportunity to participate in theatre productions both as actors and in production work. General education requirements for the BA degree are outlined in the undergraduate catalogue and in class schedule books. Additional upper division requirements are also stated in the catalogue. Students should be familiar with these requirements, and should note that the BA degree requires a second program of study of 15-30 hours in another discipline of the student's choice. The Chair of the Department gives final approval to all BA programs in theatre.

#### REQUIRED COURSES (25 hours):

TA 126 Play Production	3 hours
TA 136 Introduction to Theatrical Design	3 hours
TA 128 Acting I	3 hours
TA 235 Acting II*	3 hours (*TA 128)
TA 236 Stagecraft*	4 hours (*TA136)
TA 315 Survey of Dramatic Literature	3 hours
TA 356 Scene Design*	3 hours (*TA 236)
TA 426 Play Directing*	3 hours (*TA 235, jr/sr status)

\*These courses have prerequisites. Please check the catalogue for more information.

#### ELECTIVE COURSES (9 hours) Students must choose one course from each of the optional pairs listed below for a total of three more courses (9 hours):

TA 110 Stage Movement	3 hours	--OR--
TA 213 Voice and Diction	3 hours	
TA 354* - Stage Costume History	3 hours (*TA 254)	--OR--
TA 454* - Costume Design	3 hours (*TA 354, TA 356)	
TA 390 - Theatre History I	3 hours	--OR--
TA 391 - Theatre History II	3 hours	

**REQUIRED SECOND PROGRAM OF STUDY.** The student should work with an academic advisor within the discipline to select a second program of study of 15-30 hours in another discipline.

### 2.1.d. Bachelor of Science in Education (BSE) - Speech and Theatre

Students wishing to teach speech, theatre, debate, forensics, or interpretation in secondary schools take this program. Students are strongly encouraged to pursue Option A (two certification fields), but may also pursue Option B (one certification field). General education requirements and additional upper division requirements for secondary education are outlined in the undergraduate catalogue. In addition, students must complete a professional education component. To be considered for admission to the teacher education program, students must meet the university's requirements (see the catalogue), maintain an appropriate GPA (check with your advisor) in all courses taken toward the teaching field, and acquire satisfactory references from the faculty within the Department. Students are expected to be familiar with the requirements of this program. The Department Chair gives final approval to all programs.

**OPTION A - TWO TEACHING FIELDS (40 hours):**

**Required Courses:**

SP 100 Interpersonal Communication	3 hours
SP 222 Argumentation and Debate	3 hours
SP 229 Introduction to Broadcasting*	3 hours (*SP 100 or SP 101)
SP 303 Organizational Communication	3 hours
OR	
SP 315 Small Group Communication	3 hours
SP 312 Theories of Communication	3 hours
SP 470 Teaching of Speech*	3 hours (*jr/sr status or consent)
SP 472 Directing Forensic Activities*	3 hours (*SP 222 or consent)
TA 126 Play Production	3 hours
TA 136 Introduction to Theatrical Design	3 hours
TA 128 Acting I	3 hours
TA 236 Stagecraft*	4 hours (*TA 136)
TA 315 Survey of Dramatic Literature	3 hours
TA 426 Play Directing*	3 hours (*TA 235, jr/sr status)

\*These courses have prerequisites. Please check the catalogue for more information.

**OPTION B - ONE TEACHING FIELD (52 hours):**

**Required Courses (40 hours):** Same 40 hours as Option A.

**Elective Courses (12 hours):** 12 additional hours in Communication and/or Theatre, with consent of advisor.

**2.1.e MINOR IN THEATRE**

**TOTAL HOURS REQUIRED: 19**

A minor in theatre may be taken by students who have majors in other disciplines. The minor consists of 18 hours in specified theatre courses. Courses in theatre are excellent supplements for students planning careers in education, music, business, psychology, counseling, public relations, communication, law, the ministry and other fields which require the ability to work exceptionally well with other people. It is also an appropriate choice for students whose program requires a minor as well as for students who are required to have a second program of study for the BA degree.

**REQUIRED COURSES (16 hours):**

TA 126 Play Production	3 hours
TA 128 Acting I	3 hours
*TA 235 Acting II	3 hours (*TA 128)
*TA 236 Stagecraft	4 hours (*TA 136)
TA 315 Survey of Dramatic Literature	3 hours

**ELECTIVE COURSES (3 hours):**

Students will select at least one of the following courses in consultation with an advisor:

*TA 354 Stage Costume History	3 hours (*TA 254)
*TA 355 Acting III	3 hours (*TA 235)
*TA 356 Scene Design	3 hours (*TA 236)
*TA 426 Play Directing	3 hours (*TA 235, jr/sr status)

\*These courses have prerequisites. Please consult the catalogue for more information.

## 2.2 Advising

**Student Advising Center.** The Student Advising Center (SAC) provides academic advising and assistance to all freshman and undeclared students. SAC advisees pre-enroll for subsequent semesters and are advised with the SAC advisor until three conditions are met: 1. attainment of 30 hours of credit, 2. satisfactory academic progress (a minimum 2.00 GPA) and 3. the selection of a major. When these three conditions are met, the student is transferred to a permanent advisor in the student's major.

**Declared majors.** All declared theatre majors will be assigned to a faculty member who will serve as an academic advisor. Each student must meet with his/her advisor prior to registration for the following semester. It is the student's responsibility to study the ESU Undergraduate Catalog and to be aware of the academic requirements for the degree program for which he or she is enrolled. Every semester the Class Schedule has information as to enrollment instructions, fee schedules, General Education Requirements, and other university wide information.

The advisor will work with the student in keeping a degree program checklist and filing required forms for graduation. Students may request to change advisors by contacting the Director of Theatre. Students should make appointments with their advisors to arrange and approve class schedules well in advance of the enrollment period for each semester. Students should maintain their own academic file with copies of all degree programs and grade reports.

## 2.3 Class Attendance Policy (Revised August, 1999)

The following policy will apply to all courses taught as part of the major in Theatre.

1. For a MWF course, 3 absences will be allowed without penalty.
2. For a TR course (or one which only meets twice a week), 2 absences will be allowed without penalty.
3. For an additional absence beyond the limit, a student's final course grade will drop ONE letter grade. (The Instructor will determine how additional absences will affect your grade.
4. Excused absences (such as authorized ESU field trips) will be determined at the instructor's discretion.

## 2.4 Theatre Majors Participation Policy (Revised August, 1997)

Since productions are the laboratories where the skills learned in class are applied, all theatre majors (B.F.A. and BA) and scholarship holders are expected to be a company member (cast or crew) for at least one ESU theatre production each semester. Theatre minors and B.S.E. students are required to audition and accept a company assignment for a major production at least once in their freshman/sophomore years, and at least once more in their junior/senior years.

Theatre minors and B.S.E. students are encouraged to audition and accept a company assignment every semester. At the auditions for each semester, students may state, on the audition form, their cast or crew preference for each production. The faculty will do its best to honor the request, to find one company assignment for every major every semester, and to make no more than one assignment requiring a heavy time commitment.

Students who wish to be considered for more than one company assignment (acting or crew) in the same semester, may indicate so on their audition form for that semester. This option will only be available to students who are junior and seniors and who have a cumulative GPA of at least 3.00.

All majors are required to audition for all productions. Auditioning is part of the experience for anyone who intends to work in the theatre, whether in a professional or educational setting. However, if a major has auditioned at ESU at least once for both a fall and spring semester of production (a total of two different audition sequences), they may then apply in writing for the auditioning requirement to be waived, this exception might apply to students who are focused on technical and production aspects of theatre, rather than performance. These students will still be expected to fill out the audition form each semester, and accept all company assignments they are given.

Majors may also request to be excused from participation in all productions during a semester, or in a particular production, for academic reasons (such as a class conflict or a need to concentrate on course work). The request should be made in writing and submitted to the Director of Theatre at least 24 hours in advance of the first audition of the semester. The faculty will rule on the request before auditions. Any major who does not make a formal request in writing for exemption, and who goes through the audition process, is assumed to be available for any cast or crew assignment. Majors may not turn down assignments.

Majors are reminded that future assignments, scholarships, and recommendations will be based on their adherence to this policy.

## **2.5 Eligibility Policy (Revised August, 1997)**

Students wishing to be considered for major assignments (acting, stage management, or running crews) on University Theatre productions, in the Educational Theatre Company, or for student employment in the Department of Communication and Theatre must complete a minimum of 12 credit hours per semester and must achieve the following minimum grade point averages each semester.

Freshman	2.0
Sophomores	2.3
Juniors / Seniors	2.5

“Complete” is defined as finishing the class and receiving a grade of D or better. Part-time students can be considered for major assignments in productions if they complete 70% of the hours in which they enroll and meet the same GPA standards as full-time

students. If a student's GPA drops below the above minimums, the cumulative GPA at ESU will be taken into account before a decision on eligibility is made. Theatre majors and scholarship holders are responsible to notify the theatre faculty if they are ineligible in advance of the first audition of the semester; they will have the right to appeal the decision. Students declared ineligible may still volunteer to work on costumes, scenery, publicity, or box office for the University Theatre productions, and may also audition for Directing and Interpreter's Theatre class scenes and other student projects.

## 2.6 Scholarships

Scholarships at ESU are offered at both the University and Department level.

**University Academic Scholarships.** Requests for scholarship information and application forms should be sent to the secretary of the committee on scholarships in care of the financial aid office at ESU. The "priority date" for applying is February 15 of each year. Current students should watch for notices in the school news paper "The Bulletin" and look for information on the theatre Call Board. *All scholarship recipients must reapply each year to be considered for possible renewals.*

**Department of Theatre Scholarships.** Each year the Department of Communication and Theatre awards scholarships to new and continuing students who major in Theatre Arts. These scholarships are awarded to students who have a record of academic success and have demonstrated their talents and achievements in the various areas of theater.

**Students new to ESU (In-coming Freshman and Transfer students)** A number of scholarships are designated at the department level for new students who plan to major or minor in theatre. These scholarships are awarded to promising new students based on auditions and interviews. Auditions are usually scheduled for the first weekend of December with a catch-up date the following February. Complete information about the auditions and interviews are available by contacting the Director of Theater.

**Continuing students.** The division has several endowed scholarships to honor the memory of former students, faculty, and friends of the theatre program. All current theatre majors may apply for a divisional scholarship. Students apply in writing; no formal audition is required. Applications for divisional scholarships are made in February. Students should watch the Call Board for complete information.

## 2.7 Call Boards

The department maintains several bulletin boards at various locations in King Hall.

GENERAL INFORMATION, 2nd floor, outside office, west wall  
Academic information such as: advising, scholarships, eligibility status.  
Special activities/events: majors meeting, field trips  
Class activities: directing scenes presentations/auditions  
Messages: posted phone messages, "See Me!" requests, etc.

PRODUCTION CALL BOARD, 2nd floor, outside office, west wall  
This board will post all information related to current productions:  
Schedules, special calls, costume fittings  
Cast and crew should check this board at least once a day.

ANNOUNCEMENTS, 2nd floor, outside office, west wall  
Posters from various college programs  
Advertising of current area theatre productions

EDUCATIONAL THEATRE COMPANY, 2nd floor, east wall  
Information from ETC

STAGE DOOR ALLEY, backstage Bruder Theatre  
Sign-in sheet for current production  
Other notices for production

### 3. PRODUCTION POLICIES

**3.1 Season Selection.** The theatre faculty is responsible for the selection of productions produced by the University Theatre. The Play Selection Committee, made up of the theatre faculty and at least three students, selects a season that allows the program to explore a variety of styles and periods of dramatic literature that will enhance the academic program and be attractive to our audience. Students who are interested in serving on the Play Selection committee should watch for notices posted on the General Information Call Board.

The season selection matrix attempts to cover the following styles and periods:

Greek/Roman	Modern Drama
Shakespeare Comedy	Shakespeare History/Tragedy
Musical Theater	Musical Revue
Original/New	Modern Amer.Comedy/Drama
Family/Children	Moliere/Baroque
One Acts	European Comedy/Drama

As a general rule the academic season will include a fall musical, presented for the Homecoming Musical. A normal season will have four or five productions. The Summer Theatre usually will have four productions. The season may include a production directed by a single student or two one-acts directed by two students. Students may also be selected to design an element for a production. Students interested in directing or designing for a University Theatre production should watch the call board for specific information and applications for these positions.

### 3.2 Auditions / Casting

**UNIVERSITY THEATRE PRODUCTIONS.** Auditions are open to all ESU students. All theatre majors are required to audition unless granted an exception as provided by the Participation Policy. The assignment of technical production positions is part of the audition process. Students must complete the audition form in order to receive a position in the production company. All full-time students assigned to the production, cast and crew, will be enrolled in one hour of production credit: TA 296 , or TA 496. (Exception: no hour will be required if the student is enrolled in TA 236, Stagecraft.)

Auditions for University Theatre productions will be held at the beginning of each semester. Information regarding the auditions for the semester will be posted on the Production Call Board, located on the second floor of King Hall. The theatre faculty will meet after the final session of call-backs and make the assignments for the cast and crew of each production. The Company Roster will be posted on the Production Call Board. Students must check the roster and initial next to their name to acknowledge their assignment.

**OTHER PRODUCTIONS.** Auditions for other productions, such as scene work in the Directing class, are open to all students. Information about auditions will be posted on the General Information Call Board or the Student Production Call Board, both located on the second floor of King Hall.

### 3.3 Production Crews

Productions crews are a vital part every University Theatre production. Crew assignments not only support the current production but provide an opportunity for a variety of technical production experiences. Assignment to production crews are made as part of the audition process. Students who request a particular assignment should contact the faculty member in charge of that specific area before the audition process begins. All students must complete the audition form and indicate their preference as to production assignments. The faculty will make an attempt to honor a student's preference but, like casting, can not guarantee a particular position.

If a theatre major is not cast, that student must accept an assignment to a production crew. Non-majors may volunteer for positions. Members of the current Stagecraft class, TA236, will be given an assignment if so requested. Students assigned to production crews will be enrolled in TA296 (freshman/sophomore) or TA496 (junior/senior). To satisfy the credit requirement, students must complete 36 hours of work in the assigned production area. If a student is assigned to a running crew, 18 hours of work must be completed before the technical rehearsals begin. Members of the Stagecraft class TA236 may not enroll in TA296 or TA496 for additional credit.

Students assigned to a crew of a particular production will be considered members of that production company. All company members must attend the Company Meeting scheduled at the beginning of the rehearsal period.

### **3.4 Production Meetings**

Production meetings will be scheduled for the production staff for each production. Production meetings should be attended by: director, designers, stage manager, shop managers, assistants to stage manager and designers, and other people necessary to conduct the business of the meeting. Meetings generally deal with discussions of the designs and particular problems and ideas discovered in the previous week's rehearsal and construction sessions. The preparation of the production calendar and its continual up-dating is a prime consideration of all meetings.

Plans for publicity photos, work calls, and other events are made at the meetings. The stage manager's daily rehearsal report usually serves as the format to insure that all areas are discussed. Production meetings are generally called on a weekly basis; usually Thursday, 8:00 a.m. The stage manager should post notices of all meetings on the Call Board and on the daily rehearsal report.

### **3.5 Company Meetings**

A company meeting is a meeting of the entire production company: director, designers, cast, and crew. Most productions will have only one company meeting. All members of the company are required to attend. The meeting is called, at the beginning of the rehearsal period, to introduce the company members and identify their duties. The production calendar will be distributed and explained. The director and designers may take the opportunity to share ideas, approaches, and concepts in the production's directions and design. Some productions may, particularly a regional KCACTF entry, require additional company meetings to distribute and gather information regarding additional performances or travel plans.

### **3.6 Rehearsal Guidelines**

#### **A. Rehearsal period**

1. The "usual" rehearsal period for a department production is between four and six weeks. Production type (musical, one-act) and calendar conflicts may result in a slightly shorter or longer period.
2. Productions produced as part of Summer Theatre will have a significantly shorter and different schedule.

#### **B. Rehearsal hours**

1. Regular, non-tech or dress, rehearsals may be scheduled a maximum of six days a week, four hours per rehearsal.
2. Rehearsals should be scheduled on weekdays between 7 and 11pm and on weekends between 10am and 11pm.

3. Extended rehearsal periods should be expected for technical and dress rehearsals.
4. The Stage Manager will be responsible for having the rehearsal space open and prepared 15 minutes before the call.
5. Company members are expected to arrive prior to their call so that the rehearsal may begin and continue without delay.

**C. Rehearsal Schedule**

1. The director, in consultation with the production staff, is responsible for the planning of the rehearsal schedule.
2. Directors should make every attempt to call cast members only when they are needed.

**D. Visitors**

1. Rehearsals for department productions are open to faculty and students unless otherwise posted by the Stage Manager.
2. Visitors should notify the Stage Manager of their wish to attend rehearsals.
3. All visitors are present at the discretion of the director.

**3.7 Performance guidelines**

**Standard Operating Procedures**

- A. The Stage Manager is in charge of the production; cast and crew.
- B. The House Manager is in charge of the Front Of House areas; Lobby, Gilson Room, Eppick Gallery, restrooms.
- C. The Assistant Stage Manager is in charge of the backstage areas. All actors and crew heads should report any problems to the ASM.
- D. All members of the company, cast and crew, must use the SIGN-IN SHEET posted at the Stage Door.
- E. NO VISITORS are permitted backstage or in the booth. Cast and crew may greet visitors in the Gilson Room after they have completed their assignments.

- F. QUIET must be observed in all backstage areas during the performance. All conversations must be limited in volume and length .....  
in the wings, in the hallways, and on the headsets.  
Production areas must support the performance and not create distractions.
- G. Food and Drink are NOT PERMITTED BACKSTAGE.
- H. SMOKING IS NOT PERMITTED IN KING HALL.

### **3.8 Strike**

All members of the company, cast and crew, of a University Theatre production are required to participate in the strike of that production. Members of the current Stagecraft class and other students may volunteer. All participants must be current students of ESU. Unless special arrangements are made, the strike will begin immediately following the close of the final performance. Individuals on running crews should begin work in those related areas. Performers should report to the costume shop or stage for work assignments. Everyone should wear clothing and shoes that are safe and appropriate for the assigned work. Strike will end by the Stage Manager taking attendance from the company roster.

### **3.9 Post-mortem**

All members of the production company, cast and crew, are required to attend the post-mortem of the production. Unless other arrangements are made, the post-mortem will be scheduled for the first Monday following the close of a production. The Post-mortem will begin by the Stage Manager taking attendance from the company roster. The discussion will focus on the production process; what areas were successful or rewarding and what areas are in need of improvement for future productions. All theater majors are welcome and encouraged to attend.

## **4. EDUCATIONAL THEATRE COMPANY**

### **4.1 Mission**

Sponsored by the Department of Communication and Theatre, the students who comprise the Educational Theatre Company, serve as an academic resource pool in performing dramatic presentations of plays, poetry, stories, novels, non-fiction, and original scripts before classes in all academic areas of the university. The company also provides its services to educational groups off campus. The coordinator, with the supervision of the faculty sponsor, works with the company to prepare scripts and scenes that will serve the various requests made by different academic units.

### **4.2 Organization**

The company will be under the direction of a theatre faculty sponsor. The company will have a student coordinator selected by the theatre faculty. The coordinator is a paid

student staff position. The contract for this position is based on a fee for service not a hourly wage.

Members of the company are selected by audition and are enrolled in TA 396 for academic credit. Auditions are held for open positions after the University Theatre has completed auditions and casting for the semester. The size of the company may vary from year to year. Theatre majors must meet the grade averages as stated in the Eligibility Policy. First semester freshmen may not audition for positions in ETC.

## **5. STUDENT STAFF POSITIONS**

### **5.1 Description**

The Theatre Department usually maintains several paid student staff positions. The number of positions varies due to budget allocations and needs of the department. Most years 8 to 12 positions will be assigned between the Costume Shop, Scene Shop, and the Educational Theatre Company. Additional positions are filled as budgets allow.

Students assume positions in production areas to assist with the routine operation and maintenance of the shops and daily activities necessary for the technical support of current university theatre productions.

All hourly positions are paid at the current minimum hourly rate. Work schedules are usually between 9 to 12 hours per week. Schedules are flexible but must satisfy the needs of the particular production area.

### **5.2 Eligibility**

Students must apply initially at the student employment office to secure a position. Students must satisfy minimum requirements of the job description as posted at the student employment office. Theatre majors must satisfy the standards as required by the academic Eligibility Policy.

### **5.3 Work Study program**

The student employment office along with the financial aid office will determine the students status as to eligibility in the Work / Study Program. Some but not all positions will be available to students who qualify for the Work / Study funding.

## **6. SUMMER THEATRE**

- 6.1 General statement; mission, history, company
- 6.2 Auditions
- 6.3 Compensation; pay, room, credit

## **7. LOAN and RENTAL of Costumes and Props**

### **7.1 Loans for departmental use.**

Students may borrow properties and costumes for use in department projects and productions. You must secure permission from the person in charge of each area. You may be subject to charge for cleaning, repair, or replacement of damaged items.

### **7.2 Rentals for non-department use.**

Students and organizations may rent costumes for non-department use. Items are not rented for individual use such as costume parties or Halloween. Complete rental contracts must be secured from the person in charge of each area.

### **7.3 Electrical Equipment**

The Department does not rent or loan any lighting or other electrical equipment for use outside of the department.

## **APPENDICES**

### **A. SAFETY and SECURITY GUIDELINES**

**A.1 Campus Police and Safety.** Campus police officers are assigned the responsibility of protecting the institution's property and insuring the safety of personnel on campus. The campus security phone is 341-5337 or extension 5337.

**A.2 Closing Hour Schedule.** All campus instructional are closed from 10:20 p.m. to 6:00 a.m., daily and from 12:20 Saturday noon to 6:00 a.m. Monday

**A.3 After-closing-hours Permits.** Students who use facilities after closing hours must obtain a "Late Pass" from the division. Faculty will make a request for such permits. Permits are not transferable and the holder has responsibility for property and safety in the area where he/she is working. Students are expected to notify the campus police and safety office when they enter, work in, or leave the building after closing hours. Phone 5337

**DO NOT BLOCK OPEN ANY DOORS.** Check that the door you use to enter or leave the building is closed behind you. Stage managers will be responsible during rehearsal and performance periods.

**A.4 Housekeeping.** Please be responsible for the area you are working in. NO SMOKING is permitted in any campus building. Please return to position any furniture you move. Please make any space, especially class rooms, ready for the next user.

**A.5 Accidents.** When students are injured or become ill on campus and an emergency response is needed, call 911 and request ambulance service. After the ambulance has been called, report the incident to Campus Police extension is 5337. In the event of a minor incident call Campus Police and request assistance. All officers have first-aid training. Officers will transport persons needing minor treatment to the hospital or call an ambulance for a serious injury.

**A.6 Fire.** Know the location of the fire exits and the RED PULL BOXES. The pull boxes are usually located in the halls near exits. Keep the exits clear. Know the locations of fire extinguishers in your area and know how to use them. Report if a fire extinguisher is missing. In the event of a fire, remain calm; help control the situation. If you see or smell smoke, try to find the source. Smoke may be coming from the art department kilns or possibly a light fixture. .... Don't create a problem with a false alarm. When a flame is visible; take action. On a minor flare-up promptly use a fire extinguisher to put out the fire. When the fire is out call Campus Police at ext 5337

When a fire is anything larger than a minor flare-up. Call for help at 911. Use the RED PULL BOX. Pull boxes are located in the halls near exits. Call Campus Police at 5337. Exit the room. Close the door behind you. Exit the building. Once outside the building, move to a clear area. Be prepared to give information to the Campus Police.

**A.7 Tornado.** The Campus Police and Safety Office is responsible for the official notification of procedures during a storm. You must follow their instructions. The hallway on the FIRST FLOOR, the Art Department, is designated as the shelter for King Hall. When the "Take Cover" sirens are sounded, move to the shelter area.

## **B. STAGE MANAGER**

**B.1 General Responsibilities.** The Stage Manager is a key position in any successful theater production. The position has a unique function because it serves the dual function of assistant to the director and production staff during the rehearsal period and then becomes the person in charge of the production during the actual performance. Each production will make different and unique demands of the Stage Manager. The role of Stage Manager is especially important and difficult in educational theater. The duties and responsibilities listed here are, by the nature of the position, incomplete; they serve as a guide to help create a successful experience.

The SM, stage manager, will be the key assistant to the director; however the SM is also serves as an assistant to the designers, technical director, costume shop supervisor, director of theater, conductor, and all other staff positions. Daily contact must be maintained with the entire production staff in order to communicate all of the various bits of information pertaining to the production. The SM will be responsible for the creation and distribution of the Daily Rehearsal Report and the Performance Log. The report serves as a two-way communication between all members of the production staff. The

SM should deliver the report in person in order to answer questions and gather information. The report should be delivered each day before the production shops open.

The SM will be issued any required key by the Technical Director.

The SM will maintain the Production Call Board, posting notices for cast and crews. The call board must be kept neat so that information is not lost in a clutter of useless postings.

The SM will help with the auditions as required by the director and director of theater.

The SM will create a Company Roster that will contain accurate information as to assignment, address, and phone number of each company member. This should be completed at the initial Company Meeting.

A primary duty of the SM is the creation of the Prompt Script. The SM will prepare a prompt script that will eventually contain all blocking notations, plus cues for lights, sound, shift, orchestra, and what ever is necessary for the production. This “bible” must be created with care so that anyone would be able to assume the position of SM and call a successful performance.

The SM will maintain a Production Book that will contain all information necessary for the production: Company Roster, production and rehearsal calendars, prop list, Daily Rehearsal Reports, Performance Logs .... any and everything pertaining to the production. This production book must be brought to every production meeting.

When rehearsals move into technical rehearsals, the SM will run the rehearsals. The SM will schedule paper techs prior to the first tech rehearsal. The SM will maintain the show throughout the run of the show, as rehearsed.

## **B.2 Rehearsals**

**Preparation for rehearsals.** The SM is responsible for taping out the set on the floor of the rehearsal room. Obtain a dimensioned ground plan from the designer. Obtain supplies from the Technical Director; 50 ft. tape, spike tape, etc. After the rehearsal process, the SM is also responsible for removing all tape from the rehearsal floor.

The SM is responsible for gathering, storing, and returning all rehearsal props and rehearsal furniture. A list of rehearsal props should be created by the director and SM. The rehearsal props and furniture must be pulled by the SM and the designer or Technical Director.

**Before rehearsal.** Arrive 20 to 30 minutes early; or earlier as needed. The space should be ready 15 minutes before the call time. Unlock doors. Turn ON appropriate lights. Do NOT turn on lights that are not needed. For example, in the Bruder Theatre, DO NOT use the PANIC SWITCH to turn on the house lights. Use the dimmer controls; 1-3 @ 90%. Check that the floor is clear and safe for the action required. Check that any

scenery or set piece is ready to be used as required. Check that any recorded music or a piano is ready for use. Check that all props are ready for use. Check that the production desk is ready (if needed).

### **Beginning of rehearsal**

1. Assemble cast; record attendance.
2. Give announcements and distribute information.
3. Give specific instructions required for the rehearsal period.
4. Create and maintain a check-in list for tech rehearsals and performances.
5. If needed, provide rehearsal props. These must be pulled in consultation with the designer and director of the production.
6. As needed, coordinate the sign-up or costume fittings between the costume shop and the cast.

### **During the rehearsal**

1. Help maintain quiet and order. Among other things, this means that all cellphones and other electronic devices must be kept away from backstage areas.
2. Call cues to begin the action: curtain, lights, sound
3. Record blocking
4. Record changes to the script
5. Prompt actors as required
6. Record running times
7. Time and coordinate breaks for actors and staff
8. Keep director informed of time allocation
9. In a musical, help to coordinate activities between director, music director, choreographer, dance captain and the cast in an effort to make the most efficient use of time

### **End of rehearsal**

1. Assist the director with notes.
2. Give announcements and take questions.
3. Remind cast about scheduled fittings and or changes to the schedule.
4. Prepare daily log.
5. Check with the director.

The duties and procedures of the Stage Manager will vary with the nature of the script, production, rehearsal, director, and designers. A good Stage Manager must be able to adapt to the needs of each production. When an ASM is available, use that person to assist with routine duties. Both you and the ASM must attend production meetings.

### **After rehearsal**

1. The rehearsal space must be left clean and neat.
2. All props must be stored so that they are secure and out of the way.
3. All doors must be locked. Have everyone leave from one door.

4. All lights must be turned OFF with the exception of the ghostlight.
5. Check-out of the building. Call Police and Safety; phone 5337.

### **B.3 Safety and Security**

#### **A. Building security guidelines**

1. Check that the company has access to the rehearsal room or stage.  
Check that other rooms are unlocked as required:  
Scene shop, costume shop, dressing rooms  
  
\*\*\* DO NOT BLOCK OPEN ANY DOOR \*\*\*
2. If the building is officially closed; weekend and holidays,  
check-in with Campus Police; phone 5337.
3. Before every public performance, check with the house manager  
to see that the public entrance is open and that all exists are clear.
4. After all rehearsals and performances:
  - a. Check that all props and intercom headsets are stored.
  - b. Position the ghost light.
  - c. Check that all cast and crew have signed out.
  - d. Check that all doors are locked
  - e. Check-out with Campus Police; phone 5337.
5. Anyone remaining in the building must have a Late Pass and check-in  
with Campus Police; phone 5337.

#### **B. Accidents**

1. If a student is injured during a rehearsal or performance, provide the  
necessary first- aid; ie. Stop the bleeding.
2. When an emergency medical response is needed, call 9 - 911 and request  
ambulance service. Call Campus Police, extension 5337, to report the  
incident.
3. In the event of a minor injury, call Campus Police (5337), to request  
assistance. All officers have first-aid training. Officers will transport  
persons needing minor treatment to the hospital or call an ambulance for a  
serious injury.

4. If a member of the public , non-student, is injured or in need of medical care, call 9 - 911. Then call Campus Police (5337) to report the accident.
5. You are NOT a doctor so do not jeopardize someone's health and safety. Be responsible. Get qualified help.

**C. Fire, evacuation of the building.**

1. In the event of a fire, remain calm; help control the situation.
2. If you see or smell smoke, try to find the source. Smoke may be coming from the art department kilns or possibly a light fixture. Don't create a problem with a false alarm.
3. When a flame is visible; take action.
4. On a minor flare-up promptly use a fire extinguisher. Get help even if the fire appears to be small. Call Campus Police (5337)
5. When a fire is anything larger than a minor flare-up, Call for help 9 - 911 Use the RED PULL BOX. Bruder Theatre Pull boxes are located:  
     STAGE DOOR .... just inside the door  
     STAGE LEFT..... exit door  
     BASEMENT HALL .. opposite men's dressing  
     LOBBY ..... entrance doors
6. Call Campus Police (5337)
7. Your primary concern is getting people out of the building.
8. In the event a performance is in progress and you must evacuate the building: be calm and give clear instructions that will help insure the safety of the audience.
9. Contact the House Manager.
10. Lower the Act Curtain, if possible, and bring up the House Lights.
11. Step out in clear view of the audience and calmly announce: "Ladies and gentlemen, may I have your attention please. We have an emergency backstage. We ask that you walk to the rear exit ( or give specific directions ) and leave the building. I repeat; please walk to the rear exit and leave the building. Thank you."
12. Have the House Manager help direct the audience to the exits.

13. Direct the cast and crew to assemble outside on the lawn between King Hall and Beach Hall. Take a head count to make sure that all members of the company are present.
14. Be prepared to give information to Fire and Campus authorities.

**D. Tornado, storm warnings.**

1. Campus Police and Safety is responsible for the official notification of procedures during a storm.
2. The Stage Manager must check-in with the Police and Safety Office to give notice that the building is occupied.
3. The Stage Manager must be able to relay information from the Police and Safety Office and provide directions to all occupants of the building.
4. Be prepared to make an announcement to the audience and direct them to the shelter area. Have the House Manager help direct the audience.
5. The hallway on the first floor, the area of the Art Department, is designated as the shelter area for King Hall.
6. When “Take Cover” sirens are sounded, move to the shelter area.

**C. ESU THEATRE HOUSE MANAGER DUTIES**

**Secure and Supervise Ushers.** Ushers should be recruited some two weeks prior to opening. A sign up sheet on the callboard will likely get you plenty of ushers. Your sign up sheet should ask for the usher’s name and phone number. Your sign may tell ushes that they may have one COMP for the performance they usher

For each performance in Bruder Theatre, you need 8 ushers (1 ticket-taker and 3 seaters per door); for Albert Taylor Hall, you need 20 ushers (1 ticket-taker and 4 seaters per door)

**Rules for ushers:**

1. Arrive at the theatre 1 hour before performance (30 minutes before the house opens). **DO NOT BE LATE.**
2. Dress appropriately. You do not have to be overly “dressy,” but please no blue jeans or T-shirts. Please remember you are representing the university to the public.
3. If you are unable to usher, please find your own suitable replacement, or call the box office at 342-5374.

4. Ushers receive one complimentary seat for each performance they usher; they must stay for the entire show.

**Pre-Show Procedures.** Arrive one hour and fifteen minutes before curtain. Check the house, alcoves, and lobby to make sure that everything is neat and in order. Turn on all the lights in display cases and lobby:

**LIGHT BOOTH CIRCUIT BOARD**

Circuits 17-18-19: Display case track lights

Circuit 23: Bullet lights at box office

Circuit 37: Wall picture lights

Also check the additional lobby lights at the box office.

Make sure theatre doors are unlocked. Make sure you have enough programs at each door. Extras are usually stored in the box office. Set up ticket stub holders. Place stub sleeves carefully in each one (tube sleeves are stored in the box office.) Check with box office manager to see about audience members with special needs (wheelchairs, visually impaired, groups, etc.)

**At 15 minutes before the house opens (45 minutes before curtain).** You need to train ushers. Remind them that:

1. Ushers are responsible for maintaining the house during performances; if there is an emergency (medical, weather, etc.) or if a patron has a need, ushers must be “on duty” and eager to help them.
2. Ushers are representing the university; they should remain pleasant, helpful, and courteous.
3. Learn the correct doors for patrons: Left Section, and Center Section seats 101-108 should enter house via the house left doors; Right section and Center Section seats 109-114 should enter the house via the house right doors.
4. No food or drinks are allowed in the theatre.
5. ALL who enter must have a ticket, including babies. If patrons do not have a ticket for a baby, and bring it into the theatre, ushers should note where they are sitting; if the baby begins to cry, ushers need to quickly and quietly ask the patrons to take the baby to the lobby.
6. No cameras or recording equipment of any kind are allowed in the theatre. Patrons may leave them in the box office for safe-keeping and pick them up after the performance.
7. Inform the ushers if there are audience members expected with special needs (wheelchairs, visually impaired, groups, etc.)

8. Be sure your ticket takers know what the tickets for that performance look like, and also that they **MUST** keep one half of the ticket in the sleeve, and return the other half to the patron.
9. Make sure all your ushers have comp tickets from the box office, and that they are appropriately marked, and torn.

**At 30 minutes before the curtain.** Check with the Stage Manager, and when all is clear, open the house by opening the doors, getting ushers to their stations, and seating patrons. Be visible and available to troubleshoot; help patrons with questions, assist ushers if they need it, looking for food or cameras being carried into the theatre, etc.

**At curtain time.** Be sure the lobby and restrooms are clear of patrons. Communicate with the Stage Manager (either via the box office intercom, or in the booth), that the house is ready to be closed and the show may start. Lower lights in both alcoves. Quietly close inner and outer doors to the theatre. Make sure the ushers are seated near the doors at the back of all three sections of the house. Remind them to handle any problems in the house, or to come get you.

**After the show begins.** Work with the box office manager to count to ticket stubs and fill out the house manager's performance report. Be sure to count the various kinds of stubs carefully. Leave the stubs and sleeves with the box office manager.

Be available to ushers if a problem arises in the house, or if the stage manager calls the box office through the intercom. Quietly seat any latecomers in available seats in the back of the house. Tell them they may take their reserved seats after intermission. Be sure to tear their tickets and count their stubs.

**At intermission.** Turn up the lights in the alcoves. Open the inner and outer doors. After the Stage Manager rings the bell at 5 minutes into the intermission, check the lobby and restrooms to be sure they're clear of patrons. Communicate with the Stage Manager that the house is ready to be closed and the show may start again. Turn off the lights in the alcoves. Close the inner and outer doors.

**After the show is over.** Turn up the lights in the alcoves. Open the inner and outer doors. After the theatre is empty, close inner and outer alcove doors, turn off the alcove lights, check the house for programs and ticket stubs, move the ticket tubes to alcoves, and lock the theatre doors. After the lobby is empty, turn off the lobby lights in the light booth and at the box office.

Work with the box office manager to close the Gilson Room Gallery. Turn off the lights at wall and secure both doors. Set security system. Before entering the code, make sure the green light is stationary (if it is flashing, check both doors of the gallery). Once the light is stationary, set alarm by first pushing the “#” key, and the code numbers: 81962. If you have problems, contact Jim Bartruff, 341-5704 or 341-9193.

HOUSE MANAGER DUTIES CHECK LIST

**PRESHOW DUTIES**

**45 Minutes Before the House Opens**

	W	T	F	S
Check the house	—	—	—	—
Check the alcoves	—	—	—	—
Check the lobby	—	—	—	—
Make sure theatre doors are unlocked	—	—	—	—
Enough programs are at each door	—	—	—	—
Set up ticket stub holders (use ticket sleeves)	—	—	—	—
Check with BO Manager about people with special needs (groups, wheelchairs, etc.)	—	—	—	—
Turn on lights in display cases	—	—	—	—
Turn on lights in lobby	—	—	—	—
Light Booth Circuits:				
17-18-19: Display Case Track Lights				
23: Bullet lights at Box Office				
37: Wall Picture Lights				
18-41-42: Wall Track Lights				

**15 Minutes Before the House Opens**

Train ushers: maintaining house during performance (medical, weather, etc.) must be on duty and eager to help; represent university well: pleasant, helpful, and courteous	—	—	—	—
Learn correct doors:				
L & C (101-107) enter left	—	—	—	—
R & C (108-114) enter right				
No food, drinks, or tobacco use in theatre	—	—	—	—
All must have a ticket (including babies) (Note where babies are located- if they cry, usher MUST ask them politely to leave)	—	—	—	—
No cameras or recording equipment (leave in box office)	—	—	—	—
Inform ushers of what real tickets look like (must leave one half stub in sleeve)	—	—	—	—
All ushers have a comp ticket, appropriately marked and torn	—	—	—	—

<b>When the House Opens/30 Minutes Before Curtain</b>	W	T	F	S
Check with Stage Manager to Open House	—	—	—	—
<b>At Curtain Time</b>				
Lobby and restrooms clear of patrons?	—	—	—	—
Tell Stage Manager that show is ready to start	—	—	—	—
Lower lights in both alcoves	—	—	—	—
Shut the doors QUIETLY	—	—	—	—
Ushers to sit in the back of the house	—	—	—	—
<b>After the Show Begins</b>				
Count ticket stubs	—	—	—	—
Fill out house manager's report	—	—	—	—
Seat latecomers in the back of the house	—	—	—	—
<b>At Intermission</b>				
Turn up lights in both alcoves	—	—	—	—
Open doors QUIETLY	—	—	—	—
<b>At End of Intermission</b>				
Lobby and restrooms clear of patrons?	—	—	—	—
Tell Stage Manager that show is ready to start	—	—	—	—
Lower lights in both alcoves	—	—	—	—
Shut the doors QUIETLY	—	—	—	—
<b>After the Show</b>				
Turn up lights in both alcoves	—	—	—	—
Open doors QUIETLY	—	—	—	—
<b>After the Theatre Has Cleared</b>				
Check the house for programs, stubs, trash	—	—	—	—
Move the ticket tubes to alcoves	—	—	—	—
Turn off lights in both alcoves	—	—	—	—
Turn off lobby lights in light booth and BO	—	—	—	—
Close and lock the Gilson Room	—	—	—	—
Close theatre doors and lock them	—	—	—	—
Turn off lights at both doors and secure them	—	—	—	—
Turn on security system	—	—	—	—
Push 81962- Red means alarm is on	—	—	—	—

## **D. PRACTICUM**

### **D.1 Description**

THEATRE PRODUCTION PRACTICUM; TA381 and TA 382

Since a primary focus of the Theatre major is to understand both the theory and practice of theatre, each student pursuing the degree, Bachelor of Fine Arts, is required to successfully complete TA 381 and TA 382 for a combined total of three (3) credit hours. Students must earn one (1) credit hour in both TA 381 and TA 382 plus select one to repeat to complete the total three (3) credit hour requirement. TA 381 and TA 382 are graded PASS / FAIL.

Students must satisfy the required prerequisites:

TA 381: Costume Practicum (Prerequisite: TA 254: Stage Costuming)

TA 382: Scenery Practicum (Prerequisite: TA 236: Stagecraft)

TA 381 and TA 382 each require 45 hours of work in the appropriate production shop. The student, with the shop supervisor, will determine the specific work schedule that will satisfy the 42 hour requirement. The work schedule should conform with the shop production schedule for the particular semester.

Suggested work schedules:

Option 1, (weekly schedule) One day each week or three (3) hours per week during the entire semester. Total hours, 45.

Option 2, (production schedule) Two days each week or six (6) hours per week during the production period. Total hours, 45.

Practicum hours will not be carried over from one semester into the next. At the end of each semester any deficiency in the required 45 hours will be lost and the student will start from zero (0) hours in a future semester. The grade of "I", incomplete, will be issued for personal emergencies which are verifiable when the student has been making satisfactory progress in the course. Students are responsible for recording their hours accurately and securing the appropriate signatures. Only approved faculty or staff may sign time sheets.

**D.2 Contract.** TA 381, Costume Practicum—OR—TA 382, Scenery Practicum

This required form constitutes a contract between you and the Department for one semester and creates an individual schedule for you to follow as you complete the required 45 hours of production work to earn one (1) credit hour.

NAME \_\_\_\_\_ Student number \_\_\_\_\_

I am enrolling this semester, \_\_\_\_\_, 20\_\_\_\_ in (circle one) : TA 381, Costume  
TA 382, Scenery

My work schedule for this practicum is:

Please indicate the DAYS and TIMES that will create a weekly schedule for you.

MONDAY \_\_\_\_\_

TUESDAY \_\_\_\_\_

WEDNESDAY \_\_\_\_\_

THURSDAY \_\_\_\_\_

FRIDAY \_\_\_\_\_

Showing up for work in an unsuitable condition (e.g. LATE, sleepy, starving, improper dress) is not acceptable. Repeated occurrences of ABSENCE, three (3) or more, will be grounds for being dropped from the course.

Students are responsible for recording their hours accurately and securing appropriate signatures from faculty or staff.

\_\_\_\_\_  
Student's signature

\_\_\_\_\_  
Supervisors's signature