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What Theatre Majors Learn

1 ProTip – go to the “View” tab and check the box marked “Navigation Pane” to skip to the section you wish to view!
The Catawba Theatre Arts Department aims to instill in students a comprehensive body of theatrical knowledge. Students use the theatre spaces and assume leadership positions in order to get hands-on experience within their craft. Some rules and regulations must be established to maintain order, cleanliness, and above all safety in our theatre spaces and other work environments. The following Handbook contains procedures, regulations, and guidelines for maintaining an optimal work environment and for promoting the education of students in theatre arts. This is a fluid document and is therefore meant to be used as a guide rather than as a manifesto.
Theatre Arts  
Catawba College

Part of the great tradition of the theatre is a code of ethics which belongs to all who work on the legitimate stage. This code reflects an attitude toward craftsmanship, a respect for associates, and a dedication toward the audience. It outlines a self-discipline which, far from robbing one of individuality, increases personal self-esteem and dignity through cooperation and common purpose. All those who participate in Catawba Theatre Arts activities are expected to follow this Code of Ethics.

- The Show Must Go On! I shall always be on time for a crew call, rehearsal or performance.
- I shall work at every rehearsal, performance, and technical responsibility to the best of my ability, regardless of how small my role or large my personal problems.
- I shall respect my audience regardless of size or station.
- I shall never miss an entrance or cause a curtain to be late by my failure to be ready.
- I shall forego all social activities which interfere with crew work or rehearsals and will always be on time.
- I shall remain in the theatre building or stage area until I have completed my rehearsal or responsibilities. I will not leave the Theatre space until I am released by my director, stage manager or supervisor.
- I shall not allow the comments of friends, relatives or critics to change any phase of my work without proper authorization. I will not alter lines, business, lights, properties, settings, costumes or any phase of the production without consultation with and permission from the director.
- I shall accept the director's, choreographer's, designer's and technical director's advice in the spirit in which it is given for they see the production as a whole and my role as a portion thereof. I shall look upon the production as an ensemble effort and do my best to support others.
- I shall be patient and avoid temperamental outbursts, for they create tension and serve no useful purpose.
- I shall respect the play and the playwright, remembering that "A work of art is not a work of art until it is finished."
- I shall accept artistic responsibility and shall never blame my co-workers or inanimate objects for my own failure.
- I shall never engage in caustic criticism of another artist's work from jealousy or an urge to increase my own prestige.
- I shall encourage the public to respect me and my craft through graciousness in accepting both praise and constructive criticism.
- I shall use the set, stage properties and costumes with care, knowing they are tools of my craft and a vital part of the production.
- I shall observe backstage courtesy and shall comport myself in strict compliance with the rules and regulations of the Catawba College theatre program.
- I shall observe the rules of the College Community Center, FBC, Na Theatre Arts Annex involving the use of the buildings and their hours of operation.
- I shall avoid restricted areas unless I am given permission to be in those areas and I will encourage others to do the same.
I shall maintain my commitment to the theatre in spite of disappointment or failure for they are the lessons by which I learn.

I shall observe the smoking/no smoking areas as designated.

I am aware that the Theatre Callboard and the Catawba College email system are our official channels of communication and will be fully responsible for any and all information posted thereon.

I shall meet all deadlines and responsibilities as assigned.

I shall avoid all behavior that is detrimental to the well-being and reputation of the Theatre Arts Department, its students and faculty. I shall look upon my participation in a production as an educational experience and will attend the critique.

I shall attend and participate fully in strike and carry out all duties assigned by my supervisor(s) to the best of my ability.

I shall direct my efforts in such a manner that when I leave the theatre will stand as a greater institution for my having labored there.

I shall follow Stanislavski's admonition to "love the art in you, not yourself in the art!"

I realize that the following behavior is unprofessional and may result in my being dismissed from the cast or crew:
  - Possession, use or abuse of drugs or alcohol on theatre premises.
  - Stealing, defacing or destroying personal or college property, including costumes, props, etc. A major violation of the Catawba College Theatre Code of Ethics.

I shall deal responsibly with the above. If necessary, a breach of conduct may be reported to the Theatre Arts chair, a Theatre Arts Faculty person, or a member of the Theatre Arts Student Advocacy Committee.

______________________________  __________________________________________
Printed Name of Student    Student Signature/Date

Name of Advisor__________________________________________
EVACUATION PROCEDURES

Florence Busby Corriher Theatre
Community Center (including Keppel Auditorium, Hedrick Little Theatre, and Crystal Peeler Lounge)
Theatre Arts Annex
SHOP SAFETY PROCEDURES

When working in any shop area, it is essential that students and professors adhere to certain shop safety rules. While safety rules differ from shop to shop, it is important always to be aware of your work area and fellow workers. As a wise professor is known to say:

“Work smarter, not harder!”

General Scene Shop Safety Guidelines:

- Electronic devices, especially cell phones are not permitted in any of the shops without special permission.
- Wear appropriate clothes for working in the shop
  - Closed toe shoes - Steel toed boots are preferable
  - No baggy clothing or otherwise hazardous accessories (scarves, dangling jewelry, etc.) that could get caught.
  - Comfortable clothing that is not too restrictive of movement
  - Tie back long hair
  - Clothing that can get dirty
- When using power tools, wear appropriate safety gear
  - ALWAYS wear safety goggles
    - It is acceptable for students to own their own safety glasses, however, these must be approved by the Shop Manager
    - The Scene Shop will provide safety goggles to every student assigned to the area. Please see the Shop Manager for location and storage instructions.
  - The Scene Shop provides disposable ear protection. Wear appropriate hearing protection when necessary.
  - When working in dusty areas, wear a dust mask
  - When working with spray paint or other fumes, wear a respirator
- Do not leave extension cords or pneumatic hoses lying around when not in use as this causes a tripping hazard
- Do not leave lumber or other large materials in precarious places (ex. Leaning against a wall)
- Nails, screws, and staples should be removed from all lumber during strike; however, please check all lumber for missed hardware before cutting.
- Always work in well ventilated spaces
- Inspect tools before use for any defects or possible hazards
- Follow all manufacture safety procedures as laid out to you by your supervisor or through stagecraft.
- Do not work with the fly system unless trained to do so and then, only with supervision and following proper procedures.
- Please keep the shop CLEAN and devoid of tripping, falling, spilling or other hazards
- Refer all questions and further safety concerns to the shop manager
- If a tool breaks or needs replacing fill out appropriate forms found in Appendix A

General Costume Shop Guidelines:
- Electronic devices, especially cell phones are not permitted in any of the shops without special permission.
- Wear closed toed shoes with firm soles (NO Flip-flops!)
- Make sure ironing machine is off before leaving shop
- Wear proper gloves, goggles, and/or mask when dyeing or spray painting
- Barge shoes in well ventilated areas
- Aerosol spray (with the exception of hair spray) should only be used outside
- Use machines as instructed and only if trained to do so
- Use all tools as they are meant to be used (ex. Seam rippers are for thread, not fabric; etc.)
- Keep the space CLEAN and devoid of hazards such as needles or pins on the floor.
- Refer all questions and further safety concerns to the Shop Manager.
THEATRE MAJOR/MINOR SPECIFIC GUIDELINES—MAJORS

All Theatre Arts Majors, regardless of degree track, take a common core set of courses. The Theatre Arts Faculty strongly recommend that these courses be completed within the first three semesters of study, with only ONE performance class each semester, balanced by another of the core classes.

**Theatre Arts Core:**
- DA 1101 Foundations in Movement – 3
- TA 1134 Beginning Acting for Majors -- 3
- TA 1421 Analysis of Dramatic Literature -- 3
- TA 1454 Stagecraft -- 3
- TA 1561 Fundamentals of Theatre Design – 3

**BA Theatre Arts Major**

The Theatre Arts BA provides study, training, and experience in all areas of the theatre arts, for careers in professional, regional, community, or educational theatre, as well as for continued study in theatre. BA Theatre Arts Majors will be evaluated yearly based on the respective BA Learning Outcomes listed in Appendix B.

**Theatre Arts Core — 15**

**Major Specific:**
- TA 2101-2102 Applied Theatre -- 6
- TA 3181 Theatre History I -- 3
- TA 3182 Theatre History II -- 3
- 3 credits of Theatre Technology from one of the following:
  - TA 2551 Intermediate Stagecraft
  - TA 2552 Costume Construction
  - TA 2553 Stage Lighting
  - TA 2554 Sound Production
  - TA 2555 Scene Painting
- 3 credits of Theatre Design from one of the following:
  - TA 3561 Scene Design
  - TA 3562 Costume Design
  - TA 3563 Lighting Design
- 3 credits of Theatre Performance from one of the following:
  - TA 1537 Audition Techniques
  - TA 2525 Stage Speech & Movement I
  - TA 2534 Intermediate Acting
- 3 credits of Theatre Leadership from one of the following:
  - TA 2943 Stage Management
  - TA 3361 Theatre Arts Management
  - TA 3534 Directing I
- TA 4100 B.A. Capstone Experience – 3
**BA Theatre Arts Education Major**

Students seeking special subject (grades K-12) teacher licensure in Theatre Education must satisfy the requirements for the B.A. degree and for Undergraduate Teacher Licensure (including the Special Subject Area Minor) outlined by the Department of Teacher Education. BA Theatre Arts Majors will be evaluated yearly based on the respective BA Learning Outcomes listed in Appendix B.

**Theatre Arts Core – 15**

**Major Specific:**

- TA 2101-2102 Applied Theatre -- 3
- TA 3183, 3182 Theatre History I, II -- 6
- TA 3534 Directing I -- 3

3 credits of Theatre Technology from one of the following:
- TA 2444 Playwriting – 3
- TA 3000 Theatre Arts Teaching Methods -- 3
- TA 3361 Theatre Arts Management -- 3
- TA 4100 B.A. Capstone Experience – 3

**BA Musical Theatre Major**

The Musical Theatre BA provides study, training, and experience in all areas of the theatre arts, for careers in professional, regional, community, or educational theatre, as well as for continued study in theatre. BA Theatre Arts Majors will be evaluated yearly based on the respective BA Learning Outcomes listed in Appendix B.

**Theatre Arts Core – 15**

**Major Specific:**

- TA 1522 Visual Styles for Dramatic Production -- 3
- TA 2101-2102 Applied Theatre -- 6
- TA 3181 Theatre History I -- 3
- TA 3180 History of the Musical Stage -- 3
- TA 3534 Directing I -- 3
- TA 3539 Musical Theatre Performance -- 3
- MUS 1511, 1512 Music Theory I, II -- 6
- MUS 1516, 1517 Aural Skills I, II -- 2
- MUS 2135 Class Piano I (or equivalent proficiency) -- 0-1
- MUS 2136 Class Piano II (or equivalent proficiency) -- 0-1
- MUS 2145, 2140 or 2141 Class Voice, Private Voice – 3

3 credits of Theatre Technology from one of the following:
- TA 2551 Intermediate Stagecraft (3)
- TA 2552 Costume Construction (3)
- TA 2553 Stage Lighting (3)
TA 2554 Sound Production (3)
TA 2555 Scene Painting (3)

3 credits of Theatre Design from one of the following:
- TA 3561 Scene Design (3)
- TA 3562 Costume Design (3)
- TA 3563 Lighting Design (3)

TA 4100 B.A. Capstone Experience – 3

BFA Theatre Arts Major

Admission to ALL B.F.A. programs in Theatre Arts and Musical Theatre are by permission of the department. All BFA Students will be evaluated regularly in accordance with the respective BFA Retention Criteria listed Appendix B.

Theatre Arts Core -- 15

Major Specific:

- TA 1522 Decorative Arts and Material Culture -- 3
- TA 2101-2102 Applied Theatre -- 6
- TA 3534 Directing I -- 3
- TA 3181 Theatre History I -- 3
- TA 3182 Theatre History II -- 3
- TA 3361 Theatre Arts Management -- 3
- TA 4000 B.F.A. Capstone Experience – 3

The student will choose ONE of the following specializations:

Performance Specialization

- TA 1537 Audition Techniques -- 3
- TA 2525 Stage Speech & Movement I -- 3
- TA 2534 Intermediate Acting -- 3
- TA 3531 Period Performance -- 3

5-6 credits from the following:
- TA 3525 Stage Speech & Movement II (3)
- TA 3530 Playing Shakespeare (3)
- TA 3533 Acting for the Camera (3)
- TA 3536 Stage Combat (2)
- TA 3539 Musical Theatre Performance (3)
- TA 3544 Directing II (3)
**Design and Production Specialization**

- TA 2161 Drawing for the Theatre -- 2
- TA 2552 Costume Construction -- 3
- TA 2553 Stage Lighting -- 3
- TA 2555 Scene Painting -- 3

9 credits from the following:
- TA 2551 Intermediate Stagecraft (3)
- TA 2554 Sound Production (3)
- TA 3561 Scene Design (3)
- TA 3562 Costume Design (3)
- TA 3563 Lighting Design (3)

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**BFA Musical Theatre Major**

Admission to the Musical Theatre BFA is by permission of department. All BFA Students will be evaluated regularly in accordance with the respective BFA Retention Criteria listed Appendix B.

**Theatre Arts Core** – 15

**Major Specific:**

- DAN 1134 Tap Dance I -- 2
- DAN 1501 Ballet and Modern Dance I -- 2
- DAN 2501 Jazz Dance I -- 2
- DAN 3537 Dance for the Musical Stage -- 2
- MUS 1511, 1512 Music Theory I, II -- 6
- MUS 1516, 1517 Aural Skills I, II -- 2
- MUS 2135 Class Piano I -- 0-1
- MUS 2136 Class Piano II -- 0-1
- MUS 2141 Major Private Voice Instruction -- 3
- MUS 2145 Class Voice -- 1
- TA 2101-2102 Applied Theatre -- 6
- TA 2525 Stage Speech and Movement I -- 3
- TA 2534 Intermediate Acting -- 3
- TA 3180 History of the Musical Stage -- 3
- TA 3539 Musical Theatre Performance -- 3
- TA 4000 B.F.A. Capstone Experience – 3
BS Theatre Arts Administration Major

The B.S. in Theatre Arts Administration is an interdisciplinary major which is intended to provide students with a basic knowledge of theatre arts as well as an understanding of business operations as they relate to theatre arts management or administration. BS Theatre Arts Administration Majors will be evaluated yearly based on the respective BS Learning Outcomes listed in Appendix B.

Theatre Arts Core – 15

Major Specific:

- ACC 1901 Principles of Accounting I -- 3
- MKT 2501 Principles of Marketing -- 3
- MGT 2501 Principles of Management -- 3
- MGT 2562 Human Resource Management -- 3
- MGT 2564 Motivation and Leadership -- 3
- CA 1101 Fundamentals of Speech -- 3
- CA 2120 Interpersonal Communications -- 3
- TA 2943 Stage Management -- 3
- TA 2101-2102 Applied Theatre -- 6
- TA 3361 Theatre Arts Management -- 3
- TA 3534 Directing I -- 3
- TA 4401 Internship – 6
MINORS

Theatre Arts Minor

Minor Specific:

- DAN 1101 Foundations in Movement -- 3
- TA 1134 Beginning Acting for Majors -- 3
- TA 1421 Styles in Dramatic Literature -- 3
- TA 1454 Stagecraft -- 3
- 9 credits of Electives from Theatre Arts (except TA 1111)*

*6 of these hours must be at the 2000 level or above

Musical Theatre Minor

For students whose major is Music, and who include at least six hours of voice as applied music in that major:

Minor Specific:

- TA 3180 History of the Musical Stage -- 3
- TA 3539 Musical Theatre Performance -- 3
- DAN 3537 Dance for the Musical Stage -- 2
- DAN 1100 Introduction to Dance for Theatre Majors -- 3
- DAN 1501 Ballet and Modern Dance I -- 2
- 2 credits from one of the following:
  - DAN 1134 Tap Dance I
  - DAN 2501 Jazz Dance I
- TA 1134 Beginning Acting for Majors -- 3
- TA 2101 Applied Theatre -- 3

For students whose major is Theatre Arts and who include at least six hours of acting. In addition to completing the courses listed, the student shall participate in a vocal ensemble during at least four semesters.

Minor Specific

- MUS 1511 Music Theory I -- 3
- MUS 1512 Music Theory II -- 3
- MUS 1516, 1517 Aural Skills I, II -- 2
- MUS 2135, 2136 Class Piano I, II (or equivalent proficiency) -- 0-2
- MUS 2141, 2145 Class Voice, Private Voice -- 3
- TA 3539 Musical Theatre Performance -- 3
- DAN 3537 Dance for the Musical Stage -- 2
- Select from: DAN 1134, 1501, 2501 -- 2
Dance Minor

Minor Specific:

3 credits from one of the following:
- DAN 1100 Introduction to Dance (3)
- DAN 1101 Foundations of Movement (3)

DAN 1134 Tap Dance I -- 2
DAN 1501 Ballet and Modern Dance I -- 2
DAN 2501 Jazz Dance I -- 2
DAN 3180 Historical and Cultural Perspectives in Dance -- 3
DAN 3543 Choreography -- 3
Electives in Dance – 5

Studio Art Minor

Minor Specific:

ART 1111 Introduction to Visual Arts -- 3
ART 1551 Drawing -- 3
ART 1552 Painting -- 3

9 credits of Electives in Art or Theatre Arts from the following:
- ART 1553 Graphic Design (3)
- ART 2601 Selected Topics (1-3)
- ART 4303 Independent Study (1-4)
- ART 4401 Internship (1-6)
- TA 1522 Visual Styles of Dramatic Production (3)
- TA 1561 Fundamentals of Theatre Design (3)
- TA 2161 Drawing for Theatre (2)
- TA 3561 Scene Design (3)
- TA 3562 Costume Design (3)
TA FACULTY EXPECTATIONS OF STUDENTS

Regular attendance of classes

Punctuality: Arriving on time to classes, rehearsals, work calls, other scheduled events is required of ALL students. The general rule is to be ten minutes early and ready to work.

Academic expectation: Keeping up with academic work is expected of ALL students. If you begin to struggle, talk to the professor and look for academic support resources like the Writing Center, tutors, and/or fellow classmates who are doing well in the class.

Communication and scheduling

We, as faculty, expect you to check your Catawba email several times each day. It is Departmental Policy to contact you ONLY THROUGH YOUR CATAWBA ACCOUNT. We use email to communicate and not checking your email is not an acceptable excuse.

Establish and keep a daily planner. You are going to be busy throughout the semester, so to avoid conflicts you must be proactive in keeping a schedule. The use of a daily planner is the best way to do this. Conflicts will still pop up from time to time but good communication can reduce the impact of conflicts.

Respect Faculty, Staff and fellow students

We all work very closely through course work and through production work. While it is very easy to get comfortable and familiar with each other we can take this too far.

- Address faculty as Professor or Dr. (last name) in formal situations.
- Wait for permission before addressing a faculty member in an informal way and only use this informal approach in informal settings.
- Respect the personal space, rights, & property of others.

Work ethic in academics and in production work

If you are serious about Theatre as a profession, then your time at Catawba can be very rewarding. However, you must think of your course work and your production work as a full time job.

- We expect you to do your best work no matter the class, show, or task.
- We expect you to make mistakes but we also expect you to learn from your mistakes.
- We expect you to be supportive and helpful to others.
- We expect you to follow the Theatre Arts Code of Ethics

Things that will not be tolerated

Substance abuse will not be tolerated and may result in release from a role or production assignment and can result in further sanctions by the TA Department and college. NOTE: If you are on medications prescribed by a doctor that alter your mental state you must inform the faculty member in charge of the activity in order to keep you and those around you safe.

Discrimination for any reason will not be tolerated and may result in release from a role or production assignment and can result in further sanctions by the TA Department and college.

Harassment of any kind will not be tolerated and may result in release from a role or production assignment and can result in further sanctions by the TA Department and college. Procedures for the reporting of harassment are clearly spelled out in The Catawba College Student Handbook.

It is up to you… Your education is in your hands.

Those who get the most from any college education are those who take the responsibility of getting an education seriously. In theatre, this means that those who are successful are serious in both academics and production work. As faculty we will assist you, but it is your responsibility to do the work.
APPLIED THEATRE PROCEDURES

Applied Theatre Lab

Applied Theatre Lab Assignments: This lab is designed to allow students to experience the many different departments found in most theatres. Students will be assigned a weekly Lab time of two hours to work in different areas of the theatre during the semester. If they have a leadership position for a show currently in production, they may use their lab time to complete leadership projects. Otherwise, a faculty member will assign them to a shop during their lab time. The main expectation for this assignment is an honest attempt to learn about whatever area the student happens to be assigned to. This means that the following statements should be adhered to: Try things that are new to you. Enjoy working with others on the task at hand, but take it seriously and do not slow the work down by joking around. Learning is the main point so mistakes are part of the process, but a little thought and pre-planning can help avoid mistakes. No unsafe behavior will be tolerated, so follow the safety rules. Ask questions if you are unclear about certain procedures. Clean up the work area when you are finished or before leaving the area. As the lab spans the entire semester, students will work on several shows and sometimes they overlap. Keeping a consistent schedule and strong work ethic will make everything go smoothly.

Safety is a primary concern for those working particularly in the Scene Shop. Safety glasses are assigned to each student and are to be worn anytime you are working in the shop. Ear protection in the form of ear muffs are required whenever operating the table, radial arm, compound miter and chop saws. Disposable ear plugs are also available for daily one time usage. Particle masks, respirators, and various types of gloves for different applications are available for your usage.

In addition to Applied Theatre Lab Assignments, every student enrolled in Applied Theatre will be expected to fulfill a leadership requirement for one of the semester shows. Leadership positions include Designers (and Assistant Designers), Masters, Leads, and Crews. These are assigned by faculty.

The Technical Theatre Faculty and Staff maintain the right to restrict or overturn any decision made by any student leadership team member. Such action will be taken for any safety violation and may be taken to protect the production budget, production values, or tools and equipment. This action may also be taken for any unforeseen action at the discretion of the Faculty or Staff member.

Additional components to Applied Theatre Labs are:

- **Load In Hours:** A total of 6 hours/semester are required and sign up opportunities for afternoons and evenings are made available the week before the Saturday Work Calls and are posted on the board opposite the time clock.
- **Saturday Work Calls** always happen the Saturday before “take stage week” from 9am-5pm.
- **Stage Operator positions:** Each applied theatre student will be assigned one stage operator position per semester. These positions include Light and Sound Board Operators, Deck Captain and Deck Crew, Props Runners, Hair and Makeup, Wardrobe, and Front of House/Box Office.
Applied Theatre Position Descriptions

Director Positions

Assistant Director

The Assistant Director (or AD) in a theatre works to support the Director in designated rehearsal and production capacities for a given production. This also applies to students applying to be Blue Masque Director.

Duties:

- Analyze the script.
- Understand the directorial concept.
- Participate in production meetings, when possible.
- Collaborate with production team.
- Attend rehearsal as directed.
- Fulfill other responsibilities as designated by the Director.

NOTE: Faculty Supervisor for most productions will be current TA faculty director or a guest director.

Technical Director

The Technical Director (or TD) in a theatre is responsible for the final creation of the set design for a production. This involves overseeing the preparation, building and construction of all stage set pieces. The Technical Director works in collaboration with the Assistant Technical Director and the Master Carpenter for the assigned production. For forms and paper work related to this position, Appendix A.

Duties:

- Analyze the design drawings and develop all needed working drawings for the construction of all scenic units.
- Develop a comprehensive construction schedule in conjunction with the ATD and MC.
- Estimate and research costs for all needed material and special equipment required by the scenic design.
- Make certain that the correct type and amount of construction material is available prior to construction of the unit that will need such material. All material will be purchased by the departmental Technical Director, Scenic Designer, or Scenic Studio Manager.
- Establish and maintains an overall production schedule that assigns specific crews adequate time in the theatre and shop space.
- Select set prep crew from the AT lab crews in conjunction with the ATD, MC and Lead Carpenters.
- Supervise the preparation crews.
- Plan all strike activities while keeping safety as the number one priority.
- Inspect all construction projects for fit, finish, and safety. Checks all units for sharps, nails, screws and staples that are sticking through the construction material in a location that can be reached by actors or crew members. Removes any and all hazards.
- Ensure occupational safety and health of workers and operational decisions as part of the Technical Direction team.

NOTE: Faculty Supervisor for most productions will be Christopher Zink.
Assistant Technical Director

The Assistant Technical Director (or ATD) in a theatre is responsible for assisting the Technical Director with the set design for a production. This involves overseeing the preparation, building and construction of all stage set pieces. The Assistant Technical Director reports to the Technical Director and works in collaboration with the Master Carpenter for each given production.

Duties:

- Assist the Technical Director in the planning and drafting of construction drawings.
- Assist the Technical Director in the supervision of all positions under the Technical Direction team.
- Select set prep crews from the AT lab crews, in conjunction with the TD, MC, and Lead Carpenters.
- Supervise all construction projects and maintains quality control.
- Assist in the planning and supervision of strike.
- Develop and maintains communication between all members of the Carpentry, Props, Paint, Electrics, Sound and Costume departments in cooperation with the Stage manager and the Technical Director.
- Assist the Departmental Technical Director in the teaching of tool operation and scene shop rules and regulations to all students working in the shop and backstage.
- Ensure occupational safety and health of workers and operational decisions as part of the Technical Direction team.

NOTE: Faculty Supervisor for most productions will be Christopher Zink.

Manager Positions

Stage Manager

The Stage Manager (or SM) in a theatre is responsible for providing practical and organizational support to the director, actors, designers, crew, and technicians throughout a production process. He or she should be present at all rehearsals and run production meetings. Throughout the process, the stage manager should submit report forms which can be found in Appendix A.

Duties:

- Work with director and record decisions about blocking, notes, scheduling, etc.
- Communicate director’s wishes to designers and crew.
- Coordinate crew and technicians.
- Calls cue during the performance.
- Keep performers informed of rehearsal schedules and important dates.
- Record all blocking, cues, set changes, etc.
- If asked, keeps director’s prompt book updated and intact.
- Distribute rehearsal and performance reports to all persons involved in the production of the show.
- Oversee rehearsals and performances.

NOTE: Faculty Supervisor for most productions will be the faculty director.
Assistant Stage Manager

The Assistant Stage Manager (or ASM) in a theatre is responsible for supporting the Stage Manager during the rehearsals and run of a production.

Duties:

- Prompt actors with lines at off-book rehearsals.
- Record and distribute line notes at off-prompt rehearsals.
- Maintain and runs backstage during the run of a production.
- Relay deck cues (set changes, entrances, etc.) during the run of a production.

NOTE: Faculty Supervisor for most productions will be the faculty director.

Front of House Manager

The Front of House Manager in a theatre is responsible for the house and lobby spaces of the theatre building during the run of a show.

Duties:

- Maintain spaces. Keep all areas clean and presentable for the public.
- Ensure the comfort and safety of patrons.
- Coordinate ushers and ticket staff.
- Keep communication with SM via headset to coordinate the opening and closing of the house before and after a production and during intermission.
- Maintain and decorates the lobby spaces professionally and thematically.
- Alert patrons when to take their seats.

NOTE: Faculty Supervisor for most productions will be Joe Hernandez.

Box Office Manager:

The Box Manager in a theatre is responsible for running the Box Office and Managing its staff during the run of a show.

Duties:

- Collect I-pad and moneybox from McEpp building before every performance. And returns it every night by calling public safety to be escorted from whichever venue the show is being presented.
- Keep track of profits nightly on the Money Log Form, which is kept in the moneybox throughout the duration of the show’s run.
- Work the position of the I-pad during Box Office (this is where credit cards are accepted).
- Contact and train those involved with Applied Theatre Box Office as their position assignment and establish call times.
- Manage Eventbrite’s ticket sales by logging in and supervising transactions.
- Arrive for shows at least 15 minutes before called time in order to collect the I-pad and moneybox and to go over any calculations regarding money from the previous night.
- Prepare the “At the Door” ticket sales on Eventbrite for the run.
• Once the house is closed, wait 15 minutes in case of late arrivals (time may vary depending on directions of the SM in their instructions for dealing with late comers), and then count and record that night’s profits.
• Any other responsibilities that deal with the supervision of the Box Office process as a whole during productions: ensure audiences are happy and feel well accommodated, help any conflicts or issues that may arise from miscommunications or technological error, keep the table and devices in order, etc.
• In the event of a sold out show, the manager handles the list of names of those who are on a waiting list to be seated if seats are left available at the closing of the house.

NOTE: Faculty Supervisor for most productions will be Joe Hernandez.

Assistant Box Office Manager:
The Assistant Box Manager in a theatre is responsible for assisting the Box Office Manager and working with box office staff during the run of a show.

Duties:
• Go through Box Office Training with Manager.
• Arrive to the performances (including preview night) at called time with Laptop.
• Submit tickets for those coming to the door paying with cash and/or make money transactions through receiving and making change for audiences’ purchases (i.e. they are either working on their laptop filling in ticket information or they are taking and/or giving money out of the moneybox).
• Help to prepare the “At the Door” ticket sales on Eventbrite for the run.

Designers
Lighting Designer
The Lighting Designer (or LD) in a theatre is responsible for the artistic design and overall lighting look of a given production. He or she is also in charge of creating readable and effective cue sheets, in cooperation with the Light Board Operator, Assistant Lighting Designer, Stage Manager and Director. The LD should view multiple rehearsals, including all technical and dress rehearsals. For forms and paper work see Appendix A.

Duties:
• Conduct production research.
• Analyze script.
• Develop Light Concept in collaboration with the director and the production design team.
• Develop light keys, story boards, and light plot.
• Supervise and ensures quality of final lighting focus.
• Develop initial cueing.
• Finalize cueing.
• Provide for other electrical or visual lighting needs as specified by a given production.
• Often, in an FBC performance, a Lighting Designer will serve as Master Electrician as well.

NOTE: Faculty Supervisor for most productions will be Christopher Zink.
Sound Designer

The Sound Designer – (Or SD) in a theatre is responsible for the artistic design and creation of the sound within a given production.

Duties:

- Read the script and becomes familiar with the production concept.
- Prepare a list of the given/required sound and music in the script.
- Create/Record sound effects/music.
- Make a sound/music effects worksheet; in consultation with the Director, decides how these sound and music effects are to be obtained.
- Plan the construction and/or location of equipment in consultation with the Technical Director (TD), Lighting Designer (LD) and Stage Manager (SM).
- Organize and supervise the work of the sound crew. This includes run crew members, musicians, and singers.
- Preview all effects, recordings, sheet music, songs, etc. with the Director to assure that they are satisfactory; does this prior to level setting sessions.
- Arrange times with the SM when he/she can attend rehearsal(s).
- KEEP ALL EQUIPMENT SECURED WHEN IT IS NOT IN USE.
- Make complete and detailed sound cue sheets for all concerned: crew members, singers, conductors, orchestra members, etc.
- Determine both the ON and OFF stage placement of audio and effects equipment in consultation with the SM and TD.
- Attend and monitor the progress of the show during performances to maintain quality.
- Supervise the activities of the Sound Board Operator crew.
- Supervise the safe removal and storage of all sound, music and communication equipment during strike.
- Return all departmental equipment to its assigned storage location.

NOTE: Faculty Supervisor for most productions will be Christopher Zink.

Sound Engineer

The Sound Engineer – (Or SE) in a theatre is responsible for operating recording and amplification machines and equipment to create the desired sounds. He or she works in collaboration with the Sound Designer and Technical Director.

Duties:

- Establish production goals and desired results.
- Mix and edit tracks using sound mixing boards.
- Record sounds using recording equipment.
- Adjust sound quality and volume using soundboard.
- Test equipment to ensure that it all works properly.
- Keep records of recordings.
- Troubleshoot and makes basic repairs on the equipment.

NOTE: Faculty Supervisor for most productions will be Christopher Zink.
Costume Designer

The Costume Designer in a theatre is responsible for the artistic design and creation of the costumes within a given production.

Duties:

- Design and sketch (or provide visual reference for) all costumes, including accessories, hairstyles, and specialty make-up, in collaboration with the Director, Scenic Designer, Lighting Designer, and Hair/Make-up Designer.
- Agree to and works within a stated budget and accounts for all expenditures.
- Purchase/pull all fabric and trims, in conjunction with Shop Manager.
- Discuss proposed builds with Shop Manager for approval, to determine workload and feasibility. Consult with the cutter/draper or Shop Manager about patterns and construction methods. Plans an appropriate timeline for all online purchases, builds, and miscellaneous concerns. If borrowing costumes, fill out appropriate forms found in Appendix A.
- Attend fittings, production meetings, dress rehearsals, and strike.
- Make a daily to-do list in conjunction with the First Hand and Shop Manager.

NOTE: Faculty Supervisor for most productions will be Erin Dougherty.

Assistant Costume Designer

The Assistant Costume Designer in a theatre is responsible for assisting the Costume Designer with the costume design for a production.

Duties:

- Assist the designer with research.
- Assist in swatching and shopping.
- Often assembles accessories and works on costume props.
- Attend fittings, production meetings, and dress rehearsals as required.
- Act as a liaison when Costume Designer is unavailable.
- Create dressing lists for Wardrobe Head, supervises labeling of garments, compiles and maintains production “bible.”
- May assist or be responsible for the look of a particular “group” of characters, or design a given outfit.
- Pull rehearsal garments as necessary.
- Work closely with First Hand to insure costumes are completed according to appropriate timeline.

NOTE: Faculty Supervisor for most productions will be Erin Dougherty.

Hair and Makeup Designer

The Hair and Makeup Designer in a theatre is responsible for the artistic design of the performer’s hair and makeup within a given production. He or she is also responsible for teaching the performer how to achieve the designed looks.

Duties:

- Works with the Costume Designer to create a cohesive and complete design.
• Agrees to and works within a stated budget and accounts for all expenditures.
• Creates and/or purchases specialty wigs, hair pieces, and make-up devices, or assigns crews to assist with production.
• Provides schematics and visual resources for each actor. See Appendix A.
• Supervises cast makeup call prior to tech rehearsals, trains hair/make-up crew for runs.
• Makes arrangements for haircuts, or provides guidelines for actors.
• Supervises run-crew and implements designs during run of production, beginning with dress rehearsals through strike.

NOTE: Faculty Supervisor for most productions will be Erin Dougherty.

**Master Positions**

**Master Carpenter**

The Master Carpenter (Or MC) in a theatre is responsible for implementing the set design for a production with the Technical Director and Assistant Technical Director. This involves overseeing the preparation, building and construction of all stage set pieces. The Master Carpenter supervises all other carpenters working on a production or show. He or she is also referred to as *Head Carpenter*. The master carpenter reports to the Technical Director or Assistant Technical Director for each production.

**Duties:**

- **Production Meetings** – Crew heads are expected to attend all production meetings.
- Select set prep crew from the Applied Theatre lab crews in conjunction with the Technical Director.
- Obtain copy of the script and reads it.
- Review all design and technical drawings as soon as possible. (Ask a question if you do not understand something.)
- Oversee planning and setting construction schedules in consultation with the Technical Director.
- Enforce established work schedules. (This does not mean that there are not legitimate reasons for someone to miss a call. The Master Carpenter should always be polite when calling crew members for any reason.)
- Assist the Technical Direction staff in supervising all construction and load-in tasks.
- Make repairs as needed.
- Maintain tools and keeps the Technical Director and Scenic Studio Manager informed about broken tools, low inventory of expendables like nails, screws, glue, lumber, and so forth.
- In Consultation with the Technical Direction staff, plans and implements strike. (None of us like strike, but it is something that must be done. Thought and planning given to the strike process will decrease strike time and increase strike safety and effectiveness.)
- Oversee occupational safety and health of workers and operational decisions (as the Head of the Carpentry Department).
- Track tools and makes sure who has what space at what time.
- Decide whether work is efficient, stable and safe.
- Coordinate efforts of leads (so that everyone, including Master Carpenter, does not have to be there all the time).

NOTE: Faculty Supervisor for most productions will be Christopher Zink.
Master Electrician

The Master Electrician (or ME) in a theatre is responsible for implementing the lighting design for a production drawn up by the Lighting Designer. This involves overseeing the preparation, hanging and connection of stage lighting fixtures.

The Master Electrician supervises all other electricians working on a production or show. He or she is also referred to as Head electrician or (in a touring house), the House Electrician. The master electrician may also perform similar functions for the sound department.

Duties:

- Set lighting calls and schedule the crews selected from Applied Theatre labs, Shop Assistance, Volunteers, and Lead Electricians.
- Keep inventory and repairs and maintains all stage lighting fixtures, cables, effects, power distribution, dimmers, networking and lighting control consoles.
- Oversee organization and purchasing of all consumables including color gels, gobos, Sharpies, and gaffer tape through the Departmental Technical Director or Scenic Studio Manager.
- Organize planning and implementing of the cabling (circuiting) of the lights and electric power distribution for any given show or production. (This may be dictated on the lighting plot or it may be left up to the Master Electrician to decide on the best circuiting options.)
- Document and tracks all scenery, circuiting, addressing and system configuration in cooperation with the Lighting Designer.
- Patch assignments of the control console based on the paperwork generated by the Lighting Designer and the planned circuiting.
- Organize and supervises the cutting and installation of all Gels, Gobos, or other lighting accessories.
- Organize and leads the focus in cooperation with the Lighting Designer.
- Oversee occupational safety and health of workers and operational decisions as the Head of the Electrics Department.

NOTE: Faculty Supervisor for most productions will be Christopher Zink.

Props Master

The Prop Master (PM) is responsible for the planning and execution of all props, borrowed, rented or built. The PM has supervisory responsibility over both construction and running crews. See Appendix A for necessary forms and paper work.

Duties:

- **Production Meetings** – Crew heads are expected to attend all production meetings.
- Read the script to become familiar with the prop requirements and production concept.
- Make a complete list of required props per scene and per character; classifies them into groups: set props, trim props, hand props, food/consumable props (keep expendable props to minimum), and costume props.
- Check Prop Storage before making purchases.
- Establish deadlines for obtaining and building properties in consultation with the Set Designer.
- Make a detailed budget for the purchasing of props at the approval of designer and faculty design supervisor. Items not included in the approved budget may not be purchased without the initialed permission of the faculty design supervisor.
Secure essential props (or substitutes) needed for rehearsal. Rehearsal props become the responsibility of stage management during the rehearsal period.

Assign crew members specific construction or refinishing projects on a per-day basis.

Attend an early run-through rehearsal.

Borrow props using proper paperwork (Props Borrow Form listed below) and acknowledges in the program all companies and businesses that lend props for the show.

Set up the Props table backstage with the SM.

Train the Props Running Crew with the use of shift plots.

Attend all tech and dress rehearsals.

Return all props to their assigned storage spaces.

Return all borrowed or rented props as soon as possible and no later than 48 hours after the final performance.

NOTE: Faculty Supervisor for most productions will be David Pulliam.

Scenic Artist

The Scenic Artist (SA) supervises the application of all painted and textural finishes on all scenic and prop units; the SA is assisted by the paint crew.

Duties:

- **Production Meetings** – Crew heads are expected to attend all production meetings.
- Read the script and become familiar with the production concept.
- Study the designs (rendering or model) and the paint elevations in conference with the Designer.
- Determine the methods of painting to be used in consultation with the Designer.
- Conduct experiments with the painting techniques discussed; checks the results with the Designer before beginning painting.
- Estimate and orders needed paint materials and equipment. All purchases must be approved, in advance.
- Prepare a schedule and sequence of tasks, in consultation with the Designer, Technical Director (TD) and Master Carpenter (MC).
- Supervise the work of the paint crew.
- Prepare all flats that come out of storage for painting.
- Direct the crew to clean all equipment and the paint shop thoroughly following each work session. Return materials to their assigned place.
- Perform touch-up or repainting tasks when the scenery is on stage as noted by the Designer.
- Consolidate left-over paint for future use as a base coat.
- Direct the final cleanup of the paint shop and equipment during strike.

NOTE: Faculty Supervisor for most productions will be David Pulliam.
Sound Engineer

The Sound Engineer (SE) is responsible for the safe and accurate hanging of the sound system as indicated by the Sound Designer. He or she is also responsible for the supervision of the sound crew, programming and operating the sound system (unless these duties are assigned to the assistant engineer, mixing engineer, or other assigned personnel), the maintenance of the sound system during the run of the production, accommodating the needs of an orchestra (if applicable), and assisting the sound designer as needed.

Duties:

- **Production Meetings** – Crew heads are expected to attend all production meetings.
- Read the script and becomes familiar with the production concept.
- Study the designs (Audio Tracks, Connection Diagrams, Plots) in conference with the Designer or sound supervisor.
- Determine the methods of recording, playback or mixing to be used in consultation with the Designer.
- Conduct “proof of concept” setups as needed to test equipment and/or techniques.
- Estimate and orders needed equipment. All purchases must be approved, in advance.
- Prepare a schedule and sequence of tasks, in consultation with the Designer, Technical Director (TD) and Sound Supervisor (SS).
- Supervise the work of the sound crew.
- Prepare all equipment and checks for operability.
- Direct the crew to clean all equipment and work spaces thoroughly following each work session. Return equipment to assigned storage spaces.
- Perform repairs and maintenance of the sound equipment during the run as noted during the daily check or by the Designer or SM.
- Direct the final cleanup of the areas and equipment during strike.

NOTE: Faculty Supervisor for most productions will be David Pulliam.

First Hand

The First Hand supervises the construction and alteration of all costumes for a show; the First Hand is assisted by the Second Hand and costume crews. The First Hand will operate from a “to-do” list from the Costume Designer or Assistant Costume Designer.

Duties:

- Serves as the Costume Designer’s assistant (OR cutter/draper’s or Shop Manager’s).
- Works with the Costume Designer in developing a daily to-do list, which is posted in shop.
- Acts as a liaison between Designer, cutters, and stitchers.
- Supervises stitchers to insure costumes are completed according to appropriate timeline.
- Assists in Costume Shop organization and completion of a show’s designs.
- Pulls rehearsal garments as necessary.
- Attends fittings, production meetings, and dress rehearsals as required.
- May develop patterns, cut, and assist in construction.
• May assist in the development of dressing lists for Wardrobe Head, with Costume Designer/Manager.

NOTE: Faculty Supervisor for most productions will be Erin Dougherty.

**Lead Positions**

These positions are intended to provide leadership experience to students, but with support from others. This position is a step toward leadership positions with more responsibilities. Leads assist their immediate supervisors by understanding what needs to be done when and by helping to supervise and schedule crew workers. When setting schedules for the lead and the immediate supervisor, it is important to make every effort to divide up the day-to-day calls so that one or the other is in attendance.

**Production Meetings** – Crew leads are expected to attend production meetings when the crew head cannot attend.

**Lead Carpenter**

The Lead Carpenter – (Or LC), or in a theatre is responsible for assisting the Master Carpenter by understanding what needs to be done when and by assisting the crew workers via supervision and scheduling. In order to do this, it is very important that the leads and supervisors develop good working relationships and communication. When setting schedules with the Master Carpenter, it is important to make every effort to divide up the day-to-day calls so that one or the other is in attendance.

**Duties:**

• Provide leadership to crewmembers.
• Communicate progress and/or progress to Master Carpenter.
• Follow all safety procedures and standard procedures for hang and focus.
• Assist Master Carpenter in supervision, scheduling, and implementation of all work projects, calls, and crews.
• Build scenic units assist in the supervision of set prep crew members.
• Serve as Master Carpenter when the Master Carpenter cannot attend a call for any reason.
• Assist the Master Carpenter in selecting, scheduling, and implementing all construction projects.
• Assist the Master Carpenter in selecting and scheduling Applied Theatre lab crews and work calls.
• Assist the Master Carpenter in supervising electric crew calls.

NOTE: Faculty Supervisor for most productions will be Christopher Zink.

**Lead Props**

The Lead Props – (Or LP), or in a theatre is responsible for assisting the Props Master by understanding what needs to be done when and by assisting the crew workers via supervision and scheduling. In order to do this, it is very important that the leads and supervisors develop good working relationships and communication. When setting schedules with the Props Master, it is important to make every effort to divide up the day-to-day calls so that one or the other is in attendance.

**Duties:**

• Provide leadership to crewmembers.
• Assist the Props Master to secure or build rehearsal props and deliver them to the rehearsal props lockup.
Communicate progress and/or problems to the Props Master.
Follow all safety procedures and standard procedures.
Assist Props Master in supervision, scheduling, and implementation of all work projects, calls, and crews.
Supervise assigned crewmembers on specific construction or refinishing projects on a per-day basis.
Borrow props using proper paperwork (Props Borrow Form listed below) as directed by the Props Master.
Serve as Props Master when the Props Master cannot attend a call for any reason.
Assist the Props Master, SM and the Props Running crew to set up the props tables backstage.
Assist the Props Master in preparing shift plots
Assist the Props Master to train the Props Running Crew.
Assist the Props Master in selecting and scheduling Applied Theatre lab crews and work calls.
Assist the Props Master to repair and damaged props during the load in, tech and run.
Assist the Props Master to return all props to their assigned storage spaces.
Assist the Props Master with cleaning and organizing the props storage spaces.
Assist the Props Master to return all borrowed or rented props within 48 hours of strike.

NOTE: Faculty Supervisor for most productions will be David Pulliam.

Lead Scenic Artist

The Lead Scenic – (Or LS), or in a theatre is responsible for assisting the Charge Artist by understanding what needs to be done when and by assisting the crew workers via supervision and scheduling. In order to do this, it is very important that the leads and supervisors develop good working relationships and communication. When setting schedules with the Charge Artist, it is important to make every effort to divide up the day-to-day calls so that one or the other is in attendance.

Duties:

- Provide leadership to crewmembers.
- Assist the Charge Artist to inventory all paint and equipment.
- Communicate progress and/or problems to the Charge Artist.
- Follow all safety procedures and standard procedures.
- Assist Charge Artist in supervision, scheduling, and implementation of all work projects, calls, and crews.
- Supervise assigned crewmembers on specific paint projects on a per-day basis.
- Assist the Charge Artist to track paint and material inventory and to generate a paint/material request in time to have materials on hand for scheduled work calls.
- Serve as Charge Artist when the Charge Artist cannot attend a call for any reason.
- Assist the Charge Artist to touch up any damaged paint during load in, tech and run.
- Assist the Charge Artist to train assigned AT lab and volunteer painters.
- Assist the Charge Artist in selecting and scheduling Applied Theatre lab crews and work calls.
- Assist the Charge Artist in cleaning and organizing the paint spaces after the show strikes

NOTE: Faculty Supervisor for most productions will be David Pulliam.
Lead Sound

The Lead Sound – (Or LS), is responsible for assisting the Sound Engineer by understanding what needs to be done when and by assisting the crew workers via supervision and scheduling. In order to do this, it is very important that the leads and supervisors develop good working relationships and communication. When setting schedules with the Sound Engineer, it is important to make every effort to divide up the day-to-day calls so that one or the other is in attendance.

Duties:

- Provide leadership to crewmembers.
- Assist the Sound Engineer to inventory all equipment.
- Communicate progress and/or problems to the Sound Engineer.
- Follow all safety procedures and standard procedures.
- Assist Sound Engineer in supervision, scheduling, and implementation of all work projects, calls, and crews.
- Supervises assigned crewmembers on specific sound projects on a per-day basis.
- Assist the Sound Engineer to track sound inventory and to generate replacement/repair orders in time for scheduled work calls.
- Serve as Sound Engineer when the Sound Engineer cannot attend a call for any reason.
- Assist the Sound Engineer to repair any damaged sound equipment during load in, tech and run.
- Assist the Sound Engineer to train assigned AT lab and volunteer workers.
- Assist the Sound Engineer in selecting and scheduling Applied Theatre lab crews and work calls.
- Assist the Sound Engineer in cleaning and organizing the sound storages spaces after the show strikes.

NOTE: Faculty Supervisor for most productions will be Christopher Zink and/or David Pulliam.

Second Hand

The Second Hand is responsible for assisting the First Hand in the Costume Shop in overseeing the construction and alteration of costumes.

Duties:

- Serve as the First Hand’s assistant, filling in on Applied Theatre meetings when needed.
- Supervise stitchers to insure costumes are completed according to appropriate timeline.
- Assist in Costume Shop organization and completion of a show’s designs.
- Pull rehearsal garments as necessary.
- May develop patterns, cut, and assist in construction.
- Attend fittings, production meetings, and dress rehearsals as required.

NOTE: Faculty Supervisor for most productions will be Erin Dougherty.

Wardrobe

Wardrobe is responsible for keeping track of, maintaining, and laundering costumes during the run of a production.

Duties:

- Attend tech rehearsals and any prior crew calls, in addition to performances.
• Organize and supervises costume changes during each performance and assists the actors as necessary. Assign wardrobe/dressers to quick changes.
• Supervise dressers.
• Oversee laundering, cleaning, and repairing costumes during the run of the production. This includes daily spot cleaning of makeup.
• Insure all costume pieces are checked in and out every night, finding missing articles before retiring for the evening.
• Assume complete responsibility for all the costumes in a production after opening night.

NOTE: Faculty Supervisor for most productions will be Erin Dougherty.

Stage-Operations Positions

Sound Board Operator

The Sound Board Operator – (Or SBO) in a theatre is responsible for operating the sound board and sound equipment to create the desired sounds at a specific time during a performance. He or she works in collaboration with the Sound Designer, Assistant Technical Director and Technical Director.

Duties:

• Attend company run-through.
• Attend Work Calls.
• Normally assist in recording, writing sound cues.
• Normally assist in setting up peripheral audio equipment including speakers, microphones, and cable.
• Normally assist in setting up intercom equipment.
• Runs or participate in sound & equipment check.
• Run soundboard during all performances.
• Report completion of sound & equipment check to Stage Manager and provide Stage Manager with the Sound Check Report immediately following completion.
• Perform all duties as assigned and as recorded.
• Take cues from the Stage Manager during run of show.
• Power down the sound equipment once run of show is complete.
• Attend Strike.
• Normally assist in striking peripheral audio equipment including speakers, microphones, and cable.
• Normally assist in striking up intercom equipment.

NOTE: Faculty Supervisor for most productions will be Christopher Zink.

Light Board Operator

The Light Board Operator – (Or LBO) in a theatre is responsible for operating the light board and lighting equipment to create the desired lighting effects at a specific time during a performance. They work in collaboration with the Lighting Designer, Assistant Technical Director and Technical Director.

Duties:

• Operate the lighting console as directed by the Lighting Designer, Assistant Lighting Designer and/or the Master Electrician.
• Work with the ME to complete a dimmer check and fix any problems before each dress rehearsal.
• Maintain a record of disk functions performed on the lighting console.
• Maintain and execute lighting aspects of a given production as designed and cued by the Lighting Designer.
• Work with the ME to complete a dimmer check and fix any problems before each performance.
• Maintain a record of disk functions performed on the lighting console.
• (At times) collaborate with Lighting Designer to create light cues.
• Meet with Lighting Designer and Director to discuss cue sheet.
• Create cue sheet from script and adds as directed.
• Observe several rehearsals to get “the feel” for the show and transitions.
• Attend Strike.

NOTE: Faculty Supervisor for most productions will be Christopher Zink.

Spot Operator

The Spot Operator – (Or SO), or Spot Op., in a theatre is responsible for operating a follow spot during the performance and final dress rehearsals of a show.

Duties:
• Know cue lines to turn on and operate follow spot.
• Attend a few rehearsals prior to dress rehearsal.
• Attend Strike.
• Attend Work Calls.
• Know how to operate spot.
• Know how to communicate (whether through headset or other way) to SM while in performance.
• Attend all dress and final rehearsals as well as performances.
• Communicates with Light Board Operator who will turn on and off spot.

NOTE: Faculty Supervisor for most productions will be Christopher Zink.

Dresser

The Dresser is responsible for assisting the Wardrobe Supervisor during the run of a production as well as assisting actors with backstage dressing.

Duties:
• Attend tech rehearsals and any prior crew calls, in addition to performances.
• Is responsible for laundering, cleaning, and repairing costumes during the run of the production. This includes daily spot cleaning of makeup.
• Assist actors as needed, including with backstage changes and quick changes.
• Ensure all costume pieces are checked in and out every night; finds missing articles before retiring for the evening.

NOTE: Faculty Supervisor for most productions will be Erin Dougherty.
Box Office Assistant

Box Office Assistants serve as staff in the box office for performances.

Duties:

- Go through Box Office Training with Manager.
- Arrive to the performances (including preview night) at called time with Laptop.
- Submit tickets for those coming to the door paying with cash and/or make money transactions through receiving and making change for audiences’ purchases (i.e. they are either working on their laptop filling in ticket information or they are taking and/or giving money out of the money box).
**FLORENCE BUSBY CORRIHER THEATRE**

**Introduction**

The Florence Busby Corriher Theatre is a performance/classroom space used primarily by the theatre arts department and the Blue Masque for production as well as teaching purposes. The theatre arts faculty has worked to instate a production procedure which will be beneficial to student and faculty directors and designers - one which will help avoid the potential disaster of overextension. Because almost any kind of theatre production anywhere involves some kind of restriction—e.g. lack of money or space or time or people—faculty consider learning to work within certain parameters to be a valid part of the FBC production experience. Further, since in the present system many student directed productions are done for academic credit, the faculty feel they have an obligation to set up these parameters to permit students to make the most of their theatre potential at this particular stage of their development.

The following guidelines have been carefully formulated on the basis of past successes as well as mistakes. It is the intent that FBC productions, whether departmental or Blue Masque, are attractive to the public, an enhancement to the other departmental productions, and most importantly a truly valid and fruitful learning experience for the student directors, designers, technicians, and actors.

**Blue Masque Productions**

**Eligibility**

Proposals may be made by any student who has satisfactorily completed both TA 2534(Directing I), & TA 3544 (Directing II) with a grade of B- or better, and has an overall GPA of at least 2.5. Students will normally not be eligible for directing in the FBC until the senior year.

Academic credit may be granted to student directors of full length plays in the FBC in the following ways. No more than three (3) semester hours of credit may awarded:

1. Practicum (TA 4201-4209) Up to 3 semester hours
2. Applied Theatre (TA 2101 or 2102) 1 semester hour
   (Other TA requirements will still apply)
   Possibly combined with
   Practicum (TA 4201-4209) Up to 2 semester hours

**Proposal Guidelines:**

The system of eliciting proposals from students wishing to direct full-length production in the FBC arose from a desire to present a balanced Blue Masque season of student work which would complement the schedule of mainstage theatre arts productions. To indicate an interest in being considered, a student must submit (via e-mail) to the faculty, at a date to be determined yearly, the following:

1. A current professional quality resume of all theatrical activity in college and elsewhere, since the freshman year. This should help to indicate the student's ability to deal with organizational and communication aspects of directing, and yield a useable resume for job applications outside of the school.

2. A statement of why the student wishes to involve himself/herself in the directing process, and why he/she feels qualified to handle the complexities of mounting a production.
3. A brief synopsis of at least three plays that the perspective director strongly wants to direct and that fit the basic criteria listed in these guidelines. Please include the following information for each play:

- Title, Author, Date of Publication
- Character Breakdown (by gender, age, brief description)
- Physical location(s) (i.e. sets)
- Any directorial challenges that the play presents (i.e. a cat must explode on stage)
- Order of preference in your submissions

4. A brief meeting with the full TA faculty to discuss and answer questions about proposals.

The faculty will review these applications and then choose directors based on knowledge gained from the student's ten-minute scene and one-act play and presentations, as well as the student's written and oral application. If deemed advisable, the faculty may ask the applicant to complete additional requirements.

All play selections must be approved by the theatre arts faculty, with the full season set for the next academic season prior to everyone leaving for summer break, or by graduation, whichever comes first. Any predetermined requirements or qualifications prescribed by the faculty when approved which are not met by the student director will result in the cancellation of the production. Another student director may, at that time, be chosen to fill the vacated student production slot. Unassigned FBC slots may also be filled by faculty or guest directors. All available slots do not have to be filled.

**Play Selection Suggestions**

Preference will be given to plays with
- small casts (should not exceed six to eight characters)
- a distribution of roles that adequately reflects the pool of available student performers
- no excessive requirements (i.e. suited to a minimalistic treatment, and to the limitations of the student actors.)
- open casting potential

A well-balanced season may include some of the following types of performances. These are presented not to limit the choice of material, but to indicate the potential scope of the FBC. Titles are offered not as suggestions, but as illustrations of the genres.

a) A "treatment" of a Classic (e.g. a Shakespeare "collage," a Roman comedy, a suitably edited Greek tragedy, an Elizabethan or Jacobean play, etc.)

b) A small musical or revue (e.g. *I Do! I Do!*, *Dames at Sea*, *Godspell*, *Charlie Brown*, etc.)

c) A thriller (e.g. *Angel Street*, *Wait Until Dark*, *Murder Among Friends*, *Dial M for Murder*, etc.)

d) A "classic" American play (e.g. *The Rainmaker*, *A Hatful of Rain*, *The Price*, *The Glass Menagerie*, *Bus-Stop*, etc.)

e) A new American play (e.g. an unproduced script, or one of the many current Off-Broadway or off-off-Broadway works).
f) A bill of one-act plays, preferably contemporary and linked thematically (e.g. Albee's *The American Dream* and Lanford Wilson's *The Sand Castle*; Strindberg's *Creditors* and Sartre's *No Exit*, etc.)

g) An entertainment for children (e.g. a play, a revue, a collection of stories, songs and games, or an improvised piece.)

h) A collection of scenes by a particular playwright/author, or on a particular theme.

i) An original student script.

**Blue Masque Production Team Makeup**

The production supervisor, departmental designers and technical director, the Blue Masque advisor, and any other interested faculty will compose the **production board**.

Although completion of the Stagecraft and Stage Management classes is desirable, it is not required of SM, ASM, or technician positions. However, **designers in all categories should have completed TA 1561, (Fundamentals of Theatre Design)**. In most cases, **major leadership positions** will be assigned as leadership positions for Applied Theatre Students.

**Technicians** may be used in any capacity the director sees fit: to build the set, hang lights, act as dresser, light board operator, etc. The ASM and designers may also serve in those capacities. Any request for additional staff must be approved by the production board which will determine any appropriate assistance from Applied Theatre students.

Once contracted to these positions, any member of the production staff who does not meet obligations can be dismissed by the Production Board. In this case a 0 will be earned for any applicable Applied Theatre grade.

**Budget**

The Blue Masque, as producing organization, will handle the disbursements for each student directed production. All financial obligations should be worked out prior to the commencement of rehearsals with the Blue Masque faculty advisor and the production supervisor. Supplementing the budget allocated to a production by the director runs contrary to the FBC concept of minimalism, and is not permitted.

Funding allocated to each production typically falls into two categories:

1) **Royalty, rental, script, and promotion payments**: Royalty and script cost will not be considered a part of the production budget, but will be a separate payment by the Blue Masque from its General Fund. In instances where no royalty reduction may be obtained, or in the case of musicals with extreme royalties, the Blue Masque may raise admission prices.

Blue Masque production admission generally will be $4.00 (students and seniors), and $5.00 (adults). For musical: $5.00 (students and seniors), and $6.00 (adults). Patron admission is free. Theatre arts faculty members are entitled to two complimentary tickets per production. Other complimentary tickets will be issued at the discretion of the Blue Masque Advisor or Department Chair.

For Theatre Arts mainstage productions mounted in the FBC, admission is priced the same as for productions presented in the Robertson College Community Center.
Costs of programs and posters will be paid by the Blue Masque General Fund and are not included in the Production Budget. Copy for these will be drafted in consultation with the production supervisor and the Management Shop supervisor.

2) **Production budget:** A $300.00 production budget for full lengths ($150.00 for each one act) should be regarded as the sole funding for all set, costume, painting, lighting and prop requirements. It may not be supplemented by the director in any way. No student may charge items to the Blue Masque account. Money is released only after budget is approved by the Production Board. For guidelines on the use of borrowed, "found" items, or raw materials, see Design Guidelines.

The production book should include an itemized list of all expenses, and receipts for all purchased items must be given to the Blue Masque faculty advisor. All purchases must be made with petty cash obtained from the Blue Masque faculty advisor. An itemized listing (usually provided by the Stage Manager) of expenditures, receipts, and any remaining cash will be submitted to the Blue Masque advisor no later than 24 hours (or 1 working day) following strike.

**Royalties and Scripts**
All correspondence with production houses concerning performing rights, royalty reductions and the purchase of scripts will be conducted on behalf of the student by the departmental Administrative Assistant.

No production may be given without the payment of the stipulated royalties.

The Departmental Administrative Assistant will order (or duplicate in an approved manner) scripts for each production. Copies of the production manuscript will be kept in the office until distribution through sign out before auditions. Once issued, they will be the responsibility of that individual and will be returned on time prior to auditions.

After auditions, each director will be responsible for issuing the scripts. Materials obtained on a rental basis must be returned to the publishing house by the Administrative Assistant the day following the close of the production. It is the director's personal responsibility to insure that all materials are returned to the Administrative Assistant in the appropriate condition (erasure included). Any costs accrued by tardiness, missing materials, or damage must be borne by the director.

**Guidelines for Design**
Production philosophy for full-length FBC shows demands minimal technical support, with the director's attention more strongly placed on characterization, blocking, and the effective use of space. Varied and unusual arrangements of audience-stage relationships are encouraged.

Discussion of the design concept before the presentation of the design is mandatory. The director and his/her designers should consult with faculty advisors as an aid in formulating the concept and its specifics.

1) **Floor:**
The floor can be the most expressive and effective area for design. The floor may be painted in plain color, with patterns or texture, or in areas of color to help define the acting space and separate the audience from the action (or include it). The cost of repainting audience areas is borne by the FBC theatre and is done as needed during changeovers between productions/events as determined in consultation with the Production Board. (The use of rugs or other floor coverings is also a possibility (see Furniture and Props).
2) Walls:
While interior box sets are not typically a part of the Blue Masque production concept, flats may be used in Blue Masque productions with faculty approval. Students may also use the modular pieces known as the “bubbas” to delineate space. There are also floor-length black drapes and over-door panels to create masking, walls, openings and backings. Floor-length drapes may not be cut, but may be basted or pinned to shorter lengths. Drapes may also be hung from locations other than the existing pipes.

3) Masking:
A stock of masking flats (see inventory Appendix C) is available for use. The standard masking flats may not be structurally altered but may be painted as long as they are re-painted black at strike.

4) Platforms:
A stock of platforms (see inventory Appendix C) is available for use with approval/in consultation with the Production Board.

The Wanger Audience Seating System may not be painted or structurally altered in any way. Creative changes in audience configurations are highly encouraged, and the system is designed to handle this. Most commonly, rows of audience seating are raised in 12" increments for maximum sight lines to a floor-level playing space. Legs in 12", 24", 36", and 48” (with proper bracing) lengths are a part of the inventory, as are 6” rise one-step platforms.

Stock platforms for additional audience and/or playing space use are also available. Loan of these, additional legs of differing heights, may be negotiated with the Department Technical Director.

Attention must be paid to access aisles, safety railings, marked platform edges and chair stops. Hardware must be returned to appropriate storage locations when not in active use.

5) Furniture and Props:
Use of FBC theatre inventory is encouraged. Stock items may be painted but must be re-painted FBC gray at strike. Subject to availability, door units, window units, furniture and rugs may be borrowed from departmental stock, with the approval of the design and technical advisors. Hand props may be signed out, but no guarantee is made that the department prop room contains the required articles.

Props may be borrowed but only with permission of the production board. It is the responsibility of the director to see that all borrowed items are returned to the proper storage areas on strike night. If props and furniture are borrowed from local merchants, antique dealers or private citizens, it is important to maintain Catawba's good name for future dealings with these people. Therefore, they should be treated with respect and consideration. Loan forms located on the T Drive must be properly filled out and provided to the director to become part of the Production Book. Some form of reciprocity should be offered (usually free tickets) and the borrowed items returned promptly and in good condition within three days of strike. It is the responsibility of the director to see that this is done.

6) Costumes:
While costumes can come from the actors' own wardrobes they may be borrowed from departmental stock subject to the faculty costumer's approval. This should be done at one time, pre-arranged with the faculty designer, and items properly signed out. Such costumes are not to be altered without the faculty designer's permission. Wigs are available from the department
subject to faculty designer approval but the cost of dressing wigs is part of the show budget.

If a production calls for the construction of costumes, cost of fabric and notions is part of the production budget, except that fabric, trim, etc. may be available from the costume shop with permission. Construction cannot interfere with work on the major productions in the costume shop. Help from the costume assistants or technicians is not guaranteed, but may be possible at times. All builds should be discussed and approved ahead of time.

8) Make-Up:
Make-up is to be provided by the actors. Specialized make-up may be purchased from department stock with permission

9) "Found" Objects:
Use of such items as discarded furniture, salvaged lumber, cardboard cartons, oil drums, etc. from sources outside the Theatre Arts stock and available without cost to the director are considered "found" objects and must be approved by faculty advisors. Such items must be taken away at strike and not simply dumped behind the FBC or the Annex. The FBC theatre manager should consult with faculty advisors as to the advisability of preserving such items after use in a production.

10) Raw Materials:
Lumber, hardware, nails, screws, muslin and paint may be purchased from Department stock with permission from the production board. Scrap material from mainstage show is available from the technical director without charge. Any materials remaining after a production become department property are available for use, without cost, to any subsequent production.

11) Lighting:
FBC theatre lighting equipment has been upgraded to provide a great deal of flexibility in Lighting Design. Young lighting designers may find themselves overwhelmed if the high tech equipment becomes the focus of the design, rather than a tool. It is highly recommended that production lighting designs concentrate on the fundamentals and functions of stage lighting to create designs that support the script and the director’s vision. The Computerized lighting console and the LED fixtures can be used with great results if used properly but preparation and programming can be complex, so time must be allowed to accomplish complex design choices. Traditional fixtures remain the work horse lighting instruments for the space and should not be overlooked in the design process.

12) Sound:
Sound design (the choice of music, sound effects, and formulation of a cue sheet) is the responsibility of the director, or may be assigned to a technician if appropriate.

Production Process

Once approved, the director will be assigned a Faculty Supervisor who is will work with the student throughout the process.

The director musty draw up a production calendar in consultation with the stage manager and the faculty advisor. This calendar should show all deadlines, design conferences, technical rehearsals, dress rehearsals, performances, and publicity, poster and program deadlines. A preliminary production calendar should be presented for approval no later than the second production meeting (see below). Any subsequent changes in scheduling must be requested at the weekly production meetings, and must be authorized by the Production Board. Blank planning calendars will be available from the Faculty Supervisor. In addition to the production
calendar, regularly updated rehearsal schedules must be presented to the Faculty Supervisor prior to any changes.

Weekly production meetings will be held prior to and during the rehearsal period to discuss and present designs and promotion materials which require production board approval, and to discuss any problems that may arise. The following reflects the normal order or progress. The director may set any deadline earlier than these times, but never later. These meetings will be attended by production board and production staff. They will be chaired by the stage manager who will record any decisions reached.

*The starting date of rehearsals will be determined by the director and the Faculty Supervisor.*

In consultation with the Production Board and the Faculty Supervisor, the director must do the following prior to the first production meeting:

a) Discuss with the Faculty Advisor the preliminary production concept.
b) Discuss with the Faculty Advisor the production calendar.
c) Requests for specific production staff assignments may be made to the Production Board, who will make assignments based on the needs of the productions balanced with needs of Applied Theatre, overall.
d) Receive formal approval of proposed production staff from the production board faculty.
e) Have at least one preliminary design meeting with all designers.
f) Have a written production concept.
g) Have a printed preliminary production calendar.
h) Convey to all approved designers the production requirement so that designers may meet with their design supervisors.

**Production Meetings**

1) At the first production meeting, the director will present the *production concept*. The *preliminary set designs* must be presented for faculty input. Preliminary set designs/space layout must be presented and discussed at this point, with suggestions and concerns forthcoming from the faculty. Other pertinent matters, including completion of staff will be discussed. A *preliminary production calendar* must be submitted at this time. Any specific *preliminary marketing ideas* should be presented at this time.

2) At the second production meeting, the set designer will present the *finished set design*. This must include a written concept, a floor plan or model of the FBC theatre indicating the location of seating platforms, the number of seats, location of seating, location of masking drapes and the set itself within this context, including means of exit and entrance for both actors and audience. Rehearsals may be halted, and work on the setting or seating may not begin until this plan has been approved by the Production Board. The *costume designer*, following consultation with the faculty designer should make a *preliminary presentation*, including a concept and research materials. The *finalized production calendar* must be presented for approval at this time. A *marketing schedule* should be presented and approved at this time.

3) At the third production meeting, the *costume designer will present the finished costume designs*. This must include a written concept, a costume plot, renderings and/or graphic presentation and a pull list. An *itemized budget* will be presented at this time. The budget must be approved by the Production Board to receive the money from the Blue Masque Advisor. *Preliminary poster design* must be presented.
4) At the fourth production meeting, **construction drawings, paint elevations, and/or color samples** for the setting must be presented and approved. Any requests for **scenic elements or set props coming from departmental stock** should gain final approval. A **preliminary sound plot** and sources for same should also be presented. The **final poster design** must be approved.

5) At the fifth production meeting, a **finalized prop list** with sources should be presented. The lighting designer should present a **preliminary lighting plot**, again following private consultation with faculty designers. Progress reports will be made on set construction, seating arrangements, and painting.

6) At the sixth production meeting, the lighting designer will present the **final light design**. This must include a written concept, a light plot, storyboards or production graphics and hook-up charts.

7) At the seventh production meeting, **detailed scheduling for technical week** will be presented and approved and progress reports made.

Any one of the above presentations may be placed earlier in the process listed. This schedule represents the latest time when approval for plans may be gained without damaging the production or the process.

**Set Ups and Strikes**

Strike/set-up will follow the final performance of a run. All cast and crew members, director and stage-manager of the production, as well as the director and crew of the incoming production are expected to be present. At this time the seating platforms will be altered to the forthcoming configuration. Prop and sound assistants must supervise at strike to insure return of appropriate equipment.

The faculty **Technical Director** and **Scene Shop Manager** will ordinarily organize the strike/set-up. He or she will draw up a schedule of work duties and assign crew members. Unless there are extenuating circumstances, cast or crew member will NOT be excused from strike/set-up, nor may any member leave before the completion of his/her duties.

**Directing II: One-Acts**

All correspondence with publishing houses will be conducted by the Departmental Administrative Assistant, once approved by the course instructor. The department will pay the royalty, if royalty payment is required. No production may be given without the payment of due royalties.

The Directing II class instructor shall direct students to the following **One Act the Guidelines**, typically within the first week of the Directing II class.

A meeting of the class instructor with the technical support staff should be held prior to the first rehearsals. This meeting will clarify the technical support permitted and the process for obtaining it.

**Setting**

Actor/audience configuration will be evolved by the directors, FBC student manager, and class instructor. This configuration will be set up at the strike of the previous production, if possible. The only scenic units that may be used are those constituting the FBC stock (see FBC inventory of scenic units). These may not be painted or altered in any way other than restoring them to their neutral color which will be done by the FBC student manager prior to one-act performances. The floor of the FBC will be painted a neutral color for the one-acts, expenses to be borne by the department.
Costumes
Actors will furnish their own costumes. These should reflect through suggestion the type of character, period, style, etc. A fully costumed production is discouraged. If a particular item of clothing dictated by the script is not in the actor's wardrobe, it may be obtained from outside sources after permission is granted by instructor.

Make-Up And Props
Make-up is not required for these productions. Character and age should be achieved through the actor's efforts at characterization. Props should largely be supplied by the director or actors. Unusual or essential props may be obtained from outside sources after permission has been obtained from the class instructor. The caliber of the props should be kept at rehearsal level. Realistic show props and set dressing are not required. The director is responsible for the return of all props immediately after the close of the production.

Lights
In general, student directors should take ownership of the technical needs for One-Acts. If possible an experienced classmate may produce a simplified lighting design, and the members of the class can hang and focus the plot. A good base design should be achievable in two to three, two to three hour work calls, or much faster if a previous plot is usable. Applied Theatre and Scene Shop assistance may be provided when the schedule permits, however the demands of mainstage and Blue Masque productions can make it difficult to provide assistance for class projects.

Sound
Sound cues must be kept to a minimum. Each director is responsible for seeing that the taping of sound effects and music for his or her show is accomplished. Typically, one of the student directors may volunteer to be the sound coordinator for the production (i.e. gathering recorded sounds from each director and editing them together).

Strike
The director and stage manager of each production are responsible for striking the production and returning all items. Following the final performance, the Directing II course instructor will be responsible for supervising the strike and changeover, in conjunction with the director and staff of the forthcoming production. All one-act directors, actors, and technicians will be required to assist unless excused.

Front of House
The Directing II course instructor and/or One-Act directors will arrange with the Blue Masque for front of house staffing each night of performance and for the sale of any refreshments.

Program and P.R.
Programs and publicity are the responsibility of the Directing II class. Each director is responsible for submitting information regarding cast, setting, notes and acknowledgements. Typically, one of the students assumes responsibility for gathering this information and designing the program and posters. Any additional publicity will be coordinated by the directors in consultation with the instructor.

See Appendix C for the most current FBC Inventory
GENERAL THEATRE POLICIES & PROCEDURES

Photo Policy

Three DVDs from each production will be provided to the Department Chair. DVDs will contain the following:

- **Disc #1** – All high resolution photos with basic color correction to be kept as a permanent record and used for departmental archival purposes ONLY.
- **Disc #2** - All high resolution photos with basic color correction and a thumbnail gallery for quick viewing to be used for teacher/student promotion under strict supervision of the Catawba College Theatre Arts Department
- **Disc #3** – Thumbnail gallery of all photographs to be used by students for selection of promotional photographs. Selected photos will then be ordered from the Catawba College Theatre Arts Department (using the procedure below), pulled from high resolution Disc #2, and saved to student CD/thumb drive for student use.

Order Procedures:

- Students may check out **Disc #3** from Beth Slate for viewing and selection of promotional photographs. The disc must not leave the TA building, and should only be used on the management shop computer (NOT during shop hours), in the TA computer lab, or in the TA office on a student’s private computer. The Disc must be returned to Beth Slate on the day of check out. Please note Beth Slate’s office hours (9-1, M-F).
- Students should fill out an order form (available in the TA Office) with all pertinent information, including the numbers of the selected photos, and leave a recording device (CD or Thumb Drive) along with the form in Beth Slate’s mailbox.
  - Students Directors and Designers may choose up to five photographs per show for student’s promotional use (portfolio, web, print).
  - Student Actors may choose up to three photographs per show for student’s promotional use (portfolio, web, print).
  - Additional photographs, beyond those allotted per show, can be purchased from Sean Meyers Photography ([www.photgator.com](http://www.photgator.com)) for $15 each. Sean will prepare and edit purchased photos. Payment by check or cash only.

**ALL PHOTOGRAPHS MUST BE PULLED FROM DISC #2 BY FACULTY, BETH SLATE, OR MANAGEMENT SHOP STUDENTS UNDER DIRECT FAULTY SUPERVISION ONLY.**
Play Selection Policy

Play Selection for Performance

Plays chosen for mainstage production attempt to reflect the following criteria:

1. current facilities and equipment capabilities and limitations;
2. current monetary support for the productions;
3. appropriate faculty and staff support;
4. performers and technicians apropos for these productions;
5. mutual consent with the theatre arts department (and the music department, when their musical support is needed);
6. varied and challenging opportunities within performance, design, and construction;
7. a "balanced season" which represents varied genres and periods of theatre;
8. a four-year representative selection of world theatre endowed with universal qualities;
9. productions that capture the human spirit and touch upon sensed but intellectually elusive meanings in life;
10. productions that ask the public to confront social issues;
11. productions that stir the feelings of the audience and heighten their awareness of the human condition;
12. productions that hold the department to the highest standards of which it is capable.
Stage Weapons Policy

Catawba College Department Of Theatre Arts
Policies & Procedures For The Use, Safe Handling, And Storage Of
Stage Weapons:

Although it is against Catawba College policy to possess weapons (concealed or otherwise), that is: “any illegal or unauthorized possession of firearms, explosives, other weapons or dangerous chemicals,” the college also recognizes that it is useful to have in place procedures for certain exceptions to this policy in order to satisfy certain components of selected academic programs (See: College Weapons Policy, updated 2013).

The following procedures are designed to cover exceptions to the College Weapons Policy granted to the Department of Theatre Arts for the use of Stage Weapons.

For the purposes of this policy, A Stage Weapon is defined as: traditional weapons (guns, knives, swords) that have been specifically and professionally altered to meet Society of American Fight Directors (SAFD) standards for safe theatrical use. For guns, this includes non-firing replicas as well as blank-firing traditional firearms; and for knives and swords, this includes dull-edged and rounded or button-tipped replicas or purpose-built stage weapons.

Procedures:

Administrative Alert

- **A PERMIT IS REQUIRED FOR STAGE WEAPONS.**
- Faculty directors must obtain a permit from Catawba Public Safety when a Stage Weapon will be used in stage business or combat of any kind. This includes the use of starter pistols for offstage sound effects.
- Absolutely no weapon may be brought onto campus for consideration of use in a production without consent or approval of a faculty member. Arrangements should be made with the faculty member to inspect and approve/disapprove of the weapon upon its arrival.
- Absolutely no personal swords or knives may be used in a production without modification, (dulling of blade/rounding of tip).
- Directors should submit a photo of each weapon to be used along with a completed “Permit Request.” See Appendix D
- This permit must be displayed back stage for the length of the rehearsal and production period and then returned to Public Safety IMMEDIATELY following the closing of the production.
- Public Safety will notify the appropriate Administrative Bodies that a permit has been issued and will keep a copy of the permit on file in the Public Safety Office.
- All weapons and blanks will be locked up at all times in an approved gun cabinet or a secure closet in the performance space.
- An authorized faculty member will provide the key to this cabinet to the Production Stage Manager who will maintain control of it for the length of rehearsals and production.
- They key will be turned into the authorized faculty member during strike so that he/she may remove and secure the weapon(s) for future use.
Weapons Use

- **SAFETY IS A PRIMARY CONCERN IF A WEAPON IS USED IN A PRODUCTION**
- An authorized faculty member (Typically the Director or Fight Director) will train the student Production Stage Manager, the Assistant Stage Manager, and the student actors directly involved in the use of the weapon(s) to safely operate, maintain, and store the Stage Weapon.
- In the case of stage firearms, prior to the first use in a rehearsal, the Stage Manager, in coordination with the Director and/or the Fight Director, will arrange a demonstration of the weapon firing onstage (or offstage if it is for a sound effect) under work lights with the full cast and crew present. A representative of Public Safety should also be present.
- During the actual running of a rehearsal/performance, the Stage Management staff will give a verbal and headset warning backstage as well as a dressing room paged warning prior to the gunshot. Adequate ear protection will be made available to those crew/actors in close proximity.
- When a performer must fire a weapon onstage, the Stage Manager will require the performer to be present each time the blanks are loaded into the gun.
- Guns will always be kept with an assigned member of the Stage Management staff and given to the actor just prior to their entrance or until it is used backstage for a sound effect. Guns are never to be left on a props table or unsupervised backstage.
- The assigned member of the Stage Management Staff is responsible to insure that the weapon is retrieved from the performer directly after their exit from stage (or after the sound effect). The weapon is then returned, the member of the Stage Management Staff will then insure that the weapon is fully empty/disarmed, and return it to the locked cabinet /closet. In the case of weapons designed to fire blanks, the weapon and the blank loads must be stored under separate lock and key.
- In the case of swords, knives, or other purpose-built, non-prop stage weapons: Stage Management will insure that affected performers participate in a fight call prior to each use of the weapon(s) on stage in rehearsal and production.
- Either the affected actors or Stage Management will keep control of these weapons at all times: When weapons are part of a costume, the responsibility of control lies with the student actor; if weapons must be placed on a props table for retrieval, Stage Management will maintain control of the weapon until it is retrieved by the appropriate actor for use on stage. The actor will return the weapon to the props table immediately following his/her scene, where Stage Management will again take control of it until it is safely locked away in the weapons cabinet.
**Tobacco Policy**

**Catawba College Tobacco Policy**

According to Smoking and use of other tobacco products is prohibited by students, staff, faculty and visitors in all campus buildings, facilities, vehicles or property owned, leased or operated by Catawba College except for the designated smoking areas (Please see the most current policy in both the Catawba College Faculty and Student Handbooks).

**Theatre Arts Department and the Catawba College Smoking Policy**

It is important that the Theatre Arts department maintain the freedom to select an appropriate variety of materials, opportunities, and learning experiences for students. This may include, from time to time, producing plays in which the smoking of tobacco products is explicitly incorporated by the playwright as an integral part of the production. Catawba College and the Theatre Arts Department provides the following guidelines and procedures for these instances:

**Procedures**

Although Catawba College policy bans smoking inside of buildings and elsewhere on campus, smoking of tobacco products on stage may be permitted as part of a dramatic production, with the following conditions:

- Prior to making any commitment to produce a play that will involve smoking, a request to permit smoking on stage shall be submitted by the production’s director Theatre Arts department faculty for review (See request form in Appendix E). Once the TA Faculty approve the request, the Theatre Arts Chair will seek approval from the College Administration for an exception to the College Tobacco Policy.
- Whenever possible, students should “act” the activity of smoking, using appropriate props, but without lighting the tobacco. When permitted, smoking will be allowed on stage only, during final rehearsals and actual public performances.
- Smoking shall not be allowed during class sessions.
- For performances at which tobacco products will be burned, programs will contain a warning that the production will include smoking of tobacco products on stage. Signs will be clearly posted in the lobby of the theatre prior to each performance, informing the audience that the performance will include smoking of tobacco products on stage. Programs and signs will also indicate that smoking on stage as part of a dramatic production is an approved exception to Catawba College policy.
Unified Open Audition Form

I. Name ______________________________ Phone __________________

E-mail __________________ Major __________ Class Rank _____ Ht ______

II. Performance Experience (last 3 years only, limit to 3):

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Indicate your order of preference for casting consideration: Either check the “no preference” space or mark 1 = 1st choice, 3 = last choice, N = not interested in the show

No preference ______ Play 1: _______ Play 2: _______ Play 3: _______

Voice type (soprano, tenor, etc.) ____________ Vocal Range - Indicate the top and bottom notes you can sing consistently & with ease: Top note ______ Bottom note ______

List any additional special skills you have (juggling, etc.)

________________________________________________________________________

________________________________________________________________________

IV. TECH: If not cast, indicate technical leadership positions you are interested in and for which production:

________________________________________________________________________

________________________________________________________________________
V. Scheduling Conflicts: List all productions, projects, labs, field trips, work requirements, auditions etc. with dates and times, that might conflict with the rehearsal schedule, including participation in ACTF, UPTAs, Straw Hats, SETC, Honors Class Trips, Choral obligations with Singers etc. (Just because you list conflicts does not mean that you are excused from rehearsal. If cast, you must be excused by the director personally prior to accepting the role.)

__________________________________________________________________________________________

__________________________________________________________________________________________

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VI. Hours Available to Rehearse: Please put an A on hours available…

(Remember: exclude from availability any work study or applied theatre, labs, classes, & music ensemble obligations you anticipate needing to fulfill in the afternoon or evening)

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Production Participation Policy

Students with less than a 2.0 GPA overall will be limited in their production participation (Theatre Arts department, Blue Masque, *Danceworks* with exception of class assignment). Such students may only:

1) perform minor supporting roles and bit roles and
2) work preparation and running crews.

If students are on college probation, they may earn their Applied Theatre points through day work only.

We are committed to diverse, inclusive casting. We cast qualified performers without regard to disability, race, age, color, national origin, gender, and orientation unless specifically indicated.

-- By action of the Theatre Arts Faculty, Spring, 1997, Amended 5/17/1
### Broken Tool Report

Catawba College Theatre Arts Department

Scenic Notes

Production: ________________________

Date: ________________________

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Tools Materials Request Form

Catawba College Theatre Arts Department

Missing or Broken Tools and/or Materials Needs

- Please list any broken tools immediately
- Please list any needed hardware or materials

<table>
<thead>
<tr>
<th>Broken Tool / Hardware / Materials</th>
<th>Date</th>
<th>Need by Date</th>
<th>Requesting Person</th>
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# Rehearsal Report

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<td>Stage Management:</td>
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<td>Miscellaneous:</td>
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<td><strong>Distribution:</strong> Theatre Dept. Production Board: E. Dougherty, L. Kesler, B. Lauer, D. Pulliam, C. Zink</td>
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<td>Show Production Team: (Director, Designers, Stage Managers, Master Carpenter, Master Electrician, Scenic Charge, First Hand, Sound Engineer, Props Master, Make-up/Hair</td>
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<td>Next Rehearsal:</td>
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# Performance Report

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<td>Late Actors / Running Crew / Production Staff:</td>
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<td>Props:</td>
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**Distribution:** Theatre Dept. Production Board: E. Dougherty, L. Kesler, B. Lauer, D. Pulliam, C. Zink
Show Production Team: (Director, Designers, Stage Managers, Master Carpenter, Master Electrician, Scenic Charge, First Hand, Sound Engineer, Props Master, Make-up/Hair
### Generic Paper Tech Light Cue Sheet

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<th>Scene</th>
<th>Duration</th>
<th>Line</th>
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Costumes Borrow Form

Catawba College
Theatre Arts Department
Costume/Costume Accessories Form

Show: __________________________________________

Costume Designer/Responsible Party: ________________________________

Date: ________________________________

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<thead>
<tr>
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The item(s) listed on this page are loaned to the Catawba College Theatre Arts Department for use in a theatre production. The Department will keep the item(s) secure and protected during the loan period. The borrowed item(s) will be used in a normal manner and not altered or changed in any way unless discussed with and approved by the borrower.

The Catawba College Theatre Arts Department will reimburse the owner of the item if it is damaged or destroyed up to the listed value. The college is not financially responsible for inconvenience or loss of other revenue.

Agreed pickup date/time: __________________________________________

Agreed return date/time: __________________________________________

Owner: __________________________________________________________

Costume Designer/Responsible Party: ________________________________
Make Up Schematic

<table>
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NOTE:

HANDS

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# Props Borrow Form

**Catawba College**  
Theatre Arts Department  
Property Form

Show: ________________________________  
Props Master: __________________________  
Date: ________________________________

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<th>Item</th>
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Agreed pickup date/time: ________________________________  
Agreed return date/time: ________________________________  
Owner: ________________________________  
Props Master: ________________________________
Prop Notes

Catawba College Theatre Arts Department
Props Notes

Production: ____________________

Date: _______________________

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**Props Tracking Sheet**

Catawba College Theatre Arts Department  
Props Tracking Sheet (must be posted on the scene shop bulletin board)

Production: ________________________  
Date: ____________________________

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<th>Prop</th>
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<th>Crew Member</th>
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Scenery Preset Sheet

Catawba College Theatre Arts Department
Scenery Preset Sheet (must be posted on the scene shop bulletin board)
Production: ________________________
Date: ____________________________

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Scenic Notes from Script

Catawba College Theatre Arts Department
Scenic Notes

Production: ______________________

Date: ______________________

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The Front of House Manager is the host of the Theatre Arts Department/Catawba College in greeting and seating the audience; the key to this is establishing a smoothly operating routine for handling the public during peak traffic periods -- just before performance, at intermission, and just after close of show.

In executing his duties, Front of House is responsible for the comfort, convenience, and safety of the audience. This duty is performed under supervision of the director for individual productions and the technical staff. All duties are defined by the director's concept of how the house will best serve the needs of the show. The checklist that follows, therefore, is subject to change and refinement for individual productions and is meant to be a guide in the required first discussion of Front of House prior to each show.

I. Rehearsal Period

_____ Detail specific responsibilities of Front of House with Director.

_____ Schedule theatre tour with Set Designer to cover AC/heat/blowers, headset, breakers, handicapped areas, etc. (coordinate with Stage Manager, if possible).

_____ Arrange for emergency procedures and contingencies with Director, Technical Director, and Stage Manager.

_____ Check fire extinguishers, emergency phone number, flashlight placement, and fire drills.

_____ Establish routine for first-aid and medical problems.

_____ Secure lobby display materials, and sign-up ushers (number determined by director) for every night of run.

_____ Attend rehearsals to familiarize self with show and to time acts and intermissions.

_____ Determine electrical responsibilities, if any, for open and close of show.

_____ Determine location of bathroom cleaning materials and supplies for emergencies.

_____ Distribute posters in collaboration with publicity -- consult with Director. List of locations available in Mgmt shop.

_____ Establish Box Office contact before and during run.

II. Dress and Technical Rehearsals

_____ Meet with ushers to determine final schedule, appropriate dress, seating plan, appropriate responses to public, and program distribution. NOTE: If ushers cannot meet collectively, it is still the responsibility of the Front of House to give individual instructions to each usher.

_____ Determine required attendance at final rehearsals.

_____ Set up lobby headsets and communication procedure.

_____ Integrate the lobby lights, lobby sound, and door open/close with Stage Manager and final dress rehearsals.
Decide on cuing procedure with Stage Manager at beginning of show, intermission(s), and end of show.

Check programs.

Check comfort levels for temperature and ventilation, reporting any needs or failures to T.D./Scene Designer immediately.

Install lobby display.

Coordinate duties of ushers with box office needs, preparing to double cover if necessary.

Check equipment, especially batteries for flashlights (located in Management Shop). Report need to T.D./Scene Designer.

Determine Green Room times and who is to attend.

Set policy on late-comers, babies, underage children with Director.

III. Performances

Sign in.

Arrive 75 minutes prior to curtain.

Sit in house to assure comfortable environment (should be cool at start) -- also check for distractions such as aromas or bugs.

Survey all aisles, seating areas, lobby for cleanliness and safety.

Turn on lobby, outside lights determined on rehearsal to be Front of House responsibility.

Unlock doors for public, lock doors with restricted access.

Patrol outside entry areas and audience gathering areas for unsuitable elements -- gum, broken mats, trash, etc.

Check bathrooms and all supplies -- restock if necessary. Report any need immediately to T.D./Scene Designer.

During light and during sound check report to Stage Manager or T.D./Scene Designer any non-working equipment in lobby, including headsets.

Check in all ushers, 45 minutes prior to curtain, call any who are late and arrange for replacement if necessary.

Meet with ushers to review policies and procedures.

Distribute programs, usher IDs, and assign lobby stations.

All exchanges with public MUST include "Thank you."
- Remain in lobby throughout all events whenever audience is present to handle problems.
- Periodically check handicapped areas, access or needs.
- Greet and seat VIPs, help with block seating, and "special needs" audience members.
- Watch for audience delay and communicate via headsets with the Stage Manager any potential hold on curtain.
- Prevent audience from bringing food, drink, smokes, or cameras into house (and delay/block entry of late-comers as determined earlier).
- Coordinate final countdown of show (individual shows may require a change of order).
- Blink lobby lights.
- Close doors/audience curtain.
- Extinguish lobby lights, leave on recessed "ghost" lights, check "directors" light (leave OFF).
- Turn show over to Stage Manager for start, saying "House ready, take the show."
- Check house for distractions at top of show (worklights, etc.).
- After show begins return to lobby to seat late-comers and deal with emergencies.
- Assist box office close.
- Check all public areas again.
- Set up/supervise intermission refreshments if needed.
- Check house during run for comfortability and distractions.
- Deal directly with audience problems -- flash photography, food, behavior problems, beepers.
- Time acts and intermissions, communicating problems with Stage Manager.
- Keep phone open and available for emergencies.
- Do not wait 10 minutes during a 10 minute intermission -- instead -- anticipate in order to keep schedule running smoothly. Determine appropriate “warning” for audience.
- Reverse Top of Show to turn on lobby lights...repeat start up routine at first of next act.
- Stay in lobby to open up doors and curtains at end of show, greet audience, take complaints, and suggestions. (An assistant may be used, but this is still a Front of House responsibility).

IV. Post-Production/Close

- Guard against audience access backstage after close of production (more than one person may be needed). AUDIENCE IS NOT ALLOWED BACKSTAGE.
_____ Execute post-show plan of lights, sound, etc.

_____ On photo nights, rapidly remove guests to lobby.

_____ Clean house, store excess/lost programs, and prepare for new audience.

_____ Establish lost and found placement.

_____ Survey rest rooms and report needs to staff.

_____ Release those ushers required to stay until completion.

_____ Help Stage Manager "put to bed" lobby, entry ways, and house -- including doors, lights, curtains, and sound.

_____ Check Stage Manager for notes, director for evaluation, and Technical Director for procedures requiring change for next performance.

_____ Announce lobby locked to Stage Manager to prohibit "pass through."

_____ On strike night: strike lobby display, programs, and house. -- Then help with production strike until complete.

_____ After strike: return lobby display materials as soon as possible, latest the next working day.
Appendix B

Theatre Arts Learning Outcomes for All Programs
& BFA Retention Criteria

Shared Learning Outcomes for all Theatre Arts Degree Programs
with the exception of the BA in Theatre Arts Education

While each of our programs differ in specific ways, there are areas that are common to all of the programs. In some cases, the assessment tools may be different from program to program for a particular learning outcome but that outcome may still be shared with our other programs. The following is a listing of learning outcomes that we feel are common to all of our program offerings.

OUTCOME 1: Students will demonstrate a basic understanding of the historic role of theatre. (Unit Mission Statement focus here is on developing sound understanding of the CONTEXT in which they work.) This outcome is altered to include Musical Theatre history for the BA in Musical Theatre.

OUTCOME 2: Students will prepare to find employment related to his/her artistic talent upon graduation. (Unit Mission Statement focus here is on developing sound understanding of the CONTEXT in which they work.) It is important that all of our majors understand the process of developing one or multiple resume’s, creating portfolios, and researching job opportunities within the field of Theatre. These skills can translate to other out of field job opportunities as well.

OUTCOME 3: Engage in regular critique sessions to mark development. (Unit Mission Statement focus here is on developing a sound artistic PROCESS.) The ability to review and critique one’s own work is essential but is difficult to develop. We provide opportunities for critiques of all major production projects as well as yearly critique sessions for all majors. The yearly critiques are designed to mark the overarching development of the student.

OUTCOME 4: Students will write clearly and cogently in a manner appropriate to a variety of audiences and purposes. (Unit Mission Statement focus here is on developing sound MEANS for artistic and scholarly achievements.) We believe that writing should be evaluated within the major as well as in the general education courses. We use tools that assess this learning outcome in our upper level courses. The General Education assessment currently happens in the lower level courses. Assessment of writing should happen at each level.

OUTCOME 5: Students will speak clearly and cogently in a manner appropriate to a variety of audiences and purposes. (Unit Mission Statement focus here is on developing sound MEANS for artistic and scholarly achievements.) We believe that oral communication should be evaluated within the major as well as in the general education courses. We use tools that assess this learning outcome in our upper level courses. The General Education assessment currently happens in the lower level courses. Assessment of writing should happen at each level.
Additional Learning Outcomes
BA In Theatre Arts

OUTCOME 6: Theatre Arts students will participate in the practical application (performance, design, directing, and technologies) of Theatre Arts techniques in production. (Unit Mission Statement focus here is on developing a sound artistic PROCESS.)

OUTCOME 7: Students will achieve efficient and effective work habits, both artistic and practical. (Unit Mission Statement focus here is on developing a sound artistic PROCESS.)

Additional Learning Outcomes
BFA in Performance

OUTCOME 6: Articulate the development of a process. (Unit Mission Statement focus here is on developing a sound artistic PROCESS.)

OUTCOME 7: Understand how to market themselves as professionals. (Unit Mission Statement focus here is on developing sound MEANS for artistic and scholarly achievements.)

OUTCOME 8: Demonstrate an integration of body, mind, and voice. (Unit Mission Statement focus here is on developing sound MEANS for artistic and scholarly achievements.)

Additional Learning Outcomes
BFA in Design

OUTCOME 6: Articulate the development of a process. (Unit Mission Statement focus here is on developing a sound artistic PROCESS.)

OUTCOME 7: Understand how to market themselves as professionals. (Unit Mission Statement focus here is on developing sound MEANS for artistic and scholarly achievements.)

Additional Learning Outcomes
BFA in Musical Theatre

OUTCOME 6: Articulate the development of a process. (Unit Mission Statement focus here is on developing a sound artistic PROCESS.)

OUTCOME 7: Understand how to market themselves as professionals. (Unit Mission Statement focus here is on developing sound MEANS for artistic and scholarly achievements.)

OUTCOME 8: Demonstrate an integration of body, mind, and voice. (Unit Mission Statement focus here is on developing sound MEANS for artistic and scholarly achievements.)
Additional Learning Outcomes
BS Theatre Arts Management

OUTCOME 6: Articulate the development of a process. (Unit Mission Statement focus here is on developing a sound artistic PROCESS.)

OUTCOME 7: Demonstrate knowledge of business practices in relation to theatre arts administration. (Unit Mission Statement focus here is on developing sound MEANS for artistic and scholarly achievements.)

Additional Learning Outcomes
BA in Musical Theatre

OUTCOME 6: Musical Theatre students will participate in the practical application (performance, design, directing, and technologies) of Theatre Arts techniques in production. (Unit Mission Statement focus here is on developing a sound artistic PROCESS.)

OUTCOME 7: Students will achieve efficient and effective work habits, both artistic and practical. (Unit Mission Statement focus here is on developing a sound artistic PROCESS.)

OUTCOME 8: Students will demonstrate an integration of body, mind, and voice. (Unit Mission Statement focus here is on developing sound MEANS for artistic and scholarly achievements.)

Theatre Education Standards (Learning Outcomes)

Note: The use of the term “standard” is language used for assessment purposes by the North Carolina Board of Education. We are following the guidelines for assessment provided by the State. Precedent for this has been set through Teacher Education.

Prospective teachers who successfully complete the Theatre Education program will be able to demonstrate the following

North Carolina Teacher Education Specialty Area Standards:

STANDARD 1: Twenty-first century theatre arts teachers demonstrate practical knowledge of creating theatrical performance. (Unit Mission Statement focus here is on developing sound MEANS for artistic and scholarly achievements.)

STANDARD 2: Twenty-first century theatre arts teachers apply creative drama pedagogy that is improvisational, non-exhibitionist, reflective, and process-oriented. (Unit Mission Statement focus here is on developing sound MEANS for artistic and scholarly achievements.)

STANDARD 3: Twenty-first century theatre arts teachers understand theatre history, literature, dramatic theory and criticism. (Unit Mission Statement focus here is on developing sound understanding of the CONTEXT in which they work.)
STANDARD 4: Twenty-first century theatre arts teachers demonstrate a working knowledge of technical elements of theatre. (Unit Mission Statement focus here is on developing a sound artistic PROCESS.)

STANDARD 5: Twenty-first century theatre arts teachers develop and manage a program inclusive of the goals, values, and purposes of arts education within a diverse community and society. (Unit Mission Statement focus here is on developing sound understanding of the CONTEXT in which they work.)

**BFA RETENTION CRITERIA**

**Overview**

**Student in Good Standing** -- Each student in the BFA program is required to maintain academic expectations as established by Catawba College, found in the *College Catalog* under “ACADEMIC POLICIES: Class Attendance, The Honor Code, The Major, and Graduation Requirements.” The **Student in Good Standing** will:

- Display regular and punctual class attendance.
- Complete class assignments.
- Limit absences to no more than ¼ of classes.
- Hold a cumulative average of not less than 2.0 on all work attempted at Catawba.
- Have no more than one class (or four semester hours) of D in the major.
- Respect others, communicate honestly, seek excellence, and create a fair and compassionate atmosphere.
- Engage in academic honesty and social respect.
- Complete at least 50% of the work in the major at Catawba.

In addition, the student will be held to standards stated by the Financial Aid Office, as found in the *College Catalog* under “FINANCIAL AID, Satisfactory Academic Progress Policy.” The **Student in Good Standing** will:

- Fulfill all financial obligations.
- Complete the four-year program in less than six years—with four years being the norm.

Finally, the **Student in Good Standing** will not be under any involuntary suspension—social or academic.

The BFA program is not designed to set students above others, but to encourage students to achieve academic excellence in their specific field. All BFA students will be held to the above standards and failure to maintain academic integrity can result in removal from the BFA program.

**BFA Review**

Each student in the BFA program is required to display a high level of commitment, develop and improve the skill mastery within the specialty area, and meet the specific requirements of the major. At the completion of each semester following admission to the program, each BFA student will meet with the corresponding BFA Faculty Committee. He/She will receive a written copy of the **Retention Criteria**, with an average for their work in that semester. Anyone receiving less than a 4 average out of the 7-point evaluation will be placed on **Probation**.
In addition, any student who is no longer in “Good-Standing” as defined by Catawba College will also be placed on **Probation**. If the infringement is low GPA, please note that the student will also be limited in their production participation to performing minor supporting roles and working preparation and running crews (see **TA PRODUCTION PARTICIPATION POLICY**, Amended 11-26-09.)

The **Probationary Period** will last one semester. At the end of a full semester on **Probation**, the student will again be evaluated by the Committee. The Committee will then decide to restore the student to **Good Standing** or will remove the student from the BFA Program, shifting him/her into the BA Theatre Arts degree by consulting the Registrar of the College.

In addition, the BFA student will seek one-on-one critique response from all corresponding/advising faculty members for any and all projects done in the area of specialization, whether done for Applied Theatre credit or not. This requirement will be evaluated through the following **Retention Criteria**:

**RETENTION CRITERIA**

**BFA in PERFORMANCE**

Students will:

1) Demonstrate dedication to all course work by regular attendance of class, rehearsal, and required meetings.

   Does not meet expectations 1 2 3 4 5 6 7  Exceeds Expectations

2) Demonstrate discipline by completing all class and production assignments in a timely manner.

   Does not meet expectations 1 2 3 4 5 6 7  Exceeds Expectations

3) Demonstrate strong collaborative skills.

   Does not meet expectations 1 2 3 4 5 6 7  Exceeds Expectations

4) Demonstrate an understanding of critical play analysis.

   Does not meet expectations 1 2 3 4 5 6 7  Exceeds Expectations

5) Demonstrate a basic understanding of the historical role of theatre.

   Does not meet expectations 1 2 3 4 5 6 7  Exceeds Expectations

6) Articulate, both verbally and in writing, the development of process.

   Does not meet expectations 1 2 3 4 5 6 7  Exceeds Expectations

7) Demonstrate application of acting technique, (PER) to include singing and dancing (MT Only), in class and performance settings.

   Does not meet expectations 1 2 3 4 5 6 7  Exceeds Expectations

8) Demonstrate growth in terms of psycho-physical awareness and use.

   Does not meet expectations 1 2 3 4 5 6 7  Exceeds Expectations

9) Remain consistently active in the Catawba Theatre Arts program.

   Does not meet expectations 1 2 3 4 5 6 7  Exceeds Expectations

10) Demonstrate constant professional development, including maintenance of audition portfolio and pursuit of professional work.

   Does not meet expectations 1 2 3 4 5 6 7  Exceeds Expectations
RETENTION CRITERIA
BFA in DESIGN AND PRODUCTION

Students will:
1) Demonstrate dedication to all course work by regular attendance of class, rehearsal, and required meetings.
   Does not meet expectations 1 2 3 4 5 6 7 8 9 10 Exceeds Expectations
2) Demonstrate discipline by completing all class and production assignments in a timely manner.
   Does not meet expectations 1 2 3 4 5 6 7 8 9 10 Exceeds Expectations
3) Demonstrate strong collaborative skills.
   Does not meet expectations 1 2 3 4 5 6 7 8 9 10 Exceeds Expectations

RETENTION CRITERIA
BFA in MUSICAL THEATRE

Students will:
1) Demonstrate dedication to all course work by regular attendance of class, rehearsal, and required meetings.
   Does not meet expectations 1 2 3 4 5 6 7 Exceeds Expectations
2) Demonstrate discipline by completing all class and production assignments in a timely manner.
   Does not meet expectations 1 2 3 4 5 6 7 Exceeds Expectations
3) Demonstrate strong collaborative skills.
   Does not meet expectations 1 2 3 4 5 6 7 Exceeds Expectations
4) Demonstrate an understanding of critical play analysis.
   Does not meet expectations 1 2 3 4 5 6 7 Exceeds Expectations
5) Demonstrate a basic understanding of the historical role of theatre.
   Does not meet expectations 1 2 3 4 5 6 7 Exceeds Expectations
6) Articulate, both verbally and in writing, the development of process.
   Does not meet expectations 1 2 3 4 5 6 7 Exceeds Expectations
7) Demonstrate application of acting technique, (PER) to include singing and dancing (MT Only), in class and performance settings.
   Does not meet expectations 1 2 3 4 5 6 7 Exceeds Expectations
8) Demonstrate growth in terms of psycho-physical awareness and use.
   Does not meet expectations 1 2 3 4 5 6 7 Exceeds Expectations
9) Remain consistently active in the Catawba Theatre Arts program.
   Does not meet expectations  1  2  3  4  5  6  7  Exceeds Expectations

10) Demonstrate constant professional development, including maintenance of audition portfolio and pursuit of professional work.
    Does not meet expectations  1  2  3  4  5  6  7  Exceeds Expectations

11) Demonstrate progress in musicianship skills in terms of pitch, sight-reading, aural skills, and theory.
    Does not meet expectations  1  2  3  4  5  6  7  Exceeds Expectations

12) Demonstrate progress in dance skills in terms of one or more dance forms (ballet, tap, modern, jazz.)
    Does not meet expectations  1  2  3  4  5  6  7  Exceeds Expectations
### Appendix C
FBC Inventory

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<td>L-shaped cubes</td>
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<td>window frame</td>
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<td>17 1/4&quot; pipe legs (stored in mechanical room)</td>
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**Lights and Sound**

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<td>4 1/2&quot;x 6 1/2&quot; ERS 500W</td>
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Appendix D
Weapons Permit

CATAWBA COLLEGE

Notice of Prop Firearms and Weapons

Signing this form affirms that you have read and accept the CATAWBA COLLEGE DEPARTMENT OF THEATRE ARTS POLICIES & PROCEDURES FOR THE USE, SAFE HANDLING, AND STORAGE OF STAGE WEAPONS

Production/Event:
Description of the stage combat elements in the production.
Number and type of prop weapons:
Source:

Dates that prop weapons will be used in rehearsals:
Location of Rehearsals:
Secure/Locked Storage Location:

Dates that prop weapons will be used in Performances:
Location of performances:
Secure/Locked Storage Location:

Directly Responsible Person: (usually ASM)

Directly Responsible Faculty: (usually the director or fight choreographer)

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<td>Date</td>
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<td>Weapon(s) received by</td>
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<td>Secure/Locked Storage key received by</td>
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<td>Date</td>
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Appendix E
Tobacco Request

CATAWBA COLLEGE
Notice of Stage Tobacco Product Use

Signing this form affirms that you have read and accept the CATAWBA COLLEGE DEPARTMENT OF THEATRE ARTS POLICIES & PROCEDURES FOR THE USE, SAFE HANDLING, AND STORAGE OF STAGE TOBACCO PRODUCTS.

Production/Event:

Description of the tobacco/smoking element(s) in the production.

Number and type of tobacco/smoking events:

<table>
<thead>
<tr>
<th>Tobacco Product</th>
<th>Description</th>
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</thead>
</table>

Source:

Dates that tobacco products will be used in rehearsals:

Location of Rehearsals:

Secure/Locked Storage Location:

Dates that tobacco products will be used in Performances:

Location of performances:

Secure/Locked Storage Location:

Directly Responsible Person: (usually ASM)

Directly Responsible Faculty: (usually the director)

---

Approved by Theatre Arts:

Department Chair

(Signature)  (date)

Approved by Provost/Designee

(Signature)  (date)
Appendix F
Production Schedules

Production Schedules/Deadlines (Revised 2012)

Production Board Meetings (For productions in the current semester)

Noon on WEDNESDAY is the designated time for department Production Board meetings, in the Theatre Arts Department Main Office. The stage manager will lead the meetings and go around the room addressing each area. Attending: Director, Stage Manager, Assistant Stage Manager, Technical Director, All Designers, Master Carpenter, Master Electrician, First Hand (Costume Shop), Prop Master, Charge Scenic Artist, Publicity, Box Office, and other members of the production staff deemed necessary by the Production Board.

Designer Due Dates

Are placed on the REHEARSAL SCHEDULE. Due dates are on MONDAY of that week unless noted.
2nd week of rehearsals: Rehearsal Props, Rehearsal Costumes, List of Publicity Photos
3rd week of rehearsals: Designer Run-through, Light Plot, Set Construction Complete by Friday
4th week of rehearsals: Last day to add Props

Tech Schedule

Each of the Department’s productions will adhere to the following tech schedule—times and dates may change but the format will remain…

Show Load In Week— Assemble the set on stage, Begin Light Hang, Sound Install, Props Setup, Dressing Room Setup; Attendees – All Cast, Crew, Designers, Crew Leaders and Prep Crews; Time/Place – Begins the Saturday two weeks prior to opening and runs to “Take Stage” the following Sunday.

Make-Up/Hair Demo --Demonstrate make-up and hair techniques; Attendees – Cast, Make-up Designer, Make-up supervisor, Hair Designer, Hair supervisor; Time/Place – Load In Saturday as scheduled

Take Stage Week – The cast and running crew take stage; Attendees – Director, Cast, Crew, Designers, Running Crew Leaders and Running crews; Time/Place – Begins the Sunday following the Show Load in Week using the following general schedule:

1. Take Stage Safety and Spacing Run – Adjust cast spacing to the set. Running Crew Leaders are present to move scenery and props as needed; Attendees – Director, Set Designer, Lighting Designer, Stage Manager, Asst. Stage Managers, Cast, Set and Props Running Crew Leaders; Time/Place – Sunday following the load in week.

2. Paper Tech – Stage Manager places Qs at the proper place in the prompt book; Attendees – Director, Stage Manager, Lighting Designer, Sound Designer, and Scene Design; Time/Place – Monday 4:00 Theatre Arts Office.

3. Crew Watch – Give the crew an opportunity to see the show from the house: Attendees – Director, Cast, All Designers/Asst. Designers, All Crews; Time – Wednesday 6:00pm call 7:00pm go; Notes--All crew contact info is confirmed by Stage Manager; Crew instructions given; sign-in, backstage conduct, backstage attire, etc.
4. Crew Training – Crew assignments given (props, flys, etc.) Backstage movement choreographed (placement of props, scenery, etc.); Attendees – Stage Manager, Asst. Stage managers, Scenic, Lighting and Sound Designers/Asst. Designers, Technical Director/Asst., Prop Master, Master Electrician; Time – 7:00pm–8:00pm Thursday before opening.

5. Light Tech – Set Light Levels and Timing, Adjust Focus and color as needed; Attendees – Lighting Designer, Asst. Lighting Designers, Stage Manager, LBO, Light Crew, Stage Operations Crew; Time – Thursday before opening; 8:00pm – 12:00 midnight.

6. Dry Tech (no actors) – Backstage movement rehearsed in real time with light and sound Q’s -All Q’s are called and executed. Director and Designers approve or disapprove of looks (Minor corrections can be made at this time); Attendees -Director, Stage Manager, Asst. Stage Managers, Scenic, Lighting and Sound Designers/Asst. Designers, Technical Director/Asst., Prop Master, Master Electrician, Scenic and Props Crews: Time – 9:00am– Saturday before opening; Notes – Stage Manager will call Q’s from the house & Called Cast and/or Crew are available to walk stage for lights

*Tech/Run -- The timing of the Q’s is the main focus and trouble areas should be worked until performed correctly; Attendees -Director, (Music Director), Cast, Stage Manager, Asst. Stage Managers, Scenic, Lighting and Sound Designers/Asst. Designers, Technical Director/Asst., Prop Master, Master Electrician, Run Crew; Time – TBA Saturday evening of Tech; Notes -Sections of the show will be performed in real time to sync the actors with the Q’s -The Stage Manager will call for actor holds and the next line for actors to begin (SM will be in the house)

*Dress -- Attendees -Director, (Music Director), Cast, (Orchestra), Stage Manager, Asst. Stage Managers, Scenic, Lighting, Costume and Sound Designers/Asst. Designers, Technical Director/Asst., Prop Master, Master Electrician, Run Crew, Costume Crew; Time – Sunday Evening 6:00pm Call Go 7:00, 11:00 curfew;

Notes -Show will be run in actual time stopping only for very troublesome areas

*Final Dress -- Attendees -Director, (Music Director), Cast, (Orchestra), Stage Manager, Asst. Stage Managers, Scenic, Lighting, Costume and Sound Designers/Asst. Designers, Technical Director/Asst., Run Crew, Costume Crew; Time – Monday Evening Call 5:30pm Go 6:55 with house open at 6:30. 11:00 curfew;

Notes -Show should run in real time without stopping, Treated as performance with house opening 30 minutes before Go

Tech/Performance Notes

- Immediately following each Tech/Dress rehearsal there will be a meeting with the Director, Stage Manager, Technical Director and all the Designers to cover rehearsal notes.
- The Stage Manager will call the show from the house until the 2nd dress rehearsal
- Crews are required to wear black starting at the 1st. Dress rehearsal.
- During rehearsals and performance cast and crew is to remain backstage in the dressing rooms or green room.
- The call for Run Crew will initially be set at an hour before the house opens, but is subject to change according to the scale of the show.
Appendix G
Blue Masque Production Documents

Blue Masque
Production Contract for Directors

The director/directors listed below has/have been selected by the Theatre Arts faculty to direct a Blue Masque production entitled ___________________ by ___________________ and represented by the Royalty House of __________________________ with a published royalty of $______________. This show is to be presented on _______________ for _______________ performances in the ____________________ during the __________ semester ___________. Rehearsals are to commence on or around ______________, and will be held in ____________________________ .

(Director/Directors)

We (the undersigned) acknowledge that this is an independent project that will receive the following departmental support:

- Credit toward Applied Theatre (to be determined by the project supervisor in consultation with the instructor of that course)
- A support staff including*
  - A Stage Manager
  - An Assistant Stage Manager
  - A Lighting Designer
  - A Scenic Designer
  - A Costume/Hair/Makeup Designer
  - Two Technicians who may be used as needed
  - A Budget not to exceed $300.00 - Supplementation of the budget allocated to a production by the director runs contrary to the FBC concept of minimalism, and is not permitted.
  - A Faculty Supervisor_____________________________

*Directors should be aware that allocation of staff may change based on the specific needs of Applied Theatre. It may not always be practical or possible to have all positions on the production staff filled by separate people; therefore, certain positions may be doubled.

Any additional support must be negotiated with the Production Board via the Faculty Supervisor and appended to this contract, including spaces, dates, personnel, equipment, or special technical aspects. All resources beyond the scope of this contract are the responsibility of the undersigned directors in consultation with the Production Board and must be submitted to the Board as soon as the need is established.

By signing this contract, the directors also acknowledge that they have read and understand the FBC rules for Blue Masque student productions (located on the T-Drive).

Signed: __________________________________________________________  ____________________
                  Director/Directors      Date

_____________________________________________
Faculty Supervisor
Appendix H
ETC

Experimental Theatre Collective (ETC)

Objective:

1) To provide new and exciting theatrical opportunities for Catawba students and faculty.
2) To explore new modes and means of performance and expression.
3) To provide unconventional experiences for our audiences.

The Project:

1) We are open to most of any type of project. Here are some guidelines to consider in your application:
2) Etc. is not a priority but is supplemental to departmental activities.
3) MAXIMUM rehearsal time is two weeks so keep the project small.
4) You cannot cast anybody who has or had a mainstage commitment this semester, without advanced faculty approval. Give newcomers a chance to shine!
5) Small 10-minute and short plays are welcome. Most one-acts run 45 minutes to an hour and would make the two-week rehearsal period a bit tight so keep the plays short!
6) Play readings and directed readings (with blocking) are great projects. Abstract pieces and experimental projects welcome. Original short pieces or play fragments (of a longer piece you are working on) are also wonderful projects. Original work cannot be directed by the author.
7) Avoid proposals that duplicate other projects.
8) Generally speaking, you can use only the fluorescents in the FBC and you can use only the rehearsal set pieces that exist for the FBC. Costumes, sound, music, and props must come from your own sources, unless you have advanced faculty approval. The rehearsal piano may not be moved into the FBC. All advertising, programs, flyers, and the like will be handled by you not using office personnel and equipment.
9) Maximum rehearsal time per day is 2 hours. Space rules (FBC, Annex, etc.) apply.
10) The project will have only one performance. Maximum performance time (for readings) is 2 hours with a 10-minute intermission.
11) Rehearsal times should not conflict with other commitments (classes, shop, other productions, etc.)

The Process:

1) To propose, please submit a completed proposal (attached) to the departmental office.
2) All projects proposals must be submitted for approval by the faculty at least SIX weeks before the performance.
3) You must give an oral presentation at the Monday noon faculty meeting in the conference room NO LATER THAN 4 WEEK PRIOR to performance.
4) Upon approval, you will make arrangements to get into the space with the departmental office.

The Rules:

1) You must set the room to classroom readiness at the end of the rehearsal. You must keep the place clean (sweep before and after rehearsals) and remove all trash, props, set pieces, etc. Failure to do so may result in your project being cancelled.
2) You must lock and secure the building after your rehearsal. Failure to do so again may result in your project being cancelled.
3) You must submit your rehearsal schedule to the office and stick to it.
ETC.
Submission Form

TITLE OF PROJECT: PROJECT ADVISOR:

REHEARSAL PERIOD DATES:

PERFORMANCE DATE:

CHECK ANY THAT APPLY:

___ simple reading ___ staged reading w/blocking ___ original piece ___ short play ___ other (define: ____________________________)

NUMBER OF PEOPLE INVOLVED: _______ CAST SIZE: ______

DESCRIBE YOUR CAST:

DESCRIBE YOUR IDEAS FOR THE PROJECT. WHY DO YOU NEED TO DO THIS PIECE?

DESCRIBE HOW YOU PLAN ON STAGING THE WORK (TECHNICALLY):

WHO IS YOUR AUDIENCE?

DESCRIBE HOW YOU PLAN TO ADVERTISE THE WORK:

ANY UNUSUAL STAGING REQUESTS:
Appendix I
Annex Rehearsal Lab Regulations

The Annex Lab is provided as a privilege to all students of the Theatre Arts department, and is the ONLY rehearsal space available to all performance classes. Therefore, there will be times in which the space will be needed by many students, e.g. beginning through advanced actors, period acting scenes, auditionees, departmental productions, and personal projects. Since the demands on the space will be high, it is important that:

- We respect the rights of others and the space,
- We recognize that the space is as sacred as the theatre itself, and
- We honor our place in this creative endeavor by following these rules and the Departmental CODE OF ETHICS.

The following regulations have been established in order to allow maximum productivity for all:

1. This space is reserved for use by and in support of the academic program of Catawba College Theatre Arts. ANY OTHER USE IS STRICTLY PROHIBITED, unless approved directly by the departmental faculty.

2. Space is available from 8 a.m. until 12 midnight. NO OTHER TIMES ARE ALLOWED without express arrangements with Campus Security by a theatre arts faculty. If you have signed up for a space during these times, and you find it locked, please CALL SECURITY and request that they unlock the space. If you have no other access, you may use the emergency phone at the top of the steps…

3. SIGNING UP ON THE SCHEDULE will reserve use of the space. If no reservations have been made, the faculty or security officers may lock the space early. In addition, if unauthorized use is occurring, someone who has properly signed up for the space may bump the prior user. (This rule is to encourage advance planning, and should provide a paper trail to track use.) Should problems or questions arise, please see the faculty space coordinator.

4. NO MORE THAN ONE HOUR IN SUCCESSION IS ALLOWED, and blocks are defined by half-hour. Please sign up for your time responsibly—it is unacceptable for various members of the same ensemble to sign up for more than one hour by simply changing names.

5. PRIORITIES FOR USE of the space will be as follows:

First priority is for classes taught in this space.

Second priority is for departmental production rehearsals.

Third priority is for Blue Masque, ETC, or FBC production rehearsals.

Fourth priority is for one-act rehearsals.

Fifth priority is for acting scenes.

6. Use of the space is a PRIVILEGE that may be taken away. Continual misuse of the space or schedule may be subject to disciplinary action by the Theatre Arts Department.

7. SMOKING IS PROHIBITED AT ALL TIMES. Food and beverages, although allowed, must not damage stock set, costumes, props, or floor.
8. PERSONAL BELONGINGS are to be removed as you leave. If left for a period of time, they may be removed or destroyed.

9. STOCK IS NOT TO BE REMOVED FROM THIS SPACE. Much effort has been made to duplicate the stock between the Annex Lab and the FBC. Special permission to move any pieces must be granted by the departmental faculty.

10. STRIKE ALL CHAIRS, SET, & REHEARSAL PIECES TO THE WALL. Classes and auditions must be held immediately; they have no time to reset the space to its proper place! In addition, PLEASE LEAVE THE SPACE CLEANER THAN YOU FOUND IT!

HERE’S HOPING THAT YOUR TIME SPENT HERE IS CREATIVE, DEMANDING, AND BLESSED BY THE MUSE!
APPENDIX J
“WHAT THEATRE MAJORS LEARN: THE ADVANTAGES THEATRE MAJORS HAVE FOR ALL JOBS” or....

What Can You "Do" with a Theatre Major? Plenty!

25 Special Advantages YOU Have.

By Dr. Louis E. Catron
Professor of Theatre, Department of Theatre, Speech, and Dance, College of William and Mary

Of course theatre majors can "do" theatre. But they also develop a neatly large number of highly valuable skills that make them valuable employees for any job. This article seeks to help you recognize your special advantages as a theatre major....more advantages than almost all other liberal arts grads have.

In somewhat different form, this was first published in Dramatics magazine. It has since been re-printed in various other publications, and it also appears on internet sites hosted by colleges and universities. I am deeply appreciative to learn that many college theatre departments also have posted it on their bulletin boards. I've gotten interesting letters. For all that, thank you!

I spoke to a group of business leaders about our college's theatre program not long ago, and after my remarks we had an interesting discussion about what theatre students do and learn.

The executives were particularly interested in hiring people with qualities like discipline, dependability, loyalty, and leadership, qualities that theatre students learn because they must to be effective members of a production team.

One CEO told the group that her company has found that theatre-trained applicants are valuable employees because they're energetic, enthusiastic, and able to work under pressure. She pointed out that they generally have polished communications and human relations skills, and they're experienced at working as members of a team toward a common goal. Most importantly, she said, theatre graduates have a can-do confidence based on their experience of successfully meeting difficult challenges.

"Theatre students have done extremely well with us," she said, "and we usually hire them because they're well-disciplined workers who learn quickly and give of themselves to the company."

Another business leader agreed:

"We like to hire theatre students," he said, "but it is a shame that when they apply to us they don't seem to realize their strengths and advantages." (Note his last phrase!)

Not all managers are as enlightened as those executives about the value of a theatre education in many apparently unrelated kinds of work. (When you apply for a job, you'll have to teach the personnel manager what special advantages you offer the company.) But the conversation started me thinking about what theatre students learn.
It seems to me that, quite apart from the special skills that they learn to use onstage and backstage, theatre graduates enter the job market with important points in their favor.

- First, theatre classes give them the broad vision that all liberal arts students are supposed to acquire in college;

- Second, theatre's special hands-on, learn-by-doing environment gives them training, experience and skills that can be valuable in any number of careers.

An examination of a theatre degree's value in finding work outside of theatre is important both for

(a) students who are determined to study theatre and make it their life's work, and
(b) those who are only considering a theatre major among a number of other options.

For group "a," it is highly likely that at some point in their lives they'll have to seek non-theatre employment, either permanently or as a way of keeping body and soul together while they pursue a theatre career. For group "b," "What can you do with a theatre major?" is a question of fundamental importance.

The "two types of jobs"

John Munschauer writes in Jobs for English Majors and Other Smart People that there are just two types of jobs:

- "professional work" that requires special training in law school, medical school, architecture school, and so forth, and

- "trait-oriented work," for which employers seek workers with special traits, such as communications skills, imagination, reasoning ability, and sound judgment.

Theatre training can be valuable preparation for many of the innumerable careers that fall in the second category.

You need to be aware of the many skills you learn as a theatre major. Really. You're a better candidate for employment than perhaps you know.

And you need to be sure you let prospective employers know how well you are prepared— better prepared, in fact, than students who majored in most other fields. The following discussion points out some special advantages you have--25 of 'em, and you can probably add more.
25 SPECIAL ADVANTAGES
THE THEATRE MAJOR HAS---
(and may not even know!)

Here's a list of twenty-five skills, traits, and qualities of personality that are usually well-developed in individuals who complete four years of undergraduate theatre study.

Take special note of them. They are more extensive and important than perhaps you recognize.

As you think about them, consider how many of these advantages are unique to theatre majors--and that you have far more advantages than majors in most other disciplines.

1. Oral Communication Skills

Many students find that theatre helps them develop the confidence that's essential to speaking clearly, lucidly, and thoughtfully.

Acting onstage teaches you how to be comfortable speaking in front of large audiences, and some of your theatre classes will give you additional experience talking to groups. Furthermore, your work on crews has taught you that clear, precise, and well-organized oral communications are best. Oral communication skills are so important to some employers that they often send management trainees to special workshops. You already have an advantage.

2. Creative Problem Solving Abilities

Most people expect theatre students to exhibit creativity in such areas as acting, design, playwriting or directing, and many companies do recruit creative thinkers. But employers are not always aware that theatre experience also helps you learn creative problem-solving techniques that are applicable to many jobs. Tell them!

For one example, tech theatre work--building scenery, hanging lights, making props, running the show, and so on--is a particularly good way to learn how to think on your feet, to identify problems, evaluate a range of possible solutions, and figure out what to do.


The point here is that your creative ability, what you've learned about using creative processes to solve problems, can be directly applicable to virtually any job you may have.

Most major companies believe that a creative problem-solver will become a good employee. That's you.

3. More than "get it done"

But theatre students learn that just "getting it done" isn't enough. Not at all. It goes beyond that. You learn to do it correctly. In theatre we learn that merely "getting the show on the boards" is pure bush league and totally unacceptable. Whatever your theatrical job--tech, performing, research, management--it has to be done right. You learn to take pride in doing things at your very best level. Of course an employer will value that trait.
4. Motivation and Commitment

Being involved in theatre productions and classes demands commitment and motivation. These are qualities that college theatre faculty members and, in some measure, you and your fellow students, probably already possess. By example, we teach each other that success comes to those who are committed to the task at hand. Few other disciplines you study will so strongly help you develop motivation and commitment.

Many theatre students learn to transfer that attribute from theatre to other activities such as classes and jobs. For employers, that positive attitude is essential.

5. Willingness to Work Cooperatively

Your work in theatre companies teaches you how to work effectively with different types of people--often very different types!

Theatre demands that participants work together cooperatively for the production to success; there is no room for "we" versus "they" behavior; the "star" diva is a thing of the past. Your colleagues will usually let you know when you violate the team spirit of a production.

In theatre, it's important that each individual supports the others involved. Employers will be pleased to know that you understand how to be a team player.

6. The Ability to Work Independently

In theatre, you're often assigned tasks that you must complete without supervision. Crew chiefs. Directing. Putting together this flat, finding that prop, working out characterization outside of rehearsals. It's left up to you to figure out how best to achieve the goal. The ability to work independently is a trait employers look for in their workers.

7. Time-budgeting Skills

When you're a student, being involved in theatre forces you to learn how to budget your time. You need to schedule your days very carefully if you want to keep up your grades while you're busy with rehearsals, work calls, and the other demands that theatre makes on your time. Good time management skills are enormously important to employers.

8. Initiative

Personnel managers call people who approach work with initiative and enterprise "self-starters," people who do what needs to be done without waiting to be asked, without needing to be told.

The complexities of a theatrical production demand individuals who are willing to voluntarily undertake any task that needs to be done in order for the production to succeed. In theatre, we're all self-starters. We learn how to take initiative, to move a project from initial concept to finality--and to do it well.

9. Promptness and Respect for Deadlines

Tardiness is never acceptable in theatre because it shows a lack of self-discipline, and more importantly, a lack of consideration for others. Being late for a rehearsal or a work call or failing to finish an assigned task on
time damages a production and adversely affects the work of many other people. Theatre demands that you learn to arrive on time and meet scheduled deadlines.

That's a job-skill. Employers appreciate workers who are on time and do their work as scheduled.

10. Acceptance of Rules

In theatre you work within the structure of a set of procedures and rules that deal with everything from shop safety to behavior at auditions, rehearsals and work calls. You learn that you must be a "good follower." Theatre teaches you the importance of rules, a concept that's valued in any organization.

11. The Ability to Learn Quickly-- AND Correctly

Theatre students, whether they're memorizing lines or learning the technical aspects of a production, must have the ability to absorb a vast quantity of material quickly--and accurately. Your work in college theatre will show that you have the ability to grasp complex matters in a short period of time, a highly-valued trait to employers.

Note that part of this ability is another significant trait: knowing how to listen. If you don't listen, you're likely to make some major error that will damage the production. Listening is a skill for any job and an employer will respect your ability to listen and comprehend.

12. Respect for Colleagues

In theatre you discover that a successful production requires contributions from everybody who's involved. Mutual respect is essential. Working on a production teaches us to respect and trust the abilities and talents of our colleagues. A prospective employer will appreciate the fact that you have learned the importance of respecting your co-workers.

13. Respect for Authority

Only one person can be in charge of any given portion of a production. The director. The shop foreman. The tech director. The designer. Theatre teaches you to willingly accept and respect authority. That's a trait employers look for in their workers.

14. Adaptability and Flexibility

Theatre students must be adaptable and flexible. You need to be willing to try new ideas, accept new challenges, and have the ability to adapt to constantly changing situations and conditions. In one production you may be a member of the prop crew; in the next perhaps you're in charge of makeup, publicity or the box office; in a third production you might have a leading role.

A worker who is versatile and flexible is highly valued to most employers; both traits prove that you are able and willing to learn new things.

15. The Ability to Work Under Pressure

Theatre work often demands long hours. There's pressure--often, as you know well, a lot of pressure. It's important that everyone involved with a production be able to maintain a cooperative and enthusiastic attitude
under pressure. The ability to remain poised under such tensions in an asset that will help you cope with stress in other parts of your life, including your job.

16. A Healthy Self-Image

To work in theatre, you must know who you are and how to project your individuality. But at the same time, it's important to recognize the need to make yourself secondary to the importance of a production. This is a tricky balance that, although difficult to accomplish, is a valuable trait that employers treasure.

17. Acceptance of Disappointment—And Ability to Bounce Back

Theatre people learn to deal with dashed hopes and rejection on a regular basis. Who hasn't failed to get a role he or she really wanted or a coveted spot on a tech crew? You learn to accept that kind of disappointment and move on. You try again. Employers need workers who are resilient enough to bounce back from this kind of frustration.

18. Self-Discipline

Theatre demands that you learn how to control your life. More than other students, you are forced to make choices between keeping up with responsibilities and doing things you'd rather do. You learn to govern yourself. An employer will respect that ability.

19. A Goal-Oriented Approach to Work

Many aspects of theatre involve setting and achieving specific goals. In employer's terms, you've learned to be task-oriented and capable of finding practical ways to achieve goals.

20. Concentration

Busy theatre students, involved in a production or other theatre projects while also taking a heavy academic load, must learn to concentrate if they are to succeed. Acting and design classes in particular stress concentration, and once you have learned that skill, it can be transferred to other activities.

21. Dedication

As you work in theatre you learn to dedicate your very being—to doing your best to create a successful production. There is dedication to that show...to your home theatre...to theatre as an art.

Many theatre students discover that committing oneself to a given task is deeply rewarding. Employers respect workers who have learned the value of dedication.

22. A Willingness to Accept Responsibility

Theatre students sometimes have an opportunity that is seldom given to students in other disciplines—the chance to take on sole responsibility for a special project. Being a production stage manager...a designer...a crew chief...a director. Students with other majors seldom have anything even close to these lessons. You can expect employers to value this unusual ability.
23. Leadership Skills

As a theatre student, you have many opportunities to assume leadership roles. You may, for example, assist a director or designer and lead other volunteers, serve as a crew chief, or even design or direct a production yourself. In the nurturing environment of theatre, faculty help you learn from mistakes so you become a better leader. Leadership training like this can open the possibility for comparable opportunities in a company that hires you. Can you think of any other major that offers this opportunity?

24. Self-Confidence

Theatre training teaches you confidence in yourself. Your accomplishments in theatre show you that you can handle a variety of jobs, pressures, difficulties and responsibilities. You develop a "Yes, I can!" attitude. Of course an employer will treasure that.

25. Enjoyment -- "This is Fun!"

You've discovered already that theatre people mystify civilians when we say we're having fun. Non-theatre folk shake their heads when we tell them that, and they ask how it is possible to have "fun" in a job that keeps us working night after night, sometimes until after midnight, doing something that calls for a grinding rehearsal or work schedule day after day after day, that makes us miss going to a movie or a concert. "That's fun?"

Yes. It is. We've learned how to find enjoyment in what we do. That's a valuable attribute.

We can adapt that to other jobs; find ways to enjoy other activities. That positive attitude will mean a great deal to any employer.

AND MORE. MUCH, MUCH MORE

You get the idea. That list of 25 advantages is a start. No doubt you can add to it.

It seems almost incidental at this point to mention that theatre majors also learn about theatre. Most students who choose a theatre major do so because their training will prepare them for a career in the theatre, and it will. Theatre students learn to use their voices and bodies and minds and hearts to make magic on stage.

Clearly, though, they learn much, much more. Few people choose to set out on a difficult, demanding four-year course of theatre study because it will make them good candidates for employment in other fields.

But it will. Far more than any other major, theatre is excellent training for virtually any job. The trick is for you to recognize the advantages you have. And to be sure you educate any prospective employer!

Make clear on your resume exactly what you have learned. Some employers may think that all an actor knows is just memorization and the ability to walk on stage without bumping into furniture, and tech people know only how to put up a flat. Tell them what else you've learned. Teach them!

Let them know that a theatre major has had far more excellent experience than any other major could have accumulated.