Student Handbook & Reference Guide

Department of Theatre Arts

A guide to the policies and procedures used by Utah State University’s Department of Theatre Arts.

This Document is currently under review by committee.

Subject to periodic updates
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I. Philosophy & History

Mission Statement

History

The first theatre production at USU was *The Galley Slave* by Bartley Campbell in 1895, celebrating five years of education at Old Main. Theatre at Utah State for the next 16 years was done purely by voluntary club members. In 1911 the Department of Speech was formed and theatre classes were first taught as part of the university curriculum. Productions increased from once a year to 6 and were staged in the Auditorium and Little Theatre of Old Main. Theatre remained a part of the Speech department until 1956, when the new Fine Arts Department was formed, which also housed music and art.

That same year, The Speech department established a children’s theatre touring program for Cache Valley elementary students. This program ran until 1973. In 1958, “Opportunity Theatre”, a summer season of two productions, opened its first of 8 seasons. The High School of Performing Arts in New York City was in residence and performed for each production.

The Lyric Theatre was obtained after a fire nearly destroyed the building in 1960. By 1961 the stage had been restored and the theatre reopened with a production of *Hamlet*. The Lyric became the primary performance space until 1967, when the Department moved to the new Chase Fine Arts Center. With the opening of this building the Fine Arts Department was split and the Theatre Department became autonomous. Dr. Twain Tippetts, from the Art department, served as interim head for one year while a search was conducted for the founding Department head and faculty. Floyd T. Morgan, from the Speech department, was selected to fill the chair. Vosco Call, Sid Perkes, and Kimberly Brandt were the other selected founding members. During the search, Floyd, along with theatre Prof. Vosco Call, founded the Old Lyric Repertory Company with Vosco as Artistic Director. The OLRC offered two summer productions and 18 performances that first season. Today the Lyric Rep produces 4 shows a season with approximately 40 performances each summer.
Floyd Morgan’s first act as Department Head was to form the Dance for Theatre program, which moved to the Health, Physical Education and Recreation Department in 1974. The dance program was cancelled in 1998 and the remaining dance courses were again returned to the Department of Theatre.

In 1970 the College of Humanities, Arts and Social Sciences was organized and the Department was renamed the Department of Theatre Arts. The department and OLRC became members of the University/Resident Theatre Association in 1973. Prof. Morgan retired in 1975 but was retained as Emeritus Professor with continued directing and teaching responsibilities until 1982. Floyd stayed an active part of the Theatre community in Cache Valley until his passing in 2002.

Vosco Call was appointed Department head in 1975. That same year, the Oral Interpretation program was moved from the Speech Department. Oral Interpretation provided Readers Theatre and numerous other programs to Cache Valley, the most known of which was the Gwendella Thornley Poetry Speaking Festival, which annually drew 200 to 400 high school and college participants. The festival continued until 1989.

For five years beginning in 1977, the department participated in the Utah Arts Consortium program which toured productions into rural communities. During the 1980’s a large restructuring of curriculum took place adding the newly approved Bachelor of Fine Arts degree to the original Bachelor of Art option. The BFA program required an emphasis in performance/directing, design/technology, or education.

In 1984 Vosco Call stepped down as department head, and Sid Perkes, the last remaining founding Faculty, was appointed. In 1985, the Studio Stage production season was implemented to provide students with additional experience in contemporary and experimental theatre, this was later called the Conservatory Season and continued to run till 2004.
In 1987 OLRC secured a contract with Actor’s Equity Association which allowed students to obtain points toward their Equity card. The OLRC used the contract to the benefit of students until the early 90s. Also in 1987, the University began to remove the Oral Interpretation program. The program was fully discontinued in 1998.

Vosco Call retired in 1993 with Emeritus status. Prof. Perkes stepped down as department head in 1997. Colin Johnson was appointed as the new department head. Prof. Perkes retired with Emeritus status in 1999.

In 1999 a playwriting program was developed, the program was discontinued in 2001. In 2009, Prof. Johnson stepped down as Department Head. Prof. Craig Jessop, Head of the Department of Music, was assigned as interim department head.

In 2010, the Departments of Art, Music, Art, Interior Design, Nora Eccles Museum, and Production Services split off from the College of Humanities, Arts, and Social Sciences to become the Caine College of Arts. Prof. Jessop was promoted to Dean and Prof. Johnson reluctantly retook the position of interim Department Head till his retirement in 2011 with Emeritus Status. 2010 also saw a large restructuring of the education program.

2011 academic year brought in Prof. Kenneth Risch as Department Head. Major restructuring work began on the acting and design programs to bring them into conformity with NAST standards. This was in preparation for beginning the NAST accreditation process. This work included an overall restructure of the department course numbering system and course progressions.

During the 2014 academic year the dance studio was remodeled, a new catwalk system was installed in the Morgan Theatre, and a sprinkler system was installed throughout the theatre wing of the Fine Arts Center which included improvements to the day to day lighting in rooms throughout the department. Plans are also under consideration for the construction of a new scene shop and expansion of the costume shop.
Caine College of the Arts Mission Statement
The Caine College of the Arts serves the people of the State of Utah and supports the mission of Utah State University by cultivating artistic and academic excellence; by preparing our students to fully realize their creative potential as artists and citizens; by increasing the visibility of the college and university; and by fostering professionalism and collegial relationships in all aspects of our operations. As a community of artists and scholars, we will:

1. Identify, attract, and retain exceptional students as majors and strive to ensure that financial considerations do not limit their success.
2. Explore and develop opportunities to expand the funding base of the college through philanthropy and new partnerships.
3. Nurture an artistic and intellectual environment that embraces diversity and welcomes faculty, students, and patrons from many backgrounds and cultures.
4. Attract, support, and retain an outstanding faculty of artists and scholars through competitive compensation, enhanced professional development, and recognition for excellence.
5. Provide high quality arts experiences for all USU students, regardless of major or physical location.
6. Serve, enrich, and engage the community by presenting highly visible arts programming.
7. Engage in dynamic partnerships to secure the future of arts education.
8. Enhance the visibility of students and faculty through performance tours and traveling exhibitions.
9. Adopt innovative financial models and practice responsible stewardship of resources.
10. Foster a culture of inclusive decision-making, transparency, and productive relationships across departmental and university boundaries.

Department of Theatre Arts Mission Statement
The Department of Theatre Arts supports the missions of Utah State University and the Caine College of the Arts by cultivating artistic and academic excellence, by contributing to the cultural enrichment of the university and surrounding communities through live theatre production, and by fostering respect for the arts through advocacy and professionalism.

We assist undergraduate and graduate theatre students in acquiring and developing the tools they need in order to succeed in their future pursuits by:

- Giving them a foundation based on a broad theoretical and working knowledge of the theatre
- Providing advanced training in their chosen area of concentration
- Offering performance and production activities that provide students with practical experience in their chosen field while challenging them to engage in a complex and diverse world.

Talented, well-trained students who are committed to the art of theatre and its potential to heighten intellectual, cultural, and humane sensibilities are essential to the fulfillment of our mission.

Academic Freedom
Excerpts from USU Policy 403.1…
Academic freedom is the right to teach, study, discuss, investigate, discover, create, and publish freely. Academic freedom protects the rights of faculty members in teaching and of students in learning. Freedom in research is fundamental to the advancement of truth. The faculty member is entitled to full freedom in teaching, research, and creative activities, subject to the limitations imposed by professional responsibility.

The values held most strongly by the University community are those of academic freedom and integrity as they are expressed collectively by the colleges and departments as well as individually through research and teaching and as they exist within the wider context of advanced study as commonly understood by all universities. The community also values diversity and respect, without which there can be no collegiality among faculty and students. In addition, the University community values individual rights and freedoms, including the right of each community member to adhere to individual systems of conscience, religion, and ethics. Finally, the University recognizes that with all rights come responsibilities. The University works to uphold its collective values by fostering free speech, broadening fields of inquiry, and encouraging generation of new knowledge that challenges, shapes, and enriches our collective and individual understandings. The University has the general responsibility to protect the academic freedom of every faculty member and the freedom of every student to learn. The University itself shall not violate the academic freedom of any faculty member or the freedom of any student to learn.

Students are expected to take courses that will challenge them intellectually and personally. Students must understand and be able to articulate the ideas and theories that are important to the discourse within and among academic disciplines. Personal disagreement with these ideas and theories or their implications is not sufficient grounds for requesting resolution of the conflict from the instructor (Utah State University Academic Policy Manual, Resolution of conflict between course content and sincerely-held core beliefs). Resolutions requested on such grounds will not be granted. The University recognizes that students’ sincerely-held core beliefs may make it difficult for students to fulfill some requirements of some courses or majors. The University assumes no obligation to ensure that all students are able to complete any course or major.

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<td>Technical Director/Technical Production/Stagecraft</td>
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II. Degree Programs

Bachelor of Art

The BA degree program is designed for students who prefer a more comprehensive liberal arts background in theatre. Students receive a broad-based knowledge of history, aesthetics, and pedagogy, as well as a basic knowledge of performance and technical theatre. This degree is intended to give a broad background in preparation for specialization in a graduate program. The credits required for this degree make it possible to pursue an additional degree if desired. Bachelor of Art degrees require a certain proficiency level in a foreign language. Acceptance into the BA degree program is by application and interview process. BA students receive ongoing assessment to determine satisfactory progress. See Appendix A - BA Degree Requirements.

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Bachelor of Fine Arts

Acting Emphasis

Acting students receive comprehensive, progressive training in all areas of the theatre with a specific focus on acting. This degree is for those who wish to be performers as a life career. Students are exposed to a variety of techniques for theatre. Acceptance into the Acting Program is by application, audition and interview. Retention must be earned by personal growth, commitment, along with the faculty's evaluation of student progress in a review each semester. See Appendix B - BFA Acting Requirements.

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Design & Technology Emphasis

Design & Technology students receive training in the actual operation and physical aspects of production. This degree prepares students for further graduate studies or professional work. Students study lighting, sound, scene & costume design, construction, production skills, history, and basic makeup. Students choose a concentration in consultation with the Academic Advisor: Costume Design, Scenic Design, Light Design, Stage Management, Film Production or Technical Production. Acceptance into the Design/Tech program is by application, portfolio & interview process. Retention is through personal growth, commitment and a yearly portfolio review, evaluation, and interview. See Appendix C - BFA Design Requirements.

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Costume Design

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Lighting

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Production Technology

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Scene Design

Theatre Education Emphasis

Students wishing careers in the growing field of education may choose one of two career paths: traditional certification or applied theatre. Certified students qualify for a teaching license within the Utah System of Education. The Applied program allows a more entrepreneurial lifestyle. Both concentrations prepare students

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to pursue a wide variety careers. Artistry, academics, leadership/service, pedagogy, and professionalism are stressed throughout the curriculum. Acceptance is by application, interview and prerequisite coursework. Retention is maintained through personal growth, commitment, along with a faculty benchmark review. Prior to each review, students submit a self-assessment letter to the Education faculty and meet individually with the Academic Advisor to discuss their progress. See Appendix D - Theatre Education Requirements.

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**Theatre Education: Applied**

https://catalog.usu.edu/preview_program.php?catoid=12&poid=10420&returnto=3798

Master of Fine Arts
Candidates for a Master of Fine Art are required to complete creative projects within a chosen primary design specialization: Scenery, costumes, Lighting. MFA students are encouraged to pursue a secondary emphasis in Theatre Arts as well. Continuance is evaluated yearly. See Appendix E-MFA graduate requirements.

https://catalog.usu.edu/preview_program.php?catoid=12&poid=9728&returnto=3798

Minors
The Department of Theatre Arts offers two minors. The general studies minor gives students a broad overview of theatre. The teaching minor is offered for those in an education major wishing a second specialization. Acceptance to either minor requires a successful interview with the appropriate academic advisor.

https://catalog.usu.edu/preview_program.php?catoid=12&poid=9496&returnto=3798

**III. Academics**

University policies

**Registration**
Registration is accomplished either through the Banner Access website (easiest), calling the registrar's office at 435-797-1000, or in person at the registrar's office at the Taggart Student Center Room 236. All students are responsible for their own registration.

**Tuition**
It is the students' responsibility to make sure their tuition is arranged by the current due date.

**Books & Supplies**
All required textbooks are available in the Campus Store in the Taggart Student Center. Often you can find these elsewhere for lower prices, but exercise caution. Care must be taken to purchase the correct edition.

**Withdrawal**
Students wishing to withdraw from or drop a class must do so through Banner Access, or in person at the Registrar's office. SIMPLY CEASING TO ATTEND CLASSES OR NOTIFYING A FACULTY MEMBER DOES NOT CONSTITUTE AN OFFICIAL WITHDRAWAL.
Leaves of Absence

A leave of absence is when a student decides to not attend the University for two consecutive semesters, including summer semester. To initiate a Leave of Absence please contact the Theatre Office. Failure to have the paperwork processed may require the student to reapply to the University and the theatre program before being able to continue.

Grading

The following grading scale is used in the academic achievement of students in regard to the educational objectives specified in each course syllabus. These definitions apply to the straight letter grade, a plus indicates slightly higher achievement, a minus slightly lower.

A — The instructor judged the student to have accomplished the stated objectives in an EXCELLENT manner.
   Or the instructor judges your accomplishments to be EXEMPLARY

B — The instructor judged the student to have accomplished the stated objectives in a VERY GOOD manner. Or the instructor judges your accomplishments to be ABOVE AVERAGE

C — The instructor judged the student to have accomplished the stated objectives in a SATISFACTORY manner.
   Or the instructor judges your accomplishments to be AVERAGE

D — The instructor judged the student to have accomplished the stated objectives in a POOR manner. Or the instructor judges your accomplishments to be BELOW AVERAGE

F — The instructor judged the student to have NOT accomplished the stated objectives. Or the instructor judges that your accomplishments to be INSUFFICIENT.

I — Temporary grade indicating that the student, for unusual or unforeseen circumstances, and acceptable to University policy, has not been able to complete a course. An incomplete grade is not used to try to make up an already poor performance in a class. When reporting an Incomplete, instructors are sometimes required to report the grade a student would receive without an incomplete. If the student does not complete the course within the agreed time period, the incomplete will be removed and the grade will be recorded on the student's transcript. Incompletes must be formally requested by the student. Incompletes are not calculated in your GPA.

W — A mark on your transcript showing that you withdrew from a class. If you stopped attending, but did not officially withdraw, an “F” will be placed on your transcript as the grade for that course. W marks are not calculated in your GPA.

Disability

https://catalog.usu.edu/content.php?catoid=12&navoid=3168

Reasonable accommodation will be provided for those with disabilities in order to ensure participation within the program. If a student has a disability that will likely require some accommodation by the instructor, the student must contact the instructor and document the disability through the Disability Resource Center (797-2444), preferably during the first week of the course. Any request for special consideration relating to attendance,
pedagogy, taking of examinations, etc., must be discussed with and approved by the instructor. In cooperation with the Disability Resource Center, course materials can be provided in alternative format, large print, audio, diskette, or Braille.

Student Grievances

Grievances should be handled personally and professionally. They are not a tool for Department gossip. Anyone with a grievance toward faculty, staff or peers, are encouraged to first try to resolve the problem directly with those involved.

If a grievance cannot not be resolved on a personal level then seeking a higher authority may be appropriate. In production based grievances, the chain would begin with the Stage manager, Director, Production manager, and last, if necessary, the Artistic director. Each production company elects a Deputy that may be used for those wishing to stay anonymous. Academic grievances should be directed to the instructor, then the program area head, department head, and, if all other avenues have been tried, the Dean.

Student evaluations consists of a questionnaire filled out by students anonymously for the sole purpose of ensuring quality education. They are of great importance to the faculty and the university. Students are encouraged to take the time to articulate their evaluations to ensure that the faculty receives qualitative feedback each semester.

Department Policies

These policies are in addition to, or require higher standards than, the general university policies.

Advising

Owing to the intensity of our theatre programs, all students are required to meet with their advisor prior to registration. It is prudent to make this appointment well in advance of registration to avoid any delays or complications. The Caine College of the Arts advisor for theatre students is Angela Neff (435) 797-9751). Her office is located in UR 111. Program advising is handled through the program area heads. Students may petition for a change of advisor. The petition must be made in writing to the Department Head and must show sufficient cause.

Class Attendance

Creative works, and the theatrical process require dependability, and the ability to work with others. Attendance policies are printed on your class syllabi.

Practicum

All Theatre majors are required to take practicum (THEA 2555) every semester they are in school until they have finished the coursework for their degree (minors once a year), except the semesters enrolled in THEA 1513 and THEA 2203. Practicum allows all theatre students opportunities to use and build on the basic skills taught in class, and provides the means for students and faculty to work together in building and finishing the practical requirements of departmental productions. Students should complete THEA 1513 and THEA 2203 before they
sign up for practicum. NOTE: If your program area head has instructed you to register for practicum before taking either course, you should sign up for a run crew.

Practicum crew areas: scene shop, costume shop, props & painting, costume and set run crews. All students are required to do 1 stage crew, 1 props & paint crew, 1 costume crew and 1 run crew assignment. Sound and lights crews will be assigned to a small number of primarily design/tech students working in those areas. Other students wishing experience in sound & lights should talk to Bruce Duerden, Design/Tech faculty advisor. Students should complete 1 crew in each area before repeating an assignment.

Students who need a run crew assignment sign up on the master list during practicum crew sign-up. Run crew assignments will be made following auditions each semester once casting has been decided. Once run crew assignments are made, students must make arrangements to ensure they are able to complete the assignment given (this includes at least one rehearsal prior to tech, and all required tech/dress and performance dates).

In addition to the regular crews, the faculty have added an additional option: Students who have taken the Stage Management Class and wish to have a stage management experience may sign up for an SM crew which will fulfill the practicum assignment for that semester. Students sign up on the master list during practicum crew sign-up. SM crew assignments will be made following auditions each semester once casting has been decided. Once SM crew assignments are made, students must make arrangements to ensure they are able to complete the assignment given.

Practicum crews meet Tuesday/Thursday from 3:00-5:00 each week. Run crews must work appropriate rehearsals as called, tech and dress rehearsals, the run of the show, and strike. Students should plan school and work schedules to allow for the practicum time commitment. Practicum is graded P/F.

Majors: You may repeat an area only after all areas have been completed.

Minors: You may not repeat a practicum area.

Procedure:  
1. Register for THEA 2555 Practicum.
2. Sign up for a crew area during the major/minor meeting each semester. Priority for crew sign-up will be Seniors, Juniors, Sophomores, then Freshmen who have completed THEA 1513 and THEA 2203.
3. Practicum work begins on the first day of classes so bring appropriate clothing.
4. Find the crew supervisor at the beginning of each work session to get your work assignments and necessary training.
5. Do the work.
6. This is a class/work call time. Except for emergencies, cell phone use is not appropriate.

Attire: Wearing the appropriate clothing for the task at hand is required. This means while in the scene shop, closed toe shoes, jeans, shirts with sleeves, minimum jewelry, eye protection, and gloves. Run Crew should be in basic blacks with appropriate shoes. In most cases, dresses or skirts, sandals or slip on shoes are not appropriate attire. Classroom attire should fit the type of class.
Changing Crew: Changes to your practicum assignment must be done the first two weeks of class, and must be approved by Matt Stowe, Technical Director and instructor of record for the course. Changes will not be possible after this time period and you must complete your original crew assignment.

Incomplete: In rare & extreme cases, a student may contact the practicum advisor and request an Incomplete. The reason for requesting an Incomplete must be beyond the student’s control. The student must fill out the necessary forms and turn them into the department office. Students must make up the work and complete the missing practicum requirements the following semester, and, IN ADDITION, must register for practicum and complete the work for that crew assignment.

If you do not enroll for a practicum or do not complete the assignment satisfactorily, you will be placed on probation and must make up the missed work in the next semester. If you must make up missed work, you must also enroll in a practicum for the current semester. If the work is not made up, you will be dropped from the major or minor. Remember, you should NOT register for practicum the semester you are enrolled in THEA 1513 or THEA 2203.

Production Participation Policy for Practicum Probation: Students on any probation, particularly those who have not successfully completed a practicum requirement which requires them to do 2 full crew assignments the following semester, are ineligible for participation in productions as performers, stage managers, designers, directors, or assistants until taken off probation.

Design/Tech Student Practicum

All Design/Tech students meet Wednesday/Friday from 3:00-5:00 each week.

Procedure:
1. Register for THEA 3555/4555/5900 depending on your production assignment. Meet with Bruce Duerden, production manager and design/tech area advisor to ensure you register for the correct course number and credits.
2. Fill out the appropriate project sheet documenting your assignment.
3. Practicum work begins on the first day of classes so bring appropriate clothing.
4. Find the faculty/grad student mentor at the beginning of each work session to get your work assignments and necessary training.
5. Do the work. Follow safety protocols. Ask for help when needed.
6. This is a class/work call time. Except for emergencies, cell phone use is not appropriate.

Attire: Wear the appropriate clothing for the task at hand. This means while in the scene shop, closed toe shoes, jeans, shirts with sleeves, minimum jewelry, eye protection, and gloves, paint clothes for paint assignments, etc.

Incomplete: In rare & extreme cases, a student may contact the design/tech advisor and request an Incomplete. The reason for requesting an Incomplete must be beyond the student’s control. The student must fill out the necessary forms and turn them into the department office. Students will be dropped from their production assignment, and must make up that assignment or complete another project the following semester, IN ADDITION TO the assignments given for that semester.
If you do not complete the assignment satisfactorily during the following semester, you will be placed on probation and may be dropped from the program. Students on any probation are ineligible for participation in productions as performers, stage managers, designers, directors, or assistants until taken off probation.

### Repeated Courses
Theatre courses may be repeated only once. Audits count as a time taking a class unless prior written approval is obtained from the department head. Only one required or elective course completed as part of a professional program can be repeated in order to meet graduation requirements.

### Grades GPA
Students must maintain an overall GPA of 2.75. No theatre course below a B- grade will be accepted as meeting graduation requirements. Theatre Ed certification students are required to have a GPA of 3.0.

### Probation
**ACADEMIC PROBATION** is implemented by the Theatre Department based on cumulative grade point average. Any student who fails to maintain a 2.75 (B-) cumulative grade point average is on academic probation. While on probation a student may not participate in Department productions, must not have a semester GPA below 2.75 and all Theatre courses must have a minimum of a ‘B’ grade. Academic disciplinary action will be taken by the Department head. These actions may include: letter of warning, registration holds, more meetings with the Academic Advisor, dismissal from the Program, or other actions as deemed appropriate for the circumstances.

**DISCIPLINARY PROBATION** is implemented by the Theatre Department when, upon the recommendation of the faculty, a student is deemed negligent in meeting the requirements of the Theatre Department as outlined in this handbook, or when their behavior is disruptive to the learning environment. Notification of probation will ordinarily be made at the end of a semester so that a student will be able to correct any deficiencies by the end of the following semester. Failure to address the conditions of the probation will result in immediate dismissal from the Theatre Department Programs.

### IV. Production Policies
#### Opportunities
The Department of Theatre Arts presents 6 productions in 3 venues through the academic year. Great care is taken to provide artistic, diverse and educational experiences. We also support the Lyric Repertory Company, a professional summer company. Auditions and interviews are generally held during the fall semester for the following Summer Season. A limited number of production internships are also available.

The Theatre Student Association (TSA) is theatre social club, TSA holds events for networking, skill enhancement, fun, entertainment, and even some production opportunities. Currently students can become members of TSA for $5.00 payable in the Theatre office. TSA is an independent student club.
Production Responsibilities

The following has been compiled to inform ALL participants of a production, performers, designers, technicians, crew and all others, what is expected during rehearsals, meetings, performances, photo calls, and strikes. Please take the time to read this document. Its purpose is to make the production process run smoothly and safely. We would like to thank you in advance for your help and cooperation in the production process.

GENERAL

- RESPECT - All persons associated with a production should be treated with respect. Every assignment, job, and person are equally important to the success of the production.
- BEHAVE - Distracting, disruptive, or destructive behavior is not tolerated. These include texting, phone calls, unnecessary noise, altering of scripts, playing with props, or disrespect for property.
- BE EARLY - Be ready to work at call time. Anticipate traffic and parking problems. It is unprofessional to be late.
- Phones, pagers, and other personal electronic devices should not be used in rehearsal spaces during a rehearsal, show, or strike.

CALLS

- Performers and crew are responsible for all calls. Check the callboard twice daily for rehearsal calls, costume fittings, announcements, etc., Stage managers may email you about these calls, but this is considered a courtesy. Call boards are located in the hall outside the Morgan stage doors.
- Performers: ONLY the director can excuse you from a call.
- Crews: ONLY the Stage Manager can excuse you from a call.
- The current parking situation is problematic so plan accordingly. Campus regulations permit all cars to park anywhere only after 5:00pm. DO NOT park in the loading docks or short term parking spaces. You will be ticketed or towed.

REHEARSAL & PERFORMANCE

- Under no circumstances, regardless of assignment, do you go from the stage through the house or vice versa. Actors are not to appear in any public space in costume unless specifically requested by the director.
- A company deputy is elected at the first rehearsal. All cast members may vote in the election. The voting is administered by the Stage Manager, who is not eligible for the position. The Deputy will act as liaison between cast and Management.
- Be sure to sign-in during tech & dress rehearsals, and performances. The sign-in sheet is located on the callboard. Do not sign-in for another person.
- Please wear appropriate clothing and footwear to rehearsals, performances and strike.
- No food or drink in the house, rehearsal spaces, backstage or dressing rooms. The exception is drinks with a twist cap, preferably clear liquid.
- No smoking is allowed inside University buildings
- When off stage, please stay within earshot of a monitor speaker.
- Performers and Crew: Check with the stage manager before leaving, this applies from first rehearsal through strike.
• Cell phones are to be turned OFF. Stage managers are authorized to collect ANY cell phone for the
duration of rehearsals, performances, or strike. Stage Managers may have their cell phones on for show-
related purposes only, and these will be in silent mode.
• Never walk in front of a director at rehearsals.
• No cast or crew member is allowed in the house during final dress rehearsals.
• Courtesy and consideration to the rehearsal participants will be shown by all who attend:
  • Enter and leave only at breaks
  • Enter and leave the theatre by the rear doors only.
  • Sit where instructed.
  • Maintain quiet.
• Remain quiet backstage.
• Guests are not allowed backstage, in the booth, or in the dressing rooms. This includes family members.
• Food is not allowed in costume, or where costumes are being stored, however temporary. Clear liquids in
a non-breakable, re-sealable container are permitted.
• Please get out of costume, make-up and return your costume before greeting your guests in the lobby.
• If you are having a problem with a prop, costume, or scenery, inform the Stage Manager.
• Please leave all rehearsal spaces and dressing rooms neat and clean. If it was a mess before you arrived,
inform your stage manager, then clean it anyway.
• Photo call is considered a performance.
• Be sure you know the minimum age requirement for your show before inviting family and friends, and be
sure they are aware.

SAFETY
• Do not bring valuables into the building.
• If you see any unauthorized person backstage, inform the Stage Manager.
• When backstage, please stay in your designated work areas or traffic patterns and do not touch anything
unless instructed to do so. At the very least, a prop can be misplaced. At the Worst, you could be
seriously injured.
• If something on the set or staging makes you feel unsafe, bring it to the attention of the Stage Manager
immediately.

STRIKE
• Theatre majors and minors are required to attend all production strikes as assigned. Strike crew calls are
posted during performance week. Strike crew assignments are made for all students enrolled in
practicum, and/or involved in the production based on practicum crews and production needs. Sign in
and out with your strike crew chief – do not leave until you have been dismissed by the crew chief and
signed the roll sheet. You are required to attend the strikes you are assigned, so be sure to make
arrangements early to have the time off from jobs or other commitments to be available.
• If you must miss a strike, permission must be obtained by the time the show opens from the Matt Stowe,
Technical Director. You will not receive credit for the strike assignment if this permission is not obtained.
NOTE: Family or friend events are not valid reasons for missing strike.
• Make arrangements to complete your hours, fill out a strike makeup sheet, complete the hours and get
the form signed. Turn the completed form into the Department Office.
• IF A STRIKE IS MISSED, TIME MUST BE MADE UP DURING THE WEEK FOLLOWING THE STRIKE.
• Performers: please change quickly, but safely. Remove all your personal belongings from the dressing rooms before beginning your strike assignment.

• STRIKE CLOTHING—Wear appropriate clothing as follows:
  • Long pants only
  • No skirts or dresses
  • Long hair must be pulled back
  • Sneakers or work shoes are required
  • Gloves and/or safety glasses should be worn depending on assignment

• Additional rules may be implemented by different production teams, these rules are effective for ALL persons, regardless of assignment or position within the production.

Three Strikes Policy
This department uses a three strikes policy in the production process. Notice of a strike is given by a warning slip to the offender, usually by the Stage Manager or Production Manager. A copy is given to the Artistic Director, who places it within the students file. These come from rule infractions, unprofessional behavior, failure to meet deadlines, poor attendance, missing of meeting, rehearsals, or fittings, etc. Warning slips are cumulative within any 9-month period.

Once a student receives three warnings, the student is placed on immediate Disciplinary Probation by the Department Head. All students will be notified in writing. This makes a student ineligible to participate in any department production for the rest of the semester and the semester following. The Director may replace any cast member on probation at their discretion. The Production Manager may remove any design or tech person on probation at his discretion. Removal from an assignment will result in a failing grade for that assignment.

Rehearsal & Casting Policies
All BFA Acting students are required to audition and be available for every UST production. It is the policy of the department to maintain open auditions. If you are not being cast, perhaps you should consider the quality of your audition, the artistic vision of the director, and training considerations (student progress, sequence of study, previous casting, and nature of the role).

All audition information is posted on the board just outside the Morgan stage entrance and on the Department website. If directors have special requirements for auditioning, that information is included in the postings. Casting is at the discretion of the director in conjunction with the Artistic Director. The following priorities are used in cast selection:

1. The needs of the Play
2. BFA Acting students
3. Department Students
4. University Students
5. Community members
6. Professional Actors
7. Faculty

Auditions follow a professional model which includes proper dress, thorough preparation, resumes and headshots. A typical audition consists of two contrasting monologues, not to exceed 3 minutes. Callbacks may be
scheduled for a different day. As with any audition, all those wishing parts are expected to have read the play, in its entirety, before auditioning. Musicals being the exception. Scripts are generally available on reserve in the department office two weeks before the audition for a 3 hour check-out. All scripts are performed as written.

Rehearsals run 5 – 6 days a week, Monday through Friday, and, as needed, either Saturday or Sunday. Standard rehearsal blocks are 3 hours between 6:00 pm and 10:00 pm M-F, weekend rehearsals TBD. Shows with shortened rehearsal periods (usually the first show of each semester) may run 4 hour rehearsal blocks. The director may choose to cancel any rehearsal at their discretion, but cast and crew should plan for every rehearsal scheduled. Most shows have an 8 out of 10 tech/dress rehearsal on the Saturday before the show opens. Tech & Dress rehearsals may run longer than 10:00pm, but will not go past midnight (including notes).

After accepting a role or design assignment, a student may only withdraw, in writing, with consent of the artistic director and their program area head.

Designer/Run Crew Selection & Requirements
All BFA Design students are expected to be available for production assignments & run crews. All theatre arts students are expected to be available for run crew assignments. Run Crew assignments typically last for two weeks, the week prior to and the week of actual performance. Occasionally, run crew may be called to a scene change rehearsal prior to this, at least a one week notice will be given in such a situation.

As the Design process typically takes a longer period of time, and is different in timing for each production, credit is given for design and production assignments (THEA 3555 and THEA 4555) and requires a project sheet that is filled out and returned to the department office. The credit is usually taken in the semester that the production performs, though contract due dates will often be long before you can even register. Descriptions and general responsibilities for different design assignments can also be found in Appendix J.

To be considered for a design or production assignment, application must be made in the spring semester for the following year. The due date for these applications is generally the end of February. The design/tech faculty will consider each applicant and make assignments according to the following priorities:

1. The needs of the Production
2. Graduate Students
3. BFA Design Students
4. Departmental Students
5. University Students
6. Community members
7. Professional Designers
8. Faculty

Costume Fittings
Fittings are considered part of the required rehearsal process. Once a time has been agreed upon by the individuals involved, it is counted in your attendance record. Warning slips will be given for missed or late appointments, or other unprofessional behavior at a costume fitting.
Nudity/content

Many plays are considered controversial, mature, lewd, and many other descriptions based on a person’s background and personal moral code. The department respects the student’s right to the personal beliefs and the right to disagree. With this right comes the responsibility of having an open mind, and allowing yourself to be exposed to new ideas and perspectives. With this in mind, the Department allows any legal content to be proposed for a production. Some content considered controversial will be produced. All students are expected to fulfill their responsibilities in conjunction with these productions. Reasonable accommodation will be made to those with strong convictions against content on an individual basis.

Applicable to all productions and class work:

1. During the season selection process, the possibility of nudity must be taken into consideration.
2. Audition information will include whether certain roles require nudity.
3. All roles requiring nudity will be played by someone at least twenty-one years of age.
4. At any point during the production process an actor may decide against performing the role nude.
5. Any actor may choose not to audition for a role that will involve nudity.
6. If a scene requires intimate contact, both partners must consent, the intimate contact should honor and serve the playwright’s intent.
7. Before beginning rehearsal, partners should discuss the boundaries of intimacy. Both partners must agree that the rehearsing of the scene could stop at any time with a verbal request.
8. For women: A leotard or tank top as underclothing is acceptable to wear if removal of clothing is required for a scene.
9. For men: Shorts, or boxers over briefs are acceptable if the scene requires nudity.
10. When working closely with others it is always a good idea to consider basic hygiene.

Program Credits

Program information is due from the Stage Manager before designer run-thru rehearsal. Names will generally appear in the program as they appear on the audition form or design contract. Participants should notify the Stage Manager of the correct spelling and listing desired.

Grading of Production Credit

Students receive grades based on their contracts by the appropriate faculty member who has signed the project sheet. Additional input is received from other faculty and staff involved in the production process.

Publicity

Each department production is supported by advance mailings of news releases, media alerts, calendar listings, public service announcements, brochures, open invitations to the professional arts community, and flyers. All are encouraged to invite fellow students, friends & family to attend performances. If you would like to work toward more grass roots publicity and word-of-mouth support for the work of the Department, please contact the current Student Union Arts Senator.

Tickets

Most tickets are free for students, with ID, as long as they are purchased at least a day before a performance. All cast and crew members receive 1 complimentary ticket for their family or friends to attend the production. Comp tickets must be obtained at the box office by the cast or crew member no later than 24 hours before the
performance, or placed under the proper name in will call. Tickets will not be free if purchased the day of the performance. Tickets for some musical productions have a small ticket fee for students.

Children under 6 years of age are not admitted to Department productions unless otherwise specified. Each show may have a different age requirement, and all productions are assigned a movie rating equivalent for content, so be sure to check that information before obtaining tickets. Please inform your family and friends of the age requirements to avoid possible conflicts or hurt feelings.

Front of House Support

Theatre students are required to usher for each department production they are not involved in as an actor, designer or run crew member. Usher slots will be posted at the beginning of each semester, students must sign up at least two weeks before the first performance of the production. Tardiness or Absences are not tolerated. If you are unable to fulfill your usher commitment, you are responsible for finding a replacement & notifying the Ticket Office Manager & Theatre office. Fill out an usher completion slip (available from the House Manager), and have it signed and return to the Department Office by the Monday following strike.

An usher handbook outlining basic duties and required attire is posted on the department website or may be found at the following link: https://usu.box.com/s/tplm1zkjavyogopav6ge9202zd3fsv7mi

NOTE: All theatre students are required to complete yearly fire training as part of the front of house requirement.

If all the available slots are full, or an assignment is missed, students spend 3 hours in either the scene or costume shop to assist with the production. Hours should be completed before the show opens. If you cannot complete all the hours prior to show opening, they must be completed within 1 week of the show closing. Fill out an usher substitution slip (found at the link above) have it signed by the shop manager, and return it to the Theatre office for their file by the Monday following strike or the completion of hours.

Image Release

All students are required to sign an image release form. This form indicates that all visual or audio recordings of you made by the department are fully owned by the department. The form indicates whether you will allow these recordings to be made. You have no obligation to accept, only to indicate whether or not you do so. If you do decline, we will not record any media beyond for purposes of identification. Students will still be expected to attend all events of record keeping regardless.

Photo Call

The primary purpose of photo call is to provide photographic records of the directorial and design highlights of all productions. They are generally scheduled during final dress. If an additional set photo call is required, it should run no longer than 1 hour for single set productions, and 1.5 hours for multiple set productions. It is the Stage Managers responsibility to run photo call and to adhere to the time limit. Designers wishing additional shots may do so during Final Dress rehearsal, the show will not stop for them. Designers may also take their own shots during the actual photo call as long as it doesn’t interfere with the professional who has been hired. Arrangements can also be made with individuals outside of rehearsal or performance times.
Set photo calls generally consist of 10-20 ‘stop points’ agreed upon at the last production meeting. The Stage Manager will arrange these points so that the fastest possible order will be used. The hired photographer has priority in all photo calls, followed by designers. Stage Managers will move to the next stop point to stay within the time limit, regardless of who is taking photos.

Consistent with the contractual agreement the department has with the licensing agents for each of the plays not in public domain, production photos are taken for department archival reasons and not for general distribution. As these photos are the only visual record the department has of its productions, they need to be preserved and protected. Understanding that directors, designers, and actors may want to include several of the images in their portfolios, ultimately protection of this visual record is of top priority and, if used, proper credit must be given to the department and the photographer. The posting of images on the web poses a particular challenge which is one of the reasons why designers should be taking their own production photos. Actors should not be posting full stage shots on the web in order to protect the creative work of the designers; all posted photos should be close-ups with limited exposure of design elements.

Access to archival photos will be limited. Photographers hired to shoot archival photos are responsible for documenting the production with particular attention paid to the potential use of images for departmental publicity and promotion. They understand that the photos are the property of the department. If photo images are needed for portfolios, student access to the images will be given only for a brief period of time after the production has closed, and credit must be given to the photographer. One they have been received by the department, images will be placed in box with a link provided to all students. Only current shows will be available on box, so students should get the photos they need in a timely manner. Starting in 2014, student requests for access to photos already archived will require approval from the department head and requests should be based upon extraordinary circumstances.

Social Media and Production Images

Under no circumstances is video of any portion of a production to be posted on the web. This is in direct violation of our license agreements AND places the work of all of the creative artists involved in the production in jeopardy of replication without permission. PRODUCTION FOOTAGE OF A LICENSED SHOW THAT APPEARS ON SOCIAL MEDIA IS POSTED ILLEGALLY so please do not use the existence of such posts as a justification. To date, the department has not regularly made video documentation of productions. Directors may choose to document their work for archival reasons, but may not distribute any video capture. Recently, licensing agents have required extra payment for archival filming, but even with payment, general distribution and access is prohibited. Please remind your family and friends that filming of any kind is strictly prohibited as stated in both the production programs and pre-show announcement. If a violation is reported or discovered, you will be asked to remove the video immediately. If a second notification is given and not acted upon, you will be placed departmental probation.

Respect for the work of all of the artists connected with every UST production needs to be maintained with protection of the creative work a high priority. While we understand the need for students and faculty to have access to documentation of their work, it has become necessary to place some limitations on that access due to the number, nature, and timing of requests we’ve received. Your cooperation is, as always, appreciated.
V. Outside Activities Policy

Involvement in Outside Activities/Employment:

All students: Theatre students are advised that it will be difficult for them to follow a full, required school schedule if they are also engaged in numerous activities outside of the Department. The Department expects the students to fully engage in program activities, practicum, rehearsals, and performance opportunities. Students should arrange their schedules and outside obligations accordingly.

BFA Acting Students:

As a BFA Acting candidate, the student’s primary obligation should be to the BFA program, and its departmental productions. Therefore, the BFA acting students may not:

- Audition for productions off campus that will be produced during the academic year
- Accept non-departmental performance opportunities or employment.

Performance Exemptions:

Students may petition the BFA Program Coordinator for exemptions to the above Outside Activities criteria. A “Petition for Exemption”, consisting of the completion of an exemption request form and accompanying letter stating the reason for the requested exemption, must be submitted to the Coordinator of the BFA Acting Program, the Head of the Department of Theatre Arts, and any director of a production that the exemption may affect. The petition materials must be submitted in advance of the audition for which the exemption is sought. The BFA program coordinator will make a decision on the waiver after consultation with the chair and the directors affected by the waiver. *The submission of a petition does not guarantee the granting of any exemption.*

BFA Design/Tech students:

As a BFA Design & Technology candidate, your primary obligation should be to the BFA program, and its attendant departmental productions. Therefore, if you are approached to work on a project outside the department you must petition for approval by the department and be supervised by a faculty advisor.

Production Exemptions:

Students may petition for permission to participate in outside projects by completing the Outside Activity Form and attaching an accompanying letter stating the reason for the request. These documents must be submitted to the Coordinator of the BFA Design & Technology Program, the Head of the Department of Theatre Arts, and any director of a production that the outside activity may affect. The petition materials must be submitted in advance of the activity for which permission is sought, and a decision must be officially given before accepting any offers. *The submission of a petition does not guarantee the granting of the activity.*

BFA Theatre Education / Applied Theatre Majors

As a BFA Theatre Education or Applied Theatre candidate, the student’s primary obligation should be to the BFA program and the department. While students are encouraged to engage in artistic and educational activities with professional theatre and/or educational organizations outside the department, it is important that these endeavors be genuinely beneficial to students’ professional development and include appropriate oversight from theatre/education professionals.
Therefore, while students may audition for productions or apply for work in theatre / educational contexts during the year, these opportunities:

- Must not conflict with students’ obligations to the program or department (e.g., courses, production practicum, strike)
- Must involve supervision from either USU faculty or appropriately qualified theatre / education professionals

In order to ensure these requirements are met, students must submit an “Outside Activity Petition Form” and an accompanying letter explaining the nature of the opportunity, the time commitment expected, the names and contact information of the faculty or outside theatre / education professionals supervising the project, and the reason the opportunity will be beneficial to the student. The petition should be submitted to the head of the theatre education area, the Head of the Department of Theatre Arts, and any director of a production that the opportunity may affect. The petition materials must be submitted in advance of opportunity for which permission is sought. The submission of a petition does not guarantee the granting of permission.
Outside Activity Petition Form

(Append letter to this form) __________________________ Approval: □ YES  □ NO

Name of Applicant __________________________________________

Title of Show ________________________________________________

Performance Dates ____________________________________________

Producer ____________________________________________________

Academic Standing (GPA) _______________________________________

Possible Departmental Conflicts: __________________________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

Have directors of any/all productions that may be affected by the activity been contacted? □ YES □ NO

Additional Notes/Comments:

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

___________________________________________________________      

Academic Probation: □ YES  □ NO

Signature of Applicant: __________________________ Date: _____________

Signature of Head of Program: __________________________ Date: _____________

Signature of Department Head: __________________________ Date: _____________
VI. Administrative policies.

Contact Information
Students are required to notify the Theatre Office of any email, mailing address or phone number changes. Though parental contact information can be helpful at times, it is more important that we contact you, the student. The Department of Theatre uses this information for department business only.

Financial Aid
It is recommended that all students fill out a FAFSA and accept any grant that pertains to them. Limited work-study opportunities are available within the department for those who qualify. Loans should be thought out carefully with a Financial Advisor. Scholarships are available in many forms and students are encouraged to seek these out.

Library
The university has a large collection of theatre and artwork reference books in the Merrill-Cazier Library. The theatre department script collection is located in the reserve section.

Insurance
It is highly recommended that all theatre participants have medical insurance. The university has one available for purchase through the Health Center. All Participants are required to sign a university liability waiver to participate in any departmental production.

Graduate students are required to have Medical Insurance.

Public Relations
All press releases, announcements and appearances on radio, television or before any organization are subject to the approval of the Department Head. Under no circumstances will any student represent him or herself as a spokesperson for the University, the College, or the Department, or permit any interview without the knowledge and approval of the Department Head.

Visitors
Visitors are not allowed to observe classes or rehearsals without the permission of the instructor or director.

Communications
Mandatory Meetings
The first day of classes in the Fall semester at 4:00, a mandatory fire training is held for all theatre students.

Tuesdays of the first week of classes, both Fall and Spring semesters, from 3:00-4:00 is a mandatory meeting for all theatre students. These meetings allow time for practicum crew sign up, and any major announcements, issues, or new information to be given at once.

Callboards
The call boards are located outside the stage door to the Morgan Theatre. This is where audition notices, rehearsal calls, panel critiques, costume notes, rehearsal notes, etc. are posted.
Notice Boards
In the hall containing the Theatre Office, there are three boards. The one closest to the black box contains notices for casting calls, graduate programs, internships, and professional theatre seasons. The boards near the library are for individual concentrations to post information pertinent to their students.

Email
Students should create a professional email address if they do not already have one, and make sure the department office has that address, and that you use it consistently for department and production communication. Save your creative or personally reflective email address for your friends or family. The department would prefer that you use your aggiemail address for consistency, but professionalism is our primary objective. All students should check and respond to all department email at least once a day (professionals tend to view and respond to their email at least twice a day). The email list is updated at each mandatory meeting and as needed. If your email changes, please notify the department. This is the primary method of communication in the department.

Website
The Department website has all the information contained in this handbook. It also contains show and audition information, theatre history, scholarship info, contacts, bios, and more. Check it out.

Mailroom
Mail slots for faculty and graduate students are located in the Theatre office workroom.

Lost & Found
The lost & found is located in the Theatre Office for the first week, after which it moves to the building lost & found in the Production Services office.

Office
The Theatre office is located in the Chase Fine Arts Center Rooms 232-234. You can call the office at (435) 797-0085 or (435) 797-3046. Monday-Friday 8:30-5:00pm

Grievances
Grievances should be handled personally and professionally. They are not a tool for Department gossip. Anyone with a grievance toward faculty, staff or peers, are encouraged to first try to resolve the problem directly with those involved.

Parking
Parking is limited at the university. It is strongly recommended that students who choose to bring their vehicles to campus purchase a Blue student parking pass. This allows parking at both the Dairy, the Church lot, or across the highway. Parking in the loading docks is only permitted for loading and unloading and requires a special permit from the shop manager. All others will be ticketed.
Lockers
We have a limited number of lockers available for student use. This allows you to store shop, rehearsal, or movement clothing here in the department. Lockers are assigned on a first come first served basis each semester. We recommend that you launder your clothing as part of good hygiene. Lockers must be emptied by the last day of classes each semester, thanksgiving, and spring break.

University Property
Maintenance costs are paid in part through tuition. Help us keep tuition lower by respecting the property you work with. Theatres are notorious for having large upkeep costs, most commonly from damage and misuse. If you don’t know how to use something, don’t use it until you can find a faculty or shop manager that can teach you. Don’t assume another student, however experienced, can teach proper use. If something is broken, don’t use it, notify a shop manager or program head.

Pets
By law only service animals, as defined in the ADA Act, are allowed in federal buildings or campus facilities. The exceptions to this are research, official performance/rehearsals, and facilities built for the purpose of animal habitation. Pets are not considered service animals, nor animals that are for ‘emotional support’. Campus policy is that a pet must be certified through the Disability Resource Center as a service animal, or to have one of the exceptions, to be allowed on campus.

VII. Facilities

Building Hours
The Chase Fine Arts Center is open Sunday-Saturday 7:00am-12:00am. Though the building is open, it does not mean that space is available for theatre use. The Black Box, Theatre Classroom, and Dance studio can be reserved whenever the building is open. You can do this through the Theatre office.

The University Reserve (UR) building is open 7:00am-11:00pm. Oftentimes the computer lab closes earlier. Some project work may be done in the University lab that may require working past building hours, this is allowed as long as the Theatre office is informed so that security arrangements can be made. We don’t want any of our students arrested for breaking & entering or trespassing.

Building Regulations
The Chase Fine Arts Center is used by many groups, not just Theatre. There is Visual Art, Landscape Architecture, Music, General Education Classes, and the Museum to name just a few. If a room is empty, it does not mean that it is available for use. Theatre students are expected to schedule space for rehearsal in the Theatre office and to refrain from rehearsing outside of the theatre wing. You must reserve a space before using it. The building reps will ask anyone not on the room schedules to leave.

Rehearsal Space
Rooms may be scheduled Sunday through Saturday during building hours. Scheduling of rehearsal spaces should be made at least the day before you need the space. Weekend use must be scheduled before 4:00 pm on Fridays. Spaces may only be reserved for the current week. To reserve a room, please use www.scheduling.usu.edu, come into the Theatre office and schedule with Isaiah. If he is not available you may
schedule with LuAnn. Please do not email requests. Schedules are posted weekly at each space. Building Reps will ask you to leave if you are not on the schedule.

Priority in scheduling may cause that your reservation could be canceled, this is rare but does happen. The priority for theatre spaces is as follows:

1. Regularly scheduled classes
2. Mainstage productions
3. Student classwork
4. Grant or workshop activities
5. TSA activities
6. Other needs
7. 

If you have reserved a space and end up not needing it, please inform the Theatre office so that the space can be made available for others. Many people need the limited space.

As with all rehearsal spaces, food is not allowed, and liquid should be in a non-breakable, re-sealable container. Any space used, must be returned to its ‘classroom’ state after each use. If you are using a room and it started out as a mess, tell the Theatre office, and clean it anyway.

Department Spaces

Students are expected to treat all department spaces with care and respect. Leave all spaces in which you learn, rehearse and work clean, orderly and ready for the next person to use. This includes the restrooms. Please be courteous and flush toilets, clean counters and mirrors and thrown your trash away before you leave. If you notice something that needs repaired, report it to the office. Use furniture and equipment properly, do not sit or write on tables or put your feet on the furniture, return it to its proper place, and let someone know if there are problems. Always schedule the space you wish to use, however briefly.

Dressing Rooms

Dressing rooms are only to be used for performance and dress rehearsals. Food is NOT allowed in any dressing room. Only WATER is allowed. Music may be played through earphones but is discouraged once the house opens. Loud music is unacceptable. Once a show is complete, the costume should be returned, makeup picked up and put away, and all trash placed in the proper receptacle before leaving.

VIII. Professionalism

Protocol

In the theatre degree programs, professional demeanor and discipline are expected in every training-related activity. Your behavior today is your professional reputation tomorrow, good or bad. Start building a good reputation now.

1. If you are not in class the day an assignment is due, there is no makeup opportunity. Missing an assigned due date for the performance of a scene or project is equal to missing a scheduled performance on stage- you will receive an ‘F’ for that project.
2. Keeping all schedule appointments, or appointments or contact the person you are scheduled to meet as soon as is humanly possible.
3. Never miss a tech or dress rehearsal or performance, whether serving as a performer or crew.
4. Register for classes in a timely manner after conferring with your advisor.
5. Be prompt at each and every class meeting, rehearsal (both for production and class assignment homework), work and production call.
6. Develop a respectful and positive demeanor when receiving feedback in class/rehearsal/work calls, and diligent application in processing that feedback in homework for the next class/rehearsal.
7. Prepare for rehearsal, performance studio work, project due dates, etc.; e.g. physically and vocally warming up before a call time or class start time, having all homework completed-including adjustments in response to notes given in previous rehearsal/class, arriving in proper clothing and footwear for class and departmental activities, always bringing new ‘actor’ or ‘design’ choices to rehearsal/class, producing and updating production or design paperwork on time, maintaining a healthy physical and vocal instrument, obtaining notes or homework assignments from a peer as soon as possible after missing a class/rehearsal, etc.
8. Realize your potential: take risks, improve your quality and professional standard of work.
9. Be proactive in expecting professionalism in yourself and others you work with.
10. Always respect the fact that the one thing that no one can be ‘repaid’ is time. For this reason, wasting anyone’s time, including your own, is unprofessional. Be on time to everything.

Amorous/Sexual relations and scenes
Without diminishing the creative and spontaneous process of theatre work, students participating in an intimate or amorous scene should consider the following precautions
1. Rehearse only on campus during regular school hours in a space you have reserved in the Theatre office.
2. If the scene requires partners to participate in intimate contact both partners must consent. The intimate contact should honor and serve the playwright’s intent.
3. Before beginning any rehearsal students should discuss boundaries of the intimacy. Both partners should agree that the rehearsal can stop at any time by verbal request.
4. See the policy on nudity
5. If the scene requires physical violence it is most important to walk thru the choreography in slow motion many times. No partner should experience injury or pain. This is acted and simulated with stage combat. Professors are available for consultation if necessary.

Sexual Harassment Policy
https://www.usu.edu/policies/339/

Utah State University policy 339
Sexual harassment of any employee, student, or recipient of the services of this University is absolutely forbidden. Anyone who feels that he/she is the victim of sexual harassment or any supervisor or manager who is made aware of an alleged incident of sexual harassment must take immediate action to resolve the matter. Any individual may contact the University’s Affirmative Action/Equal Opportunity (AA/EO) Office for advice, counseling, or clarification, leading to an informal resolution of the matter. If an informal resolution is not accomplished or is not possible, further action, including the filing of a complaint and undertaking a formal inquiry/investigation, may be taken to facilitate a resolution pursuant to this policy.
Amorous relationships between a supervisor and an employee, or between a faculty member and a student are discouraged due to the imbalance of power that exists. The party with lesser authority or power may fear reprisal or retaliation if he/she rejects the amorous or sexual requests. Should a complaint of sexual harassment be filed, the party with the greater authority may not be able to use perceived mutual consent as the sole defense if the relationship is considered “unwelcome” by the party filing the complaint.

Sexual Assault Policy
Utah State University Police Campus Security Report
Sexual assault is a criminal offense of varying degrees. Depending upon circumstances, a perpetrator of a sexual assault may be charged with crimes ranging from a class B misdemeanor to a first degree felony. The USU Police Department will vigorously work to prosecute anyone who commits a sexual assault.

Sexual assault is a growing concern on college and university campuses. We are fortunate at Utah State University to have a relatively low rate of sexual assault. However, one is too many and it is understood that many sexual assaults go unreported. In an effort to assist victims of sexual assault the following information is made available:

Procedures to Follow if You Become a Victim of a Sex Offense:

- Do not change clothes or shower.
- Seek medical attention if needed.
- Report the offense immediately to the police. If you live in a campus residence hall, your resident director or resident assistant can help you contact the proper authorities.
- If you do not want to contact the police, you may contact the SAAVI Office or CAPSA (Community Abuse Prevention Services Agency), the USU Counseling Center, the Office of Student Services, or Bear River Mental Health. These agencies can help you deal with the assault.

University Disciplinary Actions against Those Who Commit Sexual Assault
If a person is accused of sexual assault and the accusation appears to be valid, the accused person will be called into a conference with an employee in the office of the Vice President for Student Services. If the accused admits to the allegations appropriate disciplinary actions will be imposed. If the accused denies the allegations a University Judicial Board will be convened. The accuser and the accused are entitled to the same opportunities to have others present during a disciplinary proceeding. It is the responsibility of the University Judicial Board to hear the facts of the case and determine the validity of the accusation. If it is determined that the accusation is valid the Board will determine the penalty. Both the accuser and the accused shall be informed of the outcome of any institutional disciplinary proceeding brought alleging a sex offense.

The sanctions that may be imposed include probation, suspension, or expulsion.

Academic Integrity
See http://www.usu.edu/studentservices/studentcode/article6.cfm

Integrity is expected of every student in all academic work. The guiding principle of academic integrity is that submitted work must be the student’s own. Students engaging in academic dishonesty diminish their education and bring discredit to the academic community. Students shall not violate Article 6 of the USU student code, and shall avoid situations likely to compromise academic integrity. Students shall observe the generally applicable
provisions of the code whether or not faculty establish rules of integrity for a particular class. Failure of faculty to prevent cheating does not excuse students from compliance with the Code.

**Departmental Travel Field Trips**

Many opportunities exist for studies outside of campus. These include KCACTF, touring shows, study abroad, recruiting, etc. On these field trips please remember that you are a representative of USU Department of Theatre Arts 24 hours a day. Your behavior must be exemplary, professional, and always respectful of this position. Your first responsibility is to the art form to which you are dedicating your studies. Your ability to participate fully and to your highest potential is of utmost importance. Any behavior that would lessen your ability to take advantage of the opportunities presented to you are unacceptable. These behaviors include, but not limited to, the following:

- Possession or consumption of illegal substances.
- Any behavior that is considered illegal in the state or country in which you are visiting.
- Any loud, rude or disruptive behavior.
- Drinking of alcoholic beverages in the hotel or living quarters.
- Allowing no-USU sponsored individuals to stay in your hotel room or living quarters.
- Unauthorized use of State vehicles.
- Failure to support other Department activities when requested by the Department.
- Being late for any scheduled activity or transportation.

The Department expects students to take their talent and growth as an artist seriously. Therefore, any unacceptable behavior will be grounds for immediate disciplinary probation. Failure to comply with this agreement will result in being immediately sent home at student expense. It will also impact any scholarship support in the future. In addition, a full report will be kept in your file within the Department.

**IX. Health & Safety**

**Health Insurance**

WE STRONGLY URGE STUDENTS TO OBTAIN HEALTH INSURANCE TO COVER ANY ACCIDENT THAT MAY OCCUR AS A RESULT OF YOUR PARTICIPATION IN DEPARTMENTAL ACTIVITIES. Students are not covered by University medical insurance. In the event an on campus injury requires medical attention, students will be sent to the Instacare, or Emergency room (by ambulance if necessary). Student will be responsible for any related medical expenses, so please be sure that you have you own health insurance coverage or are covered by a parent’s policy. If you need insurance you can get information regarding a low cost student policy at the Student Wellness Center or call 435-797-1660.

**Safety Policies and Procedures**

1. All students must fill out a Liability Waiver to participate in any department sponsored classes or events.
2. All students must attend yearly fire training.
3. Any student who works with power tools, hazardous materials, the counterweight system, lighting equipment and/or any other piece of potentially dangerous equipment must be trained by authorized personnel.
4. Students will not use power tools, hazardous materials, rig scenery, hand or focus lighting equipment and/or work with any other piece of potentially dangerous equipment without supervision of authorized faculty or staff.

5. If there is a problem with any equipment or materials, it is expected that the appropriate personnel shall be informed immediately: Audio equipment—Faculty Sound Designer; Lighting Equipment—Faculty Lighting Designer; Machinery and Power Tools—Technical Director & Shop Manager; Hazardous Paint Materials—Faculty Scenic Designer & Shop Manager. In all cases, the Production Manager and the Department Safety Liaison shall be informed.

6. All students should be familiar with the department Emergency Plan which can be found on the department website.

7. Emergency packets are located near the dressing rooms and in the SM booth at all venues, in the classroom, scene and costume shops, and department office.

8. Students should contact the department office regarding any accidents or serious illness.
Appendix A – BA Degree Requirements

The BA Degree is designed for those students who prefer a more comprehensive liberal arts background in theatre in preparation for further graduate study. This program provides students with the flexibility to pursue an additional major. The BA Degree requires foreign language study. Admission into the BA Degree Program requires an application and interview. Acceptance is competitive and not guaranteed.

Annual Reviews are held for each BA student to determine satisfactory progress. These reviews determine if students will: (A) continue in the program (to continue, students must have demonstrated satisfactory progress and met the appropriate benchmarks); (B) be placed on programmatic probation (if a student fails to meet all benchmarks or has not made satisfactory progress, but in the opinion of the faculty, has the potential to recover and meet the requirement within one semester’s time, they may be placed on probation); or (C) be discontinued from the program (if a student currently on probation fails to meet requirements within the specified time, or if their conduct is such that the faculty do not have confidence that the student will be able to meet requirements, even during a probationary period).

Students not retained in the program must select another major. Students dismissed from the program may apply for re-admission only with permission of the faculty at such a time that the student has demonstrated significant improvement from the time of their dismissal.

NOTE: Programs are subject to change based on the needs of the department and the students.

BA Program of Study
Check the university catalog for current 4-year plans (currently called “degree roadmaps”).

Required Theatre Core Credits
THEA 1033 Beginning Acting (BCA) 3
THEA 1513 Stage Crafts (BCA) 3
THEA 1513 Playwrights’ Analysis (BHU) 3
THEA 1713 Playscript Analysis (BHU) 3
THEA 2203 Costume Construction & Tech 3
THEA 2555 Production Practicum 3
THEA 3510 Directing I 3
THEA 3520 Theatre History & Lit I (DHA/CI) 3
THEA 3710 Theatre History & Lit II (DHA/CI) 3
THEA 3610 Directing I 3
THEA 4710 Contemporary Theatre (CI) 3
THEA 4720 Musical Theatre History/Lit I 3
THEA 4720 Musical Theatre History/Lit II 3
THEA 4720 Special Topics in History/Lit 3
ENGL 2300 Introduction to Shakespeare (BHU) 3
ENGL 4300 Shakespeare 3
HIST 3160 Classical Drama and Society 3

Design/Technology Electives
(select 1 course minimum)
THEA 3510 Scene Design I 3
THEA 3520 Costume Design I 3
THEA 3540 Lighting Design I 3
THEA 3550 Stage Management 3
THEA 3560 Period Styles/Historic Interiors (DHA) 3
THEA 3570 Historic Clothing (DHA) 3

Literature/History Electives
(select 3 courses minimum)
THEA 4710 Contemporary Theatre (CI) 3
THEA 4720 Musical Theatre History/Lit I 3
THEA 4720 Musical Theatre History/Lit II 3
THEA 4720 Special Topics in History/Lit 3
ENGL 2300 Introduction to Shakespeare (BHU) 3
ENGL 4300 Shakespeare 3
HIST 3160 Classical Drama and Society 3

Theatre Electives
(select 2 courses minimum)
THEA 1113 Voice for Theatre 2
THEA 1210 Movement for Actors 2
THEA 1223 Stage Makeup 2
THEA 3610 Directing II (not taught every year) 3

Bachelor of Arts Degree Language Requirement
A Bachelor of Arts (BA) degree signifies proficiency in one or more foreign languages. Specifically, the language requirement may be completed in one of the following ways:

[Erroneous formatting and table entries are not translated, represented as images instead of text.]
1. Demonstration of proficiency in one foreign language by successful completion of one course at the 2020-level or higher (or its equivalent).
   Or

2. Demonstration of proficiency in American Sign Language by successful completion of COMD 4920 and COMD 4780, and by passing an exit interview.
   Or

3. Demonstration of proficiency in two foreign languages by successful completion of the 1020 course level in one language and the 2010 course level in the second language (or its equivalent).
   Or

4. Completion of an upper-division (3000-level or higher) foreign language grammar or literature course requiring the 2020 course level (or its equivalent) as a prerequisite. Conversation courses cannot be considered for satisfying this requirement.

**BA Degree Recommended 4-Year Plan**

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Appendix B – BFA Acting Requirements

Semi-Annual Review Procedures

Overview

All students within the acting program will participate in end-of-semester evaluation conferences with performance faculty members twice a year. The evaluations provide a formal setting in which specific and individual feedback is given. Prior to the meeting, students will receive a written assessment of their progress from each performance faculty member with whom the student has worked during the semester (in class and/or rehearsal and performance). Copies of the written evaluations will be placed in the student’s file. Students are able to respond to their evaluations (orally or in writing). Students should expect to hear specific response from faculty members regarding their work and are encouraged to ask questions if they are confused by or uncertain about any information conveyed to them. The evaluation process in undertaken with the intent that student progress may be positively impacted.

Review Guidelines

Acting students will also participate in a retention audition each spring. The actor will prepare an audition consisting of two monologues, one to two minutes in length, specific to the type of dramatic literature undertaken during the current year of their program of study. The audition will be viewed and evaluated by the members of the performance faculty, and addressed in the faculty’s written evaluation of the student. The audition is designed to showcase the progress and excellence of the student’s technique and artistry.

A student who is not functioning productively and professionally within the Acting curriculum will be placed on probation at the discretion of the Head of Acting and/or the Chair of the Department-usually in consultation with faculty members and production staff. Probation is a formal intervention with the intent of ensuring the student’s successful completion of training. It is, however, an extreme measure and can result in the removal of the student from the program if the terms are not met. If it is determined that a student shall be placed on probation, the conditions are as follows:

1. Privileges may be revoked at the discretion of the Head of Acting and/or Department Chair
2. The student must attend regular scheduled meetings with the Head of Acting to assess progress and to address continuing matters of concern.
3. A student may not remain on probation indefinitely. Specific outcomes will be defined as part of the probation and a time-frame for their satisfactory completion (generally not to exceed one semester) before dismissal procedures will be initiated.

Students whose progress in the acting curriculum is doubtful will be scheduled for a progress review, the result of which will be a recommendation as to whether or not that student should continue training. Progress reviews are treated as retention auditions and may be scheduled at any time a student’s performance is brought into question, whether or not a student is first placed on probation.
### Acting Emphasis Program of Study

**Required Theatre Core**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA 1223 Stage Makeup</td>
<td>2</td>
</tr>
<tr>
<td>THEA 1513 Stagecraft (BCA)</td>
<td>3</td>
</tr>
<tr>
<td>THEA 1713 Playscript Analysis (BHU)</td>
<td>3</td>
</tr>
<tr>
<td>THEA 2203 Costume Construction &amp; Tech</td>
<td>3</td>
</tr>
<tr>
<td>THEA 2555 Production Practicum</td>
<td>3</td>
</tr>
<tr>
<td>THEA 3710 Theatre History &amp; Lit I (DHA/CI)</td>
<td>3</td>
</tr>
<tr>
<td>THEA 3720 Theatre History &amp; Lit II (DHA/CI)</td>
<td>3</td>
</tr>
</tbody>
</table>

**NOTE:** Students should complete THEA 1513 and THEA 2203 before they enroll in practicum.

**Required Acting Courses**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA 1000 Acting I: Intro to Acting (BCA)</td>
<td>3</td>
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<tr>
<td>THEA 1010 Acting II: Audition Prep</td>
<td>2</td>
</tr>
<tr>
<td>THEA 2010 Acting III: Scene Study</td>
<td>3</td>
</tr>
<tr>
<td>THEA 3000 Acting IV: Shakespeare</td>
<td>3</td>
</tr>
<tr>
<td>THEA 3010 Acting V: Acting for Musical Theatre</td>
<td>3</td>
</tr>
<tr>
<td>THEA 3020 Acting VI: Classical Comedy</td>
<td>3</td>
</tr>
<tr>
<td>THEA 3030 Acting VII: Contemporary Playwrights</td>
<td>3</td>
</tr>
<tr>
<td>THEA 4000 Acting VIII: Acting for the Camera</td>
<td>3</td>
</tr>
<tr>
<td>THEA 4010 Acting IX: Modern Masters</td>
<td>3</td>
</tr>
<tr>
<td>THEA 4020 Acting X: American Masters</td>
<td>3</td>
</tr>
</tbody>
</table>

**Required Voice Courses**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
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<tbody>
<tr>
<td>THEA 1113 Voice for Actors I</td>
<td>2</td>
</tr>
<tr>
<td>THEA 2100 Voice for Actors II: Speech/IPA</td>
<td>2</td>
</tr>
<tr>
<td>THEA 2110 Voice for Actors III: Dialects</td>
<td>2</td>
</tr>
<tr>
<td>THEA 3100 Voice for Actors IV: Extreme Vocal Choices</td>
<td>2</td>
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**Required Dance Courses**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>THEA 1210 Movement for Actors I</td>
<td>2</td>
</tr>
<tr>
<td>THEA 2200 Ballet</td>
<td>2</td>
</tr>
<tr>
<td>THEA 2210 Jazz</td>
<td>2</td>
</tr>
<tr>
<td>THEA 3200 Stage Combat</td>
<td>2</td>
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<tr>
<td>THEA 3210 Tap</td>
<td>2</td>
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<tr>
<td>THEA 4200 Period and Social Dance</td>
<td>2</td>
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**Required History/Literature Courses**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 2300 (BHU) Intro to Shakespeare</td>
<td>3</td>
</tr>
<tr>
<td>OR</td>
<td></td>
</tr>
<tr>
<td>ENGL 4300 Shakespeare</td>
<td>3</td>
</tr>
<tr>
<td>THEA 4710 (CI) Contemporary Theatre</td>
<td>3</td>
</tr>
<tr>
<td>OR</td>
<td></td>
</tr>
<tr>
<td>THEA 4720 Musical Theatre Hist. &amp; Lit</td>
<td>3</td>
</tr>
</tbody>
</table>

**Capstone Project**

The capstone project will be determined by the Acting Faculty.
BFA Acting Emphasis Recommended 4-Year Plan

Check the university catalog for current 4-year plans (currently called “degree roadmaps”).

<table>
<thead>
<tr>
<th>Freshman Fall</th>
<th>Credits</th>
<th>Freshman Spring</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA 1000 Acting I (BCA)</td>
<td>3</td>
<td>THEA 1010 Acting II</td>
<td>2</td>
</tr>
<tr>
<td>THEA 1513 Stagecraft (BCA/court in BEX)</td>
<td>3</td>
<td>THEA 1113 Voice I</td>
<td>2</td>
</tr>
<tr>
<td>THEA 1773 Playcript Analysis (BHU)</td>
<td>3</td>
<td>THEA 1210 Movement I</td>
<td>2</td>
</tr>
<tr>
<td>ENGL 1010 (CL1)</td>
<td>3</td>
<td>THEA 2203 Costume Construction</td>
<td>3</td>
</tr>
<tr>
<td>USU Breadth (RSS)</td>
<td>3</td>
<td>ENGL 2010 (CL2)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>STAT 1040/1045/MATH 100C (QL)</td>
<td>3.5</td>
</tr>
<tr>
<td>Total</td>
<td>16</td>
<td>Total</td>
<td>17</td>
</tr>
</tbody>
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| Sophomore Fall         |         | Sophomore Spring         |         |
| THEA 1223 Stage Makeup  | 2       | THEA 2010 Acting IV      | 3       |
| THEA 2000 Acting III    | 3       | THEA 2110 Voice III-Dialects | 3     |
| THEA 2100 Voice II      | 3       | THEA 2210 Jazz           | 3       |
| THEA 2200 Ballet        | 2       | THEA 2555 Practicum      | 3       |
| THEA 2555 Practicum     | 3       | THEA 3710 History II (DHA/CI) | 3     |
| USU Breadth (BLS/BSP/BSS) | 3   | USU Breadth (BLS/BSP/BSS) | 3       |
| USU Breadth (BAI)       | 3       | PE Course                | 1       |
| Total                  | 15.5    | Total                    | 14.5    |

| Junior Fall            |         | Junior Spring            |         |
| THEA 2555 Practicum    | 3       | THEA 2555 Practicum      | 3       |
| THEA 3000 Acting V     | 3       | THEA 2010 Acting VI      | 3       |
| THEA 3100 Voice IV     | 3       | THEA 2210 Voice VII      | 3       |
| THEA 3720 Stage Combat | 2       | General Elective         | 3       |
| THEA 3720 History I (DHA/CI) | 3 | ENGL 2300 (BHU) or ENGL 3300 | 3 |
| THEA 3210 Tap          | 2       | DSS/DSC Course           | 3       |
| QI course              | 3       |                          |         |
| Total                  | 15.5    | Total                    | 15.5    |

| Senior Fall            |         | Senior Spring            |         |
| THEA 2220 Adv Movement  | 2       | THEA 2555 Practicum      | 3       |
| THEA 2555 Practicum    | 3       | THEA 4010 Acting X       | 3       |
| THEA 3555 Practicum    | 3       | THEA 4720 /4710 Musical Theatre Hist. | 3 |
| THEA 4010 Acting IX    | 3       | THEA 5910 Capstone Project | 2     |
| DSS/DSC course         | 3       | PE Course                | 1       |
| General Elective       | 3       | General Electives        | 3       |
| Total                  | 14.5    | Total                    | 13.5    |

Note: General electives are used to meet the university requirement of 120 total credits—these can be any courses, including additional theatre courses.
Appendix C – BFA Design Requirements

Costume Design Concentration

Required Theatre Core

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA 1033 Beginning Acting (BCA)</td>
<td>3</td>
</tr>
<tr>
<td>THEA 1513 Stagecraft (BCA/count as BEX)</td>
<td>3</td>
</tr>
<tr>
<td>THEA 1723 Playwriting Analysis (BHU)</td>
<td>3</td>
</tr>
<tr>
<td>THEA 2303 Costume Construction &amp; Tech</td>
<td>3</td>
</tr>
<tr>
<td>THEA 3565 Production Practicum*</td>
<td>3</td>
</tr>
<tr>
<td>THEA 3610 Directing I</td>
<td>3</td>
</tr>
<tr>
<td>THEA 3710 Theatre History &amp; Lit I (DHA/CI)</td>
<td>3</td>
</tr>
<tr>
<td>THEA 3720 Theatre History &amp; Lit II (DHA/CI)</td>
<td>3</td>
</tr>
</tbody>
</table>

NOTE: Students should complete THEA 1513 and THEA 2203 before they enroll in practicum.

Required Design/Technology Courses

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA 1223 Stage Makeup</td>
<td>2</td>
</tr>
<tr>
<td>THEA 2510 Scene Painting</td>
<td>3</td>
</tr>
<tr>
<td>THEA 2510 Scene Design I</td>
<td>3</td>
</tr>
<tr>
<td>THEA 2520 Costume Design I</td>
<td>3</td>
</tr>
<tr>
<td>THEA 2540 Light Design I</td>
<td>3</td>
</tr>
<tr>
<td>THEA 2550 Period Styles/Historic Interiors (DHA)</td>
<td>3</td>
</tr>
<tr>
<td>THEA 2570 Historic Clothing (DHA)</td>
<td>3</td>
</tr>
<tr>
<td>THEA 4530 Costume Design II</td>
<td>3</td>
</tr>
<tr>
<td>THEA 5060 Special Topics in Design</td>
<td>(3 specialty courses @ 3 credits each)</td>
</tr>
</tbody>
</table>

Required Production Assignments

All design/tech students apply for production assignments in December for the following academic year. Assignments are made by the design faculty in January. These assignments are in addition to the practicum requirement and are completed outside of practicum work hours.

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA 3555 Production Projects</td>
<td>2</td>
</tr>
<tr>
<td>-- 1 Costume Construction-First Hand assignment</td>
<td>@ 1 credit</td>
</tr>
<tr>
<td>-- 1 Costume Construction-Cutter/Draper assignment</td>
<td>@ 1 credit</td>
</tr>
<tr>
<td>THEA 4555 Production Assignments</td>
<td>4</td>
</tr>
<tr>
<td>-- 1 Makeup/Hair assignment @ 2 credits</td>
<td></td>
</tr>
<tr>
<td>-- 1 Asst. Costume Design assignment @ 2 credits</td>
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</tbody>
</table>

History/Literature Electives

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Select 1 course minimum)</td>
<td></td>
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<tr>
<td>ENGL 2300 (BHU) Intro to Shakespeare</td>
<td>3</td>
</tr>
<tr>
<td>ENGL 4300 Shakespeare</td>
<td>3</td>
</tr>
<tr>
<td>THEA 4710 (CI) Contemporary Theatre</td>
<td>3</td>
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<tr>
<td>THEA 4720 Musical Theatre History</td>
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Elective Courses (select 2 courses minimum)

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<thead>
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<tbody>
<tr>
<td>ART 1011 (BCA) Exploring Art</td>
<td>3</td>
</tr>
<tr>
<td>ART 1020 Drawing I</td>
<td></td>
</tr>
<tr>
<td>ARTH 2720 (BHU) Survey of Western Art</td>
<td></td>
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<tr>
<td>-- Renaissance to Post-Modern</td>
<td>3</td>
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<tr>
<td>FCSE 2040 Clothing Production Principles</td>
<td>3</td>
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<tr>
<td>FCSE 3040 Advanced Clothing Production</td>
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<tr>
<td>-- Principles</td>
<td></td>
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<tr>
<td>THEA 3530 Theatre Props and Crafts</td>
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<tr>
<td>THEA 4510 Scene Design II</td>
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</tr>
<tr>
<td>THEA 4540 Light Design II</td>
<td></td>
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<tr>
<td>THEA 5590 Design Studies for Theatre</td>
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</tr>
<tr>
<td>THEA 5980 Theatre Internship: costume intern</td>
<td>2</td>
</tr>
</tbody>
</table>

Capstone Project Requirements

All students must complete a Capstone project during their senior year. Students must be enrolled in THEA 5910 during the semester in which the project is presented. Students apply for a Costume Design assignment. Capstone projects are chosen as part of the production assignment process.
BFA Costume Design Concentration Recommended 4-Year Plan

Check the university catalog for current 4-year plans (currently called “degree roadmaps”).

<table>
<thead>
<tr>
<th>Freshman Fall</th>
<th>Credits</th>
<th>Freshman Spring</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA 1223 Stage Makeup</td>
<td>2</td>
<td>THEA 1513 Stagecraft</td>
<td>3</td>
</tr>
<tr>
<td>THEA 2203 Costume Construction</td>
<td>3</td>
<td>THEA 1713 Playscript Analysis</td>
<td>3</td>
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<tr>
<td>THEA 2510 Scene Painting</td>
<td>3</td>
<td>THEA 3530 Costume Design</td>
<td>3</td>
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<tr>
<td>ENGL 1010 (QL)</td>
<td>3</td>
<td>USU Breadth BLS/BPS Course</td>
<td>3</td>
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<tr>
<td>STAT 1040/1045/MATH 1050 (QL)</td>
<td>3-5</td>
<td>ENGL 2010 (QL)</td>
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<td>Total</td>
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<th>Sophomore Fall</th>
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<th>Sophomore Spring</th>
<th>Credits</th>
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<tbody>
<tr>
<td>THEA 1033 Beginning Acting (BCA)</td>
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<td>THEA 2555 Practicum</td>
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<td>THEA 2555 Practicum</td>
<td>.5</td>
<td>THEA 3510 Scene Design</td>
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<tr>
<td>THEA 3555 construction assign.</td>
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<td>THEA 3555 construction assign.</td>
<td>1</td>
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<td>THEA 2570 His. Clothing</td>
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<td>THEA 3560 Period Styles</td>
<td>2</td>
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<tr>
<td>QI course</td>
<td>3</td>
<td>THEA 5960 ST: Costume course</td>
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</tr>
<tr>
<td>USU Breadth BA/BSC Course</td>
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<td>USU Breadth BL/BPS Course</td>
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<td>General Elective</td>
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<td>THEA 2555 Practicum</td>
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<td>THEA 2555 Practicum</td>
<td>.5</td>
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<tr>
<td>THEA 3610 Directing</td>
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<td>THEA 3540 Lighting Design</td>
<td>1</td>
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<tr>
<td>THEA 3720 History II (DHA/CI)</td>
<td>3</td>
<td>THEA 3710 History I (DHA/CI)</td>
<td>3</td>
</tr>
<tr>
<td>THEA 4520 Costume ii</td>
<td>2</td>
<td>THEA 4555 Assist Design assign.</td>
<td>2</td>
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<tr>
<td>THEA 4555 Hair/Makeup Design</td>
<td>2</td>
<td>THEA 5960 ST: Costume course</td>
<td>2</td>
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<tr>
<td>Design/ Tech Elective</td>
<td>2-3</td>
<td>Design/ Tech Elective</td>
<td>2-3</td>
</tr>
<tr>
<td>DSE/ DSC course</td>
<td>3</td>
<td>General Elective</td>
<td>2</td>
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<tr>
<td>Total</td>
<td>14.5</td>
<td>Total</td>
<td>15.5</td>
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<table>
<thead>
<tr>
<th>Senior Fall</th>
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<th>Senior Spring</th>
<th>Credits</th>
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<tbody>
<tr>
<td>THEA 2555 Practicum</td>
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<td>THEA 2555 Practicum</td>
<td>.5</td>
</tr>
<tr>
<td>History/BA Elective</td>
<td>3</td>
<td>Design/ Tech Elective</td>
<td>2-3</td>
</tr>
<tr>
<td>DSE/ DSC course</td>
<td>3</td>
<td>THEA 5960 ST: Costume course</td>
<td>2</td>
</tr>
<tr>
<td>General Electives</td>
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<td>General Elective</td>
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<td>Total</td>
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<td>Total</td>
<td>12.5</td>
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Note: General electives are used to meet the university requirement of 120 total credits—these can be any courses, including additional theatre courses.
## Film Production Concentration

### Required Theatre Core

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA 1033 Beginning Acting (BCA)</td>
<td>3</td>
</tr>
<tr>
<td>THEA 1513 Stagecraft (BCA/count as BEX)</td>
<td>3</td>
</tr>
<tr>
<td>THEA 1713 Playtext Analysis (BHL)</td>
<td>3</td>
</tr>
<tr>
<td>THEA 2555 Production Practicum*</td>
<td>1</td>
</tr>
<tr>
<td>THEA 3610 Directing I</td>
<td></td>
</tr>
<tr>
<td>THEA 3720 Theatre History &amp; Lit II (DHA/C)</td>
<td>3</td>
</tr>
</tbody>
</table>

**NOTE:** Students should complete THEA 1513 and THEA 2203 before they enroll in practicum.

### Required USU Design/Technology Courses

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA 2510 Scene Painting</td>
<td>3</td>
</tr>
<tr>
<td>THEA 3530 Theatre Props and Crafts</td>
<td>2</td>
</tr>
<tr>
<td>THEA 3510 Scene Design I</td>
<td>3</td>
</tr>
<tr>
<td>THEA 3520 Costume Design I OR</td>
<td></td>
</tr>
<tr>
<td>THFA 3561 Lighting Design I</td>
<td>3</td>
</tr>
<tr>
<td>THEA 4510 Scene Design II OR</td>
<td></td>
</tr>
<tr>
<td>THEA 4540 Light Design II OR</td>
<td>3</td>
</tr>
<tr>
<td>THEA 5900 Special Projects, Film Seminar</td>
<td>4</td>
</tr>
<tr>
<td>THFA 5910 Capstone Project</td>
<td>2</td>
</tr>
<tr>
<td>THEA 5960 Special Topics in Design</td>
<td>3</td>
</tr>
</tbody>
</table>

### Required SLCC Design/Technology Courses

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>ART 1310 Photography I</td>
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</tr>
<tr>
<td>COMM 2510 Adv. Video Production Documentary</td>
<td>4</td>
</tr>
<tr>
<td>or FLM 2510 Adv. Video Prod.-Documentary</td>
<td>4</td>
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<tr>
<td>Film 1045 Beginning Film Production</td>
<td>6</td>
</tr>
<tr>
<td>Film 1055 Intermediate Film Production</td>
<td>6</td>
</tr>
<tr>
<td>Film 1075 Screen Writing</td>
<td>3</td>
</tr>
<tr>
<td>Film 1515 Basic Audio Production</td>
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<tr>
<td>Film 1881 Digital Media Tools/Techniques</td>
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<tr>
<td>Film 2015 Film Directing &amp; Techniques</td>
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<tr>
<td>Film 2014 Commercial Film Production</td>
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<tr>
<td>Film 2065 Motion Picture Sound</td>
<td>4</td>
</tr>
<tr>
<td>Film 2075 Adv. Video Editing/Post Production</td>
<td>3</td>
</tr>
<tr>
<td>FLM 2715 Cinematography</td>
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*Course equivalent may be taken from either institution.

### Required Theatre Electives (6 credits required)

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<th>Course</th>
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<tr>
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<td>THEA 3550 Stage Management</td>
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<tr>
<td>THEA 3555 Production Projects</td>
<td>1</td>
</tr>
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<td>THEA 3580 Production Design Software</td>
<td>3</td>
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<tr>
<td>THEA 4555 Production Assignments</td>
<td>2</td>
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<tr>
<td>THEA 5960 Special Topics: Rigging or Projections</td>
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(repeatable if different topics)

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>THFA 5980 Theatre Internship (film related)</td>
<td>2-4</td>
</tr>
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</table>

### Capstone Project Requirements

All students must complete a Capstone project during their Senior year. Students must be enrolled in THEA 5910 during the semester in which the project is presented. Capstone projects are chosen as part of the production assignment process.

**Note:** Intensive BFA programs in the arts culminate with realized projects. These final projects are team taught between the USU and SLCC faculties.
BFA Film Production Concentration Recommended 4-Year Plan

Check the university catalog for current 4-year plans (currently called “degree roadmaps”).

<table>
<thead>
<tr>
<th>Freshman Fall — USU</th>
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<td>THEA 2510 Scene Painting</td>
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<td>THEA 1713 Playscript Analysis (BHU)</td>
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<td>ENGL 1010 (CL1)</td>
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<td>Breadth (BA)</td>
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<td>ENGL 2010 (CL2)</td>
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<td>DSC course</td>
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<tr>
<td>ART 1310 Basic Photography</td>
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<td>FLM 1045 Beg Film Production</td>
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<td>FLM 1075 Screen Writing</td>
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<td>FLM 1515 Basic Audio</td>
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<td>Breadth BPS/BLS course</td>
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<td>FLM 1800 Digital Media</td>
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<thead>
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<tbody>
<tr>
<td>FLM 2015 Film Directing &amp; Techniques</td>
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<td>FLM 2045 Commercial Film Production</td>
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<td>FLM 2510 Adv. Video Production Doc</td>
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<td>FLM 2015 Adv. Video Editing/Post Prod</td>
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<td>FLM 2715 Cinematography</td>
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<td>BPS/BLS Course</td>
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</table>

Note: Intensive BFA programs in the arts culminate with realized projects. These final projects are team taught between the USU and SLCC faculties.
Light Design Concentration

Required Theatre Core
THEA 1033 Beginning Acting (BCA) .................. 3
THEA 1513 Stagecraft (BCA/Count as BEX) ...... 3
THEA 1713 Playscript Analysis (BHI) .............. 3
THEA 2203 Costume Construction & Tech .......... 3
THEA 3555 Production Practicum* .................. 3
THEA 3610 Directing I ................................ 3
THEA 3710 Theatre History & Lit I (DHA/Ci) ...... 3
THEA 3720 Theatre History & Lit II (DHA/Ci) .... 3
NOTE: Students should complete THEA 1513 and
THEA 2203 before they enroll in practicum.

Required Design/Technology Courses
THEA 1223 Stage Makeup ................................ 2
THEA 2500 Drafting for Theatre ..................... 3
THEA 3510 Scene Painting ............................. 3
THEA 3510 Scene Design I .............................. 3
THEA 3520 Costume Design I .......................... 3
THEA 3540 Light Design I .............................. 3
THEA 3560 Period Styles/Historic Interiors (DHA) 3
THEA 3570 Historic Clothing (DHA) ................. 3
THEA 3580 Production Design Software ............. 3
THEA 4540 Light Design II ............................. 3

Required Production Assignments
All design/tech students apply for production assignments
in December for the following academic year.
Assignments are made by the design faculty in January.
These assignments are in addition to the practicum
requirement and are completed outside of practicum
work hours.
THEA 3555 Production Projects ....................... 2
---2 Lighting assignments @ 1 credit
THEA 4555 Production Assignments .................. 4
---1 Master Electrician assignment @ 2 credits
---1 Jr. Light Design assignment @ 2 credits

History/Literature Electives
(Select 3 courses minimum)
ENGL 2300 (BHU) Intro to Shakespeare ............ 3
ENGL 4300 Shakespeare .............................. 3
THEA 4710 (Ci) Contemporary Theatre .............. 3
THEA 4720 Musical Theatre History .................. 3

Light Design Technology Electives
(Select 3 courses minimum)
ART 1050 Introduction to Photography .............. 3
ART 2810 Photography I ................................ 3
TEE 2300 (Ci) Electronic Fundamentals ............ 4
TEE 2310 AC/DC Circuits ................................ 2
TEE 2360 Digital Circuits ............................. 3
THEA 2530 Theatre and Studio Sound ............... 3
THEA 3550 Stage Management ....................... 3
THEA 4510 Scene Design II .......................... 3
THEA 4520 Costume Design II ........................ 3
THEA 5590 Design Studies for Theatre ............. 2
THEA 5960 Special Topics in Design ................. 2
(repeatable if different topics)
THEA 5980 Theatre Internship: tech intern ........ 2

Capstone Project Requirements ........................ 2
All students must complete a Capstone project during
their senior year. Students must be enrolled in THEA 5910
during the semester in which the project is presented.
Students apply for a Light Design assignment. Capstone
projects are chosen as part of the production assignment
process.

Total Credits ............................................. 69-73
BFA Light Design Concentration Recommended 4-Year Plan

Check the university catalog for current 4-year plans (currently called “degree roadmaps”).

<table>
<thead>
<tr>
<th>Freshman Fall</th>
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<td>THEA 2203 Costume Construction</td>
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<td>ENGL 1010 (CLI)</td>
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<td>MATH 1060 (QL)</td>
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<td>USU Breadth BLS/BPS course</td>
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<td>THEA 3550 Period Styles</td>
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<td>USU Breadth BLS/BPS course</td>
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<td>THEA 3550 Costume Design I</td>
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<td>THEA 3570 Historic Clothing</td>
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<td>THEA 3210 History I (DHA/CI)</td>
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<td>THEA 3510 Directing I</td>
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<td>THEA 3540 Lighting Design II</td>
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<td>DSS/DSC course</td>
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<tr>
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<tr>
<td>THEA 4555 ME assignment</td>
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<td>THEA 3510 Capstone Project</td>
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<td>General Electives</td>
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<tr>
<td>DSS/DSC course</td>
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<tr>
<td>General Elective</td>
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<td><strong>Total</strong></td>
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Note: General electives are used to meet the university requirement of 120 total credits – these can be any courses, including additional theatre courses.
### Scene Design Concentration

#### Required Theatre Core

<table>
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<th>Course</th>
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<tbody>
<tr>
<td>THEA 1033 Beginning Acting (BCA)</td>
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<td>THEA 1713 Playwriting Analysis (BHU)</td>
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<td>THEA 2203 Costume Construction &amp; Tech</td>
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<td>THEA 2555 Production Practicum*</td>
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<td>THEA 3610 Directing I</td>
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<tr>
<td>THEA 3710 Theatre History &amp; Lit. I (DHA/CI)</td>
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<tr>
<td>THEA 3720 Theatre History &amp; Lit. II (DHA/CI)</td>
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**NOTE:** Students should complete THEA 1513 and THEA 2203 before they enroll in practicum.

#### Required Design/Technical Courses

<table>
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<td>THEA 3520 Costume Design I</td>
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<tr>
<td>THEA 3530 Theatre Props and Crafts</td>
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<td>THEA 3540 Light Design I</td>
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<td>THEA 3560 Period Styles/Historic Interiors</td>
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<td>THEA 4510 Scene Design II</td>
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#### Required Production Assignments

All design/tech students apply for production assignments in December for the following academic year. Assignments are made by the design faculty in January. These assignments are in addition to the practicum requirement and are completed outside of practicum work hours.

<table>
<thead>
<tr>
<th>Course</th>
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#### History/Literature Electives

(Select 1 course minimum)

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<td>THEA 4710 (CI) Contemporary Theatre</td>
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#### Elective Courses

(Select 3 courses minimum)

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<td>THEA 3550 Stage Management</td>
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<td>THEA 4520 Costume Design II</td>
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<tr>
<td>THEA 4540 Light Design II</td>
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(Repeatable if different topics)

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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<tr>
<td>THEA 5570 Theatre Internship: paint intern</td>
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<tr>
<td>THEA 5572 Theatre Internship: prop intern</td>
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</table>

### Capstone Project Requirements

All students must complete a Capstone project during their senior year. Students must be enrolled in THEA 5910 during the semester in which the project is presented. Students apply for a Scene Design assignment. Capstone projects are chosen as part of the production assignment process.
# BFA Scene Design Concentration Recommended 4-Year Plan

Check the university catalog for current 4-year plans (currently called “degree roadmaps”).

<table>
<thead>
<tr>
<th>Freshman Fall</th>
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<td>THEA 1713 Playscript Analysis (BHU)</td>
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<td>THEA 2500 Drafting</td>
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<td>THEA 2203 Costume Construction</td>
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<td>THEA 2510 Scene Painting</td>
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<td>THEA 3510 Scene Design I</td>
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<td>STAT 1040/1045/MATH 1050 (QL)</td>
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| Sophomore Fall                                                                |         | Sophomore Spring                                                               |         |
| THEA 1033 Beg Acting (BCA)                                                    | 3       | THEA 2555 Practicum                                                            | 3       |
| THEA 2555 Practicum                                                           | .5      | THEA 3540 Light Design I                                                       | .5      |
| THEA 3555 Painter assignment                                                  | 1       | THEA 3560 Period Styles                                                        | 3       |
| THEA 3570 Historic Clothing                                                   | 3       | THEA 4555 Scenic Charge assignment                                             | 3       |
| THEA 3580 Design Software                                                     | 3       | Breadth BAI/BSS course                                                         | 3       |
| Breadth BLS/BPS course                                                       | 3       | QI course                                                                      | 3       |
| Breadth BAI/BSS course                                                       | 3       | Breadth BLS/BPS course                                                         | 3       |
| Total                                                                         | 16.5    | Total                                                                         | 14.5    |

| Junior Fall                                                                   |         | Junior Spring                                                                  |         |
| THEA 2555 Practicum                                                           | .5      | THEA 2555 Practicum                                                            | .5      |
| THEA 3520 Props & Crafts                                                     | 3       | THEA 3520 Costume Design I                                                    | 3       |
| THEA 3510 Directing                                                            | 3       | THEA 3710 History I (DHA/CI)                                                   | 3       |
| THEA 3720 History II (DHA/CI)                                                 | 3       | THEA 3555 Props Master assignment                                              | 3       |
| THEA 4510 Scene Design II                                                     | 3       | DSS/DSC course                                                                 | 3       |
| Breadth BAI/BSS course                                                       | 3       | Theatre Elective                                                              | 3       |
| Breadth BLS/BPS course                                                       | 3       | Theatre Elective                                                              | 3       |
| Total                                                                         | 14.8    | Total                                                                         | 14.5    |

| Senior Fall                                                                   |         | Senior Spring                                                                  |         |
| THEA 2555 Practicum                                                           | .5      | THEA 2555 Practicum                                                            | .5      |
| THEA 4555 Assistant Design                                                    | 3       | THEA 5910 Capstone Project                                                    | 3       |
| History/Literature Elective                                                   | 3       | Theatre Elective                                                              | 3       |
| DSS/DSC course                                                                | 3       | General Electives                                                             | 10      |
| General Elective                                                              | 6       |                                                                                |         |
| Total                                                                         | 14.6    | Total                                                                         | 15.5    |

Note: General electives are used to meet the university requirement of 120 total credits – these can be any courses, including additional theatre courses.
Stage Management Concentration

Required Theatre Core

THEA 1033 Beginning Acting (BCA) ........................................ 3
THEA 1513 Stagecraft (BCA/count as BEX) .......................... 3
THEA 1713 Playwriting Analysis (BHU) ............................. 3
THEA 2003 Costume Construction & Tech ............................... 3
THEA 3555 Production Practicum* .......................................... 3
THEA 3610 Directing I ............................................................ 3
THEA 3710 Theatre History & Lit I (DHA/CI) ............................ 3
THEA 3720 Theatre History & Lit II (DHA/CI) .......................... 3

NOTE: Students should complete THEA 1513 and
THEA 2203 before they enroll in practicum.

Required Production Area Courses

THEA 1223 Stage Makeup ....................................................... 2
THEA 2530 Theatre and Studio Sound .................................... 3
THEA 3510 Scene Design I ..................................................... 3
THEA 3540 Lighting Design I .................................................. 3
THEA 3550 Stage Management .............................................. 3
THEA 3560 Period Styles/Historic Interiors (DHA) ... 3
OR
THEA 3570 Historic Clothing (DHA) ...................................... 3

Required Production Assignments

All design/tech students apply for production assignments
in December for the following academic year.
Assignments are made by the design faculty in January.
Assignments are in addition to the practicum
requirement and are completed outside of practicum
work hours.
THEA 3555 Production Projects .............................................. 3
--- 3 ASM assignments at 1 credit
THEA 4555 Production Assignments ...................................... 2
--- 1 SM assignment at 2 credits

Obtain First Aid and CPR Certification

Literature Electives (select 1 course minimum)

ENGL 2300 (BHU) Intro to Shakespeare ................................. 3
ENGL 4300 Shakespeare ................................................................ 3
THEA 4710 (CI) Contemporary Theatre ................................. 3
THEA 4720 History of Musical Theatre .................................. 3

Music Electives (select 1 option)

MUSC 1100 (BCA) Fundamentals of Music .......................... 3
OR
Evidence of music reading proficiency

Theatre Electives (select 2 courses minimum)

THEA 2310 Scene Painting ....................................................... 3
THEA 3330 Theatre Props and Crafts ...................................... 2
THEA 3580 Production Design Software .................................. 3
THEA 4480 Company Workshop ............................................. 3
THEA 5610 Advanced Directing .............................................. 3
THEA 5900 Special Projects: SM assignment .................... 2
THEA 5980 Theatre Internship: ASM assignment .............. 2

Complete one of the following Management Minors:

Hospitality and Tourism Management Minor

ENVS 3400 Fundamentals of Tourism ..................................... 3
MGT 3900 Strategic Marketing in Hospitality and
Tourism ................................................................. 3
MGT 3910 Revenue and Cost Management in
Hospitality and Tourism .................................................... 3
MGT 3920 Hospitality Management and Operations .............................. 3
MGT 3930 Tourism and Events Administration ........................... 3

Management Minors

MGT 3110 Managing Organizations and People (DSS) 3
Choose 9 credits minimum from the following courses:
MGT 2050 Legal & Ethical Environment of Business ................................. 3
MGT 3750 Intro to Human Resource Management ............................. 3
MGT 3510 New Venture Fundamentals ...................................... 2
MGT 3520 New Venture Management ...................................... 2
MGT 3560 New Venture Planning .......................................... 2
MGT 3710 Team Management ............................................. 2
MGT 3800 Leadership ......................................................... 2
MGT 3810 Employment Law & Policy (DSS) .............................. 3
MGT 3820 International Management (DSS) ............................ 2

Capstone Project Requirements

All students must complete a Capstone project during
their senior year. Students must be enrolled in THEA 5910
during the semester in which the project is presented.
Students apply for a Stage Manager assignment. Capstone
projects are chosen as part of the production assignment
process.

50
BFA Stage Management Concentration Recommended 4 Year Plan

Check the university catalog for current 4-year plans (currently called “degree roadmaps”).

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<thead>
<tr>
<th>Freshman Fall</th>
<th>Credits</th>
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<td>THEA 3570 Historic Clothing</td>
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Note: General electives are used to meet the university requirement of 120 total credits - there can be any courses, including additional theatre courses.
Technical Production Concentration

Required Theatre Core
THEA 1033 Beginning Acting (BCA) ........................................... 3
THEA 1513 Stagecraft (BCA/count as BEX) .............................. 3
THEA 1713 Playwriting Analysis (BHU) ................................. 3
THEA 2203 Costume Construction & Tech .............................. 3
THEA 2555 Production Practicum* ......................................... 3
THEA 3610 Directing I ............................................................ 3
THEA 3710 Theatre History & Lit I (DHA/CI) ............................ 3
THEA 3720 Theatre History & Lit II (DHA/CI) ............................ 3

Required Design/Technology Courses
THEA 2500 Drafting For Theatre ........................................... 3
THEA 2510 Scene Painting ..................................................... 3
THEA 2530 Theatre and Studio Sound .................................... 3
THEA 3500 Drafting II ........................................................... 3
THEA 3530 Theatre Props and Crafts ..................................... 3
THEA 3540 Light Design I ..................................................... 3
THEA 3550 Stage Management .............................................. 3
THEA 3580 Production Design Software ................................. 3
THEA 5960 Special Topics: Rigging ....................................... 2

Required Production Assignments
All design/tech students apply for production assignments in December for the following academic year. Assignments are made by the design faculty in January. These assignments are in addition to the practicum requirement and are completed outside of practicum work hours.

THEA 3555 Production Projects:
- Board Op (2 assignments @1 credit each) ........................... 2
- THEA 4555 Production Assignments: ................................ 6
- Master Electrician (1 assignment @2 credits)
- Sound Engineer (1 assignment @2 credits)
- Asst. Stage Manager (1 assignment @2 credits)

History/Literature Electives
(Select 1 course minimum)
ENGL 2300 (BHU) Intro to Shakespeare .................................. 3
ENGL 3300 Shakespeare ...................................................... 3
THEA 4710 (CI) Contemporary Theatre .................................. 3
THEA 4720 Musical Theatre History ...................................... 3

Production Technology Electives
(Select 3 courses minimum)
TEE 1030 Material Processing Systems ................................. 3
TEE 1050 Construction and Estimating .................................. 3
TEE 2030 Wood-Based Manufacturing Systems ...................... 3
TEE 2300 (QI) Electronic Fundamentals ................................. 4
TEE 2310 AC/DC Circuits ..................................................... 2
TEE 2360 Digital Circuits ..................................................... 3
THEA 1223 Stage Makeup .................................................... 2
THEA 5960 Special Topics in Design .................................... 3
THEA 5980 Theatre Internship: set intern or tech intern ........ 3

Capstone Project Requirements
All students must complete a Capstone project during their senior year. Students must be enrolled in THEA 5910 during the semester in which the project is presented. Students apply for a sound engineer, master electrician or stage manager assignment. Capstone projects are chosen as part of the production assignment process.

Total Credits ............................................................................ 70-71
BFA Technical Production Concentration Recommended 4-Year Plan
Check the university catalog for current 4-year plans (currently called “degree roadmaps”).

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<tr>
<td>THEA 3530 Theatre Props &amp; Crafts</td>
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<tr>
<td>THEA 3520 Props Design Software</td>
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<td>DSC/DSS course</td>
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<td>Total</td>
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<table>
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<th>Senior Spring</th>
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<tbody>
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<td>THEA 3555 Practicum</td>
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<td>Total</td>
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</table>

Note: General electives are used to meet the university requirement of 120 total credits—these can be any courses, including additional theatre courses.
Appendix D - Theatre Education Requirements

Annual Review Procedures

Overview
Students with a major or minor in theatre education or applied theatre will be assessed annually in five key areas critical to their success as emerging professionals: pedagogy, artistry, academics, leadership/service, and professionalism. Students are expected to work toward excellence in each area throughout their career at USU.

Prior to admission to a major or minor in theatre education or applied theatre, candidates prepare portfolios comprised of artifacts that demonstrate their qualifications to enter the program, compose letters of self-assessment, and interview with program faculty. Students who are accepted into the program undergo annual reviews in which they update and revise their portfolios and self-assessments and meet with the faculty to discuss their overall progress in the program.

After meeting with each student, reviewing her/his portfolio, and gathering other relevant information (such as feedback from other faculty, cooperating teachers, and theatre / education professionals the students have worked with), the faculty assess each student’s progress holistically in each of the five key areas above, identifying students’ progress in each as exemplary, strong, acceptable, marginal, or poor. Based on this review, the faculty will then determine if students should:

(A) Continue in the program. To continue, students must have met the appropriate benchmarks described below, and must not be on academic, departmental, or any other form of probation.

(B) Be placed on programmatic probation. If a student fails to meet all benchmarks, but in the opinion of the faculty has the potential to recover and meet the benchmarks within one semester’s time, the student may be placed on programmatic probation.

(B) Be discontinued from the program. If a student currently on probation fails to meet benchmarks within the time specified when s/he was placed on probation, or if his or her conduct is such that the faculty do not have confidence that s/he will be able to meet the benchmarks even during a probationary period, the student may be discontinued from the program. Students discontinued from the program may apply for re-admission only with permission of the faculty after demonstrating significant improvement from the time of their dismissal.

In most cases, students will be informed of the outcome of their review shortly after final grades are submitted for the semester in which the review took place.

Review Schedule & Benchmarks
Students’ progress is reviewed every spring semester. At the faculty’s discretion, students’ progress may be formally assessed more frequently. Students on departmental, programmatic, or academic probation will participate in the review process every semester.

Once accepted, students must meet progressively higher benchmarks per the schedule below.
FIRST YEAR REVIEW: Acceptable or above in each of the 5 areas.
SECOND YEAR REVIEW: Acceptable or above in all areas; Strong or above in at least 3 areas.
THIRD YEAR REVIEW (AND BEYOND): Strong or above in all areas; Exemplary in at least 1 area.
NOTE: The above schedule applies to students who enter the program as first-year university students (e.g., directly from high school) or during the first year of college-level study. Transfer students and others who enter the program after their first year of study may be required to meet benchmarks on a revised timetable depending on their overall academic standing, and should be sure to discuss required benchmarks with the faculty when they enter the program.

Portfolio Guidelines
Students’ portfolios play an important role in the holistic assessment of students’ progress, as they present students with the opportunity to showcase their accomplishments by bringing together an assortment of artifacts documenting their progress in the areas of teaching, artistry, academics, service/leadership, and professionalism. A high-quality portfolio is essential to a student’s continuance in the program. Students should collect and retain evidence of their accomplishments in each key area continually throughout their enrollment in order to ensure they have a variety of artifacts potentially include.

Beginning in the 2012-13 academic year, all portfolios must be submitted electronically. E-portfolios allow students to easily compile traditional print and multimedia artifacts in a single document. The university provides free access to a number of resources that allow students to create and maintain high-quality e-portfolios, including PDF portfolios and web-based portfolios. Students should consult with the faculty well in advance of the submission deadline regarding any questions.

E-portfolios should be comprised of the following documents, in this order:
2. Current professional resume or curriculum vitae.
3. Annual review letters from all previous years.
4. Supporting documentation, divided into the sections below. Examples of artifacts that might be included are provided for each area. Students should include a wide variety of artifacts throughout the portfolio, and should be especially careful not to rely exclusively on peer assessment. Students are welcome to include additional documentation not listed as appropriate.

a. Pedagogy
   i. Evaluations of teaching. These can range from formal documents such as the Clinical Experience Cooperating Teacher Evaluation or Student Evaluations of Teaching to letters from supervisors that comment on teaching quality or written feedback on in-class demo session facilitation.
   ii. Complete session designs which demonstrate the ability to articulate clear, relevant learning objectives, appropriate, effective assessment methods, and comprehensive, engaging learning plans. Session designs with faculty feedback are particularly appropriate.
   iii. Video, photo, or other multimedia documentation that clearly demonstrates the quality of session facilitation and other teaching activities.
   iv. Letters of support from students taught, parents of students, community members participating in applied theatre sessions, and/or peers, as appropriate.

b. Artistry
   i. Reviews of productions or other artistic projects by faculty, media and/or peer, as appropriate.
   ii. Video, photo, or other multimedia documentation that clearly demonstrates the quality of a particular aspect of a creative project.
   iii. Other documentation appropriate to the specific artist performed (e.g., a prompt book for stage managers, program notes for a dramaturge, script analysis for actors/directors).
e. Academics / Scholarship
   i. A current academic transcript (required; unofficial transcripts are acceptable).
   ii. Documentation of extenuating circumstances that may have resulted in poor performance in a particular course, if applicable.
   iii. Scholarly writing samples or academic coursework.
   iv. Other written or multimedia documentation of research activity.

d. Leadership & Service
   i. While documentation of leadership and service may be included in the preceding sections, students may opt to include an additional section to document accomplishments not addressed elsewhere.

e. Professionalism
   Because professionalism is expected in all contexts, it should be documented in each of the previous areas, as opposed to a separate section.

Self-Assessment
The purpose of the reflective self-assessment letter is to engage each student in critical reflection on her/his developing practice as a theatre arts educator or applied theatre practitioner. The letter also serves as an introduction and guide to the rest of the portfolio.

In crafting the letter, students include a minimum of one full paragraph dedicated to each of the five areas included in the Theatre Education / Applied Theatre Assessment Rubric: Pedagogy, Artistry, Academics, Leadership/Service, and Professionalism. Students should assess their performance in area using the criteria described in the rubric, and assign themselves a score in each area based on the five-point scale from the rubric (ranging from exemplary to poor). Students must make specific reference to the criteria in the rubric to justify each score, and may not deviate from the criteria. (For example, a student with a GPA within the major under 3.5 may not assess their performance in this area as "strong," even if they personally feel that their performance is "strong" based on their personal criteria.) The ability to assess oneself and others using established criteria is essential for educators, and the self-assessment letter offers an opportunity to demonstrate this skill.

Throughout the letter, students should also refer directly to the various artifacts in the following sections of the portfolio. Students should support all claims with direct evidence from the artifacts. For example, assessments of the quality of an artistic project should be supported by documentation from peer, faculty, or media review. A personal belief in the quality of an artistic project is insufficient documentation for the purposes of this review. Assessing one's work appropriately is of equal import to one's actual performance and will be a significant factor in evaluation of the portfolio.

Deadlines
While the deadline for submission of portfolios varies annually, students should generally plan to complete their portfolio and self-assessment letters by the first week of March each year.
Assessment Rubric

The following rubric provides a general framework the faculty may consider when assessing students' progress in each of the five key areas (pedagogy, artistry, academics, leadership/service, and professionalism). Students should consult this rubric to better understand what types of achievements might align with each level of the 5-point scale (exemplary, strong, acceptable, marginal, and poor). The rubric offers only a starting point, however. Students should consult with their advisors regularly to discuss their performance and progress in the program.

Every student is unique and brings with them different extant skill sets, aptitudes, and experiences. Likewise, students may choose to explore and specialize in many different areas within broad fields of theatre education and applied theatre. Given students' diverse backgrounds and long-term professional goals, faculty members work with students on an individual basis to determine the most appropriate criteria for assessing each student's performance, and monitor their progress throughout their enrollment. While the following rubric provides a general sense of goals students might strive for, it does not provide definitive or universal objectives; faculty will use their discretion when assessing student progress.

In particular, beginning in students' second years, faculty will review if and how students implemented specific suggestions and responded to feedback from previous annual reviews, coursework, and advising sessions. Students should carefully consider all feedback they receive in courses and advance their practice accordingly. Students are always welcome and encouraged to meet with program faculty regarding any questions or concerns they have about their progress.
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<td>Consistently designs exceptionally strong theatre/drama session designs. Regularly and skillfully facilitates sessions with K-12 students or community members. Demonstrates strong commitment to reflective practice and continuous improvement.</td>
<td>Consistently designs effective theatre/drama session designs. Effectively facilitates sessions with K-12 students and/or community members. Demonstrates strong commitment to reflective practice and continuous improvement.</td>
<td>Demonstrates potential for successful pedagogy by exhibiting strong intellectual curiosity, sincere interest in a career in theatre pedagogy, an aptitude for facilitation, and the ability to work effectively with a diverse range of people.</td>
<td>Does not currently demonstrate one or more of the requirements detailed in the “acceptable” column, but expresses a sincere desire to address any deficiencies.</td>
<td>Does not currently demonstrate one or more of the requirements detailed in the “acceptable” column, and does not express a sincere desire to address these deficiencies.</td>
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<td>GPA of 3.75 AND grade of A- or above in all required theatre/drama courses. GPA of 3.75 AND grade of A- or above in all required theatre/drama courses.</td>
<td>GPA of 3.75 AND grade of B+ or above in all required theatre/drama courses. GPA of 3.75 AND grade of B+ or above in all required theatre/drama courses.</td>
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<td>GPA of 3.75 AND grade of B- or below in any required theatre/drama course. GPA of 3.75 AND grade of B- or below in any required theatre/drama course.</td>
<td>GPA of 3.75 AND grade of B- or below in any required theatre/drama course. GPA of 3.75 AND grade of B- or below in any required theatre/drama course.</td>
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<td>Frequently assumes formal leadership roles.* Leads in informal settings, and performs service for the program, university, community, or field.</td>
<td>Sometimes assumes formal leadership roles. Often leads in informal settings and performs service for the program, university, community, or field.</td>
<td>Occasionally seeks leadership roles. Rarely performs service for the program, university, community, or field.</td>
<td>Occasionally seeks leadership roles. Rarely performs service for the program, university, community, or field.</td>
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<tr>
<th>PROFESSIONALISM</th>
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<th>ACCEPTABLE</th>
<th>MARGINAL</th>
<th>POOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Consistently exhibits extraordinary respect for others and context-appropriate attitudes, enthusiasm, and engagement. Consistently offers helpful and competent feedback. Consistently on time, fully prepared, and dressed appropriately for courses, meetings, rehearsals, etc.</td>
<td>Consistently exhibits respect for others and context-appropriate attitudes, enthusiasm, and engagement. Consistently offers helpful and competent feedback. Consistently on time, fully prepared, and dressed appropriately for courses, meetings, rehearsals, etc.</td>
<td>Usually exhibits respect for others and context-appropriate attitudes, enthusiasm, and engagement. Generally offers helpful and competent feedback. Occasionally on time, fully prepared, and dressed appropriately for courses, meetings, rehearsals, etc.</td>
<td>Sometimes disrespectful to others or fails to exhibit context-appropriate behavior. Sometimes fails to offer helpful and competent feedback or receive criticism with grace. Usually on time, fully prepared, and dressed appropriately for courses, meetings, rehearsals, etc.</td>
<td>Often disrespectful to others or fails to exhibit context-appropriate behavior. Rarely/never offers helpful and competent feedback or receive criticism with grace. Rarely on time, fully prepared, and dressed appropriately for courses, meetings, rehearsals, etc.</td>
<td></td>
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*Teaching skill is assessed by considering the quality of student devised session designs (which should include clear, relevant learning objectives; appropriate, effective assessment methods; and comprehensive, engaging learning plans); students’ teaching and facilitation (as demonstrated through classroom exercises and field experiences); and students’ ability to engage in self-reflective assessment leading to continuous improvement. Students’ teaching is assessed by university faculty, in-service teachers, fellow students, and through self-assessment.

**The quality of artistic projects is assessed in part by review from experts (faculty or other highly qualified theatre professionals), media, and peers.**

**Formal leadership roles include but are not limited to: elected offices with student community, or regional/national organizations as well as USU Teaching or Research Fellowships. Directing productions; leading applied theatre and/or arts education projects in the university or community; or successfully devising and leading ArtsBridge, URF, or similar projects may also be considered formal leadership.**

**Leadership in informal settings might include organization of theatre education student activities, projects, or trips; coordinating communication among students; modeling leadership in classroom/laboratory situations; and similar activities.**

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**Table Grid:**

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<table>
<thead>
<tr>
<th>EXEMPLARY</th>
<th>STRONG</th>
<th>ACCEPTABLE</th>
<th>MARGINAL</th>
<th>POOR</th>
</tr>
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<tbody>
<tr>
<td>Consistently designs exceptionally strong theatre/drama session designs.</td>
<td>Consistently designs effective theatre/drama session designs.</td>
<td>Demonstrates potential for successful pedagogy by exhibiting strong intellectual curiosity, sincere interest in a career in theatre pedagogy, an aptitude for facilitation, and the ability to work effectively with a diverse range of people.</td>
<td>Does not currently demonstrate one or more of the requirements detailed in the “acceptable” column, but expresses a sincere desire to address any deficiencies.</td>
<td>Does not currently demonstrate one or more of the requirements detailed in the “acceptable” column, and does not express a sincere desire to address these deficiencies.</td>
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<td>Educates, creates, or regularly contributes significantly to the creation of truly exceptional artistic projects.</td>
<td>Regularly makes meaningful contributions to the creation of high-quality artistic projects.</td>
<td>Occasionally makes meaningful contributions to the creation of high-quality artistic projects.</td>
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<td>GPA of 3.75 AND grade of A- or above in all required theatre/drama courses.</td>
<td>GPA of 3.75 AND grade of B+ or above in all required theatre/drama courses.</td>
<td>GPA of 3.75 AND grade of B- or below in any required theatre/drama course.</td>
<td>GPA of 3.75 AND grade of B- or below in any required theatre/drama course.</td>
<td>GPA of 3.75 AND grade of B- or below in any required theatre/drama course.</td>
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<td>LEADERSHIP &amp; SERVICE</td>
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</tr>
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```
K-12 Teacher Certification Concentration
Required Theatre Core Credits

THEA 1033 Beginning Acting (BCA) 3
THEA 1513 Stagecraft (BCA/count as BEX) 3
THEA 1713 Playscript Analysis (BHU) 3
THEA 2303 Costume Construction & Tech 3
THEA 2555 Production Practicum 2.5
THEA 3610 Directing I 3
THEA 3710 Theatre History & Lit I (DHA/CI) 3
THEA 3720 Theatre History & Lit II (DHA/CI) 3

NOTE: Students should complete THEA 1513 and THEA 2203 before they enroll in practicum.

Required Theatre Education Courses

THEA 1013 Theatre Education Seminar 3.5
THEA 3370 Applied Theatre 3
THEA 3380 Drama Across the Curriculum, K-12 3
THEA 4330 Methods of Teaching Drama, K-6 3
THEA 4340 Methods of Teaching Theatre, 7-12 3
THEA 4350 Theatre for Young Audiences 3
THEA 4360 Play Production in Secondary Schools 3

Required Dramatic Literature (select one)

ENGL 2300 Introduction to Shakespeare (BHU) 3
ENGL 4300 Shakespeare 3
CLAS 3160 Classical Drama in Society 3
THEA 4710 Contemporary Theatre (DHA/CI) 3
Required Theatre Production

THEA 3550 Stage Management — 3

Required Theatre Performance Courses

THEA 2000 Acting II, Scene Study OR
THEA 4820 Company Workshop — 3

Total Credits — 54

Required Secondary Teacher Education Program

The Secondary Teacher Education Program (STEP) prepares and licenses students to teach in public secondary schools. The program consists of three successive semesters of education courses, culminating in supervised student teaching in both the major and minor subject areas.

- STEP requires admission to the Secondary Education Program of the School of Teacher Education and Leadership. The three levels of the STEP program are offered Fall and Spring only. Each level must be completed before advancing to the next level.

- Level 1 Courses — Credits

TEAL 5560/SCED 5100 Motivation/Classroom Management — 3
SCED 3210 Foundations (DSS) — 3
THEA 3300 Clinic I — 1
THEA 4320 Methods of Teaching Drama* — 3
Level 2 Courses

SCED 4200 Reading, Writing & Technology—3
SCED 4210 Cognition & Evaluation—3
SPED 4000 Exceptional Children**—2
THEA 4300 Clinic II—1
THEA 4340 Methods of Teaching Theatre*—3

Level 3 Courses

THEA 5530 Student Teaching—10
THEA 5390 Student Teaching Seminar*—2

Total Credits—34

- Included in required theatre education courses
  **May be taken before admission to STEP program

Optional Teaching Minor: 24-40 credits
## BFA Theatre Education Traditional Certification Concentration Recommended 4-Year Plan

Check the university catalog for current 4-year plans (currently called “degree roadmaps”).

<table>
<thead>
<tr>
<th>Freshman Fall</th>
<th>Credits</th>
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<td>THEA 1013 Seminar</td>
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<td>STAT 1040/MATH 1050 (QL)</td>
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Some courses are less than 3 credits, you must have 120 credits in area to graduate.

Note: General electives are used to meet the university requirement of 120 total credits – there can be any courses, including additional theatre courses.

### Applied Concentration

<table>
<thead>
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<td>THEA 4350 TCME</td>
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<tr>
<td>THEA 3720 Theatre History II (DHA/CI)</td>
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<td>THEA 4350 TCME</td>
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<td>THEA 3720 Theatre History II (DHA/CI)</td>
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<td>THEA 4350 TCME</td>
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<td>THEA 3720 Theatre History II (DHA/CI)</td>
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<td>TEAL 5560/SCED 5100 Motivation/ Classroom Management</td>
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<td>SCED 4210 Cognition &amp; Evaluation</td>
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### Senior Fall

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<td>THEA 4350 Methods, 7-12</td>
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<td>THEA 5630 Student Teaching</td>
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Required Theatre Core — Credits

THEA 1033 Beginning Acting (BCA) — 3
THEA 1513 Stagecraft (BCA/count as BEX) — 3
THEA 1713 Playscript Analysis (BHU) — 3
THEA 2203 Costume Construction & Tech — 3
THEA 2555 Production Practicum — 2.5
THEA 3610 Directing I — 3
THEA 3710 Theatre History & Lit I (DHA/CI) — 3
THEA 3720 Theatre History & Lit II (DHA/CI) — 3

NOTE: Students should complete THEA 1513 and THEA 2203 before they enroll in practicum.

Required Theatre Education Courses

THEA 1013 Theatre Ed Seminar — 3.5
THEA 3370 Applied Theatre — 3
THEA 3380 Drama Across the Curriculum, K-12 — 3
THEA 4320 Methods of Teaching Drama, K-6 — 3
THEA 4340 Methods of Teaching Theatre, 7-12 — 3
THEA 4350 Theatre for Young Audiences — 3

Required Dramatic Literature (select one)

ENGL 2300 Introduction to Shakespeare (BHU) — 3
ENGL 4300 Shakespeare — 3
CLAS 3160 Classical Drama in Society — 3
THEA 4710 Contemporary Theatre (CI/DHA) — 3

Theatre Electives — 4

Any theatre course 2000 level or above, 4 credit minimum

65
Ethics Elective (select one)

PHIL 1120 Social Ethics 3
PHIL 2440 Ethics 3
PHIL 4500 Contemporary Ethical Theory 3

Service Learning Elective – Credits

Complete at least 2 credits of courses with SL designation, approved by advisor 2

Required Field work in Theatre

THEA 5940 Fieldwork in Theatre 12

Field work in Theatre comprises of an approved professional internship with a theatre or educational institution. Field research is also an option. 12 credits of internship requires the equivalent of 6 months full time employment. Credit is not expected to be completed all at once.

Capstone Project Requirements

THEA 5910 2
All students must complete a capstone project during their Senior year. Students must be enrolled in THEA 5910, Capstone Project, during the semester in which the project is presented. All projects will be chosen in consultation with the student’s advisor.

Total Credits: 80
# BFA Theatre Education Applied Concentration Recommended 4-Year Plan

Check the university catalog for current 4-year plans (currently called “degree roadmaps”).

<table>
<thead>
<tr>
<th>Freshman Fall</th>
<th>Credits</th>
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<td>THEA 4150 TYA</td>
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</tr>
<tr>
<td>QL Course</td>
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</table>
Appendix F: *Some courses are less than 3 credits, you must have 14 credits in area to graduate.

Note: General electives are used to meet the university requirement of 120 total credits = these can be any courses, including additional theatre courses.
Appendix E - MFA graduate requirements

Total Required Graduate Credits: 60

Committee Requirements

During (or upon the completion of) the first semester of this degree, the student will:

• Complete and sign the MFA Graduate Student Code contract.
• Nominate an MFA Supervisory Committee of at least three members (one from outside of the Theatre Design area) and submit the list of members to the Department Head for approval.
• Submit the Department Head approved Committee to the Graduate School for approval.
• Schedule a Supervisory Committee meeting.
• Develop a 3-year Program of Study with the approval of the Supervisory Committee.

Prior to graduation, the student will:

• Complete all courses and requirements as determined by the Supervisory Committee.
• Earn successful MFA Continuance Evaluation ratings.
• Successfully complete an MFA Plan-B Defense process with the Supervisory Committee.

Course Requirements

A. Required Introductory Course Credits

• THEA 6010 Introduction to Graduate Study in Theatre 1

(Take during FIRST semester.)

B. Advanced Literature Component [select 2 courses]

• THEA 6250 Playwriting ............................................. 3
• THEA 6320 Storytelling in Education ........................ 3
• THEA 6710 Contemporary Theatre Studies .............. 2
• THEA 6720 Theatre History and Literature Topics .... 2

C. Advanced Design Coursework in areas of specialization [select 16-17 credits]

• THEA 6500 Drafting for Theatre ......................... 2
• THEA 6510 Advanced Scene Design for Theatre .... 2
• THEA 6520 Advanced Costume Design for Theatre .. 2
• THEA 6530 Theatre Props & Crafts ...................... 2
• THEA 6540 Advanced Lighting for Theatre Design ... 2
• THEA 6550 Rendering and Design ............................ 2
• THEA 6555 Scene Painting ......................................... 2
• THEA 6580 Design Software ...................................... 2
• THEA 6960 Special Topics in Theatre Production ...... 2
  (Topics include: Tailoring, Pattern Drafting, Structural Design for the Stage, Rigging, etc.)
• THEA 6790 Seminar in Drama ................................. 1-4
• THEA 6900 Research Studies ................................. 1-4
• THEA 6910 Graduate Studies in Theatre .............. 1-6

Note: Other courses not listed here may be approved by committee.
D. Cognate Skill Coursework [6 credits]

- A minimum of two courses is required to develop skills or increase knowledge in a field related to the area of specialization. Courses are subject to approval by the Graduate Study Committee. Students in any of the Design or Advanced Technical Practice specializations may take courses in: art, engineering and technology, education, welding, furniture construction or cabinetry, or landscape architecture. Students may petition to take coursework in other disciplines, such as acting or directing, upon justification of relevance to the course of study.

E. Design Studies [complete 2 credits each semester – 12 credits]

- THEA 6590 - Design Studies for Theatre ................... 2

F. Graduate Projects in Theatre [9-10 credits]

- THEA 6920 - Graduate Projects in Theatre............. 2-3 (repeatable)

G. Theatre Production Internship or Co-op [6 credits]

- THEA 6980 - Theatre Internship ............................ 2-8 (repeatable)

Two internships are required, taken during summers at recognized professional theatre companies. All internships must be approved by the Supervisory Committee. Documentation of the Internship must be approved and submitted to the Theatre Department prior to the internship. A letter of satisfactory performance from the appropriate company supervisor should be submitted to the department.

H. Required Culminating Courses [4 credits]

- THEA 6930 - Theatre Production Portfolio ............... 1 (Take during FINAL semester)
- THEA 6970 - Thesis ................................................ 1-3 (3 credits required. Take during FINAL semester)
Appendix F: Practicum

Definition of Practicum: An Academic exercise consisting of practical work.

Practicum or practical work comes in different opportunities. To hopefully avoid confusion, the Department of Theatre Arts has different course numbers and names to track your project work: production practicum, production projects, production assignments, special projects, and graduate projects. We will be going through these one at a time. Though the names vary, the basics on how to receive credit are the same.

Pre-requisites for practicum work
Before you take any sort of practicum class you MUST complete either THEA 1513, STAGECRAFT or THEA 2203, COSTUME CONSTRUCTION & TECHNOLOGY. Both of these courses are taught every semester and must be completed by all theatre arts majors. These courses provide the basic skills and knowledge needed to complete your practicum crew assignments. Any exception to this must be approved by Head of your Program of Study and the Production Manager.

Practicum Registration (THEA 2555). All theatre students are required to register for Practicum every semester they are taking classes on campus, except the semesters enrolled in THEA 1513 or 2203. Check your program of study to verify the total number of credits required for your area.

Practicum Crews: scene shop, costume shop, props & painting, costume and set run crews. All students are required to do 1 stage crew, 1 props & paint crew, 1 costume crew and 1 run crew assignment. Sound and lights crews will be assigned to a small number of primarily design/tech students working in those areas. Other students wishing experience in sound & lights should talk to the Bruce Duerden, Design/Tech faculty advisor. Students should complete 1 crew in each area before repeating an assignment.

Students who need a run crew assignment sign up on the master list during practicum crew sign-up. Run crew assignments will be made following auditions each semester once casting has been decided. Once run crew assignments are made, students must make arrangements to ensure they are able to complete the assignment given (this includes at least one rehearsal prior to tech, and all required tech/dress and performance dates.

In addition to the regular crews, the faculty have added an additional option: Students who have taken the Stage Management Class and wish to have a stage management experience may sign up for an SM crew which will fulfill the practicum assignment for that semester. Students sign up on the master list during practicum crew sign-up.

SM crew assignments will be made following auditions each semester once casting has been decided. Once SM crew assignments are made, students must make arrangements to ensure they are able to complete the assignment given.

Practicum crews meet Tuesday/Thursday from 3:00-5:00 each week. Run crews must work appropriate rehearsals as called, tech and dress rehearsals, the run of the show, and strike. Students should plan school and work schedules to allow for the practicum time commitment. Practicum is graded P/F.

Majors: You may repeat an area only after all areas have been completed.
Minors: You may not repeat a practicum area.

Procedure:
1. Register for THEA 2555 Practicum.
2. Sign up for a crew area during the major/minor meeting each semester. Priority for crew sign-up will be Seniors, Juniors, Sophomores, then Freshmen who have completed THEA 1513 and THEA 2203.
3. Practicum work begins on the first day of classes so bring appropriate clothing.
4. Find the crew supervisor at the beginning of each work session to get your work assignments and necessary training.
6. This is a class/work call time. Except for emergencies, cell phone use is not appropriate.

Attire: Wearing the appropriate clothing for the task at hand is required. This means while in the scene shop, closed toe shoes, jeans, shirts with sleeves, minimum jewelry, eye protection, and gloves. Run Crew should be in basic blacks with appropriate shoes. In most cases, dresses or skirts, sandals or slip on shoes are not appropriate attire. Classroom attire should fit the type of class.

Changing Crew: Changes to your practicum assignment must be done the first two weeks of class, and must be approved by the Matt Stowe, Technical Director and instructor of record for the course. Changes will not be possible after this time period and you must complete your original crew assignment.

Incomplete: In rare & extreme cases, a student may contact the practicum advisor and request an Incomplete. The reason for requesting an Incomplete must be beyond the student’s control. The student must fill out the necessary forms and turn them into the department office. Students must make up the work and complete the missing practicum requirements the following semester, and, in addition, must register for practicum and complete the work for that crew assignment.

If you do not enroll for a practicum or do not complete the assignment satisfactorily, you will be placed on probation and must make up the missed work in the next semester. If you must make up missed work, you must also enroll in a practicum for the current semester. If the work is not made up, you will be dropped from the major or minor. Remember, you should NOT register for practicum the semester you are enrolled in THEA 1513 or THEA 2203.

Production Participation Policy for Practicum Probation: Students on any probation, particularly those who have not successfully completed a practicum requirement which requires them to do 2 full crew assignments the following semester, are ineligible for participation in productions as performers, stage managers, designers, directors, or assistants until taken off probation.

Design/Tech Student Practicum

All Design/Tech students meet Wednesday/Friday from 3:00-5:00 each week. Students should plan school and work schedules to allow for the practicum time commitment.
Production Projects (THEA 3555). Production Project assignments vary depending on your course of study. Once a project has been assigned, a project sheet that includes relevant due dates, grading, and the work to be done is required to receive credit. **It is the student’s responsibility to be sure the project sheet has been filled out and turned in to the office.** The due dates for the project should be obtained from the Production Manager or project supervisor. In some circumstances, assignments may not be given before registration closes. In these cases, it is appropriate to register for credit the following semester, but credit WILL NOT be given more than one semester following the assignment, and ONLY IF A GRADE was placed on a project sheet the semester the project was accomplished.

Production Assignments (THEA 4555). Production Assignments may be applied for during the Spring semester of the previous following year. The assignments should be consistent with your program of study, and in consultation with the Design/Tech faculty advisor. Once an assignment is given, a project sheet that includes relevant due dates, grading, and the work to be done is required to receive credit. **It is the student’s responsibility to be sure the project sheet has been filled out and turned in to the office.** The due dates for the assignment should be obtained from the Production Manager. In some circumstances, assignments may not be given before registration closes. In these cases, it is appropriate to register for credit the following semester, but credit WILL NOT be given more than one semester past, and ONLY IF a grade was placed on a project sheet the semester the assignment was accomplished.

Special Projects (THEA 5900). Special projects are for approved projects outside of the normal course offerings or for additional stage management or design work. **It is the student’s responsibility to be sure the project sheet has been filled out and turned in to the office.** Project due dates, grading, and basic expectations is required for credit. In some circumstances, contracts may not be finished before registration closes. In these cases, it is appropriate to register for credit the following semester, but credit WILL NOT be given more than one semester past, and ONLY IF a grade was placed on a project sheet the semester the assignment was accomplished.

Graduate Projects (THEA 6800, 6900, and 6920). The majority of Graduate project work falls in these classes. Project sheets are the only documentation maintained by the department for your work. **It is YOUR responsibility to have proper documentation for credit received.**

Procedure:

1. Register for THEA 3555/4555/5900 depending on your production assignment. Meet with the Bruce Duerden, production manager and design/tech area advisor to ensure you register for the correct course number and credits.
2. Fill out the appropriate project sheet documenting your assignment.
3. Practicum work begins on the first day of classes so bring appropriate clothing.
4. Find the faculty/grad student mentor at the beginning of each work session to get your work assignments and necessary training.
5. Do the work. Follow safety protocols. Ask for help when needed.
6. This is a class/work call time. **Except for emergencies, cell phone use is not appropriate.**

Attire: Wear the appropriate clothing for the task at hand. This means while in the scene shop, closed toe shoes, jeans, shirts with sleeves, minimum jewelry, eye protection, and gloves, paint clothes for paint assignments, etc.
Incomplete: In rare & extreme cases, a student may contact the design/tech advisor and request an Incomplete. The reason for requesting an Incomplete must be beyond the student’s control. The student must fill out the necessary forms and turn them into the department office. Students will be dropped from their production assignment, and must make up that assignment or complete another project the following semester, IN ADDITION TO the assignments given for that semester.

If you do not complete the assignment satisfactorily during the following semester, you will be placed on probation and may be dropped from the program. Students on any probation are ineligible for participation in productions as performers, stage managers, designers, directors, or assistants until taken off probation.
Appendix G – Evaluation Forms

Production Evaluation
The following is intended to help us continue to make better, bolder, and more instructive productions. Your comments are taken seriously and anonymously. Please be as descriptive as you can, use the back of the page, if necessary.

Production: ____________________________________________________________

Semester/Year: ________________________________________________________

How did the director and staff present the concept of the production? Did they convey that concept to you effectively, how so?

How was your time during work calls and rehearsals spent?

In what ways were you able to apply what you have learned in course work to this production?

What aspects of this production were most successful? To what extent was the concept realized?

What have you gained from this production?

Does any aspect of this production stand out in your mind as exceptional (either negatively or positively)? Any individual?

Other comments (use the back if needed):
Exit Evaluation

Semester & Year Graduating: ______________________________ Date: ____________________

As a department, we are seeking to evaluate the effectiveness of our contributions to your education at Utah State University. We appreciate you taking the time to fill out this questionnaire. It will benefit future students and allow us to improve. Please answer the following questions in as much depth as you can:

What was your program of study? (circle appropriate answer)

- BA General Theatre Studies
- BFA Acting
- BFA Design/ Tech.
- BFA Teaching

Who was your advisor? _______________________________________

Do you feel you have a clear idea of the demands of the professional world in your area of study? (#1 indicating I DO know these demands, #10 indicating I DO NOT know these demands)

1 2 3 4 5 6 7 8 9 10

How well prepared do you feel you are in meeting the demands of the professional world? (#1 indicating I am WELL prepared, #10 indicating I am NOT prepared)

1 2 3 4 5 6 7 8 9 10

Please comment on the strengths and weaknesses of the department’s contribution to your level of preparedness in terms of:

The advising you received:

The teaching performance of faculty in the department:

The courses that were offered:
Practical training activities outside of course work, including (if applicable):  
Studio or Conservatory Productions:

Mainstage Productions:

Other Activities (please list and comment):

The physical facilities:

Rehearsal/Performance spaces:

Equipment:

Were you able to balance academic and production responsibilities, especially when in work-intensive projects? Please explain.

Did you feel that a supportive, emotional and intellectual environment was maintained in the department that assisted you in accomplishing your work? Please explain.
Did the department provide adequate channels to accept proposals and hear grievances and petitions? Please explain.

Please list the specific types of financial assistance you received while in the department (departmental assistance, university or academic assistance, loans, on or off campus employment, etc.)

Do you feel that this financial assistance allowed you to complete your degree in a reasonable amount of time? Please explain.

How would you evaluate your overall experience in the department?

Strengths:

Weaknesses:

Recommendations:
Appendix I - Scholarships

Scholarships are awarded once a year. Recipients of any scholarship are required to be a declared Theatre Major or Graduate and active member of the department, attend work calls, strikes, and participate in at least one major theatre production as either cast or crew the semesters the award is held. Failure to meet any of these criteria may result in the award being repaid to the Department and no longer being eligible for future awards. Named scholarships may have additional criteria that must be followed with the same consequences.

<table>
<thead>
<tr>
<th>Name</th>
<th>Eligibility Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ruth B. Call</td>
<td>Theatre Arts Graduate or Undergraduate</td>
</tr>
<tr>
<td>Vosco W Call</td>
<td>Theatre Arts Undergraduate Jr or Sr Acting Emphasis</td>
</tr>
<tr>
<td>David E &amp; Leona E Daley</td>
<td>Theatre Arts Graduate GPA 3.0-3.4</td>
</tr>
<tr>
<td></td>
<td>Theatre Arts Undergraduate GPA 2.2-3.4</td>
</tr>
<tr>
<td></td>
<td>Provide documented financial need.</td>
</tr>
<tr>
<td></td>
<td>Those outside GPA range need not apply.</td>
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<tr>
<td>Orpha Faylor</td>
<td>Outstanding Theatre Arts Student</td>
</tr>
<tr>
<td>Leonard &amp; Dorothy Kearl</td>
<td>Theatre Arts Undergraduate GPA 3.0 minimum</td>
</tr>
<tr>
<td></td>
<td>Dedicated to the art of Theatre</td>
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<tr>
<td></td>
<td>Recipients will be known as Kearl Scholars</td>
</tr>
<tr>
<td>Floyd T. Morgan</td>
<td>Theatre Arts Jr, Sr, or Graduate</td>
</tr>
<tr>
<td></td>
<td>Demonstrated Excellence in Theatrical Art</td>
</tr>
<tr>
<td></td>
<td>Financial need is not a criterion</td>
</tr>
<tr>
<td>Anne Kennedy Roskelley</td>
<td>Theatre Arts Undergraduate</td>
</tr>
<tr>
<td></td>
<td>Must be or have been involved with OLRC</td>
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<tr>
<td></td>
<td>Preference given to female, non-traditional students.</td>
</tr>
<tr>
<td></td>
<td>Demonstrated financial need.</td>
</tr>
<tr>
<td></td>
<td>Recipients will be known as Anne K Roskelley Lyric Scholars</td>
</tr>
<tr>
<td>Gwendella Thornley</td>
<td>Theatre Arts Education Major Junior</td>
</tr>
<tr>
<td>Marie Eccles Caine Foundation-</td>
<td>Theatre Arts Undergraduate</td>
</tr>
<tr>
<td>Russell Family</td>
<td>Demonstrated Financial need</td>
</tr>
<tr>
<td></td>
<td>Tuition waiver- 3.25 GPA minimum</td>
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<tr>
<td></td>
<td>Demonstrated Academic Excellence</td>
</tr>
<tr>
<td></td>
<td>Talent Award- 2.75 GPA minimum</td>
</tr>
<tr>
<td></td>
<td>Demonstrated excellence in Theatrical Art</td>
</tr>
</tbody>
</table>
Appendix J - Production assignments & job descriptions.

The following descriptions are not all inclusive, they are meant to give you an idea of what is involved with types of assignments, and the minimum expectations to get a grade higher than an ‘F’. These are typical descriptions given in the Professional world.

Costume Designer
The Costume Designer is responsible for the design and implementation of all elements of costume design including designing, building and/or acquisition in a timely manner and within budgetary limits.

Pre-Production:
- Reads and studies the play; attends design meetings at which Director presents his/her interpretation of the play. Discusses possible costume treatments with the Director.
- Does research on costumes of the period as well as the style of the play.
- Collaborates with the Director and others designers in choice of color, texture, fabric, line and hair design.
- Designs and sketches all costumes, including accessories, hairstyles and specialty makeup.
- Attends fittings, production meetings and dress rehearsals.

Rehearsal Period:
- Responsible for purchasing all fabrics and trims.
- Consults with the cutter/draper about patterns and construction methods.
- Attends fittings, production meetings and dress rehearsals.
- After the show closes, makes sure that costumes are struck, laundered and put away.
- Attends all Technical and Dress Rehearsals making notes for Costume Shop Manager.

Assistant Costume Designer
- Assists the designer with research.
- Swatches and shops.
- Often assembles accessories and works on costume props.
- Attends fittings, production meetings and dress rehearsals as required.

Costume Shop Supervisor or Manager
- Directly responsible for the day-to-day running of the shop.
- Hires staff.
- Supervises staff.
- Orders supplies and equipment.
- Keeps abreast of construction progress.
- Conducts shop meetings.
- Attends general theatre staff and production meetings.
- Keeps track of budgets.
- Remembers everything.
Cutter/Draper
- Develops patterns and is responsible for cutting all fabric, including inter-linings, facings, linings, bias strips, plackets, etc.
- Plans the construction process for each garment.
- Gives stitchers careful and complete instructions.
- Attends fittings.
- Supervises alterations.

First Hand
- Serves as the cutter/draper’s assistant.
- May develop some patterns or only cut fabric using patterns developed by the cutter/draper.
- May supervise stitchers.

Stitcher
- Assembles garments as instructed by the cutter/draper.
- May or may not do finishing.

Craftsperson
- Plans the construction process for accessories and costume properties with the designer and carries the plans to completion.

Dyer
- Dyes fabric before it is cut.
- Dyes, paints and distresses costumes after they are completed.

Hair/Make-up Designer
Responsible for make-up design, assisting performers with make-up application as necessary, setting up make-up area, insuring adequate make-up supplies are available for the run of the production, procuring needed supplies, keeping make-up area clean and sanitary, and supervising any Make-up Crew members.

- Reads and studies the play and does research on hair of the period as well as the style of the play.
- Discusses possible make-up and hair treatments with the Director and discusses hair design with Wardrobe Assistant.
- Consults the Hair/Make-up Designer Check-off List.
- Creates make-up design.
- In consultation with Stage Manager, coordinates make-up calls, especially for large cast shows. During Strike, Hair/Make-up Designer is responsible for cleaning and storing make-up supplies and cleaning make-up area.
- See Crew Chief section below for general requirements.
- This position may also include Hair design. If this is the case, the Hair/Make-up designer will be responsible for hair design, assisting performers with implementing this design, ensuring adequate hair supplies are available for the run of the production, and procuring needed supplies.
- Attends Stagger through/Stumble through/First Run through.
- Attends at least one final Run through.
- Attends all Dress Rehearsals taking note of any details yet to be completed.
- During Strike, Hair/Make-up Designer is responsible for cleaning and storing make-up supplies and cleaning make-up area.
- Submits weekly Production Budget Reports to the Staff Production Manager.
- Attends and gives report at weekly Production Meetings.
Lighting Designer

The Lighting Designer is responsible for the design and implementation of lighting design including all design, cueing, and paperwork. In collaboration with the Master Electrician, the Lighting Designer is ultimately responsible for the hanging, focusing, and upkeep of the lighting design. In certain productions, this position may be combined with that of Master Electrician.

Pre-Production:
• Reads and studies the play; attends first production conference at which Director presents his/her interpretation of the play. Discusses possible lighting treatments with the Director and the Staff Production Manager and Technical Director.
• Works with the Production Manager and Technical Director and Lighting Student Manager to determine instrument and electrical resources.
• All designers meet with Director(s), Production Manager and Technical Director with preliminary designs in hand on the "Preliminary Design Due" date on the Department Calendar.

Rehearsal Period:
• Works with ground plan and elevations provided by Set Designer to create lighting design and generates the Light Plot.
• Works closely with Set and Costume Designers, and Master Electrician to coordinate color choices and other scenic and costume elements.
• Works closely with Master Electrician in hanging, cabling, and focusing during the week marked "Light Hang" on Department Calendar. Participates in Load-in.
• Lighting Designer creates all paperwork including the Hook-up Schedule necessary for implementing the design.
• Collaborates with the Director and in setting cues, providing the Stage Manager with preliminary Light Cue List as per the "Preliminary Q Sheets Due" deadline on the Department Calendar. Typically, the Lighting Designer and Director work together with the Stage Manager and the Light Board Operator in setting cues after the Scenic Artist has completed preliminary painting.
• The Lighting Designer collaborates with the Stage Manager, Light Board Op, Director, Staff Production Manager/Technical Director in holding a paper tech as needed prior to tech weekend.
• Attends Stagger through/Stumble through/First Run through.
• Is available for consultation during Load-in.
• Submits weekly Production Budget Reports to the Staff Production Manager.

Dress Rehearsal/Performance Period:
• Attends at least one final Run through.
• Attends Paper Tech.
• Attends Dry Tech if held.
• Attends Cue to Cue rehearsal.
• Attends all Technical and Dress Rehearsals making notes for Master Electrician and Lighting Crew.
• Ensures that show is saved to several discs kept in separate safe places.
• Ensures that gels of highly saturated color are changed between production weekends if necessary.
• Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.

After Final Performance:
• During Strike, the Lighting Designer will collaborate with the Lighting Student Manager and Master Electrician in returning equipment to storage and insuring all items are returned in good condition.
Master Electrician

The Master Electrician (ME) is responsible for supervision, inventory, set-up, and upkeep of lighting for The Morgan Theatre Light Lab and Studio (Black Box) Theatre, insuring that all lighting equipment is stored in good working condition ready for use in productions and events in the theatre spaces.

Responsibilities include:

• Working with the Lighting Designer and Production Electrician to insure safe and proper equipment usage (including ladders) for theatre performances. Anything needing repairs beyond normal maintenance should be brought to the Production Manager’s attention.

• Inventory all lighting equipment at the beginning and end of each semester, at the beginning of each theatre build and after Strike.

• Ensures that all lighting equipment is appropriately labeled.

• Conducts a dimmer and instrument check before every event and replace lamps and/or repair instruments before the event.

• Maintains the generic rep lighting plots in the Morgan Theatre and the Studio (Black Box) Theatre. This is the basic lighting available for events in those spaces. This minimum lighting plot should remain hanging and focused in the spaces at all times. If it is necessary to alter a rep plot for a specific theatre production, the Master Electrician Student Assistant will re-hang and focus the rep plot as soon after Strike as possible.

• Responsible for maintaining the neat, clean, and safe state of the light racks backstage, the dimmer room, and the booth. All lighting instruments should be hung on the light racks pipes with their shutters in and pigtails wrapped around their yokes.

• Establishes a procedure for checking in/out lighting equipment, for Studio (Black Box) theatre and Theatre Student Association (TSA) productions and events. Anyone who desires to borrow any lighting equipment for a department or TSA production must contact the Master Electrician Student Assistant, preferably during the posted scheduled shop hours. NOTE: Outside organizations wishing to borrow or lend lighting equipment must contact the CSAPS office.

• In preparation for Load-ins and Strikes, the Master Electrician Student Assistant ensures that the Electrics tool box is stocked with all the proper tools and that any necessary special tools or equipment are prepared.

• During most if not all scheduled shop hours, the Master Electrician Student Assistant will endeavor to perform the numerous ongoing ("horizontal") duties related to the upkeep and maintenance of lighting and sound equipment as noted above. Work for the "vertical" duties or those related to a single production should be budgeted for times other than scheduled shop hours if at all possible.

• During Strike, the Master Electrician Student Assistant will work with the Lighting Designer and the Production Electrician in returning lighting equipment to storage and insuring all items are returned in good condition.

• For participating ACTF productions, the Lighting Student Manager will assist the Lighting Designer, Master Electrician and Production Manager, Technical Director in storing equipment for possible travel to festival.

• The Master Electrician Student Assistant reports to Faculty Production Manager. Assignment will be made for entire year. The Master Electrician Student Assistant will be issued keys necessary to perform these duties.
Production Manager

The Production Manager supervises Student Managers or Assistants in the areas of: Theatre Venues, Scene Shop, Electrics, Sound, and Props. The Production Manager schedules and facilitates weekly Student Manager/Assistant meetings. The Production Manager generates production calendars and deadlines for the Department of Theatre Arts (DTA) season. The Production Manager creates work schedules and ensures that work areas are properly equipped/maintained.

The Production Manager utilizes resources for special projects, helps to create a positive working environment, and is a positive role model/mentor for students. In addition, the Production Manager coordinates special department projects as necessary.

Pre-Production:

- Reads and studies the play; attends first production conference at which Director presents his/her interpretation of the play. The Staff Production Manager oversees all aspects of production, ensuring that all parties are clearly communicating with each other.
- Under the supervision of the Department Chair and Budget Officer, the Production Manager prepares production budgets.

Rehearsal Period:

- Arranges purchase orders and/or credit card purchases for production related expenses, and monitors expenses, ensuring that all designers and crew chiefs are operating within production budget.
- Creates production schedules and ensures that deadlines are met.
- Facilitates the hiring/assigning of production designers, and schedules and facilitates weekly design meetings.
- Coordinates the production assignments, scheduling, and training of student production personnel.
- Arranges building access for production staff and cast with the Administrative Assistant.
- The Production Manager ensures that all aspects of productions are moving forward as scheduled, resulting in a quality final product.
- Attends and gives report at weekly Production Meetings.

Props Designer

Responsible for the building, procurement, upkeep, and repair of all props for a particular production in a timely manner within budgetary limits.

Pre-Production:

- Reads and studies the play; attends first production conference at which Director presents his/her interpretation of the play. Discusses possible props with the Director and Production Manager and Technical Director.
- Does research on the period/style of properties (and furniture if the set designer is not responsible for furniture).
- If necessary, obtains a ground plan showing location of all furniture, and notes whatever comments the director and/or designer makes concerning the size, color, style, or function of each piece of furniture or prop.

Rehearsal Period:

- Makes a detailed property list. The Stage Manager provides a complete prop list by the “Final Props List Due” deadline outlined on the Department Calendar. Keeps track of the source of props: pulled from Prop Room; borrowed from cast, crew or friends in the community; built in shop; borrowed from merchant; etc. If not bought, built or pulled from stock, Props Designer makes sure the source is thanked in the program.
- The Props Designer is responsible for obtaining all props (and, in some instances, furniture) for the production. The Props Designer lists every prop needed for the production, marks: whether the item will be built, borrowed, rented or bought; the estimated cost; the source (e.g. “stock,” “actor’s name,” “Civic Theatre,” etc.); the date of obtaining or completing the prop; and any alterations to borrowed or rented props.
• If necessary, the Props Designer obtains the Prop Shop Road Box from the Prop Shop Student Manager. The Props Designer stocks the Road Box with props as needed and, in conjunction with the Stage Manager, determines its location.

• The Props Designer discusses the budget with the Director and Staff Production Manager and Technical Director and determines if any props will have to be bought or rented. The Props Designer is responsible for making arrangements for purchase or rental with the Department Budget Officer.

• Discusses in detail with Set Designer what each item of set dressing (and furniture, if necessary) should be. Works closely with Set Designer in selecting and approving drapery materials and other set dressing.

• If consumables are used in a performance, the Props Designer is responsible for making arrangements for purchase with the Department Budget Officer. The Props Designer consults with the Director of the production regarding when consumables should first be used in rehearsals.

• Props Designer insures the safety and sanitation of all props and consumables until such time as the Stage Manager or Running Crew take over this responsibility.

• Attends rehearsals as necessary to note placement and use of props.

• Attends Stagger through/Stumble through/First Run through.

• Ensures that all props are ready by the "Final Props Due" deadline on the Department Calendar.

• Submits weekly Production Budget Reports to the Staff Production Manager.

Prop Shop Manager

The Prop Shop Manager is responsible for supervising all inventory, usage, storage and rental of props, and the maintenance, equipment and materials in the Prop Shop (Propland).

Responsibilities Include:

• Keeping the Prop Shop (Propland) and Prop Storage Sheds areas neat and clean.
• Informing the Technical Director and Faculty Production Manager of the need for supplies or equipment.
• Signing props in and out, maintaining sign-out sheets, and insuring props are returned in good repair.
• All prop rentals, including sign-out sheets, rental agreements, check out and check in of all rental inventory, and ensuring that all rental deposits and payments are given to the Department Business Manager.
• For productions, the Prop Manager works with the production Props Designer in finding and pulling prop pieces from stock and acting as a resource for locating other props sources. The Prop Shop Student Manager should keep a record of all items pulled from stock, cross-checking with the production Prop Master and Stage Manager.
• During Strike, the Prop Manager will work with the production Props Designer and the Props Run Crew and supervise the return of props to Propland or other prop storage, ensuring that all items are returned in good condition.
• Anyone who desires to use a prop from the Prop Shop must contact the Prop Manager, preferably during the posted scheduled shop hours. During most, if not all scheduled shop hours, the Prop Manager will endeavor to perform the numerous ongoing ("horizontal") duties related to the upkeep and maintenance of the Prop Shop as noted above. Work for the "vertical" duties or those related to a single production should be budgeted for times other than scheduled shop hours whenever possible. In addition, the Prop Manager should be available for any telephone calls from outside organizations regarding borrowing or lending props.
• Reports to Faculty Production Manager and Technical Director. Assignment will be made for the entire year. The Prop Manager will be issued keys necessary to perform these duties.
Run Crew Operators

Light Board Operator
- Responsible for helping set lighting cues and assisting the Lighting Designer during Hand and Focus, and for implementing the Light Design during the run of the show. The Light board Op is responsible for maintaining any paperwork including Light Cue List for the show.
- Attend at least one of the final Run through rehearsals.
- Attend Paper Tech if asked.
- Attend Cue to Cue Tech rehearsal
- Attend all technical and dress rehearsals, and, of course, all performances.
- Assist the ME in performing dimmer checks prior to each tech and dress rehearsal, and each performance as asked.
- Reports to the Production Manager & Stage Manager. Assignments will be made for each production. The SM will open all doors necessary to perform these duties.

Sound Board Operator
- Responsible for helping set sound cues and assisting the Sound Designer when asked, and for implementing the Sound Design during the run of the show. The Sound board Op is responsible for maintaining any paperwork including Sound Cue List for the show.
- Attend at least one of the final Run through rehearsals.
- Attend Paper Tech if asked.
- Attend Cue to Cue Tech rehearsal
- Attend all technical and dress rehearsals, and, of course, all performances.
- Checking all sound cues prior to each tech and dress rehearsal, and each performance as asked.
- Reports to the Production Manager & Stage Manager. Assignments will be made for each production. The SM will open all doors necessary to perform these duties.

Stage Run Crew
- Responsible for changing any scenery during performance including, but not limited to, set pieces, set dressing, furniture, etc. and for any flying and some costume changes.
- Crew members are expected to attend at least one of the final run-through rehearsals.
- Attends Cue to Cue Tech rehearsal.
- Attend any shift rehearsals that may be scheduled.
- Attend all tech and dress rehearsals, and, of course, all performances.
- Run Crew members are required to wear black clothing (see Dress Code section).
- During scene shifts, crew members should move with alacrity, but not rush. Scene changes are typically choreographed by the ASM or SM and should be accomplished with polish, professionalism and purpose. No crew members should ever be visible to audience members in hallways, lobby or theatre proper except in the case of a true emergency, or if required by a unique production duty.
- Reports to the Production Manager & ASM who will delegate individual duties. Assignments will be made for each production. The SM will open all doors necessary to perform these duties.

Costume Run Crew
As the Wardrobe Technician of a show, you are responsible for making sure that the Actors have everything they need (costume-wise) during a performance. You are responsible for the Actors costumes. This means that any laundering,
repairing or costume changes during the show need to be facilitated by you. During the show you are responsible for making your Actors look the best they can. This means that they do not have wrinkles in their clothing (or that they do if that is the designer’s character choice), that they do not have lint or strings attached to them, that their clothing is on straight, and that they have all their accessories. Remember that this is your job! Do not sit around not paying attention to the show or chatting on your cell phone. You should know everything going on with costumes at every moment!

At Crew Call – Before Actor Call:
• Check all costumes, be sure that you know where all costume pieces are, whether it be in their dressing room, in their ditty bag, or preset for a change on-stage. The Designer will provide a costume plot for this purpose. This is the time to discover all problems and/or missing items while there is still time to solve them, find them, or correct the problem.

At Actor Call and During Show:
• Help with actor’s hair and makeup if needed.
• Make certain that all actors are dressed in your appropriate costume and that you look right every time they go on stage.
• Help the actors dress for quick changes.
• Hang the actor’s costumes if they do not have time because of a quick change.
• Be available to help the actors with any costume emergency.

Laundry
You are responsible for making sure that ALL laundry gets washed, pressed and returned to the dressing rooms PRIOR to the Actor’s call. You should have the shop’s help with this, but arrangements must be made with Nancy or Amanda, and I would recommend checking on it throughout the day. (Things get crazy in the shop and if we have moved on to another show laundry and notes may be forgotten.)

General Rules:
Do NOT bleach silk.
Do NOT machine wash bras, girdles, things with wires if hand washables.
Do NOT machine wash nylons without being in lingerie bags.
DO check with designer on which things can be laundered and how.
DO wash dyed things separately.
DO wash bras and nylons in lingerie bags.
SORT by colors - whites, darks, dyed whites and T-shirts - hot water; darks and dyed-cold water.
IRON as needed - this usually means collars and sleeves of shirts. If you haven’t used the SUSSMAN Iron before, ask for help!

Labels
Check every item, every time you wash it (before it’s mixed with everything else) to make sure:
• It has a label with a relevant name in it (i.e., the show you are doing, not some show three years ago).
• The label hasn’t fallen out or the ink washed off. Ask your Actors to do this also.

Ventilated Pieces
Gently brush lace with a toothbrush soaked in acetone or spirit gum remover. Be careful not to pull hair to back side of piece.

Jewelry/Accessories
Jewelry is contained in a Ziploc bag with the actor’s name on it in their ditty bag. Each night the jewelry and accessories need to be accounted for and returned to a safe place, i.e., the Ziploc bag.
Problem Sheets
Problem sheets should be posted outside dressing rooms for you and your Actors to write down any costume problems. If there are problems on the sheets, these are your notes for the next day. The run crew is responsible for these problems being fixed. If you need help, the shop staff will assist you with any of these if asked.

Strike:
• Wash and condition wigs as you would normal healthy hair.
• If wig is fronted and spirit gum was used, use a soft toothbrush and acetone to clean lace.
• If the wigs have a lot of styling products, use a bit of Spic and Span and condition as normal. Hang to dry. Turn inside out, re-label and put back in appropriate box.
• Jewelry needs to be put back into the jewelry cabinet in the appropriate places, NOT thrown in a big pile inside.

Set Designer
The Set Designer is responsible for the design and implementation of all scenic elements of a production, working within budgetary limits, and meeting all time deadlines.

Pre-Production:
• Reads and studies the play; attends first production meeting at which Director presents his/her interpretation of the play. Discusses possible scenic treatments with the Director and Staff Production Manager and Technical Director.
• Does research on architecture, furniture and decor of the period as well as the locale of the setting and style of the play.
• Generates thumbnail sketches for presentation to the Director by the deadline established on the Department Calendar. Discusses any suggested modifications with the Director and Staff Production Manager/Technical Director.
• Generates ground plans, color samples and/or models in collaboration with Director and Staff Production Manager/Technical Director. Revises sketches and scale ground plan for final approval by the "Designed by" date on the Department Calendar.
• All designers meet with Director(s), Production Manager and Technical Director with preliminary designs in hand on the "Preliminary Design Due" date on the Department Calendar.

Rehearsal Period:
• Explains designs, sketches, or models to cast and crew at first rehearsal. Discusses in detail with what each item of furniture and set dressing should be. Works closely with Props in selecting and approving drapery materials and other set dressing.
• Makes complete working drawings and painters’ elevations for Construction and Painting Crews.
• Gives Stage Manager a scale ground plan to tape out on the floor of the stage or rehearsal hall.
• Coordinates colors of set and furniture with Wardrobe Assistant and Props Designer.
• Meets with Lighting Designer to discuss color choices and practicals, and to coordinate lighting and scenic elements.
• Assists the Stage Manager in placing and spiking furniture, rugs, etc.
• Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.
• Attends Stagger through/Stumble through/First Run through.
• Attends Paper Tech if there are extensive scenery changes, fly cues, etc.
• Is available for consultation during Load-in and any Scene Shift rehearsals.
• Submits weekly Production Budget Reports to the Staff Production Manager/Technical Director.

Dress Rehearsal Period:
• Attends at least one final Run through.
• In cooperation with Props Designer establishes the placing of trim, pictures, ornaments, and any other set dressing on the set.
• Attends all Technical and Dress Rehearsals making notes of any details yet to be completed.

After Final Performance:
• During Strike, the Set Designer will collaborate with the Production Manager, Technical Director and the Master Carpenter in returning material to storage and insuring all items are returned in good condition.

Stage Manager
The Stage Manager (SM) is responsible for the smooth and efficient running of rehearsals and performances. The SM is the primary person responsible for communication among production staff, cast and crew.

The SM is responsible for keeping the master prompt script, setting up rehearsal space prior to each rehearsal and striking rehearsal furniture and props as necessary, running and calling the show, posting cast/crew sign in sheets, collecting and security valuables during performance, taking and posting Production Meeting Reports, Daily Rehearsal Reports, and coordinating the production running crews.

Rehearsal duties, to be negotiated with Director, include recording blocking, prompting, taking line notes, contacting absent or tardy actors/crew members, calling cast/crew members in from breaks, etc. Maintaining an SM kit which includes first aid supplies, taping materials, flashlight, etc. The SM should be aware of the location of telephones and fire extinguishers for use during an emergency and be well-versed in fire evacuation procedures. In case of a life threatening emergency, the SM notifies Security and takes charge of implementing proper procedures.

Pre-Production:
• Reads and studies the play; discusses duties and responsibilities with the Director.
• Attends all production meetings.
• Assists the Director at auditions. Distributes and collects Audition Forms and Crew Call Forms, emphasizes to auditionees the need to list all conflicts, takes a photo of auditionees if needed, keeps track of the order of auditionees, keeps audition flowing smoothly, ushers auditionees into theatre, and announces them as per the Director's instructions.
• Tapes out the ground plan on floor of stage and/or rehearsal hall as needed.
• If Director requests, the Stage Manager generates a rehearsal schedule and makes copies for all cast, crew, and the Callboard.

Rehearsal Period:
• Places and spikes furniture, rugs, etc. as established by the Director.
• Obtains and maintains any rehearsal props called for by the Director by the "Rehearsal Props Due" deadline on the Department Calendar. Rehearsal props are substitutes of comparable size and weight used by actors until the final props are available.
• The Stage Manager runs weekly Production Meetings, and takes Production Meeting Report notes. The Stage Manager will then generate Production Meeting Reports in both written and e-mail form for each Theatre Production meeting. These notes are posted on Callboards and emailed. These reports will be a primary method of communication for the entire Department. They will include updates from each of the faculty and staff, Student Managers, positions of responsibility, et al.
• At first read through, the Stage Manager obtains the cast's names, addresses, and telephone numbers, and then generates a contact sheet which is distributed to cast and production team.
• Stage Manager makes sure that every actor receives a rehearsal schedule and keeps cast advised of any changes. The Daily Call Sheet may be useful.
• Takes Daily Rehearsal Reports at each rehearsal and posts them daily on Call boards and emails them. These reports will include all changes, additions, or deletions that arise during daily rehearsals. These changes could
include the addition of a prop, a question to a designer, a change in rehearsal schedule, etc. This will be a written record of such requests and changes to facilitate the timely completion of tasks and to insure that all members of cast and crew receive notification of schedule changes and so on.

- Arrives at least 30 minutes early for every rehearsal to set stage furniture and any rehearsal props. Stage Manager insures that ALL stage furniture and rehearsal props are struck and stored after each rehearsal.
- Walks through scenes for any absent actor or assigns a delegate to do so. Attempts to contact any missing or unexcused actors.
- The Stage Manager insures that all actors are in place prior to the beginning of each scene.
- Records in Stage Manager’s book all blocking, intentional pauses, stage business, and all light, sound, music, special effects, and curtain cues, etc.
- Prompts the actors precisely and corrects mistakes to the extent that the Director wishes. It is important for the Stage Manager to keep up with the script during rehearsals and is ready to prompt an actor immediately upon receiving a “Line” request.
- Takes Line Notes of dropped lines, jumped lines, etc. and distributes to the cast.
- Taking down blocking OR prompting actors/taking line notes may be delegated to the Assistant Stage Manager at the Stage Manager’s discretion.
- After all rehearsals and performances (both Mainstage and Studio Theatre), the Stage Manager ensures that all doors are properly secured, and lights are turned off, including Make-up Room, Costume Shop, Prop Shop, Light Booth, Mainstage, and Scene Shop (with the exception of the night circuit/ghost light).
- Stage Manager collaborates with the Lighting Designer, Light Board Op (if needed), Sound Designer, Sound Board Op (if needed), Costume Designer (if needed), ASM, Director, Production Manager and Technical Director in holding a Paper Tech prior to Cue to Cue Rehearsal. During Paper Tech, the Stage Manager is responsible for penciling in all light, sound, fly, actor, and scene shift cues.
- The Stage Manager is responsible for obtaining cue sheets from the Lighting and Sound Designers in enough time to prepare the prompt book.
- The Stage Manager prepares for Cue to Cue and Tech Rehearsals in order to facilitate the efficient and smooth running of the rehearsal.

**Dress Rehearsal/Performance Period:**

- Once performances begin, the prompt book containing blocking notes, lighting cues and sound cues should be locked in the booth or another safe place so that it is accessible in the event that the Stage Manager cannot run a performance. The Stage Manager should create a second book to be kept with him/her that contains any information that may be needed during the day, such as contact lists, schedules etc.
- The Stage Manager must be familiar with all Emergency Policies such as fire, smoke, etc. The Stage Manager will contact the Technical Director or Production Manager for any emergency situations (equipment failure, smell of smoke, severe weather). In the case of life threatening emergency, the Stage Manager notifies Security and takes charge of implementing proper procedures.
- The Stage Manager generates a list of all cast and crew members who are eligible to receive Lecture/Performance credit for their work on the production and the number of performances in which those cast and crew members were involved.
- The Stage Manager should generate a Run List for crew members that lists specific duties before, during and after each performance similar to the Run List example found in Stage Manager Checklist Examples.
- Stage Manager should hold scene Shift Rehearsals with Running Crew.
- Takes note of any problems, unfinished details, painting touch ups, and/or changes and communicates these to the proper crew chief, Production Manager or Technical Director.
- Stage Manager (or delegate such as ASM or Run Crew) insures the safety and sanitation of all props and consumables.
- Stage Manager or Assistant Stage Manager is responsible for setting up and labeling any and all prop tables necessary for a production. Non- or semi-valuable props may be stored in the locked, rolling Props Road Box. The
Stage Manager should be responsible for locking and unlocking the Road Box before and after rehearsals and performances.

- Extremely valuable or delicate props, or weapons (especially firearms) should be stored in Production Manager or Technical Director’s office.
- The Stage Manager or ASM should generate a Prop Cue Sheet and diagrams for Running Crew members. These should indicate where every prop is preset on stage (a photo is often helpful) and/or where every prop is moved on or off stage during the run of the show.
- Stage Manager is responsible for presetting all props both on and backstage prior to each Technical and Dress Rehearsal, and every Performance. These duties may be delegated to the Assistant Stage Manager or a member of the Running Crew, but the Stage Manager is ultimately responsible to see that all props and furniture are correctly preset.
- Performers should pick up props from the props table(s) or designated area backstage and return them there, and are responsible for presetting any personal props in pockets, etc. If an actor wants to assume responsibility for keeping such personal props between rehearsals and performances, this should be negotiated with the Stage Manager or ASM.
- Performers are responsible for bringing to the attention of the Stage Manager or ASM any items needing repair.
- The Stage Manager posts and checks the Cast/Crew Sign-in sheet and attempts to contact any absent or tardy cast or crew member(s). Any member of the cast/crew deemed tardy will receive a warning slip (see Professionalism section of the Handbook).
- Stage Managers ensure that all equipment and personnel are ready for performance. The Stage Manager should establish a check off list of duties including those that must be accomplished prior to opening the house and those that must be accomplished prior to curtain.
- If the stage is to be swept and/or mopped, the Stage Manager assigns this task to a Running Crew member and ensures that all work lights are turned off.
- The Stage Manager has the ultimate responsibility that the stage is set correctly and that all elements and members of the production team are ready for the performance. This typically requires a walkthrough of the entire stage and backstage area prior to the house opening. The Stage Manager should generate a checklist to help ensure that everything is ready for house to open.
- The Stage Manager gives the following calls to cast and crew: one hour; half hour; house open (after House Manager notifies SM); fifteen minutes; ten minutes; five minutes; and places (at two minutes). The Stage Manager cannot give the “places” call until given the go-ahead by the House Manager at three minutes.
- During Dry Tech, Cue to Cue and Tech/Run Rehearsals, the Stage Manager may stop rehearsal if necessary. The Stage Manager merely says “stop.” The cast and running crews should hold quietly in place while the Stage Manager and the production team address the reason for stopping. The Stage Manager is responsible for choosing an appropriate restarting point in the script and restarting the rehearsal.
- The Stage Manager will inform the cast and crew where the rehearsal will restart (a line or cue) on the Stage Manager’s command. The Stage Manager restarts the rehearsal by simply saying “Go please.”
- At intermission, the Stage Manager ensures that no visitors are allowed backstage, and that any set changes are accomplished.
- During intermission, the Stage Manager informs the House Manager to signal the patrons back into the theatre for the next act five minute prior to the end of the intermission as determined by the Director. The SM follows the calling procedure from the top of the show including the following calls: ten minutes; five minutes; places (at two minutes). The Stage Manager cannot give the “places” call until given the go-ahead by the House Manager at three minutes.
- The Stage Manager is responsible for keeping any times requested by the Director which could include total running time, running time of each act, and running time of scene changes on the Running Notes form.

After Final Performance:
- Ensures that the booth is clean and restored.
- Collects all SM “blue lights”, kits and other stage management property and returns them to their proper place.
Assistant Stage Manager
The Assistant Stage Manager (ASM) has a twofold responsibility. During the rehearsal period, the ASM operates as the Stage Manager’s assistant, helping set up and strike rehearsal furniture and props, taking down line notes, prompting actors, etc. as per the SM’s instructions.

During tech and dress rehearsals and performances, the ASM operates as Deck Captain, and is responsible for the smooth and efficient running of the backstage area. The ASM is stationed backstage and supervises and/or participates in all scenery changes and any props and/or costume changes as needed.

Sound Designer
Responsible for the sound design and the implementation, loading-in, maintenance, and striking of the sound equipment necessary for a particular production. This position may be combined with that of the Master Electrician or with that of the Sound Board Operator. On occasion, a sound technician may be assigned to assist with set-up of equipment, mics, etc.

Rehearsal Period:
•  Reads and studies the play. Discusses sound design with the Director.
•  Gathers all sound effects and/or music required for the production for approval by the Director.
•  Consults with the Staff Production Manager and Technical Director regarding the availability of sound output devices and determines the most efficient method for sound production and/or reinforcement.
•  All designers meet with Director(s), Production Manager and Technical Director with preliminary designs in hand on the "Preliminary Design Due" date on the Department Calendar.
•  Creates a sound tape or plot by the "Sound Plot Due" deadline on the Department Calendar. Collaborates with the Director and Stage Manager in setting cues and sound levels, providing the Stage Manager with preliminary Sound Cue Sheets as per the "Preliminary Q Sheets Due" deadline on the Department Calendar.
•  Determines if voice and/or musician reinforcement is necessary and consults with the Production Manager/ and Technical Director regarding type and placement of microphones and speakers.
•  Attends Stagger through/ Stumble through/ First Run through.
•  Submits weekly Production Budget Reports to the Staff Production Manager.

Load-in Period:
•  The Sound Designer insures the safe and efficient cabling and dressing of all speakers, headsets, boards, monitors, and other equipment, and trains the Sound Board Operator if necessary.
•  The Sound Designer helps maintain the Sound Room in a safe, neat, and organized manner throughout the rehearsal period.
•  All headsets will be setup, tested, and in good working order prior to the first Technical Rehearsal.

Dress Rehearsal/Performance Period:
•  Ensures that all sound effects, sound tapes/CDs/Minidiscs, and music is ready by the "Sound Recording Due" deadline on the Department Calendar.
•  Ensures that all mics have fresh batteries
•  Once all sound cues, special effects, etc., have been established, the Sound Designer records a master sound CD which is to be kept in a safe place. This master can be used in the event of an emergency such as a show tape breaking, a CD being scratched, etc.
•  Attends at least one final Run through.
•  Attends Paper Tech.
•  Attends Dry Tech if held.
•  Attends Cue to Cue rehearsal.
•  Attends all Technical and Dress Rehearsals making notes of any details yet to be completed.
•  Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.
production.

After Final Performance:
• During Strike, the Sound Designer will collaborate with the AV Student Manager and Master Sound Technician in returning sound equipment to storage and insuring all items are returned in good condition. The Sound Designer is responsible for striking all sound equipment, cables, speakers, headsets, microphones, and so on.
• Sound Designer is also responsible for cleaning and neatening the Sound Room during the Post-Strike period.

Technical Director
The Technical Director (TD) is responsible for the construction, mounting, rigging and maintenance of all scenic elements in departmental productions. The TD implements equipment and facility maintenance, repairs, upgrades, and purchases.
The TD is responsible for producing working drawings. Purchase of material and accounting for that material. The TD trains students in all areas of technical theatre, including appropriate safety procedures. The TD helps to create a positive working environment, is a positive role model/mentor for students, and represents the department positively to the campus community.

Pre-Production:
• The TD Reads and studies the play; attends first production conference at which Director presents his/her interpretation of the play.
• Discusses possible scenic treatments with the Director and Designers, and receives ground plans, working plans, sketches, elevations, etc. from the designers no later than the "Design Due" deadline on the Department Calendar.
• Ensures that all technical elements are prepared and in running order by first technical rehearsal.
• Ensures that all set dressing, painting, and details are complete by First Dress rehearsal. This includes dryness of paint, tacking of any scenery, and rigging properly in place.

Rehearsal/Production Period:
• Supervises the Master Carpenter and Props, and ensures that all designs are implemented.
• Present at load-ins, strikes, rehearsals, and performances as necessary.
• Attends Technical and Dress Rehearsals taking note of any details yet to be finished.
• Responsible for maintaining Load-in Sign-in/out and Strike Sign-in/out sheets.
• Available during all performances in case of emergency.
• Attends and gives report at weekly Production Meetings.

After Final Performance:
• Consults with the Master Carpenter, Master Electrician, Sound Designer, Costume Crew Chief, Props Designer, and Student Managers in coordinating Strikes. The Staff Production Manager/Technical Director takes charge of striking all scenic elements.
• If the production is a participating KC/ACTF entry, the Production Manager and Technical Director are responsible for storing all production elements in anticipation of traveling to festival. If it is determined that the production will not be invited to festival, the Production Manager and Technical Director ensures that all stored elements are returned to their rightful place.

Scenic Charge
The Paint Charge works directly with the Scenic Designer & Technical Director to order materials; prepare materials and surfaces for paint; prepares color samples; painting and finishing of scenic all elements, furniture, and props; maintaining the integrity of the visual interpretation as set out by the production team. The Scenic charge is responsible for the cleanliness of the paint room and the cleanup of any painting project.
Pre-Production

- Ensure with the Technical Director & Production Manager, that enough time is given before First Dress rehearsal to have all things properly painted.
- With the technical director, create a schedule of paint needs, including, elevation drawings, palette acquisition, supply orders, paint calls, etc.

Rehearsal/build period

- Oversee the timely completion of all paint projects.
- Properly disposing of waste.
- Running paint calls & crews.
- Cleaning & storage of paint supplies.
- Accurately portraying the given design.
Appendix H – UST Production Assignment Application

UST PRODUCTION ASSIGNMENTS APPLICATION

Name: ___________________________ □ Fr □ So □ Jr □ Sr

Please check the production assignments you have completed:

SM Students:
- □ ASM
- □ ASM
- □ ASM
- □ SM
- □ SM-Capstone

Costume Design Students:
- □ Stitcher
- □ First Hand
- □ Wardrobe Head
- □ Assistant Design
- □ Capstone Design

Light Design Students:
- □ Lighting
- □ Lighting
- □ ME
- □ Assistant Design
- □ Capstone Design

Scene Design Students:
- □ Scene Painting
- □ Prop Master
- □ Scenic Charge
- □ Assistant Design
- □ Capstone Design

Technical Production Students:
- □ Board Op
- □ Board Op
- □ ME
- □ A1
- □ ASM
- □ Capstone Project

Please check the production assignments you need for your program that you wish to apply for next UST season, and indicate your show preference. You may apply for an assignment outside your program if you wish. Assignments will be made based on the student’s academic needs/artistic requests, and the needs of the productions:

SM Students:
- □ ASM
- □ ASM
- □ ASM
- □ SM
- □ SM-Capstone

Costume Design Students:
- □ Stitcher
- □ First Hand
- □ Wardrobe Head
- □ Assistant Design
- □ Capstone Design

Light Design Students:
- □ Lighting
- □ Lighting
- □ ME
- □ Assistant Design
- □ Capstone Design

Scene Design Students:
- □ Scene Painting
- □ Prop Master
- □ Scenic Charge
- □ Assistant Design
- □ Capstone Design

Technical Production Students:
- □ Board Op
- □ Board Op
- □ ME
- □ A1
- □ ASM
- □ Capstone Project
APPENDIX I-SCENE SHOP COMPLEX SAFETY POLICIES

GENERAL

1) A supervisor must oversee the shop during both work and after hour use
2) Appointed supervisors must be trained on all tools and safety procedures
3) Use of the shop must be scheduled in advance with scene shop technician on a first come first serve basis
4) There must be at least one person who is first aid trained in the shop while working—during normal hours and after normal business hours
5) No horse play in the shops
6) Be respectful of each other (this is a learning environment)
7) If it does not feel, look, or sound safe, STOP. A supervisor must check it out for safety concerns
8) Only use tools that you have been trained on and checked out to use
9) Only use USU tools, no outside tools due to USU liability protocols
10) Keep food and drink in designated areas and away from equipment
11) Take responsibility for your work area (keep it clean, don’t spread out though out the entire shop)
12) Tools and materials must be checked out/in
13) Use PPE (personal protection equipment) while in the shop area
14) No loose clothing, jewelry, hair, or opened toed shoes. Keep everything tucked away
15) Do not over exert yourself, find help when needed
16) Clean up work area and shop at the end of the day following the daily checklist
17) On Friday afternoon, follow the end of week deep cleaning checklist
18) The scene shop technician will conduct daily and weekly cleaning checks. If any extra clean-up (above and beyond normal wear) is required, costs will be billed to appropriate users.

CUT SHOP

19) Make sure all safety guards are in place when tools are in use
20) Make sure when you are finished with a tool (table saw, band saw, arm saw, etc.) it is turned off, cleaned, and put back in its appropriate place.
21) Keep hands away from working blade areas—use push sticks and feather boards
22) If a tool is broken or working oddly, follow lockout/ tag out
23) Use roll off equipment when cutting and drilling
24) Keep walk ways and doorways clear
25) Keep food and drink off tools (table saw, arm saw, band saw, drill press, etc.)
26) Clean up after self (spills, dust, project, etc.) in a timely manner
27) Make sure adhesive drops and spills have been cleaned in a timely manner
28) Ladders are returned to their storage after use/at the end of the day
29) Air hoses and extension cords coiled and returned to their storage places
PAINT SHOP

30) Painting in paint shop only
31) Use drops and mask off areas where and when you are painting
32) The spray booth must be used when spraying
   a) Fire sprinklers must be covered following protocol
   b) Fan on
   c) Spray drop used
33) Any equipment clean up must take place in approved sinks
34) All brushes are cleaned after use to prolong their life
35) Once the floor cover is starting to wear through, it must be replaced
36) Keep walk ways and doorways clear
37) Keep food and drink off tools
38) Clean up after self (spills, dust, project, etc.) in a timely manner

IMPORTANT INCIDENT INFORMATION

39) In the event of an accident, follow established procedures:
   a) major life threatening (loss of limb, unconscious) call 911
   b) less serious (stitches, etc.) take to Instacare
   c) minor cuts, scrapes, sprains and strains fill out accident forms and give treatment
40) Make sure to fill out accident reports and tell a supervisor of the nature of the injury and steps
taken to care for the injury
Scene Shop Daily Cleaning Checklist

- Start at the top and work down: wipe off all counters, tools surfaces, shelves, etc.
- Tools are wiped down and vacuumed off all dust (saw metal)
- Protective covers put on tools
- Scraps (wood, metal, cloth) either put away in their proper places or thrown out
- Sweep under all tools and make sure all dust, saw dust, metal dust is removed
- Vacuum out all dust traps in tools
- All extension cords and air hoses are coiled and returned to their storage positions
- The tool room has all tools put away in their proper spaces
- The tool room has been swept out
- The tool room shelves are in a neat and orderly state
- The hardware and fastener area is cleaned
- All work carts emptied and returned to the tool room
- Finished projects stored in an orderly fashion to allow for rehearsal and classes
- All fasteners into the floor that are not holding something down are removed (random staples, brads, screws)
- All tables and chairs stored away.
- Projects that are still being worked on are neat and tidy
- All paint cans sealed properly
- The sink cleaned out (the in sink paint grid, the paint trap)
- The spray booth is returned to its original clean state
- Brushes are cleaned and stored
- Drops that are not being used are folded and stored
- The tool area is restored to it clean state (tool put away, work bench wiped down and tidied up, floor swept)
- Work spaces cleaned up so no one damages projects and or is hurt by them
- All unneeded tape is removed
Appendix J-COSTUME SHOP SAFETY POLICIES

GENERAL

41) Students cannot be in the costume shop UNLESS they are either A. The costume design professor or shop manager, B. A grad student, or C. Prior permission granted by shop manager
42) Undergrads must get permission of the shop manager AND there should always be two students at a time during after-hours.
43) No students will use the dye vat unless supervised by the costume design professor or the shop manager or the grads
44) No horse play in the shop
45) Pay attention to what you are doing so as not to cause accidents
46) Be respectful of each other (this is a learning environment)
47) If it does not feel, look, or sound safe, STOP. A supervisor must check it out for safety concerns
48) Only use tools that you have been trained on and checked out to use
49) Only use USU tools, no outside tools due to USU liability protocols
50) Keep food and drink in designated areas and away from equipment
51) Take responsibility for your work area (keep it clean, don’t spread out though out the entire shop)
52) Tools and materials must be checked out/in
53) Use PPE (personal protection equipment) while using the dye vat
54) Do not over exert yourself, find help when needed
55) Clean up work area and shop at the end of the day following the daily checklist
56) On Friday afternoon, follow the end of week deep cleaning checklist
57) The costume shop manager will conduct daily and weekly cleaning checks. If any extra clean-up (above and beyond normal wear) is required, costs will be billed to appropriate users.

DYE ROOM

58) Students must wear a heat resistant protective apron, gloves and face mask while using the dye vat.
59) Students must use the heat resistant gloves while using the dye vat.
60) Keep walk ways and doorways clear
61) Keep food and drink out of the dye room while using the dye vat
62) Clean up after self (spills, scrub the dye vat, etc.) in a timely manner
63) Make sure any utensils or pans used in the dye process are washed and put away

IMPORTANT INCIDENT INFORMATION

64) In the event of an accident, follow established procedures:
   d) major life threatening (loss of limb, unconscious) call 911
   e) less serious (stitches, etc.) take to Instacare
f) minor cuts, scrapes, sprains and strains fill out accident forms and give treatment
65) Make sure to fill out accident reports and tell a supervisor of the nature of the injury and steps taken to care for the injury