

**SCHREINER
UNIVERSITY
THEATRE
DEPARTMENT**



STUDENT HANDBOOK

2010-2011

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SCHREINER UNIVERSITY THEATRE DEPARTMENT

INTRODUCTION

Purpose of the Handbook

This Handbook has been designed to help you gain the most out of your education within the Schreiner University Theatre Department. It is intended as a resource regarding general information, policies, procedures, expectations and requirements. You are expected to read and to understand all the information in this Handbook.

Mission Statement

The goal of the Schreiner University Theatre Department is to develop the skills, crafts and imaginations of its students within the liberal arts context. The curriculum encompasses the areas of acting, directing, production, scenic design, lighting, dramatic literature, theatre history and play analysis. The Theatre Program is also uniquely designed to prepare students to act in, direct and manage community theatre. The Hill Country's vibrant community theatre scene serves as a backdrop and training ground. This broad preparation at the undergraduate level develops a foundation for any theatre specialization. We strive to help our students acquire and develop the tools they will need in order to succeed in their future pursuits.

Schreiner Theatre Faculty

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DEPARTMENT REQUIREMENTS

The Schreiner University Theatre Department supports the standards of liberal arts education expressed in the philosophy of the University. Both lower and upper level courses in theatre prepare students for careers in professional, educational and community theatre programs, as well as further and more specific study in graduate theatre programs.

The total minimum number of credits required for a Theatre major leading to the Bachelor of Arts degree is 120, of which 64 credit hours are core requirements that include the following:

ENGLISH COMPOSITION (6 hours)

ENGL 1301 Rhetoric and Composition
ENGL 3307 Advanced Composition

COMMUNICATION (3 hours) COMM 2301

Analysis of the basic skills of oral communication. Includes training in and exposure to interpersonal communication, basic public speaking, group discussion and problem solving, interviewing and parliamentary procedure.
Prerequisite: ENGL 1301 or consent of instructor.

NATURAL SCIENCE/Laboratory (4 hours)

MATHEMATICS (3 hours)

MATHEMATICS or SCIENCE (3 hours)

INFORMATION SYSTEMS (3 hours)

IS 2301 Computer Concepts and Applications

FOREIGN LANGUAGE (8 hours)

French, German or Spanish (student must choose *one*)

HISTORY (6 hours)

HIST 1350 World Civilization to 1600
HIST 1351 World Civilization from 1600

POLITICAL SCIENCE (3 hours) POL 2301

SOCIAL SCIENCE (3 hours)

Economics, Political Science, Psychology, or Sociology

LITERATURE/FINE ARTS (6 hours)

ENGL 1302 Literature and Composition
Providing an introduction to literature with units on the short story, drama

and poetry, this course emphasizes discussion and writing about the great works of literature. Students will learn both to recognize and to apply literary techniques to thematic concerns, explicating short works as they organize and develop essays in MLA format. Prerequisite: ENGL 1301.

ENGL 2340 World Literature through the Renaissance

A survey of the masterpieces of world literature from the ancient world through the Renaissance, this course emphasizes historical, generic and thematic connections. Prerequisite: ENGL 1302

PHILOSOPHY or RELIGION (3 hours)

INDIVIDUAL FITNESS (2 hours)

EXSI 1201

INTERDISCIPLINARY STUDIES (8 hours)

IDST 1101 Freshman Seminar and UNIV 0101

IDST 2305 Critical Thinking

IDST 3360 The Creative Experience (formerly The Aesthetic Experience)

The nature of beauty and aesthetic experience. Topics include the qualities of beauty, where it can be found and the development of aesthetic understanding and appreciation.

IDST 4340 Problems and Solutions in a Global Society

ELECTIVES (6 hours)

Collateral courses, designed to prepare the student for a broad range of advanced study, include 26 credit hours as follows:

ART (6 hours)

ART 2340 Art History I

A culture study of the visual arts from Prehistory through the Middle Ages.

ART 3341 Art History II

Study of the visual arts from the Renaissance to the present.

MUSIC (4 hours)

MUSIC 1303 Introduction to music

APPLIED MUSIC – Voice, Piano, Organ, Guitar, Harp, or Orchestral instrument

THEATRE (16 hours)

THRE 1101 Theatre Rehearsal and Performance (Lab) – required each semester for theatre majors

THRE 1103 Movement for the Theatre

THRE 1301 Introduction to the Theatre I

THRE 1302 Introduction to the Theatre II

THRE 2301 Acting I

THRE 2302 Acting II

The Theatre major consists of 24 advanced hours as follows:

THRE 3301 Theatre History I

A study of theatre history which traces the path of theatre from its beginnings through the Renaissance. Emphasis is on the playwrighting, acting and directing styles, scenic innovations and theatre architecture of various periods. Prerequisite: THRE 1301 or HIST 1350 or HIST 1351.

THRE 3302 Theatre History II

A historical survey of major trends of world theatre and drama. Emphasis is on theatre of Europe and the United States, however, the eastern theatre is covered also. This course covers dramatic criticism, theatre trends, actors and acting styles, the role of the director and scenic innovations from the Renaissance to the contemporary theatre of the late 20th century.

Prerequisites: THRE 1301 or HIST 1350 or HIST 1351.

THRE 3305 Creative Drama for Young Audiences

Theory and practice of creative drama for young audiences including story dramatization, storytelling, pantomime, role playing and theatre games. Prerequisite: THRE 1301 or Junior standing.

THRE 3332 Studies in Shakespeare OR 4343 Advanced Studies in Shakespeare

Reading and in-depth analysis of six major plays. Prerequisites: ENGL 1302, 2340 or 2341 and Junior standing.

THRE 4333 Playwriting

The study and practice of writing plays of various lengths. Use of dialogue, movement and building of ideas into dramatic situations is emphasized. Prerequisites: ENGL 1302 or THRE 1301, 2301 and Junior standing.

THRE 4340 Dramatic Literature

Readings in American, British or Continental literary forms emphasizing the development of ideas, themes and motifs in dramatic literature. Prerequisites: ENGL 1302, 2340, 2341 and Junior standing.

THRE 4350 Advanced Studies in Technical Theatre

An in-depth study of different aspects of technical theatre including: stage design, stage lighting, costume history and design and/or stage management. This course is designed for the upper level theatre major who has special interest in technical aspects of theatre and theatre design. Prerequisites: THRE 1302, 3301, 3302, Senior standing or consent of the theatre director. (or) THRE 4351 Advanced Studies in Theatre Performance
An advanced study into performance aspects of theatre including: advanced acting and acting styles, stage directing, play analysis, dramatic criticism and

scoring. Prerequisites: THRE 1301, 2301, 2302, 3301, 3302, Senior standing or consent of the theatre director.

THRE 4398 Internship in Theatre

Students will serve internship hours at the Schreiner University Theatre and/or at Playhouse 2000 (Kerrville, Texas) and Cailloux Performing Arts Center and/or Smith-Ritch Point Theatre (Ingram, Texas). (The department suggests that Schreiner Theatre students serve no more than 10 % of their internship hours at other theatre venues since their primary responsibility is to contribute to the Schreiner Theatre program.) The students will be active in a variety of technical theatre activities, which may include set painting, construction, lighting, stage managing, sound, costumes and assistant to the director. Internship offers theatre work experiences that put into practice those theories and concepts that have been emphasized in the curriculum. To participate in the internship program, a student must be of Senior standing or have the consent of the instructor.

The University sets minimum standards of academic performance. To remain in academic good standing, a student must have the following minimum cumulative grade point average on work at Schreiner University:

<u>Classification*</u>	<u>Schreiner Cumulative GPA**</u>
0 – 23 hours	1.75 GPA
24 hours and above	2.0 GPA

*Classification includes a total of all work at SU and all hours transferred and accepted for credit.

**Schreiner Cumulative GPA is the grade point average calculated on work completed at SU.

A student who does not meet the minimum Schreiner cumulative grade point average will be placed on academic probation. While on academic probation, a student will be allowed no unexcused absences. A student on academic probation should register for no more than fourteen (14) academic hours. A student who remains on probation for a second long term may be academically suspended at the end of that term.

Crew Requirements

In addition to the regular course requirements, a major in Theatre demands a significant commitment of time and energy to production work. All Theatre majors are expected to participate in all load-ins and strikes. If you must miss due to illness, a doctor's excuse must be obtained and given to the Faculty member as soon as possible. Other excused absences must be arranged in advance.

DEPARTMENT INFORMATION

Advisement

Theatre students are assigned an advisor and academic advising takes place on a schedule based on class rank. The Registrar will announce this schedule and you should arrange a meeting with your advisor. You are encouraged to prepare for your advisement meeting by establishing a tentative plan for the ensuing semester. You should also be familiar with the general education requirements as found in the catalogue and the requirements of a major in Theatre.

Communication

Bulletin Board in the Hanszen Fine Arts Building

This bulletin board is used for announcements of auditions and internships, posters from graduate theatre programs and so on. You are encouraged to check this board three times a week for career and educational opportunities. This board is also used for department notices, memos and postings.

Mailboxes/Email

Important information regarding Department policy, upcoming events, etc. will be disseminated via memo placed in student mailboxes. You are encouraged to check your mailbox several times a day. You should also check your Schreiner e-mail through your online course management software program every day. Now that we are well entrenched in the age of technology, student e-mail accounts are used for communication regarding rehearsal schedules, casting, crew assignments and other sharing of information. Facebook and Twitter accounts are not used for official communication.

Scholarships

The Schreiner Theatre Department offers qualified students Theatre Scholarships. To receive a scholarship, a student must be enrolled in at least one theatre class per semester (except in circumstances approved by the Director of Theatre). Acceptance of a Theatre Scholarship requires the student to:

- Maintain a minimum 2.5 GPA each semester actively in the theatre department and its productions
- Enroll in a theatre class each semester (exceptions for this requirement must be approved by the Director of Theatre)
- Be a declared theatre major or minor with a signed degree plan on file with his or her advisor and Registrar
- Participate actively in the theatre department including technical and/or performance work in all productions performed under the auspices of the Schreiner Theatre Department.

- Maintain satisfactory academic progress as outlined in the Schreiner University Catalogue and remain in good academic standing

Failure to meet the above requirements will result in the cancellation and/or non-renewal of the Theatre Scholarship.

DEPARTMENT POLICIES

Class Attendance

In accordance with the Schreiner University Academic Catalog, the Faculty of the Theatre Department subscribes to a policy requiring students to attend class regularly. It is vital for theatre artists to establish professional work habits, especially punctuality. Therefore, it is expected that theatre students will attend each and every class and be consistently on time. Illness, religious holidays, or participation in athletic or University sponsored activities are usually acceptable reasons for absences, but the student should make notification and arrangements with the instructor.

Faculty establish, publish and enforce attendance policies for their classes. They take attendance and report absences to the Registrar. They may also request reasonable documentation or verification of claims regarding absences.

Repeated unexcused absence or tardiness in Theatre courses demonstrates a lack of commitment to the program and may result in the recommendation to change majors.

Time management is extremely important in academic theatre, as it is in the wider theatre world. We distribute theatre notices as soon as possible to provide you with the opportunity to plan your work, studies and social life more effectively. Realize that during work calls, rehearsals and performances your time will be at a premium, especially if you have a major role on or backstage. Examine the syllabi in your classes to determine what projects, exams, etc. will be due or will take place during our busiest times so you may be prepared ahead of time. Do not use participation in a production as an excuse for skipping classes or asking for extensions on course work.

Costume/Prop Room

Because the costume/prop room is continually thrown into disarray despite periodic reorganization, students are to return items after use. In addition, the costume/prop room can be used as a rehearsal studio and therefore, the room must be kept organized and clear of supplies, costumes and other items that may be in the way of students' rehearsals. Absolutely NO ONE is to remove a costume or prop without the permission of one of the theatre faculty.

If you rummage through the stock of costumes or props, make sure you return the room to the same condition in which you found it (or better). Do not leave costumes lying on the floor, flung over rods or piled on the table. Return props to their proper place so other students may find what they are looking for.

Dress Code:

Work Calls

Always wear work clothes and heavy shoes or boots to all Work Calls. Avoid loose clothing and jewelry that might become tangled in machinery or tools. You never know when you may be painting or working with materials that may permanently soil your clothing, so you should dress accordingly.

Front of House Personnel/Ushers

All Front of House personnel should wear appropriate evening attire. Men should wear dress slacks, dress shoes and an appropriate shirt. Women should wear dress shoes, dress slacks, skirt, or dress. All Front of House personnel should realize that they may be the first contact a patron has with the SU Theatre Department and should therefore strive to project a professional and adult image.

Stage Crew

All stage crew members (including stage managers and Board Ops) should dress in black pants, black shirt (with no writing or artwork) or black dress/skirt and top with black hose and dark thin-soled shoes. Crew members who will be seen by the audience during scene changes, etc. should not wear any clothing that could prove distracting.

Eating

There will be no eating or drinking in the theatre, dressing area and costume/prop room without the express consent of a Faculty member. Actors must never eat or drink while in costume unless required for a scene. Cast and crew may have water backstage during rehearsal and performance.

Preparation for Class

Majoring in Theatre requires extensive work outside of class preparing scenes and monologues for acting, voice and directing courses, completing projects for design and technology courses and preparing for academic courses. Successful balancing of all the demands placed on Theatre students requires a great deal of personal discipline and strong time management skills. In order to receive the most benefit from work in class, students must devote the time outside of class. Ill-prepared scenes and projects will not be tolerated. Furthermore, work (rehearsal or project work) should not be put off until the last possible minute. Creative work takes time to incubate—rarely can the process be rushed successfully. Steady consistency throughout the semester is another important work habit to cultivate.

Smoking

Smoking is not permitted in **any** Schreiner University facility including the Hanszen Fine Arts Building. As a general guideline, actors should refrain from smoking as much as possible. Actors must never smoke while in costume unless required for a scene or unless absolutely central to the character or scene.

PRODUCTION

The Schreiner University Theatre Department currently utilizes a small black-box theatre with a NSI MC 7008 light board and a Yamaha sound system. The theatre seats 50 to 75 and is truly considered another classroom for student and/or Faculty directed productions, to showcase acting and directing scenes and for student generated performances, all of which complement the academic course work in Theatre.

On average three times a semester students and/or faculty produce plays. Both Faculty- and Student-Directed productions give Schreiner students an opportunity to work in all phases of theatre. The Director of Theatre makes the major production selection with input from students, alumni, other faculty and staff.

Theatre students must be actively involved in each production. The experience you gain is invaluable. Students who build on their experiences are inevitably students who succeed. Theatre is a collaborative art form. Theatre people cannot function independently. For example, directors have to be able to communicate and understand designers; technicians need to understand the pressure facing a young actor. Appreciation and respect are ingredients that make for healthy working relationships. Knowledge in one area of theatre enhances your knowledge in another. Your breadth of experience in all areas of the theatre is one of this department's main goals.

Many graduates ultimately work in areas outside their undergraduate majors. As you grow in experience, you may also find that other areas of artistic expression are more satisfying. The main thing is to be involved. Explore and develop a strong sense of all aspects of production.

We want to maintain a quality theatre program. Students determine production limitations. The more our students grow and participate, the better our production. We encourage your creative input and leadership.

Student-Directed Productions

The student-directed productions are an opportunity to prepare the full production of a short play or a scene for an audience. Working closely with the Director of Theatre, the student will select, cast and direct the play or scene and supervise the lighting, design and any construction for the

production. Students may also originate publicity for their productions with the approval of the Director of Theatre.

Auditions/Call for Crew Members

All Theatre majors are expected to audition. If for some reason you are unable to audition or to take a role, it is your responsibility to contact the Director of Theatre prior to the audition. The more experience you gain in auditioning, the more strength you gain as a performer. Auditions for productions are announced by the Theatre Department. In addition, supplementary auditions throughout the semester may be held as needed. Anyone interested in working on any crew for a production is encouraged to come to the auditions.

Schreiner University Theatre holds open auditions. First priority in casting is given to SU theatre students. However, non-majors, faculty, staff, community members and/or guest artists might also be cast in our theatre productions. The Director of Theatre makes casting decisions based upon some or all of the following:

- The quality of the audition
- The auditioner's suitability for a role
- Recent roles performed
- Specific course or degree requirements
- Participation in crew work
- Academic standing
- Contributions to the theatre program
- Specific performance skills required by a role

Obviously, not everyone who auditions for a production can be cast. You should not become discouraged if you are not cast. Although it may seem it at first, the decision not to cast an actor is not personal. Rather, it has to do with a person's suitability for a role. Each audition is one of many for each student. You will continue to grow as you study and develop your audition and performance skill.

You need to stay involved with the production, even if you are not a member of the cast. Chances are that you will find an interest that you had not considered before, such as scenic painting, designing properties or costume construction. By staying involved, you will have the opportunity to explore the working relationship between the staff, the crews and the cast—how different areas of the theatre affect one another. Be patient and take advantage of every opportunity. The responsibility to follow through is yours. Excellence demands dedication and hard work.

Load-in

All Theatre majors, cast and crew members of a production are expected to attend Load-in. Load-ins are scheduled by the Theatre Department. The Director of Theatre and the production staff will work together coordinating task to facilitate a safe and smooth Load-in.

Strike

All Theatre majors, cast and crew members of a production are expected to attend Strike. Strikes will usually (but not always) occur immediately following the last performance. Strike is traditionally rather chaotic, so every effort must be made to insure safety and efficiency. The Director of Theatre and the production staff will work together coordinating tasks to facilitate a safe and smooth strike. You must remain alert and continue to take initiative—the more effective each individual is, the sooner everyone can go home.

Rehearsal/Performance Etiquette

Two cardinal rules of the theatre are to be on time and to be prepared. If you are not at least ten minutes early for rehearsal or a work call, you are late. Chronic tardiness is grounds for removal from a production or crew. Not only must you be present at every rehearsal and work call, you also are expected to be prepared. In performance, this is particularly applicable to the memorization of lines. One of the basic requirements of acting is to have your lines down cold—no real work can happen in rehearsal until this is accomplished. Preparation for work calls includes wearing appropriate clothing for the task at hand.

There should be no extraneous talking, eating or drinking during rehearsal. It is rude and distracting to those working onstage. After checking with the Stage Manager, go elsewhere to review lines or talk during the rehearsal. However, you are expected to be aware of when your scene is coming up and to be attentive and prepared when called. Crew members must abide by these same policies.

Always bring your scripts and a pencil to rehearsal. You are expected to review blocking, character work and any changes that occur during rehearsal prior to the next rehearsal of that scene. You are encouraged to go over the work done in rehearsal immediately following that rehearsal to set it in your mind and again immediately prior to rehearsing the material the next time so that it is fresh.

Do not give other actors “coaching,” nor should you seek such advice from your friends. If you have a suggestion or feel strongly about an issue in rehearsal, bring it to the Director’s attention. It is unprofessional to “direct” others in the cast, or to change your blocking or performance based on advice from friends, relatives or critics.

During production, no one is to tamper with any production elements without express Faculty/Director of Theatre approval. During performance, do not disturb any prop or costume that is not your responsibility. Any production costume pieces that require laundering or mending must be brought to the attention of a member of the Costume Crew as soon as possible.

Theatre majors are required to obtain their own make-up kits. This should include personal brushes, sponges, pencils, etc. To maintain good hygiene, do not share pencils, make-up brushes, sponges, etc., and wash out all brushes and sponges after each use. Make-up kits are available from Ben Nye Incorporated.

JOB DESCRIPTIONS

Stage Crews:

Stage Manager

The Stage Manager (**SM**) will assist the Director and the technical crews during the rehearsal period and act as a liaison between the two. The **SM** is also responsible for the smooth and efficient running of the entire production from rehearsal throughout the performance. The **SM** may also be responsible for calling and directing all technical cues for the production. This job usually requires some experience in construction, lighting and backstage operations. The **SM** is the primary person responsible for communication among production staff, cast and crews.

Pre-Production:

Reads and studies the play; discusses duties and responsibilities with the Director; attends all production conferences; assists the Director at auditions and in taping out the ground plan of the stage as needed; and, if requested by the Director, generates a rehearsal schedule.

Rehearsal Period:

Places and spikes furniture, rugs, etc. as established by the Director; runs weekly production meetings and takes notes; obtains the cast's names, addresses and telephone numbers and generates a contact sheet; makes sure that every actor receives a rehearsal schedule and keeps cast advised of any changes; takes rehearsal reports that include all changes, additions or deletions that arise during rehearsal—these changes could include the addition of a prop, a question to a designer, a change in rehearsal schedule, etc.

Arrives at least ten minutes early for every rehearsal; walks through scenes for any absent actor or assigns a delegate to do so; attempts to contact any missing or unexcused actors; insures that all actors are in place prior to the beginning of each scene; records 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 **SM** to keep up with the script during rehearsal and is ready to prompt an actor immediately upon receiving a "line" request. Takes line notes of dropped lines, jumped lines, etc. and distributes them to the cast.

Dress Rehearsal/Performance Period:

The **SM** should generate a Run List for crew members that lists specific duties before, during and after each performance, and should hold scene shift rehearsals with the Running

Crew; takes notes of any problems, unfinished details, painting touchups and/or changes and communicates these to the proper crew or production manager.

Insures that all equipment and personnel are ready for performance; establishes 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; insures that all work lights are turned off, front exit doors are unlocked; 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 entire stage and backstage area prior to the house opening.

The **SM** gives the following calls to cast and crew: one hour; half hour; house open (after the House Manager notifies the **SM**); fifteen minutes; ten minutes; five minutes; and places (at two minutes). The **SM** cannot give the “places” call until given the go-ahead by the House Manager at three minutes.

At intermission, the **SM** insures that any necessary work lights are turned on backstage, that no visitors are allowed backstage and that any changes are accomplished. During intermission, the **SM** informs the House Manager to signal the patrons back into the theatre for the next act five minutes prior to the end of the intermission as determined by the Director.

The **SM** 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, and for insuring that appropriate people and/or organizations are thanked in the program for their contributions to the production. After all rehearsals and performances, the **SM** insures that all doors are properly secured and lights are turned off.

House Manager

The House Manager (**HM**) is responsible for supervising ushers, assembling programs, passing messages, flowers, etc. to cast and crew, greeting patrons and seating them as needed and cleaning the house before and after performances. The **HM** also trains and/or assists house personnel in policies and procedures.

The **HM** acts as a liaison with the **SM** conveying the front of house authorization to the **SM** to begin the performance. The **HM** is responsible for insuring that the front of house does not cause a delay in a curtain, that all patrons are seated and that all doors are closed prior to house lights dimming. The **HM** will remain outside the theatre to hold latecomers to an appropriate moment in the performance as determined by the Director or Stage Manager. At intermission, the **HM** will open all doors as soon as but no sooner than the house lights rise. During intermission, the **HM** will insure that no food or drinks are brought into the theatre. At the end of the performance, the **HM** will open the doors as soon as but not sooner than the house lights rise and will wait until all patrons have exited the theatre to begin tidying up.

Dress Rehearsal/Performance Period:

Arrives early and insures that all entrances are unlocked, that hall lights are on and that restrooms are unlocked; insures that ushers arrive early for orientation and to assist in assembling

programs, cleaning the theatre, etc.; gives ushers instructions on how to seat the audience in an efficient and courteous manner, and makes station assignments—the **HM** should assign an usher or two to insure that patrons do not walk across the set; indicates when ushers may take their seats prior to the beginning of a performance.

Checks with the **SM** to make sure the stage is ready for the house to open; notifies the **SM** when the house is open; assesses the house and determines if the show may begin on time—it is imperative that shows begin on time; however, if there are extenuating circumstances, the **HM** may hold the curtain until such circumstances are rectified and notifies the **SM** when the house is ready.

The **SM** handles any special situations as they arise and must be familiar with all emergency policies such as tornado warnings, fire, smoke, etc. In the case of emergency, the **HM** notifies Security and takes charge of implementing proper procedures. In general, the **HM** looks after heating/air conditioning, comfort and safety in the theatre.

Before the curtain, the **HM** makes sure exit doors are closed and lobby lights turned down. After the curtain is up, the **HM** remains on duty in the lobby or in the back of the theatre throughout every performance to maintain quiet in the lobby/hallway and to deal with any emergencies or special circumstances that may arise. The **HM** should check with the Director to determine the latecomer policy for the individual show. There may be specific moments at the beginning of the play or following intermission during which it would be inappropriate to seat patrons. In any case, The **HM** is responsible for insuring that no one enters the theatre during a blackout.

At each intermission, the **HM** turns on lobby lights and opens doors, and reminds patrons of the length of intermission. During intermission, ushers or the **HM** may be needed to insure that patrons do not disturb the set or interfere with scenery changes. The **HM** notifies patrons that the intermission is ending. After intermission, the **HM** turns off lobby lights and makes sure that the exit doors are closed.

Prior to and following the performance, the **HM** will insure that no cast or crew members enter the house or lobby areas until all patrons have exited. The **HM** will insure that no cast members greet family or friends in costume and/or make-up. For each performance, the **HM** reports total house count to the **SM** each night. After the performance, the **HM** is responsible for picking up discarded programs or trash and for tidying the theatre after it is clear.

Lights

The Lighting Crew is responsible for the implementation, loading-in, maintenance and striking of the lighting design. This crew is responsible for insuring that all lighting equipment is in good working condition, ready for use in productions and other theatre events. The Lighting Crew will conduct a dimmer and instrument check before every event and replace lamps and/or repair instruments before the event. The crew collaborates with the Director to achieve a unified interpretation of a play.

Pre-Production:

Reads and studies the play; attends the first production conference at which the Director presents his/her interpretation of the play; and discusses possible lighting treatments with the Director.

Rehearsal Period:

Works with ground plan and elevations provided by the Director; generates the Light Plot; insures the safe and efficient cabling, hanging, focusing, or dressing of all lighting instruments; works closely with the Director and/or other designers to coordinate color choices and other scenic and costume elements; collaborates with the Director in setting cues and provides the Stage Manager with a preliminary Light Cue List.

Dress Rehearsal/Performance Period:

Attends all rehearsals, taking note of any details yet to be finished; insures that all lighting instruments remain focused and in proper working order throughout the performance period; performs a dimmer/instrument check no later than one hour to each rehearsal and each performance; and makes adjustments or repairs prior to the next rehearsal or performance.

After Final Performance:

The Lighting Crew strikes instruments, cables, gels, gel frames and so on.

Light Board Operator

The Light Board Operator (**LBO**) is responsible for helping set lighting cues and for implementing the Light Design during the run of the show. The **LBO** is responsible for maintaining any paperwork including the Light Cue List for the show and for participating in any dry tech, cue to cue, or other rehearsals deemed necessary by the Director. The **LBO** also performs checks prior to each rehearsal and each performance.

Sound

The Sound Crew is responsible for the sound design and the implementation, load-in, maintenance and striking of the sound equipment (such as tape recorders and playback units, microphones, turntables, mixers, amplifiers, speakers and speaker systems and control consoles, etc.) necessary for a particular production. Working with the Director, the Sound Crew plots the effects required by the scripts and may add creative elements to enhance atmosphere and psychological meaning.

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; gathers sound output devices and determines the most efficient method for sound production and/or reinforcement.

Creates a sound tape or plot; collaborates with the Director and Stage Manager in setting cues and sound levels; provides the Stage Manager with preliminary Sound Cue Sheets; determines if voice and/or musician reinforcement is necessary; and consults with the Director/Production Manager regarding the type and placement of microphones and speakers.

During the Load-in Period, the Sound Crew insures the safe and efficient cabling and dressing of all speakers, headsets, boards, monitors and any other equipment.

Dress Rehearsal/Performance Period:

Insures that all sound effects, sound tapes/CDs/ minidisk and music is ready; insures that all mics have fresh batteries or that they are working properly; and attends all rehearsals and performances of the show.

Once all sound cues, special effects and so on have been established, a master sound tape/ minidisk/CD should be made and 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.

After Final Performance:

Strikes all sound equipment, cables, speakers, headsets, microphones, etc.; properly stores all CD's/tapes/ minidisk and submits the master to the Director of Theatre.

Sound Board Operator

The Sound Board Operator (**SBO**) is responsible for implementing the sound design and maintaining all sound equipment for the production. The **SBO** also maintains any paperwork including Sound Cue Sheets for the show and performs a sound check prior to each rehearsal and each performance. The **SBO** is responsible for safely storing all tapes, master tape, minidisks and or CDs after each rehearsal and performance. During strike, the **SBO** returns all tapes, etc. where they belong. Attendance is expected at all rehearsals and performances.

Props

The Prop Crew is responsible for the building, procurement, upkeep, repair and running of all props for a particular production in a timely manner within budgetary limits. The Prop Crew may also be responsible for all painting, including wall and (painted) floor treatments.

Pre-Production:

Reads and studies the play; attends first production conference; discusses possible props and scenic treatments with the Director; does research on the period/style of furniture and properties; obtains a ground plan showing the location of all furniture; and notes whatever comments the Director makes concerning the size, color, style, or function of each piece of furniture or prop.

Rehearsal Period

Makes a detailed property list; 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 built, brought, or pulled from stock, the Prop Crew makes sure the source is thanked in the program.

Obtains all props and furniture for the production; discusses the budget and determines if any furniture will have to be bought or rented; obtains purchase orders, checks, or petty cash and makes arrangements for purchase or rental; and obtains and maintains any rehearsal props (substitutes of comparable size and weight used by actors until the final props are available).

Discusses in detail with the Director what each item of furniture and set dressing should be; works closely with the Director in selecting and approving drapery materials and other set dressing; obtains any consumables used in a particular production and consults with the Director regarding when they should first be used in rehearsals.

Insures the safety and sanitation of all props and consumables; attends rehearsals as necessary to note placement and use of props; and insures that all props are ready by the Director's deadline.

Determines paint and material needs; coordinates with the other stage crews in establishing a painting schedule, keeping in mind drying time when scheduling work calls—the set must be available for rehearsals as needed; and keeps all brushes, pans, sprayers, any other materials and the paint area clean. The set will usually need at least a base coat to allow the Light Crew to set levels.

Dress Rehearsal/Performance Period:

Collaborates with the Director in placing trim, pictures, ornaments and any other set dressing on the set; attends all rehearsals taking note of any details yet to be completed; generates a Prop Cue Sheet and diagrams that indicate where every prop is preset on stage during the run of the show; makes sure that all food props or consumables are purchased or prepared daily or as appropriate.

Presets all props both on and backstage prior to each rehearsal and each performance; hands out props to actors going onstage and collecting them from actors leaving the stage during performance; strikes props during intermission or scene changes; and stores all props immediately following each performance and does touch up painting as needed.

Performers are responsible for checking their own individual props prior to each performance and the Stage Manager is ultimately responsible that all props and furniture are correctly preset. Performers should pick up props from the prop 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 rehearsal and performances, this should be negotiated with the Director or Director of Theatre. Performers are responsible for bringing to the attention of the Prop Crew any items needing repair.

After Final Performance:

Returns props to storage in good repair and suitable for future use, and makes sure all borrowed or rented props are returned in good condition.

Running Crew

The Running Crew is responsible for changing any scenery during performance including but not limited to set pieces, set dressing, furniture, etc. Running crew members are required to wear black clothing. During scene shifts, crew members should move with alacrity, but not rush. Scene changes are typically choreographed by the Stage Manager and/or Director and should be accomplished with polish, professionalism and purpose. No crew member should ever be visible to audience members in hallways, restrooms and particularly in the theatre proper.

Costumes

The Costume Crew is responsible for the implementation, upkeep, repair, running and striking of all costumes for a particular production. The Costume Crew's main duties occur during the latter part of the rehearsal period, during and after the dress rehearsal/performance period, but also include work earlier in the process.

Pre-Production:

Read and study the play; attends the first production conference; discusses possible costume treatments with the Director and collaborates with him/her in choice of color, texture, fabric, line and so on; discusses hair design and make-up; and may need to do research on costumes of the period as well as the style of the play.

Determines available costume stock; makes a list of every costume needed for the production; takes measurements and makes alterations as needed; obtains or makes all costumes; and keeps track of the source of costumes: pulled from the costume room; borrowed from the cast, crew, or friends in the community; made in shop; borrowed from a merchant; etc.

Dress Rehearsal/Performance Period:

Schedules costume fittings, which may take place during a rehearsal only if they do not unduly interfere with that rehearsal; sets up dressing rooms or consults with the Director in establishing dressing areas backstage as necessary; distributes costumes to the dressing rooms or areas and insures that all costume pieces are labeled with the characters' names; attends all dress rehearsals and performances; and insures that all laundering, ironing and repairs are done in time for the next performance.

Performers are responsible for putting all items that need laundering in a previously established, designated place following each performance. They are also responsible for bringing to the attention of the Costume Crew any items needing repair. They are to list any needed repairs or concerns regarding their costumes immediately.

After Final Performance:

Returns costumes to storage cleaned, in good repair and suitable for future use; and returns rented or borrowed costumes in good condition.

Costume Running Crew/Dressers

This crew is responsible for the upkeep, repair, cleaning and running of all costumes during the run of a particular production. Crew members may also be assigned to assist with quick changes. They may take turns with all laundering and repairing of costumes, and neatening of the costume room.

Publicity

The Publicity Crew is responsible for coordinating and implementing all advertising, public relations, press and publications (including programs) related to a production.

Pre-Production:

Reads and studies the play; attends the first production conference; collaborates with the Director of Theatre to create an advertising plan for each production; receives correct dates, curtain times, complete cast list and other information for press releases, posters, any other artwork, etc. from the Director of Theatre; obtains and makes artwork and designs for posters, postcards, mailbox stuffers, lobby displays, etc. for approval by the Director of Theatre; and proofs posters, mailings, articles, etc. to insure all pertinent information is included: performance dates and times, location, telephone number(s) and so on.

Rehearsal Period:

Writes article(s) with details of the upcoming production and submits it (them) to the hometown newspaper(s) after approval by the Director of Theatre; coordinates any newspaper photograph session; pursues the sale of program advertising from local businesses (when appropriate); pursues permission for the posting of production advertising such as posters off campus, and then coordinates the posting and/or distribution of posters, handbills, etc.; and posts advertising on campus in appropriate designated places. Posters on campus must be 'poster approved' by the Office of Student Services. 15-20 posters are placed in approved locations around campus. Posters are usually 8 ½ X 11 unless professionally printed. Handbills (programs) can be printed on campus on regular 8 ½ X 11 paper. The usual run is 100-150 depending on the number of performances. Copy should be written after interviews with the cast and director and approval by the Director of Theatre and then submitted to Schreiner publicity and/or local newspapers. Publicity is also responsible for copy and photos sent to the Schreiner newspaper. Lead time varies, but one cannot be too early for delivery of copy and photos. 8 X 10 photos of the cast are needed for each production so that we can post them in the hall of HFA before performances.

After Final Performance:

Insures that all posters, handbills and any other advertising for the production are removed both off and on campus in a timely manner.

Directing

The Director coordinates and unifies all the elements of a production and is responsible for all creative decisions. Working with the Director of Theatre and the other stage crews, the Director stages a carefully crafted vision of life based upon his/her interpretation of a particular script. The Director works intensely with actors in rehearsals, helping them discover their characters' inner lives and project their discoveries vocally and visually to the audience.

Typically, the task of the Director involves the preparation and placement of actors, sets and stage properties and the use of lighting, sound, choreography and music. Working behind the scenes, the Director coordinates the many aspects of a production into an artistically unified presentation.

HANSZEN FINE ARTS BUILDING SCHEDULE FALL 2010

Monday	Tuesday	Wednesday	Thursday	Friday
10:00class		10:00class	10:00class	
	10:50class		10:50class	
		Noon-class		

1:00class 1:15class 1:00class 1:15class

3:50class

3:50class

3:30Art 2 Heart

Please do not schedule any events, rehearsals, or work sessions in the theatre space during these times.

Past Performances

<i>Endgame</i>	<i>Nuts</i>
<i>You Can't Take It With You</i>	<i>Agnes of God</i>
<i>Hot L Baltimore</i>	<i>Brighton Beach Memoirs</i>
<i>The Glass Menagerie</i>	<i>The Zoo Story</i>
<i>Death of a Salesman</i>	<i>Crimes of the Heart</i>
<i>Our Town</i>	<i>Miss Firecracker Contest</i>
<i>The Chairs</i>	<i>Who's Afraid of Virginia Wolf?</i>
<i>Equus</i>	<i>Visitor From Forest Hills</i>
<i>Dearly Departed</i>	<i>Steel Magnolias</i>
<i>Spoon River Anthology</i>	<i>Plaza Suite</i>
<i>The Me Nobody Knows</i>	<i>Man-In-The-Moon Marigolds</i>
<i>Blast</i>	<i>Antigone</i>
<i>The Insanity of Mary Girard</i>	<i>God</i>
<i>The Tempest</i>	<i>The Diary of Anne Frank</i>
<i>A Midsummer Night's Dream</i>	<i>The Women</i>
<i>The Actor's Nightmare</i>	<i>A Walk in the Woods</i>
<i>The Thirteen Minute Hamlet</i>	<i>David and Lisa</i>
<i>Snacks</i>	<i>Waiting for Godot</i>
<i>A Few Good Men</i>	<i>Pinch</i>
<i>The American Dream</i>	<i>The Sandbox</i>
<i>Action</i>	

PRODUCTION SCHEDULE

FALL 2010

HOUSE OF BLUE LEAVES September 29-October 3 7:30p.m. Hanszen Fine Arts

ROCKY HORROR October 21-23 8:00p.m. Dietert Auditorium

FOOL FOR LOVE November 18-20 7:30p.m. Hanszen Fine Arts

“Songs for New World” December 3-4 7:30p.m. Hanszen Fine Arts

SPRING 2011

ANTIGONE February 3-5 7:30p.m. Hanszen Fine Arts

THE MARRIAGE OF BETTE AND BOO March 31-April 2 7:30p.m. Hanszen Fine Arts

BUS STOP April 20-22 7:30p.m. Hanszen Fine Arts

NOTES