

REED COLLEGE THEATRE  
STUDENT HANDBOOK







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## GENERAL INFO

The theatre department views performance work as a synthesis of an individual's critical and creative faculties. Hence the great importance of the liberal arts experience to theatre artists, who must be able to analyze texts, research historical and cultural contexts, and make critical decisions, all of which contribute to imaginative and challenging performance work. Students use analytic and research tools in the projects they undertake as class assignments and in the larger productions that are produced for the Reed community and the public.

Classes and production work are open to majors and non-majors, and first- and second-year students are eligible to enroll in almost all of the department's courses. In two performance spaces, the department has produced a wide range of works by major playwrights from Sophocles to Shakespeare to Gertrude Stein. Each year, projects are directed both by faculty members and by senior thesis students.

## PRODUCTION SEASON

Six to eight productions are staged each year, including two faculty-directed plays for which students can receive credit and senior-directed thesis productions; there are also a variety of one-acts staged by directing classes; and acting class and playwriting projects. In addition to acting and directing, students gain experience in all aspects of theatre production -- from set and costume design to ticket sales and publicity.

Within the Performing Arts Building the department produces in three venues: The Studio Theater with a seating capacity of 180, The Blackbox Theater with a seating capacity of 99, and the Performance Lab with seating for 100. Consistent with the general College policy, all facilities are available to students, and equipment restrictions are minimal.

## CURRICULUM

Students majoring in Theatre must fulfill College, Divisional, and Departmental requirements as specified in the College Catalog for the year of entrance. For students who entered Reed College in previous years refer to the official Course Catalog for the requirements that pertain to your enrollment.

Current departmental course requirements are listed below:

- Theatre 202 (Introduction to Theatrical Design),
- Theatre 210 (Acting Laboratory),
- Theatre 331 (Directing I)

- Two of the following four courses: Theatre 240, 250, 260, 280. One of these must be Theatre 250 or 260; one course in dramatic literature taken outside the department may be substituted for the remaining course.
- Four units of theatre electives.
- Fulfillment of crew requirement (see below)
- Humanities 210, 220, or 230 (generally used to fulfill the Group B requirement) or two units in one department (other than Theatre) within the Division of the Arts.
- Theatre 470 (Thesis).
- Divisional requirement of proficiency in a foreign language at the second-year level.

### CREW REQUIREMENT (THEATRE 162)

Students majoring in theatre or combined theatre programs are required to complete two sections of Theatre 162 before taking the junior qualifying examination. With departmental permission, one section of Theatre 163 may be substituted for one of these sections. For stage managers, one section of Theatre 161 may be substituted. Students should fulfill this requirement in consultation with department faculty. Theatre 162 is also open to nonmajors.

### ESTABLISHED INTERDISCIPLINARY MAJORS

The Theatre department offers two established interdisciplinary majors: Theatre/Dance, and Theatre/Literature. These majors combine two fields of study and allow students to cross over traditional departmental boundaries. Admission to an interdisciplinary major requires approval by the appropriate interdisciplinary committee. In addition to these established majors, students may develop special ad hoc programs that link two disciplines if they meet with faculty approval in both disciplines.

### ADVISERS

A student planning a Theatre major or an interdisciplinary Theatre program should choose an academic adviser in the Theatre department at an early point in the academic career. Students should discuss with their adviser what coursework would best prepare them for the junior qualifying exam and a successful senior thesis project

### STAGE-DIRECTIONS CONTACT LIST

The department compiles an email contact list of persons with theatre interests. This list is used to announce departmental events, auditions, performances, opportunities, both locally and nationally for engagement with the field. If you would like your name to be on this list, please contact a member of the Theatre faculty.

## PROFESSIONALISM

Reed Theatre is a dual-functioning department. We are an academic department of faculty teaching students in classrooms. We are also a producing organization, in which faculty, staff, and students work together to make a full season of theatre. While we sometimes work together in unusual ways compared to classes outside the department, we remind you of the importance of professionalism in all situations in the department.

Emails to, and communication with, your faculty and staff should be of a professional nature.

When you audition for a show, or take on a production role, this is a contract between you and the producers (in this case, theatre faculty and staff). Dropping out of a show or abandoning your role is unprofessional and affects a production in many (often unforeseen) ways. This kind of action may affect your being cast/having a production position in future Reed Theatre productions. Please consult with your faculty before auditions and/or joining a production team if you have concerns about workload, role options, etc...

If you have questions about production work, your role in a production, or someone else's, you may speak to your direct supervising faculty or staff member. If you are not sure who that person is you may ask. Your supervisor will then go through or guide you through the appropriate channels of communication. If you feel that you cannot speak to them, please speak with the department chair.

If you feel that something egregious has occurred in a collaboration, the honor principle applies, and there are set avenues for voicing grievances. We invite you to re-read information on this avenue here:

[http://www.reed.edu/honor\\_principle/process.html](http://www.reed.edu/honor_principle/process.html)

## DEPARTMENTAL PROCEDURES

### BUILDING ACCESS AND SECURITY

All users of the Performing Arts Building and the Theatre Annex are expected to help secure and maintain the facilities in order to minimize the potential for vandalism and theft. PAB performance and shop spaces and the Annex are accessible by card swipe. Community safety will activate after-hours card swipe for students enrolled in courses requiring access to those facilities.

- Students requiring access to theatre spaces may obtain keys by filling out a key request form and returning it to the Technical Director (TD). The student should indicate the purpose, project duration, and areas to which access is required. Students will be notified by Facilities Services when their keys are ready to be picked up at the facilities services building.
- Keys must be returned to Facilities Services at the end of the project. Loss of keys may result in a \$50 fine per key.
- All persons with keys are responsible for locking accessed areas when they leave at any time outside of regular class hours.
- For safety reasons, students should lock doors behind them while they are in the building outside of class hours and should never prop an outside door open.
- No key is to be loaned to another person.

### BUILDING USE RULES

- No smoking is permitted in any of the theatre facilities.
- Smoking is not permitted onstage, backstage, or in the house of any theatre spaces. (Oregon State law currently prohibits smoking in indoor spaces.)
- A fire permit is required for any open flame. Please discuss any request to use open flame source with the Technical Director.
- No student is to rewire or repair any electrical device without approval of the Technical Director. This includes extension cables and adapters.
- The costume and scene shop facilities are not to be used at any time without faculty or staff supervision.
- Any rigging in which safety is a factor must be approved by the Technical Director. This includes rigging which supports a person or objects suspended above a person.
- Catwalks in the Studio Theater and the Blackbox Theater require safety training by the technical director. If you are not certified you cannot operate in these spaces.
- The current occupancy rating (including crew and performers) for performance spaces are: Studio Theater: 180 people, Blackbox Theater: 99 people, Performance Lab 100 people. At no time should these limits be exceeded.

## DRUGS AND ALCOHOL

Drugs and alcohol should not be consumed anywhere in the Theatre Facilities or elsewhere in the PAB at any time.

## SCHEDULING SPACES

. Students interested in using spaces for rehearsal or other purposes including scheduling rehearsals for thesis production work should email space requests to the PAB event manager, Sarah Dodson at [dodsons@reed.edu](mailto:dodsons@reed.edu). The request should include the following information:

Student Name

Name of Class

Event (for example, Sarah Dodson's thesis rehearsal)

Date                      Start time                      End time

Number of People

Set-up and/or AV needs

Faculty and students using these facilities are expected to clean up the space after each use. Rooms that are used as classrooms should be returned to a "class-ready" state.

There is a sign-up sheet outside the Rehearsal Room for last-minute use of that space, as well as directions regarding how and when spaces are scheduled through student services rather than through the events manager. Requests for space use for non-theatre department events must be made by written request to the department at least two weeks in advance of the event.

Priorities for use of space are as follows:

- classroom use
- faculty directed shows
- student thesis production work
- scene work associated with classes

## CREW WORK

In general, all participation in production work is on a volunteer basis or in connection with Theatre 162. If you want to work on a crew, contact the Theatre Department Technical Director or Costume Shop Manager. If you attend auditions, you may indicate your technical interests on the audition form.

Crew assignments may involve substantial time and effort; therefore, it is important that commitments be established that are mutually agreeable and clearly understood.

Paid Positions:

The department has opportunities for students interested in part time employment. Students are hired to facilitate day-to-day operations of the theatre, for special projects, and to assist with construction.

### COSTUMES AND PROPS FOR CLASS WORK

Classroom scenes and projects may require the use of costumes and props; others do not require/allow the use of departmental resources. Please consult the syllabus. Contact your professor(s) to find out when and how items may be checked out. A form will be provided. Materials may be checked out and returned only by scheduled appointment.

### STRIKE

For all performers, run crew, designers, dramaturgs, assistants, and directors, attendance at strike is mandatory. As a rule, sets are struck immediately after the final performance. Proper attire is required for strike: closed toe shoes and clothing that can get dirty.

Strike will include the following tasks:

- Dismantling and removing all scenery from the playing space. Scenery will either be returned to storage or stored in the wings.
- Returning costumes to the costume shop and props to the prop room. Borrowed items are to be secured and returned in the week following the close of the performance.
- Cleaning the light booth, theatre house, green room, make-up room and stage area, removing all personal items.
- Removing F/X equipment, temporary floor-run cables, practicals, and other lighting and sound equipment.
- Untying, folding, and storing show drops, scrims, and drapes not required for the production to follow.
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Strike assignments and strike lists are generally posted on or before strike night in the vicinity of the greenroom.

## INFORMATION FOR FIRST AND SECOND YEAR STUDENTS

### SAMPLE FIRST AND SECOND YEAR PROGRAMS

#### 1. For students beginning the major as first year students

Courses typically taken by a first year Theatre major:

FALL	SPRING
Hum 110	Hum 110
Foreign language and/or Group C course	Foreign language and/or Group C
Theatre 210 Acting Laboratory	Theatre 202 Introduction to Design

Courses typically taken by a second year Theatre major:

FALL	SPRING
Theatre 331	Theatre 250 or 260
Second year foreign language	Foreign language
Hum 210, 220, or 230	Hum 210, 220, or 230
Dramatic literature course (e.g. Eng 242)	Theatre 162

#### 2. For students beginning the major as sophomores

Courses typically taken by a sophomore entering the program in the sophomore year:

FALL	SPRING
Theatre 210	Theatre 202
Hum 210, 220, or 230,	Hum 210, 220, or 230,
Foreign language and/or Group C course	Foreign language and/or Group C course
Theatre 250 or 260	Dramatic literature

Courses typically taken by a second year Theatre major in the junior year:

Foreign language (second year)  
Theatre 331; Theatre 162  
Dramatic literature course (e.g. Eng 242)  
Theatre 250 or 260

### OFF-CAMPUS STUDY OPTIONS:

Reed students interested in the disciplines of dance and theatre have a number of off campus options open to them through College approved programs. Study at the British American Drama Academy (BADA), coordinated by one of Reed's exchange partners Sarah Lawrence College, offers students the opportunity to study with some of Britain's most distinguished actors and directors while living in one of the world's great cities for the performing arts. Students have also participated in Reed's semester program with

the National Theatre Institute (Waterford, Connecticut) at the world famous Moscow Art Theatre School.

Another interesting site for Theatre and Dance students is Reed's program at Howard University where students can choose from more than 100 courses in the Theatre Arts department including such courses as African Dance, African American Theatre, and Mounting and Touring a Children's Theatre Production. Students can also study at Sarah Lawrence College as Reed exchange students where they can take courses in dance and theatre as well as partake of the New York performance scene. Reed students with requisite language preparation have also taken theatre and dance courses on Reed programs in Costa Rica, France and Germany.

## INFORMATION FOR STUDENTS IN THEIR JUNIOR YEAR

### DECLARATION OF MAJOR

In consultation with the adviser, students should complete a Declaration of Major form before registering for the junior year. The completed form is turned in to the Registrar's Office.

### JUNIOR THESIS CONFERENCE

Before the end of the second semester of the student's junior year, the upcoming year's production schedule will be set. One or more meetings will be scheduled for the purpose of discussing the suitability of proposed thesis projects and scheduling production dates for the upcoming year. In some cases, a time slot and venue will be established before an actual thesis project is decided upon. Not everyone will have his or her first choice of time slot or venue; however, the more clearly defined the proposed project at the time of scheduling, the greater the likelihood of receiving a time slot and venue best suited to the project.

### JUNIOR QUALIFYING EXAMINATION

Students are evaluated through a qualifying examination in the second semester of their junior year. Faculty review of this exam, as well as course work and participation and collaboration in departmentally sponsored productions, determines the student's eligibility to proceed to senior standing and the nature and scope of the thesis project that may be undertaken. Students are expected to have completed the crew requirement (THEA 162) by the time this exam is taken.

Subjects covered by the examination may include theatre history, directing, acting, design, playwriting, ways of evaluating a play, and the theatre's relationship to society. Students must pass a junior qualifying examination before a formal thesis proposal will be considered by the Department.

Interdisciplinary majors will be required to take the Theatre Department qualifying examination as well as an examination in the other relevant department.

## INFORMATION FOR STUDENTS IN THEIR SENIOR YEAR

### THESIS

This section of the handbook is designed to acquaint senior students with the objectives and procedures associated with the senior thesis.

The senior thesis (Theatre 470) may take the form of a combined research/performance project or it may be entirely research oriented. In either case, the student must submit a proposal for the year-long project for Departmental and Divisional or Committee approval (guidelines for format under Thesis Proposal section of this handbook). At the end of the year, issues raised by the thesis work are discussed before an orals board comprised of four faculty members, at least one of whom must be from outside the Division of the Arts (for Theatre majors) and outside both the Division of the Arts and the Division of the other department of any interdisciplinary major. Students are responsible for contacting faculty members to serve on their orals board and should make certain that invited faculty members will be able to attend the production. Subjects covered during the oral examination may include any item from the student's years at Reed and are not limited to a defense of the thesis.

Thesis projects are to be undertaken under the guidance of a faculty adviser whose areas of specialization are in line with some aspect of the student's project. The student will meet with this adviser throughout the various stages of the project, including submission of the proposal, research and writing, design considerations, casting, rehearsals, and documentation.

Choice of project is not entirely at the student's discretion; departmental approval is required. Approval will be based on the student's past performance, the merits of the proposal itself, performance on the junior qual., and the scope permitted by the number of proposals and the size of the theatre staff in any given year. Once the proposal has been accepted by the Department, an edited version, prepared in consultation with the thesis adviser, will be submitted to the Division or appropriate Interdisciplinary Committee.

The Division considers the thesis proposal crucial to inaugurating the year-long thesis project in a timely and well-considered fashion. Because the thesis grade designates not just the quality of the final product but the total educational experience from the beginning of the school year, failure to meet the thesis proposal deadline will result in a lower final grade (minutes of the Division of the Arts, fall 1990). Students failing to make adequate progress in the writing and production processes may be denied a production at any point in the process.

It is important to remember that a production component is in support of the Reed College written thesis. The area of research and the production component should be

interconnected, of long-term interest to the student, and realizable within the context of the Reed Theatre Department.

If a student fails the thesis, s/he may attempt a second topic; a student who fails a second time in the same field shall be ineligible for graduation in that field.

## THESIS DEADLINES

Listed below are deadlines related to thesis work. The exact date on which each of the following occurs shifts each year. See your thesis advisor and the Division of the Arts calendar for specifics.

### **Departmental Proposal Deadline:**

Noon on the Friday of 1<sup>st</sup> Week of classes for Thesis with Productions in the Fall Semester.

Noon on the Friday of 2<sup>nd</sup> Week of classes for Thesis with Productions in the Spring Semester and for Thesis without a production component.

See Appendix B for format of divisional proposal and for production check list to accompany any thesis with a production component. See description of Departmental Proposal below for more details.

### **Divisional Proposal Deadline:**

10:00 am, Monday of the 5<sup>th</sup> Week of classes.

Each senior (for theses to be completed spring) to have one hard copy signed by the adviser and one electronic copy of her/his senior thesis proposal to Cathy D'Ambrosia, secretary to the Division, Library 317. Proposals are not to exceed 750 words, should be single-spaced to save paper and provided with page numbers; every document should include the name of both the student and the adviser. The Division requires an annotated bibliography as part of every thesis proposal. Follow the guidelines on the divisional thesis proposal template.

### **First Chapter Deadline**

Monday of the last week of classes during the first thesis semester. This should be followed by a thorough discussion between the student and the thesis adviser regarding the work so far and a plan for the second semester.

### **First Draft Deadline for Fall Graduates:**

Monday of the week after fall break.

Seniors to submit a complete first draft of theses to advisers (see below).

### **First Draft Deadline for Spring Graduates**

Friday of the week after Spring Break.

Students to have first draft of their complete theses to their thesis advisers. The grade given for a Reed College thesis designates not just the quality of the final product but also the total educational experience of the thesis course from the beginning of the school year. One of the most rewarding portions of that experience is the final weeks during which the thesis adviser and student together work over, for the first time, a nearly complete product. This is not merely a matter of rewriting and putting text into final form, of retouching a few points or of refining a few acting gestures, but rather of considering essential concepts which often emerge only after the total product can be seen whole. Because the Division considers this an essential portion of the thesis course, any student who does not meet the first draft deadline should not expect to graduate at the regular time. If, in spite of this, the thesis is accepted for graduation, the final grade for the thesis course will be lower. (Minutes of the Division of the Arts, May 1982)

## ORALS BOARD

Upon completion of the senior thesis, each student must take a comprehensive oral examination. Oral exams normally occur during the period between the end of classes and the beginning of final examinations. A schedule of oral exams is prepared by each division or department and is posted at the registrar's office.

The oral exam, approximately two hours in length, is conducted by an examination board composed of Reed faculty members and, in some instances, other experts. This examination includes the thesis topic and should relate the thesis to the larger context of the student's studies.

Any Reed faculty member may visit the examination. The Theatre department requires at least one other faculty member from the department (after the thesis advisor) to be present. The department may make an exception to this rule in cases of interdisciplinary majors. Orals boards must also contain one faculty member from outside of the Division of the Arts, and in the case of interdisciplinary majors outside of both divisions.

If a student has a production component as part of the thesis then the Orals Board members must have attended at least one performance or the final dress of the production. It is recommended to invite 'back up' board members from outside the department to your production. The scheduling of orals week has in the past caused unresolvable conflicts with outside readers and required reaching out to additional readers.

If a student fails the oral exam, the student may be re-examined in a later semester. A student who fails a second time in the same field shall be ineligible for graduation in that field.

## GUIDELINES FOR SELECTING THE PERFORMANCE TEXT

The student is responsible for securing rights and royalty information. No production work can proceed until rights are secured. Performance rights for many play scripts can be secured through either Samuel French, Inc. or Dramatists Play Service. Catalogues for both these firms are available online, as are forms for requesting performance rights and ordering scripts. You will need to provide the following information:

- dates of performance
- auditorium capacity
- ticket prices (\$5.00 General, \$3.00 Seniors, Students, Reed Faculty & Staff)
- producing organization (“Reed College Theatre”)

Occasionally playwriting students are interested in adapting for the stage a non-dramatic literary work. Permission should be secured from the copyright holder before any work begins on such a project, as experience indicates that permission for such adaptations are frequently denied by the copyright holder. All students should be aware that copyright regulations prohibit major alterations or edits of dramatic works. If you have questions regarding rights, please talk to your adviser.

The following guidelines should assist you in considering reasonable size and scope of productions; observance of these guidelines will help facilitate approval of the proposal.

### THESIS SIZE AND SCOPE GUIDLINES

Running time:	30-90 minutes
Cast size:	No more than seven performers
Budget:	\$400.00 to cover all costs exclusive of scripts and performance rights
Rehearsal Time:	Production calendar of 6-10 weeks
Production Space:	Black Box

Technical requirements (scenery, lighting, costumes, properties, sound and special effects) must be modest, as resources are minimal. Every show poses technical challenges. The proposal must address these in a clear and detailed fashion.

Actors, designers, and artistic and technical staff should be currently enrolled students. Technical, design and all artistic collaboration assignments require departmental approval.

## PRODUCTION THESIS CATEGORIES

All theses that include a production component should fall into one of the following broad types:

Directing Thesis Production

- It is expected that students undertaking directing projects will have taken at least two semesters of directing and/or assisted faculty directors on department sponsored productions.
- Students should not direct plays they have written.

#### Acting Thesis Production

- It is expected that students undertaking acting projects will have taken at least two semesters of acting and/or performed in department sponsored productions.
- Occasionally a role in a faculty directed production has served as an acting thesis project. This is not always possible, so acting students should be aware of the likely need to develop an independent project in collaboration with a student director. Actors should not direct themselves.

#### Playwriting Thesis Production

- It is expected that students undertaking playwriting projects will have taken at least two semesters of playwriting.
- The text should undergo at least one department reading to solicit comments from faculty and fellow students before the script's final revision.
- The level of production (ranging from a basic reading with music stands to a script in hand reading with minimal staging) is a matter that is negotiated between the playwright and the department.

#### Design Thesis Production

- It is expected that students undertaking design projects will have taken at least two semesters of design and/or assisted faculty designers in department sponsored productions.
- Occasionally a design position for a faculty directed production has served as a design thesis project. As this arrangement is not always possible, students should be aware of the likely need to develop an independent project.
- Student designers may choose to collaborate with a fellow senior on a production or develop a project of their own, assembling a team that meets with departmental approval.
- A design thesis production component can take the form of a non-realized paper or sculpture project. In this case the details of what this will entail need to be worked out in advance with the design faculty and staff.

#### Dramaturgy Thesis Production

- It is expected that students undertaking dramaturgy projects will have taken at least one semester of dramaturgy and collaborated with a faculty director on a department sponsored production.
- Student dramaturgs may choose to collaborate with a fellow senior on a production or develop a project of their own in collaboration with a student director. The guidelines applied to directing theses should be observed.
- Dramaturgs may also pursue paper projects that result in a casebook and critical study, and do not feature a production component.
- Occasionally a dramaturgy position for a faculty directed production may serve as a dramaturgy thesis project. As this arrangement is not always possible, students should be aware of the likely need to develop an independent project.
- As dramaturgy theses can take various forms, any dramaturgy thesis should be developed in consultation with dramaturgy faculty.

## THESIS PROPOSAL

There are two steps to the thesis proposal process. First a proposal to the department and then a revised proposal that goes to the division. The departmental proposal is usually longer and contains additional information about any proposed practice component of the thesis.

A thesis proposal is a critical articulation of the topic to be investigated and, when relevant, the proposed production's relation to that topic. It should also discuss elements that will shape the production. Even at this early point in the project, the department must be convinced that:

- you have a clear focus of study for the written thesis
- you see the challenges inherent in your proposed project and production
- you have a plan in mind that addresses these challenges in a manner that will allow the project to progress to a satisfactory conclusion within the limits of the Reed College Theatre Department's resources.

Please understand that your proposal will be considered on the basis of information you provide, as well as your academic and collaborative performance in the department and on the qual. Once approved, changes in production scale or resources such as personnel, time, or money, must be reviewed and approved by the department.

Your proposal will include a description of your approach to creating the world of the play and a Thesis Student Checklist. To complete the checklist, you will need to make tentative decisions about personnel; budget; scheduling; and set, light, sound, costume and make-up design.

## FORMAT FOR THESIS PROPOSALS

The thesis candidate should follow the Division of the Arts thesis proposal format (see appendix B), even though the original proposal may exceed the Divisional word count limit.) The proposal must include the following information:

- Topic to be investigated and rationale
- Approach to the topic: structure or methodology
- Schedule of research and writing
- Annotated bibliography

If production work is being proposed, the proposal must also discuss:

- Choice of script and rationale.
- Production approach and rationale briefly outlining your understanding of the
- World of the play, why the play is of interest to you and how you hope it will affect the audience.
- Those aspects of production that you imagine will provide the greatest challenges to your production team. Include specific moments and/or an aspect of each area of design that offers such challenges.
- A completed Thesis Student Checklist (form below).

Thesis students also need to be aware that the budget for each production is \$400, supplemented by existing departmental resources and departmental budgets covering scripts and royalties.

#### GENERAL BUDGET GUIDELINES:

- Thesis students and their technical staff may be reimbursed for purchases if a receipt is turned in to the department.
- Receipts should show the date of the transaction, name of the vendor, the item(s) purchased, cost, and show title.
- Total expenditures on a show cannot exceed the amount budgeted by the department; no one may use personal funds to supplement the production budget.
- Certain classes of expenditures which are outside the normal budget requirements for the thesis production may be approved by the department.
- The department does not pay for party supplies or refreshments; this includes pizza.
- No alcohol may be purchased with departmental funds.
- Budgets should include funds for costumes, make-up, props, lights, sets, sound, publicity, programs, and any special needs of the production.
- Each thesis production has a budget of \$400.

#### THESIS PRODUCTION SCHEDULE

Once the production component of your thesis has been approved by the department, you should:

- meet with your adviser regarding thesis proposal and scheduling
- meet with design faculty to establish design deadlines
- obtain keys and swipe card access as needed
- be certain that you have obtained permission from the leasing agency for copyrighted material
- plan to keep your Friday afternoons from 3-6pm free from any other commitments. Production and design meetings and production debriefings will happen during this time. Do not schedule any other classes, work, or commitments during this time slot.

As a general rule, plan for more time than you think you will need for all steps of the thesis process. You will still find yourself two steps behind. The following is an example of how you might organize the production process. Actual timing of events will depend on the needs of the specific production.

#### WEEKLY BREAKDOWN FOR THESIS PRODUCTION

##### **Design and Development Phase**

###### Pre-production:

- Proposed scripts must be approved by the department before Week One.
- Auditions: gather material that will be needed for the audition: audition sheets, script, scenes, etc... Arrange time for department clerk copying. Schedule time and space for auditions.
- In consultation with faculty, propose the design and artistic team: confirm students that would like to work with you on your thesis in a design capacity; agree on responsibilities using job descriptions provided by the department (located in appendix). Remember that the artistic team must be approved by the department.
- In consultation with dramaturgy faculty advisor, the dramaturg should begin dramaturgy work as needed for production. A meeting should take place among dramaturg, director, and dramaturgy faculty to discuss working process.
- Obtain scripts and copies of scripts (including performance rights); place copies on reserve in the library under Theatre 470
- Publicize and hold auditions.

###### Week 1:

- Develop a contact sheet containing email and phone list for cast, crew, design staff, faculty, advisers, Costume Studio Manager, and Technical Director.
- Obtain keys and swipe card access as needed

- Preliminary rehearsal outline; days and times when rehearsals will happen, including off book, designer run, and tech week dates.
- Initial design meeting: introductions, design break down and approach to the production in relation to thesis statement, general budget break down. All members of the artistic team should bring in three-to-five images to be used towards the creation of a unified approach to production.
- People included: design faculty, stage management, advisers, production team.

#### Week 2:

- Have one-on-one meetings with design team; designers meet with the design faculty.
- Follow-up group artistic team meeting to discuss designs.
- Research images.

#### Week 3:

- Finalized rehearsal schedule – reserve rehearsal spaces.
- Second design meeting; designers should come with their design response to the director’s approach to the production. Directors should be prepared to respond and add additional information.
- Rough costume and set sketches due; cast to costume studio for measurements.

#### Week 4:

- Have one-on-one meetings with design team; designers have meetings with the design faculty.
- Publicity form submitted to adviser for approval for use on department website, At Reed, and Stage-directions posting. Thesis student may also post approved info to *The Quest* and *sbinfo*.
- Initial costume sketches due.

#### Week 5:

- Final Design meeting: the final meeting of the artistic team. People involved: design faculty, stage management, advisers, technical director, costume shop manager, production team.
- Final costume sketches and set plans due, including cost projections.
- Preliminary ground plan, section, elevation, renderings due.
- Finalized publicity form (in appendix).
- Preliminary poster design.

### **Implementation Phase**

#### Week 6:

- Poster design submitted to adviser for approval before printing.
- Set and costume construction documents due to Technical Director and Costume Studio Manager with adjusted budgets.
- Run crew finalized.

#### Week 7: Set and Costume build

- Cast and crew list submitted to program designer.
- Submit faculty invitations list, including orals board members, to faculty adviser and PAB events manager.
- Notify PAB events manager of the number of invitations needed and supply this person with the text needed to print the invitations (in appendix).
- Submit text for box office phone message to PAB events manager.
- Establish that any orals board members from outside the department will be able to attend the production.

#### Week 8:

- Program information, including cast and crew list and director's or dramaturg's notes (if desired), are submitted to dramaturg or student program designer. All copy must be approved by faculty adviser
- Dramaturg or program designer edits program.
- Director's note for program submitted to adviser.
- Posters approved by adviser and then sent to PAB Events Manager for printing.
- Light plot due - Director and Technical Director discuss light hang participation.
- Hook-up, light plot, gel list due; gel colors picked.
- Production meeting. People involved: faculty advisers, Technical Director, Dramaturg, Costume Studio Manager, Director and design team.
- Designer run. To be scheduled for one week before opening, at the very latest.

#### Week 9: Load-In Week

- Finalized program proofed by entire company.
- Box office manager posts usher sign up sheet.
- Photographer found for production photos.
- Light hang.
- Paper tech with Light Designer, Sound Designer, Stage Manager, and Design Faculty Adviser.
- Dry tech: Director, Stage Management, Technical Director, design faculty, design team, run crew set light and sound levels and work scenic changes; no actors called.
- Q2Q: Running cue to cue checking light and sound levels, fade times with the addition of actors, costumes optional. (Stage Manager should have a running show duties check list: see Stage Manager Handbook).

#### Week 10: Production Week

- Dress rehearsals.
- Photo call (and/or designated dress rehearsal for photography).
- Printing of programs- no later than two days before opening.
- Opening of the production.

- Costume notes from run to Costume Shop Manager.
- Strike following final performance – entire company in attendance.

#### Week 11: Post-Show

- Departmental postshow discussion – usually scheduled for the Friday of the week following the show closing.

### NOTES ON DATES AND DEADLINES

Each season a new calendar is prepared containing specific deadlines and dates intended to ensure the success of all of the season's productions. The following is a list of descriptions and explanations for some of the specific deadlines and dates:

**Proposal due:** (Friday of first or second week of classes) Each student should turn in a proposal outlining as much information about their thesis as they can. A timeline that outlines both the production and research components of their thesis, an initial budget, and an annotated bibliography should all be included. Thesis students should follow the proposal template and speak to their advisers for more specifics.

**Auditions:** These dates are not fixed. Generally there is an audition scheduled for the faculty shows near the beginning of each semester. It has been useful in the past for thesis students to audition performers at the same time as another student or faculty director. However, each director/thesis student has the right to select dates that best suit his or her needs, as approved by the department. Audition forms should include all information related to specific needs for the show. Audition forms need to be checked by the thesis adviser before auditions are held.

**Stage Available:** This is the earliest date that a particular production can get on stage for rehearsals. Rehearsals should be conducted in the Rehearsal Room or another rehearsal space prior to this date.

**Publicity:** Each director/thesis student should complete the publicity form, including a description of the production so that this can be used in press releases by Reed's PR office and posted on Reed websites. These should be sent to the faculty adviser by this date. This may be crafted in consultation with the dramaturg. (form in appendix)

**Invitations:** Each director/thesis student needs to develop a list of faculty that the cast/designers/crew would like to invite to the production. Thesis students must invite their orals board members and each cast member and designer is allowed to invite one faculty member. Invitations cannot be handed out until this list is turned in. Invitation text and number of invitations needed should be turned in to PAB Events Manager by week nine.

**Initial Design Meeting:** This is the first meeting of the design team with the faculty and is intended to get ideas flowing towards a unified approach to each production. The meeting should begin with the director/thesis student sharing their ideas about the

production and specifics about what they want the audience to gain from this production. Directors and all members of the production team should bring in images or objects that help illustrate their ideas and be prepared to ask and respond to questions. No one should come to this meeting with finalized ideas about any aspect of the production. It is important that everyone maintain an open mind at this point in the process. From this meeting everyone should have some ideas that will lead toward a unified approach for the production. It is okay if nothing is solidified. Following this meeting it is expected that the production team will meet as often as it is necessary to develop final ideas about the various areas of design. These outside meetings should be scheduled by the thesis student and should not include the faculty.

**Faculty/Designer Initial Meetings:** These meetings are to be scheduled between the individual designers and their faculty mentors. Set, costume, light, sound, props, and make-up designers should schedule a meeting with the appropriate design faculty member. Stage Managers are welcome to set up a meeting with one of the faculty members as well, but no meeting is specifically required. Dramaturgs should meet with dramaturgy faculty. These meetings are intended to give faculty an opportunity to give designers any paperwork/information they might need to complete their design as well as allow the designers a chance to ask questions that might have arisen from the initial design meeting. While designers are not expected to bring anything specific, the materials that the designers need to produce will be discussed in this meeting.

**Preliminary Designs Due:** These are the deadlines for designers to present their ideas to their faculty mentor and their director. Designers should bring all design materials that are necessary to have their design implemented as discussed in their initial meeting. Though directors and designers are encouraged to be realistic about their expectations at every stage of production, if there is a stage at which collaborators may dream, this is it. It is expected that the director and the faculty mentor will suggest some changes to the design based on the specific needs of the production and potentially offer alternate solutions to the challenges of the production. These adjustments/revisions should be made either by the final design meeting, or the final deadline date, whichever comes first.

Suggested Paperwork:

Set: rough ground plan and elevations, lists of specific set/prop needs, research

Costume: research, sketches, lists of specific costume requirements by character

Light: list of cues, magic sheet, color key, rough plot

Sound: cue list, list of playback devices needed

Props: research, buy/pull list

Make-up: research, sketches

**Final Design Meeting:** Each designer should come to this meeting prepared to explain where he or she is in the process. Set and costume designs are expected to be complete and renderings/models should be presented.

**Finals:** These are the deadlines for designers to have all paperwork/design materials needed to implement their design to their faculty mentor and the appropriate staff member. These items are expected to be in their final stage. Each area of design has its own final deadline.

Suggested materials:

Set: Revised floor plans, working drawings, model(s), renderings, elevations, prop/set dressing list

Costume: Costume plot, swatched renderings, purchase/build list

Light: Revised plot, color list, instrument schedule, channel hook-up, revised cue sheet

Sound: Revised cue sheet, plan for implementation, speaker placement plan

Make-up: Renderings, materials list

Props: Finalized props list, prop tracking chart

By this deadline the designers will submit for approval a to-be-executed production design which incorporates:

- 1) adaptations necessary to make best use of stock and fit the production schedule
- 2) compromises required by the realities of production work in the real world and
- 3) refinements suggested by discussions with the resident designers, thesis adviser, and director

**Set & Costume Build:** This is the date that construction will begin on sets and costumes.

**Set Load In:** This is the date that the set will begin to be loaded into the space.

**Run Deadline:** It is imperative that an initial run through of the production be scheduled BEFORE this date so that designers can see what the production is looking like before going into tech rehearsals. This is especially true of the lighting designer who is required to have a light plot finalized a few days after this run deadline.

**Production Meeting:** Each member of the design team should come to this meeting prepared to give a progress report on his or her area. The purpose of this meeting is to solve potential problems before we get into tech. Any changes that have been made or problems that have been discovered need to be discussed at this meeting. For example: if an actor is pulling an item out of a pocket in rehearsals, make sure the costume designer knows a pocket is needed.

**Paper Tech:** This is an opportunity for the designers to explain their cue ideas and placements to the director and the stage manager. The director, stage manager, assistant stage manager, lighting and sound designers should all attend. The stage manager should record all of the cues into the prompt book in order to be fully prepared for dry tech. Again, this is an opportunity to solve potential conflicts and problems before crew members are called in. At this session the schedule and plan for

time use during the tech rehearsals should be discussed and any outstanding issues addressed. This meeting will be attended by a design faculty member.

**Dry tech:** The designers and crew meet without the actors and work through all cues to get them as close to performance quality as possible. Lighting designers should look to improve light levels and timing. Sound designers should expect to set levels and adjust cues.

**Cue-to-Cue or Wet Tech:** (Sunday of week ten) The entire production team and acting ensemble meet to work through the show concentrating on the technical elements and the timing of cues. At times it will be necessary to skip sections of the staging that do not influence the technical elements. This is sometimes referred to as going “cue-to-cue.” Quick changes and costume special needs should be worked out if possible in this session; performers will generally be in street clothes.

**Dress:** This is a run through of the production with all the previously added technical components and adding costumes. The run should not be stopped unless a major problem arises. At a dress rehearsal, the show should begin when it will begin "for real." Under the departments standard timing the run should begin at 7:30p. The actors call is usually one hour prior to the curtain time so the cast can assemble and dress. With the run crew and stage managers called an hour or more before hand to make sure everything is in place, all lights and sound are working, props are set, etc.

**Photo call:** Each thesis student should schedule a photo call to document the production. Usual practice is to invite a photographer to the final dress rehearsal. This deadline is a strongly recommended one. Note that since strike is not to be delayed for photo call, a photo call may not be scheduled for the final performance. The director/thesis student/designers should develop a combined list of 15-20 shots to be shot after the dress if necessary. Usually a photographer shoots during the course of a designated dress rehearsal as well. The department does not supply a photographer and the responsibility of finding one rests on the thesis candidate. Crew members should be called to assist in the photo call process.

**Strike:** Directly following the final performance, all students involved in the production (cast, crew, designers, dramaturg, director...) will help dismantle the production and restore all of the spaces in the facility to their preproduction state of cleanliness. No one may leave the theatre until released by the Technical Director.

## DESIGN ASPECTS

As the thesis student, you are responsible for all aspects of your production including the technical elements (unless you are doing your thesis project in conjunction with a faculty directed show). YOU MUST DELEGATE SOME OF THESE RESPONSIBILITIES by contracting with student designers to handle your technical requirements. Work with the Technical Director to designate run crew responsibilities.

## FACULTY SUPPORT

The department's design personnel are available for consultation but are not responsible for the design or construction of any aspect of your thesis project, though staff may supervise students in the realization of designs. Discuss your ideas with the faculty and staff. They know the stock. They have substantial experience in solving the very problems you are trying to solve and may be able to offer shortcuts and alternatives. Please understand that matters of technique, safety, use of stock materials and shop facilities fall under the purview of the faculty and staff, and are subject to their approval.

## STUDENT DESIGNERS

Student designers must be approved by the department and a) be a currently enrolled Reed student and b) have taken a minimum of one design courses or assisted faculty/staff in design/tech areas. Students working in either shop or theatre without direct supervision must have prior experience in a design course or equivalent approved alternative, a clearly established knowledge of the equipment, a sense of responsibility, and departmental approval. Student designers and technicians should be familiar with Reed College Theatre Department safety guidelines, production personnel responsibilities, production dates and deadlines and department operating procedures. It is the thesis student's responsibility to ensure this. Please note that design work cannot count towards the department's crew requirement, though implementation of design may do so.

Every thesis production is given two weeks of crew time in the scenic and costume areas as well as a scheduled light hang and paint call. This means that the Technical Director's crew will spend one week building the set and one week loading it in. Similarly, the Costume Shop Supervisor's crew will spend two weeks building costumes for the production. The Master Electrician and Technical Director will attend the light hang and assist in efficiently hanging and focusing lights. The thesis student is required to ensure that a volunteer crew also attends the light hang. Designs need to be scaled to match what is accomplishable in this time frame. Any work in these areas that is not completed during the time supplied must be completed by the thesis student and any volunteers contacted by the thesis student. Reed Theatre produces on a tight schedule, which means that incomplete work from one show can throw off the schedule for the next show, which may make it impossible for such work to be completed.

## SCENIC PROCEDURES FOR THESIS PRODUCTIONS

In consultation with the resident scenic designer, contract a student scenic designer to handle the set demands of your show: design, pulling, purchasing, construction, participation at all tech and dress rehearsals, running the show, maintenance, and return

of scenic items. All duties of the student scenic designer are performed under the supervision of the faculty Scenic Designer and the Technical Director.

All construction done in the theatre is scheduled around a performance/class/rehearsal schedule. As a consequence, special construction is done only at certain times, often several weeks or months in advance of the performance date. No major construction will take place while the stage is set for performance. Scenery for thesis productions is generally pulled from stock, from student rooms, or purchased at second hand stores. Very little is constructed in the shop because of the limited budget (consider that one sheet of plywood costs upward of \$20.) The Technical Director is your scenic resource person and will help you determine what can be constructed, pulled, borrowed, or purchased. Before finalizing your choice of play it is advisable that you check with the TD to see what range of scenery and furniture already exists in stock.

The use of stock is allowed with the consent of the Technical Director. Any plans to alter stock items will need to be discussed in detail. Any stock scenic unit that is physically cut will be charged to the budget.

#### COSTUME PROCEDURES FOR THESIS PRODUCTIONS

In consultation with the faculty Costume Designer, contract a student Costume Designer to handle the costume demands of your show: design, measuring, pulling, fitting, purchasing, construction, participation at all costumed tech and dress rehearsals, running the show, maintenance, and return of costumes. All duties of the student Costume Designer are performed under the supervision of the faculty Costume Designer and the Costume Shop Manager.

Schedule a meeting of Director, student Costume Designer, faculty Costume Designer and the Costume Shop Manager before the thesis begins production, in order to establish needs of the show, budget, special problems, the scheduling of shop space, responsibilities of student Costume Designer and Director, and the scheduling of costume design and construction deadlines.

There are fabric shopping procedures which the Costume Shop Manager will explain. Allow plenty of time for shopping for fabric and costume pieces. There are second hand stores in the area.

The costume budget should include dry cleaning fees for costumes.

#### MAKE-UP PROCEDURES FOR THESIS SHOWS

In consultation with the faculty Costume Designer, contract a student make-up designer to handle all make-up needs for your show. Often the student Costume Designer and Make-up Designer can be the same person. Student actors may need to provide their own make-up or purchase a make-up kit. This should be coordinated with the Costume Shop Supervisor.

#### PROPERTIES PROCEDURES FOR THESIS SHOWS

In consultation with the Technical Director or faculty scenic designer, contract a student Properties Manager/Designer to handle all props needs for your show. Sometimes the student Props Designer and Scenic Designer can be the same person.

A form should be filled out when properties are pulled from stock.

## INVITATIONS AND COMPLIMENTARY TICKETS POLICY

### INVITATIONS

Invitations are announcements of an upcoming production that are given to prospective audience members (faculty and/or staff) and are of particular importance to a thesis student as a mechanism to provide free tickets to members of the orals board. These invitations may be redeemed for tickets (two per invitation) to any performance of a given show, but reservations must be made in advance and tickets picked up at least 15 minutes before curtain.

### INVITATIONS FOR THESIS SHOWS

The thesis student can have as many invitations as needed. Non-thesis personnel (actors, director, stage manager, designers) each get one invitation; company members should give the name of the person they invite to the thesis student.

The thesis student must provide the PAB Events Manager with Show Information (See form in appendix.)

### INVITATIONS FOR FACULTY SHOWS

The faculty director gets as many invitations as needed. Company members each get one invitation; they should give the name of the person they invite to the faculty Director.

The faculty Director must provide the PAB Events Manager with Show Information (See form in appendix.)

### COMPLIMENTARY TICKETS

Complimentary tickets are available to all persons listed in the production program. Each person will receive an email with a discount code that may be used to claim two comp tickets for dates designated in the email. If family members need to use comp tickets in any different manner, please contact the PAB Events Manager. Comp tickets must be reserved through Ticketleap, by Box Office phone or at the box office during open hours.

## PUBLICITY

The student is responsible for placing information regarding auditions and performances in *At Reed*: [at.reed@reed.edu](mailto:at.reed@reed.edu). Students may also wish to contact the editors of the *Quest* and email *SBI* for further publicity.

Approved posters and programs can be printed at Printing Services. Approved copy should be sent electronically to PAB Events Manager, who will arrange for printing.. Allow three working days for poster and program printing. Same day service is not an option. If you have not allowed for sufficient time for the printing of posters or programs, you will have to have the work done off campus, which will affect your budget.

#### POSTER INFORMATION:

The following information should be contained on all posters, which should follow guidelines in license agreement if applicable.

1. Reed College Theatre Presents
2. Title of Play
3. Author of Play
4. Include the text: 'Directed by thesis candidate (Name).'
- or 'With a performance by thesis candidate (Name)'
- or 'Written by thesis candidate (Name)'
- or 'Costumes/set/lights/(etc...) designed by thesis candidate (Name)'
5. PAB Black Box Theatre (or Studio Theatre).
6. Dates of performance
7. Time of performance
8. Ticket prices: General: \$5.00; Senior, Students, Reed Faculty/Staff: \$3.00
9. For reservations, contact us via [academic.reed.edu/theatre](http://academic.reed.edu/theatre) or call 503-777-7284
10. You are legally obligated to include information or statements required by your license agreement. For example; "Produced by special arrangement with Samuel French" (or similar leasing agent). Please check your producing contract for special language that must be included on your poster and/or program. Such stipulations are legally binding.

#### THEATRE PRODUCTION PUBLICITY FORM

The Theatre Department and PAB Events Manager need the following information about your thesis production in order to properly announce it on various websites. This information will also be used to order invitations and create a phone message. You will be responsible for the announcement in *At Reed*.

1. Title
2. Author
3. Director
4. Dates
5. Time and Place
6. Price - \$5.00 General, \$3.00 Seniors, Students and Reed Faculty/Staff
7. A description/characterization of this project in approximately two sentences. This should be approved by your adviser before submission.
8. Reservation information

Please note that, as in #4 above, the student should designate him/herself as “Thesis Candidate....”

## APPENDIX A

### PERSONNEL JOB DESCRIPTIONS

This section is intended to assist you in choosing and supervising production staff. As with every production, establishing clear lines of communication among all production staff is essential. PLEASE NOTE that specific duties may vary depending on production needs. Duties outlined must usually be covered by someone, though not all duties may be needed for all productions. Hence, the following are guides for your use in collaboration with your production team and faculty advisers.

All of these positions require attendance at strike following the last performance.

Important Note: Students must be registered for THEA 162 for crew work to be counted towards the crew requirement.

Design work does not count towards crew requirement. However, time spent implementing the design may do so.

#### STAGE MANAGER:

The Stage Manager (SM) keeps all aspects of a production coordinated and running smoothly. SMs are responsible for coordinating the efforts of the director, designers, cast and technical staff, and maintaining and organizing production paperwork. The Stage Manager is required to ensure that a member of the stage management team is present at all rehearsals and all performances. It is possible that a Stage Manager may delegate some duties to an Assistant Stage Manager. Stage managers and ASMs should consult the online Stage Manager Handbook.

Duties include:

Pre-rehearsals/Auditions:

- Developing an organized prompt book
- Helping director set up for auditions
- Ensuring the smooth running of auditions

During the rehearsal process:

- Taping out ground plan in rehearsal space
- Keeping rehearsals on schedule
- Acquiring and maintaining rehearsal props and furniture
- Maintaining an organized prompt book
- Keeping an organized record of blocking
- Watching for script accuracy
- Producing line notes for the cast
- Maintaining the Stage Manager kit

- Producing and distributing rehearsal reports after every rehearsal to ensure prompt response and communication among all production team members
- Organizing and running all production meetings (but not design meetings.)
- Taking and distributing production meeting notes

During Tech/Performance week:

- Maintaining accurate cue notes in prompt book
- Developing and implementing running show check list
- Calling the show, usually from the booth
- Producing and distributing performance reports after every performance to ensure prompt response and communication among all production team members
- Ensuring that all parts of the production are working properly and in concert
- Attending strike

The Stage Manager may be called on to operate the lighting or sound board.

ASSISTANT STAGE MANAGER:

The Assistant Stage Manager (ASM) supports the Stage Manager with his/her duties and takes on any responsibilities delegated by the Stage Manager. Time requirements are similar to that of the Stage Manager.

Duties include:

During rehearsals:

- Watching for script accuracy
- Producing line notes for the cast
- Fulfilling Stage Manager duties when Stage Manager is not present

During performances:

- Being on headset backstage
- Remaining in contact with the SM, to ensure things run smoothly
- Ensuring actors are in place and ready for all entrances
- Maybe asked to assist in organizing and running props backstage
- May be asked to assist with costume quick changes
- May be asked to assist with scene changes
- Attending strike

The Assistant Stage Manager will be called on to operate the lighting or sound board.

DRAMATURG:

The Dramaturg is an artistic collaborator who works closely with the Director, and also with members of the entire company. The Dramaturg's role varies for each production, depending on the needs of the production and the Director. Often, the Dramaturg works as historical and literary consultant, researching varying aspects of the script or guidelines for the production. Additionally, the Dramaturg works alongside the Director to support artistic decisions throughout the process. The Dramaturg traditionally does research into the historical period of the play, the playwright and previous productions of the play, language and translation, literary works and intersections, related or relevant visual and other performing arts, and more as needed for the production.

Duties can include:

- Early conversation with the Director and a Faculty Dramaturgy Adviser as to how the Dramaturg and Director will work together
- Sharing research with the Director during the pre-production phase
- Sharing research and collaborating with designers early in the design process
- Attempting to find specific information as asked for by the Director
- Looking at various translations or editions of a play, and sharing with Director
- Bringing in various outside consultants, experts, professors, artists to share their expertise with the company early in the design and rehearsal process
- Compiling a research packet, which can include a glossary, images, maps, details about the playwright, literary references, and more as needed and specified by the director. This should be shared with the company early in the process.
- Presentation of dramaturgical research at first rehearsal or early in table work
- Attending first rehearsal, all table work, all significant run-throughs, and more as needed by the Director. Note: in order to maintain critical distance necessary to the job, the Dramaturg absolutely should not attend all rehearsals
- Taking notes during run throughs and, at appropriate times, having conversations with the director about questions, things that are working well, etc....
- Being available to answer rehearsal questions to the best of his/her ability, as communicated to the Dramaturg by the Stage Manager and/or Director
- Program design and copyediting
- Attendance at all full company events, including strike
- Leading post show discussions as needed
- Note: the Dramaturg is not an Assistant Director

#### ASSISTANT DIRECTOR

The Assistant Director is an artistic collaborator who works closely with the Director. The Assistant Director's role varies for each production, depending on the needs of the production and the Director. The Assistant Director is an important artistic collaborator, working alongside the Director to discuss and determine artistic decisions throughout the process.

Duties can include:

- Early conversation with the Director and the Faculty Adviser as to how the Director and Assistant Director will work together
- Working with Director and design team to develop an approach to the production
- Attending auditions and discussing casting choices with the Director
- Attending design and production meetings
- Attending all full company events, including strike
- Taking notes during rehearsals and, at appropriate times, having conversations with the director about questions, things that are working well, etc....
- Working with individual or small groups of actors if so assigned by the Director

#### SCENIC DESIGNER:

The Scenic Designer is responsible for the aesthetic choices relating to the scenic environment, properties and furniture for a production.

Duties include:

Pre-tech week:

- Working with design team to develop a unified approach to the production
- Researching period and approach to assist in making design choices
- Attending all design/production meetings and preparing to share progress
- Producing sketches, renderings and/or models of the sets, furniture & properties by the established deadline
- Preparing mechanical drawings, (ground plans, sections, elevations, details, etc.) of all elements of the design as necessary for its execution
- Pulling, buying, renting, or borrowing furniture items
- Working with Properties Manager/Designer to find/create all necessary props
- Regularly checking in with shop to see progress of build and assisting with build as needed
- Preparing/executing all scenic art (ie painting) as necessary

Tech week:

- Attending all tech and dress rehearsals
- Taking notes and correcting scenic elements as needed
- Working with the Props Coordinator in checking out set dressing and applying it on set
- Attending strike

#### PROPERTIES MANAGER/DESIGNER:

The Properties Manager/Designer will work closely with the Director, Stage Manager, Scenic Designer and Technical Director to obtain or produce all needed properties for the production. The Technical Director mentors student Property Managers/Designers.

Duties include:

Pre-Tech week:

- Working with design team to develop a unified approach to the production
- Working with the Technical Director in rental, acquiring, purchasing or borrowing of props
- Researching period and approach to assist in making design choices
- Attending all design/production meetings and preparing to share progress
- Attending various rehearsals in preparation of developing design choices
- Meeting with the Costumer to discuss duties and gain stock info
- Developing props list
- Finding and/or creating all properties in line with the production approach
- Providing performance props essential to rehearsal process
- Organizing and installing props tables
- Developing and maintaining properties tracking charts with assistance from Stage Managers
- Coordinating rehearsal props with stage management team

During Tech/Performance week:

- Attending all tech and dress rehearsals
- Teaching running crew and/or SMs how to run properties during show
- Setting up and/or cleaning up expendable props for every run
- Ensuring that all props are stored properly and ready for their use on stage
- Taking notes and correcting any props that require adjustments
- Developing a list of any rented props and timetables for return
- Help facilitate the return of any rented or borrowed props
- Attending strike
- May be asked to run properties during run of show

COSTUME DESIGNER:

The Costume Designer works with the Director and Costume Shop Manager to produce all costumes that will be needed for the show. The costume designer is responsible for the aesthetic choices related to the appearance of the actors. This includes both seen and unseen clothing items.

Duties include:

Pre-Tech week:

- Working with design team to develop a unified approach to the production
- Researching period and approach to assist in making design choices
- Attending all design/production meetings and preparing to share progress
- Attending various rehearsals to ensure proper use of costumes

- Meeting with the Costume Design faculty and Costume Shop Manager to discuss duties and gain equipment info
- Developing sketches and visual research that demonstrate design ideas
- Organizing and maintaining crucial costume data
- Shopping for fabrics and trims
- Pulling and/or buying costume pieces
- Regularly checking in with shop to see progress of build and assisting with build as needed
- Regularly communicating with Makeup designer to ensure unity of designs
- Maintaining book containing all costume research and designs

During Tech/Performance week:

- Teaching Wardrobe manager & dressers how to assist actors during run of show
- Attending all dress rehearsals
- Taking notes and correcting any costumes that require adjustments
- Ensuring that costumes are cleaned and repaired as needed during run of show
- Attending strike
- Ensuring all costumes are properly cleaned and stored following run

WARDROBE MANAGER/DRESSERS:

Wardrobe Managers/Dressers work closely with the Costume Designer and Costume Shop Manager to ensure that all costumes have a proper fit and are ready for use onstage. Time requirements for this position are variable, depending on the size of the production and costumes and if there are costume changes that require assistance.

Duties include:

- Mending and cleaning garments as needed
- Helping the cast get into their costumes
- Help with costume changes
- Ensuring the cast stores their costumes properly

LIGHTING DESIGNER:

The Lighting Designer works with the Director, Stage Manager and Technical Director to produce all lighting and special effect cues that will be needed for the show.

Duties include:

Pre-Tech week:

- Working with design team to develop a unified approach to the production
- Researching period and approach to assist in making design choices
- Create sketches and/or find images that illustrate ideas

- Attending all design/production meetings and preparing to share progress
- Attending various rehearsals in preparation for developing design choices
- Meeting with the Technical Director to discuss duties and inventory available
- Developing lighting-key, magic-sheet, light plot, instrument schedule, channel hookup, dimmer/circuit hookup and color schedule
- Assisting with light hang
- Running light focus
- Attend all focus calls
- Writing lighting cues and recording in light console prior to tech

During Tech/Performance week:

- Attending Paper tech prepared to share light cues with design team
- Teaching light board operator how to run the board
- Attending all tech and dress rehearsals
- Attend all focus calls/notes calls
- Taking notes and correcting any cues that require adjustments
- Attending strike

LIGHT BOARD OPERATOR:

During performances the Light Board Operator runs the cues at the instruction of the Stage Manager. The Light Board Operator is required to attend all of the technical rehearsals and performances.

Duties include:

- Meeting with lighting designer before tech to learn to operate lighting equipment
- Operating equipment during all tech rehearsals and performances
- Making adjustments and taking appropriate notes during rehearsals
- Performing a dimmer check before each rehearsal and performance with the assistance of the sound board operator
- Replacing lamps if needed before or during the run of the performance
- Assisting soundboard operator with speaker check
- Assisting Stage Manager with any backstage setup needs
- Attending strike

SOUND ENGINEER/DESIGNER:

The Sound Engineer/Designer works with the Director, Stage Manager and Technical Director to produce show recordings of all music and sound cues that will be needed for the show.

Duties include:

Pre-Tech week:

- Working with design team to develop a unified approach to production
- Researching period and approach to assist in making design choices

- Attending all design/production meetings and preparing to share progress
- Attending various rehearsals in order to developing design choices
- Meeting with the Technical Director to discuss duties and equipment needed
- Finding and/or creating a sound plot in line with the production concept
- Recording all sounds onto the appropriate playback device
- Developing a sound cue sheet
- Helping maintain a clean workstation

During Tech/Performance week:

- Attending paper tech prepared to share sound cues with design team
- Presetting sound levels
- Teaching sound board operator how to run the board
- Attending all tech and dress rehearsals
- Taking notes and correcting any cues that require adjustments
- Producing a back-up of the sound design and delivering it to the Stage Manager
- Attending strike

The Sound Designer may be asked to run soundboard during rehearsals and performances.

SOUND BOARD OPERATOR:

The Sound Board Operator will manipulate the sound equipment to play required cues at the direction of the Stage Manager. The Sound Board Operator is required to attend every tech rehearsal, dress rehearsal, and performance.

Duties include:

- Meeting with sound designer before tech to learn to operate sound equipment
- Operating equipment during all tech rehearsals and performances
- Making adjustments and taking appropriate notes during rehearsals
- Assisting light board operator with dimmer check
- Performing speaker check before every rehearsal and performance
- Assisting Stage Manager with any backstage setup needs
- Attending strike

PROJECTIONS DESIGNER:

The Projections Designer works with the Director, Stage Manager and Technical Director to produce all projection cues that will be needed for the show.

Duties include:

Pre-Tech week:

- Working with design team to develop a unified approach to production
- Researching period and approach to assist in making design choices
- Creating sketches and/or finding images that illustrate ideas
- Attending all design/production meetings and preparing to share progress
- Attending various rehearsals in order to develop design choices
- Meeting with the Technical Director to discuss duties and gain equipment info
- Inputting images in projection playback software or devices

During Tech/Performance week:

- Attending paper tech prepared to share projection cues with design team
- Teaching projection operator how to run the board
- Attending all tech and dress rehearsals
- Taking notes and correcting any cues that require adjustments
- Producing a back-up copy of the final design and handing it to the Stage Manager
- Attending strike
- May be asked to operate projections for run of show

VIDEO OPERATOR:

The Video Operator will manipulate the video playback equipment to play required cues at the direction of the Stage Manager. The Video Operator is required to attend every tech rehearsal, dress rehearsal and performance.

Duties include:

- Meeting with projections designer before tech to learn to operate video equipment
- Operating equipment during all tech rehearsals and performances
- Making adjustments and taking appropriate notes during rehearsals
- Assisting other operators with preshow duties
- Assisting Stage Manager with any backstage setup needs
- Attending strike

MAKEUP/HAIR DESIGNER:

The Makeup/hair Designer works with the Director, Costume Designer and Costume Studio Manager to make makeup and hair choices associated with the show. This person is responsible for the aesthetic choices related to the appearance of the actors' skin and hair.

Duties include:

Pre-Tech week:

- Working with design team to develop a unified approach to production
- Researching period and approach to assist in making design choices
- Attending all design/production meetings and preparing to share progress
- Attending various rehearsals to ensure proper use of costumes

- Meeting with the Costume Designer and Costume Shop Manager to discuss duties and gain equipment info
- Developing renderings that illustrate design ideas
- Shopping for or pulling any makeup and hair supplies needed
- Regularly communicating with Costume Designer to ensure unity of designs

During Tech/Performance week:

- Teaching makeup crew and/or actors how to apply makeup and fix hair
- Attending all dress rehearsals
- Taking notes and correcting any makeup designs that require adjustments
- Attending strike

RUNNING CREW:

Running crew members work at stage level to move scenery, produce special effects, change gels, and fulfill whatever other duties assigned to them by the Stage Manager, Assistant Stage Manager, and Technical Director. Crew members are required to attend all tech rehearsals, performances and strike.

Makeup crew members help the cast members to put on their own makeup and fix their own hair. They assist with especially difficult hair and makeup needs, as well as quick changes that occur during run. Crew must attend all dress rehearsals, performances and strike.

# APPENDIX B

## THESIS STUDENT CHECKLIST

Name of Thesis Candidate: \_\_\_\_\_

Preferred performance month: \_\_\_\_\_

Proposed venue [if not black box theatre]: \_\_\_\_\_

Production title: \_\_\_\_\_

Author: \_\_\_\_\_

Agency [if performance rights are required]: \_\_\_\_\_

Date permission applied for: \_\_\_\_\_

Royalties: \_\_\_\_\_

### Production info:

# of Roles with brief description of each: \_\_\_\_\_

# of Locations/Sets: \_\_\_\_\_

# of required costume elements: \_\_\_\_\_

Possible quick changes for makeup and costume: \_\_\_\_\_

Special effect needs (lighting, sound, projections): \_\_\_\_\_

Period (target date) of costumes and scenery: \_\_\_\_\_

Season(s) of action: \_\_\_\_\_

### Personnel Needed (indicate all known collaborators by name)

#### Production:

Director \_\_\_\_\_

Dramaturg \_\_\_\_\_

Stage Manager \_\_\_\_\_

Choreographer \_\_\_\_\_

Music Director \_\_\_\_\_

Assistant Director \_\_\_\_\_

#### Design:

Set \_\_\_\_\_

Costume \_\_\_\_\_

Light \_\_\_\_\_

Sound \_\_\_\_\_

Make-up \_\_\_\_\_

Props \_\_\_\_\_

Projections \_\_\_\_\_

#### Crew:

Light board op \_\_\_\_\_

Sound board op \_\_\_\_\_

Running crew \_\_\_\_\_

Wardrobe \_\_\_\_\_

Other special requirements:

Division of the Arts  
Thesis Proposal Template\*

Monday, September {TBD}, 10:00 a.m. is the DEADLINE for each fall/spring senior to have one hard copy of his/ her Thesis Proposal signed by the adviser and one electronic copy of her/his senior thesis proposal to Cathy D'Ambrosia, Secretary to the Division, Library 317. The proposal should be formatted according to the template provided below. *Particular attention should be given to the 750-word limit (item 7).*

- 1) Name of Student \_\_\_\_\_
- 2) Major \_\_\_\_\_
- 3) Name of Thesis Adviser \_\_\_\_\_
- 4) Anticipated date of Graduation \_\_\_\_\_
- 5) Title of Project \_\_\_\_\_
- 6) Has the Proposal as submitted to the Division been approved by the Department?  
Yes / No
- 7) Description of Project  
**(NOT TO EXCEED 750 WORDS)**
- 8) Annotated Bibliography

Note: The proposal a student submits to his/her department and the proposal submitted to the Division of the Arts will not, in all instances, be identical. Some departments require information greater than that requested by the Division. After approval of a thesis proposal by the Department, each senior should prepare a proposal for the Division following the above outline.

I SUGGEST PUTTING ALL JOB DESCRIPTIONS AT THE END AFTER ALL THE OTHER INFO REGARDING PRODUCTION SCHEDULES, DEADLINES, BOX OFFICE.