

Theatre Department Handbook

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Theatre Department Handbook

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Theatre Department Handbook

Section I – Introduction

About Theatre Wesleyan

- The faculty and staff of Wesleyan’s Theatre Department takes great pride in its history as educators, scholars and artists.
- Our students study the history, philosophy and practice of theatre and produce plays and musicals as participants in one of the only theatre companies in North Texas celebrating more than sixty-five years of production.
- The academic programs are structured to provide students with a comprehensive approach to numerous aspects of theatre. Specific concentrations are set up within the areas of design/technical theatre, directing, performance, and playwriting. However, provisions are made to accommodate students who desire a more general education in theatre, particularly for those who plan to teach.
- A fundamental tenet of the department’s educational philosophy is the correlation of classroom and production wherein the production program becomes the laboratory for applying skills acquired in the classroom.
- Our alumni can be found working on Broadway as performers & producers, in films and television as actors and art directors, on regional stages as award winning performers, playwrights, designers and directors, and as dedicated educators all over North Texas and across the United States. The department is committed to maintaining strong professional relationships with Theatre alumni and makes every reasonable effort to assist graduates in their pursuit of graduate study and professional work.
- Faculty and staff members participate in professional theatre and allied fields. The faculty has affiliations with Actors Equity, The Dramatists Guild, Stage Directors and Choreographers Society and USITT. Locally, Theatre Wesleyan is a Producing Member of the Live Theatre League of Tarrant County.

Handbooks

Students are responsible for familiarity with the content of each of these handbooks.

- Academic Undergraduate Catalog – Published online at:
<http://txwes.smartcatalogiq.com/en/>
- Student Handbook – Published online at:
<https://txwes.edu/student-life/student-resources/student-handbook/>
- Theatre Wesleyan Handbook – Published online at:
<https://txwes.edu/academics/artssciences/undergraduate-majors/theatre/current-students/>

Department of Theatre Mission Statement

The Texas Wesleyan Mission and Vision statements guide all programs within the university. Those statements can be found at: <https://txwes.edu/about/mission/>

The Department of Theatre at Texas Wesleyan University offers the Bachelor of Arts and Bachelor of Fine Arts degrees, which are set within the framework of a liberal arts education. The program is designed for students seeking pre-professional training in preparation for graduate study and/or careers in the theatre and related professions. The Department strives to give the student a balanced education, which is both intellectual and artistic and views theatre from the standpoint of a profession. The program is designed to:

- Nurture students and challenge them to strengthen their skills to become well-rounded artists and members of the community through exercises in critical thinking, problem solving, collaboration, and effective communication
- Enhance, support and encourage a community of students, artists and scholars interacting and creating together in an environment which fosters the study and production of theatre, thereby creating and training professionals in the arts and providing education in the arts for students throughout the university
- Provide the student with a clear understanding of the art of theatre
- Demonstrate the cultural integration of multiple disciplines
- Foster a culture of diversity and inclusion in a safe learning environment

Philosophy of Theatre Education

- Each Wesleyan theatre student deserves individual attention and opportunities to work in collaboration with a faculty of professionals in the department's production program, known as Theatre Wesleyan.
- Faculty advisors focus on students as individuals and help them create degree plans best suited to their unique educational and professional goals.
- It is critical to our success that each student has an equal opportunity to audition, perform, design, build, and participate in all Theatre Wesleyan activities.
- Interested, qualified students have the opportunity to design and direct in the production program. The faculty supports other projects, such as readings of student-written plays, student-directed plays or scenes and occasional special student-generated projects.
- The faculty encourages students to develop professional contacts while they are pursuing their degrees. Our professional network is vast, and we regularly schedule workshops and master classes with experts, including actors, casting agents, playwrights, designers, and technicians.
- The Department occasionally mounts productions in outside theatres.

Section II – Communication

Department Contact Information

Department of Theatre
Texas Wesleyan University
1201 Wesleyan Street
Fort Worth, TX 76105
Telephone: 817-531-5867

Physical Address for Dan Waggoner Annex
3008 Avenue D (Entrance at South End)

Call Boards

- There are two important call boards located in the hall backstage near the backstage.
 - The first is a bulletin board located just inside the North backstage door of the Sone Fine Arts building, on the East wall, will have Practicum notes, Alpha Psi Omega notices, shop information/sign-in sheet, and on-campus activities.
 - The callboard on the West wall, is used by Stage Managers and Directors to post sign-in sheets, call times, and other pertinent information for the show(s) currently in production.
- Students must check these call boards at least once each weekday for new notices or changes.

Email & Text Messages

- Email and text messages are the primary method of staying on top of academic, financial, class and production issues. While text messages are the quickest way to retrieve information, many important messages come in the form of email at their @txwes.edu address.
- Students must check their Wesleyan email several times each day and respond promptly.

Contact Sheet & Production Rosters

- Each fall and spring semester the department compiles and distributes a Theatre Department Contact Sheet to facilitate communication between students, faculty, and staff.
- Whenever contact information changes student must report the change to the Department Office.
- Stage Managers compile and distribute a production roster of actors, designers and technicians for the Theatre Wesleyan production.

Faculty & Staff Contact Information

- Faculty biographies are available on the website:

<https://txwes.edu/academics/artssciences/undergraduate-majors/theatre/faculty-and-staff/>

Faculty office hours for each semester are posted outside professors' offices and can be found on course syllabi.

- **Joe Brown**^[1]_[SEP]
Professor and Chair of Theatre and Speech
Director of Freshman Studies
Office: DWA 203 (Above the International Programs offices)
Office Phone: 817-531-4976
Cell phone: 817-313-0993
Email: jbrown@txwes.edu and joeabrown@sbcglobal.net

- **Jeanne Everton**
Associate Professor of Theatre Director of
Acting & Directing Studies Office:
Dan Waggoner Annex #103
Office Phone: 817-531-6572
Email: jeverton@txwes.edu

- **Richard Haratine**
Adjunct Professor of Theatre
Email: rharatine@txwes.edu

- **Kaitlin Hatton**
Adjunct Professor of Theatre
Email: kehatton@txwes.edu
Messages: 817-531-5867

- **Jenny James**
Adjunct Professor of Theatre
Scene Shop Foreman
Office: Claudia Stepp Scene Shop
Office Phone 817-531-4966
Cell Phone: 817-313-0024
Email jkames@txes.edu

- **Stephanie Locker**
Adjunct Professor of Dance
Phone: 214-402-8515
Email locker@txwes.edu

- **Natalie Mitchell**
Adjunct Professor of Theatre Voice
Office: Law Sone Fine Arts, Studio 1
Email: ngmitchell@txwes.edu
Messages: 817-531-5867

Karen Potter

Visiting Professor of Theatre

Office: Dan Waggoner Annex 101A

Office Phone: (817) 531-4925

Email: kapotter@txwes.edu

- **Rick Rainey**

Adjunct Professor of Theatre Voice

Office: Law Sone Fine Arts, Studio 2

Office Phone: 817-881-0570

Email: rrainey@txwes.edu

- **Connie Whitt-Lambert**

Professor of Theatre

Director of Playwriting Studies

Office: Dan Waggoner Annex #104

Office Phone: 817-531-5866

Email: cwhittlambert@txwes.edu

- **Clayton Dean Philips II**

Theatre Business Manager

Office: Dan Waggoner Annex 100A

Office Phone: (817) 531-5867

Email: cdphillips2@txwes.edu

Section III – General Information

Academic Policies

Catalog

- The Catalog page contains links to catalogs from many different years. Find it here:
 - <http://txwes.smartcatalogiq.com/en/>
 - Choose the Catalog for the year you first enrolled, or the year you changed catalog by filing paperwork with the Office of Student Records. Your academic advisor can assist you with that paperwork.

Degree Requirements

For the Theatre Major

- Undergraduate degrees require a minimum of 120 credit hours.
- Credits may be applied to a student's degree plan earned in one or more of these ways:
 - Transferred from an accredited community college
 - Dual credit from an accredited program
 - AP courses, when the student's exam scores meets Wesleyan's minimum requirement

• Credits required for Theatre degrees

Degree	Gen. Education Curriculum Credits	Theatre Core Credits	Additional Theatre Credits	Elective Credits	Total Hours
B.A.	36	31	31	22	120
B.F.A.- Design/Technology	36	31	30	23	120
B.F.A. - Acting	36	31	31	22	120
B.F.A. - Musical Theatre	36	31	36	17	120

- Find the specific courses that meet the B.A. requirements here: <https://txwes.edu/academics/artssciences/undergraduate-majors/theatre/degree-plans/ba-in-theatre-arts---4-year/>
- Find the specific courses that meet the B.F.A. requirements here: <https://txwes.edu/academics/artssciences/undergraduate-majors/theatre/degree-plans/bfa-in-theatre-arts---4-year/>

For the Theatre Minor

- Students majoring in other fields may complete a B.A. with a minor in Theatre by meeting Departmental requirements through auditions, interviews, grades, and recommendations before being accepted into the Theatre Arts program.
- Minors must follow guidelines and criteria established in the Theatre Handbook and consult the University's Academic Catalog to find specific courses required for the Theatre minor here:

<https://txwes.edu/academics/artssciences/undergraduate-majors/theatre/degree-plans/theatre-arts-minor/>

GPA Expectations

- The Department has firm minimum expectations for grades and grade point average (GPA):
 - a 2.5 GPA for each semester they are enrolled as a major or minor
 - a minimum grade of C in each Departmental core course, the major and minor requirements
- To be eligible to participate in productions as an actor, director, playwright, designer, stage manager or crew head, theatre students must meet or exceed the minimum **GPA and course grade** requirements.
- Probation and Zero Tolerance
 - Those students who fail to meet the Department's minimum expectations for GPA and Theatre core course grades will be placed on Departmental Probation for one semester.
 - The student will be informed in writing of the deficiency in grades, production hours or effort put forth in the production program.
 - If the deficiency is corrected during that initial probationary semester, the student is removed from Departmental Probation without penalty.
 - If the deficiency is not corrected, the Theatre faculty may choose to place the student on Zero Tolerance Probation. The student then has one semester to improve GPA or participation in the production program to the satisfaction of the faculty, or he or she will be dismissed from the program. The student will be informed in writing.

Admission to Theatre Programs

- Admission to the Department as a theatre major or minor requires an audition, interview and/or presentation of portfolio.
- Current transcripts and letters of reference may be brought to the audition, interview or portfolio review.
- No student will be accepted into the Theatre Department until after he or she is admitted by the University.

Advising

Overview

- Theatre majors must be advised for registration by designated members of the Theatre faculty.
- The advising process has several functions:
 - Review of student's degree plan and progress toward graduation
 - Making changes to student's record in the Office of Student Records (Registrar)
 - Scheduling classes for upcoming semester
 - Clear the student's Advisor Hold to make way for registration
 - Filing paper work to comply with various registration processes
- Students will be informed in Practicum and by text or email of the upcoming advising period and how to set an appointment with advisors.
- While the process for enrolling in courses changes at the University administration's designation, your theatre faculty advisor will direct you to the appropriate procedure for registering.
- Changes in the theatre curriculum evolves with the theatre department's ongoing critical self-evaluations; your advisor can keep you informed of such changes.

Degree Plan

- Each student is responsible for monitoring his or her degree plan through the "Evaluate Program" link on Ramlink.
- While the Theatre faculty advisor will assist each student in the process of meeting degree requirements, it is ultimately the student's responsibility alone, to understand the degree requirements for specific courses, numbers of completed hours, numbers of upper- division hours and grades.

Scheduling Classes

- Shortly before the advising period begins, the schedule of upcoming classes is posted in Ramlink.
- Students are expected to review their degree plans and to draft a schedule for the upcoming semester which will be reviewed during the advising appointment.
- At the advising appointment the student's schedule will be recorded on a registration form which must be signed by the student and the faculty advisor.

Disability Certification, including Math Disability

- As noted in all Texas Wesleyan syllabi, students with specific disabilities are required to provide documentation in order to receive accommodations for successful learning.
- Disability Guidelines for receiving accommodations are posted here:
<https://txwes.edu/student-life/student-resources/disability-services/documentation-guidelines/>
- The Math Disability guidelines are noted in detail on that webpage.

Forms for Registration

- A list of forms used for advising, registration, and requesting transcripts is online here:

<https://txwes.edu/academics/registrar/policies--forms/online-forms/>

- Students wishing to enroll in private lessons must complete the department's form for Theatre Applied Lessons (TAP), available from the faculty advisor.

Alpha Psi Omega

- The Alpha Psi Omega (APO) national honor society for theatre majors and minors recognizes students' academic accomplishments in both theatre and other areas of the University.
- Students are eligible for membership in Wesleyan's Theta Omicron Cast after completing two semesters of study as a theatre major with a minimum cumulative GPA of 2.5.
- Members of APO serve the department by organizing fund raising events and organizing the annual department banquet.

Assessment

Because we rely on students to contribute to the ongoing success of the department's programs, the faculty routinely asks students to evaluate their experiences, both in the classroom and in the production program. Student suggestions are invited, carefully considered, and have resulted in several innovations in the program.

Courses

- As part of the University's on-going assessment of academic programs, each semester Wesleyan faculty is required to instruct students to complete a computer-based evaluation for every course they are enrolled for.
- Additionally, students in many Theatre courses are asked to complete individual faculty- designed surveys directly related to a specific course and material.
- Unless otherwise indicated, all course evaluation surveys will be anonymous.

End-of-Semester Meetings

- For Freshmen and First-Semester Transfer Students
- At the end of each student's first semester as a theatre major (freshmen and transfer students), the student will meet with the Department's faculty to discuss progress, problems, and the future of the student as a theatre major. At that time, the student's status within the Department will be determined.
- Should a student fail to meet the minimum requirements for GPA, production hours, and/or participation in the production program, the student may be placed on Departmental Probation.

For Other Students

- In some cases, students may be called for an End-of-Semester meeting when the student's academic success is in jeopardy.
- Meeting topics may include time management and communication issues or the student's desire to undertake specific projects not covered elsewhere in this Handbook or course syllabus.

Probation and Zero Tolerance

- Those students who fail to meet the Department's minimum expectations for GPA and Theatre core course grades will be placed on Departmental Probation for one semester.
 - The student will be informed in writing of his or her deficiency in grades, production hours or expected participation in the production program.
 - If the deficiency is corrected during that initial probationary semester, the student is removed from Departmental Probation without penalty.
- If the deficiency is not corrected, the faculty may choose to place the student on Zero Tolerance Probation.
 - The student then has one semester to improve GPA or participation in the production program to the satisfaction of the faculty, or he or she will be dismissed from the program.
 - The student will be informed in writing of any action taken, including release from probation.

Exit Interviews

- At the end of each semester, the faculty interviews students scheduled for graduation.
- As part of the Department's assessment procedures, graduates are asked to complete survey questions pertaining to their experience in the Department.

Assistantships & Work Study

Theatre Department Assistantships

- Typically after the freshman year, the Department's best students may qualify to increase their Departmental financial aid through their energetic and dedicated contributions to our programs.
- These additional funds, some from the Federal Work Study Program, may become available in the form of production Assistantships if students meet the requirements.
- Additional information can be found in the Student Assistantship Appendix

Work Study

- Students approved for federally subsidized Work Study may find employment on the Wesleyan campus, beginning in the freshman year.
- Student's requesting work-study must complete the FAFSA application and select "yes" when you reach the question asking if you are interested in work-study.
- Students will not be able to receive work-study employment until the verification process is complete.

- Funding is limited, those who have all the requirements completed will be awarded first. Not all who are eligible for work-study will receive work-study.

Awards

Each spring semester the University holds the Academic Awards Ceremony. The Department participates by bestowing the following awards. All cash awards are deposited to students' Wesleyan accounts.

The Cecil Cole Memorial Award

- Named to honor former Theatre professor Cecil Cole, who taught in the technical theatre at Texas Wesleyan University, this award recognizes students who have excelled behind the scenes in the technical areas of Theatre. A cash award is presented to each winner.

The J. Lyle Hard Award

- This cash award recognizes actors, one male and one female, who have excelled in performances on stage during the academic year

The Johnson-Garrett Musical Theatre Award

- Named for Mason Johnson, longtime Theatre faculty member, and Joy Garrett, Theatre alumna who went on to star in daytime television, this award recognizes the student who has best represented the Department on stage in musical productions. A cash award is presented to the winner.

Theatre Major of the Year Award

- One student, who exemplifies the best of the Theatre Department, both academically and as a theatre practitioner, receives a cash award.

The Wesleyan ENCORE Award

- A group of theatre alumni united in their support of the Department, Wesleyan ENCORE members present a cash award to one or more students they deem worthy based on Departmental participation, a written application, and references.

Alpha Psi Omega Service Award

- The Honorary Theatre Fraternity Alpha Psi Omega (APO), Theta Omicron Cast, presents the APO Service Award to the cast member who has best served the Theta Omicron membership that year. This award is voted on by the membership.

Alpha Psi Award for Academic Excellence

- With this award, the APO Omicron Cast recognizes the cast member with the highest cumulative GPA as verified by the APO faculty sponsor.

The Aileen Curtin Creativity Award

- As an expression of her appreciation for the students and faculty of the Theatre Department at Texas Wesleyan University, Dr. Ellen "Aileen" Curtin M.Ed. '96 (Donor) established the Aileen Curtin Creativity Award at Texas Wesleyan University.
- The purpose of this cash award is to recognize and encourage creativity in every area of Theatre. This creative activity should be something created and inspired by students' coursework and experiences as a Theatre major at Texas Wesleyan University.

- The creative activity should be part of a Theatre Wesleyan production during the annual award cycle, April of one year through March of the following year.

The Larry Ukolowicz Award for Playwriting

- As a long-time supporter of Texas Wesleyan University's Theatre Department, Larry Ukolowicz is also dedicated to the development of new playwrights and the PLAYMARKET Series.
- To that end, he established the Larry Ukolowicz Award for Playwriting to be awarded to a student playwright whose play is presented as part of PLAYMARKET.

Budgets & Financial Procedures

See Section IV – “Producing” for policies and procedures

Courses

- Courses for each of the B.A. and B.F.A. degrees can be found on the Theatre Wesleyan page of the university's website under “Degree Plans.” <https://txwes.edu/academics/artssciences/undergraduate-majors/theatre/degree-plans/>
- A complete list of Theatre Arts courses can be found in the Online Undergraduate Catalog. <http://txwes.smartcatalogiq.com/en/>

Equipment & Materials

- All furniture, equipment, shop inventories, and supplies contained in any Department facility are the property of the Texas Wesleyan Theatre Department.
- Theatre is expensive to produce and teach.
 - In order to get maximum value from the resources available, everyone--students, faculty and staff alike--must take care to maintain and operate equipment properly.
 - Materials must be used frugally.
 - Equipment in classrooms and the various production areas is intended for student use, but only when students are authorized to operate it.
 - Safety is of paramount concern, so students must have faculty or staff approval to use power tools and welding supplies, the truck, machines for sewing, computers and other electronic equipment.
- The security of equipment and materials is equally important.
 - Operating budgets do not allow for the immediate replacement of missing or stolen items.

- Each individual who uses Theatre Department facilities and equipment is expected to guard against misuse, unlocked spaces, and leaving tools and materials in areas where they may be misappropriated.
- For additional information on the use of specific equipment and materials and the policies governing the lending of inventory or equipment can be found in the various Production Appendices of this Handbook.

Equipment in Theatre Department Office

- Computers
 - The computer located on the Business Manager's desk is off-limits to students at all times.
 - With the permission of the Business Manager, the secondary computer may be used by students to for production work and to conduct production-related research. However, it functions primarily as a design computer for graphics and publicity.
 - Top priority on computer use is given to Graphic Designers, Student Assistants, Box Office personnel and Stage Managers for the current production.
 - For their personal and academic needs, students are urged to use the open computer labs located in the West Library. Because the schedule varies during holidays and the summer months, consult this website for West Library hours of operation: <https://westlibrary.txwes.edu/about/library-hours-calendar>
 - Some classrooms on campus have computers and printers which may be used by students when no class is in session and the room is unlocked. The closest of these to the Theatre area is in NBC, the Psychology building, located on the west side of Dan Waggoner Annex.
- Printers
 - Students' personal and academic printing must be done at the University's designated computer labs.
 - The printers located in the theatre office are for faculty and staff use *only*.
 - The single exception is for student Graphic Designers and production staff whose work is directly associated with Theatre Wesleyan production (stage managers, designers, dramaturg, assistant director).
 - Students must obtain permission from the Business Manager for each use of the printer.
- Copier
 - The copier is for Theatre Department Faculty and Staff use.
 - Stage managers may use the copier for production purposes with permission of the Business Manager or a faculty member.
 - Occasionally, other students may use the copier at the request of a specific Theatre Faculty member.
 - Copiers for students' personal and academic use are located in the library.

- Office Supplies
 - Office supplies for production use are ordered through the Theatre Department Office.
 - Stage Managers are advised to request supplies from the Business Manager at least one week before they are needed to allow time for purchasing, if necessary.
 - All unused supplies must be returned to the Office in a timely manner.

- Cameras
 - The digital camera is available for checkout through the Theatre Department Office.
 - The camera may only be used for such instances as taking headshots, rehearsal photos, production lab photos, and anything relating to the current department production.
 - Cameras must be reserved with at least 24 hours' notice.
 - Students are responsible for any damaged equipment including the camera body, lenses, batteries, chargers, SD cards, tripods, etc. and a financial hold will be placed on their student account until it is paid.
 - Use of the video camera is highly restricted.
 - Permission for use and reservations must be obtained from the Business Manager

- Refrigerator and Microwave
 - These appliances, located in the Theatre Office, are for the use of the theatre faculty and staff only.

- Theatre Department Truck
 - Only Theatre Department Faculty, Staff and Student Assistants are covered by the University insurance.
 - No one may drive the truck without University insurance coverage and the permission of the Technical Director or the Department Chairperson.
 - The truck may only be used for Department business.

- Use of Materials for Class Projects
 - In general, students are expected to assume the cost of projects for their classes. In some cases, however, exceptions are made to allow the use of surplus or salvaged materials from the production areas for class projects.
 - No materials in the production areas (lumber, paint, fasteners, fabric, dyes, etc.) or the Theatre Office (paper, CDs, DVDs, office supplies, etc.) may be used for Student Projects without the permission of Theatre faculty or staff. Please respect our efforts to use our Department's resources wisely.
 - When permission to borrow is granted, those items and any unused materials must be returned promptly to their place of origin.

- Borrowing Policies
 - Costumes, furniture and properties are available on a limited basis for student use for directing scenes, one-act plays and other Department activities.
 - The policies of individual production areas are noted in the Appendices Section of the Handbook that follows.

- ALWAYS GET PERMISSION TO BORROW DEPARTMENT PROPERTY.
- Student Assistants and those serving on the production team of a particular area must always coordinate lending with the appropriate Faculty Supervisor in the production area.
- Students are personally responsible for tools, props, costumes, scripts and any equipment assigned for use in any production.
- Students who check out Department property will be responsible for its monetary value in the event it is not returned.

Facilities

Classrooms

- The majority of Theatre classes are held in these numbered buildings on the Campus Map below
 - #24 Sone Fine Arts Center (SFA, “The Sone”), on Binkley at Avenue E,
 - #26 Dan Waggoner Annex, (DWA), North of the Sone Fine Arts Center
 - # 29Claudia Stepp Scene Shop, on Binkley at Ave.

Campus Map

https://txwes.edu/media/admissions-and-aid/pdfs/10272_TxWes_MAP_2019_Moritz_Circle_v4.pdf

Sone Fine Arts Center (aka SFA)

Water only in the Sone

- In order to keep the Sone Fine Arts Building free of insects and vermin, no food may be brought into or consumed in the building
 - Students may eat at the tables outside the Sone and in the scene shop lobby when the building is unlocked.
 - Students must clean up after themselves; this includes wiping down tables and throwing your trash away.
 - All food trash (food wrappers and leftover food) must be carried to a trash container outside the building.
- Students who wish or need to keep personal items refrigerated for an extended period of time should ask permission from faculty. Label items with a name and a date on which the items may be thrown away. Unlabeled items will be thrown out when the refrigerator is cleaned.
 - When productions require food props or refrigerated storage, they are stored in the Costume Shop refrigerator. Students who routinely use the refrigerators for their personal needs are urged to exercise care not to displace or damage props when storing their own items.
 - Signs will be posted if refrigerators are “off limits” for students’ personal use during a production and unauthorized items will be thrown out. When in doubt, ask.

Financial Aid

Theatre Department Scholarships

- The Theatre Department's scholarships are awarded to students who meet academic and performance standards determined by the Department's faculty as well as criteria set by the Office of Financial Aid.
- Scholarship funds are limited, so students are urged to complete their applications processes as early as possible in the year prior to the anticipated enrollment date.
- Theatre Scholarships cannot be awarded until students:
 - are admitted by the University
 - pass an audition/interview/portfolio review with the theatre faculty
 - complete the FAFSA and been approved by the Office of Financial Aid.
 - Information for FAFSA can be found at this website:
<https://txwes.edu/admissions/what-will-it-cost/scholarships-and-aid/>

Room Grants

- The Department awards a limited number of room grants.
- Any theatre major may apply for consideration for one of these grants.
- The room grant covers the cost of one-half of a double room in a dormitory designated by the Office of Student Life.
- The University meal plan is not included in the room grant and is the responsibility of the individual student.
- The theatre faculty determines the room grant awards based on each student's need, academic standing and participation in the Department's programs.
- Room Grants must be renewed annually.
- **No student should assume his or her room grant will be renewed.**

Renewing Departmental Awards

- Theatre Department Scholarships are renewed annually for up to 8 semesters.
- For renewal, the student must be in good standing, meet the minimum Theatre Department GPA requirement and successfully complete all Production Lab requirements.
- Each student is required to re-apply annually for renewal of Theatre Department Scholarship.
- The applications to renew Theatre Scholarships, Room Grants and Assistantships are available year round under the Forms section of the Handbook.
- **Deadline for all applications is April 15th** or, when the 15th falls on a weekend, on the Monday immediately following that date.

Other Financial Aid

- Most Texas Wesleyan University students qualify for grants and subsidized loans.
- Many theatre majors are also on academic scholarships given by the University

in every case, the Office of Financial Aid awards students the maximum financial assistance by combining grants, loans and scholarships.

- It is expected that each new theatre major will adhere to the guidelines set by the Office of Financial Aid and will complete any required paperwork by the requested deadlines.
- Detailed information on University scholarships, grants and loans can be found the Financial Aid web page:

<https://txwes.edu/admissions/financial-aid--scholarships/scholarships-and-aid/>

Renewing University Awards

- University awards may require renewal or reactivation.
- Students should check with the Office of Financial Aid for information specific to their University academic awards.

Health Care

Texas Wesleyan is now partnered with TimelyMD to deliver TimelyCare – a new virtual health and well-being platform for students. The service provides 24/7 access to virtual care at no cost! Students should take advantage of the TimelyCare services when they feel under the weather, stressed, or overwhelmed.

- Download the Timely Care app
- or –
- Go to the website: <https://app.timelycare.com/auth/login>

Independent Study

- An independent study course covers subject matter that is not currently offered in the University catalog but is of special interest to the student.
- Students who wish to undertake a project of directed study or research should talk with a member of the faculty who would most appropriately supervise the course.
- Course numbers vary based on classification, number of credit hours
 - The first number for the course will be 3 or 4 for junior
 - The second number will be the number of credits earned, from 1 to 4 hours
 - The third and fourth digits in the number listing for these courses will be 50.
- Approval of the proposed study by the instructor who will supervise the study, the department's chairperson, and the dean of the school is required prior to registration.
- A syllabus must be acknowledged by both the instructor and student and a copy filed in the dean's office.
- A maximum of 9 hours of independent study will be accepted for the graduation requirement.

Internships

- Internship opportunities enable our current students to establish working relationships before graduation with local theatres and professional organizations.

- Qualified students should discuss their desire to undertake an internship before or during advising.

KC/ACTF (American College Theatre Festival)

- Established and sponsored by the Kennedy Center in Washington, DC, is a nation-wide scholarship competition for actors, designers, directors, playwrights, and stage managers.
- Our department's productions can participate in the regional festival or be entered as associate productions.
- Students who enter in any area are required to develop extensive presentations, mentored by the department's faculty.
- The department has a tremendous record of achievement in ACTF. Students and faculty alike have been recognized for their outstanding achievements.
- The department's faculty determines when participation is possible in conjunction with the year's production schedule.

Lost & Found

- Students are expected to label their belongings (backpacks, books, etc.) to ease the process of returning them if they are misplaced.
- All items found in Theatre Department classrooms, in the theatre spaces or lobby should be turned in to the Theatre Department Office.
- Items will be secured until they are identified and claimed by their owners.
- Items found in the production areas will be handled as recommended by the Faculty Supervisors of those areas.

Parking

- **WARNING:** Students should leave no items visible in their cars. A thief may break in if a laptop, a cell phone, textbooks or other valuables can be seen. Place everything in the trunk or other hidden storage area and lock your vehicle.
- Students are cautioned to follow the University's regulations on parking between the hours of 8 a.m. and 5 p.m., Monday through Friday.
- Do not park in spaces marked "Reserved." These are faculty and staff parking spaces, and if students are ticketed for unauthorized parking, they will be prohibited from using many of the University's facilities and programs, including registering for classes, until fines are paid.
- After 5 p.m. on weekdays, students may park in the lot directly east of the Sone Fine Arts Center in any space except those provided for Handicap Access, unless the student has the appropriate documentation to use that space.
- Warning: the Fort Worth Police Department can and will ticket undocumented vehicles parked in the Handicap Access space at any hour of the day, every day of the week.
- Students who commute to campus can park in the lots designated for Student Parking. Students are strongly cautioned against parking in the spaces marked "Reserved."

- The Loading Docks of the Sone, Ave. B and the Scene Shop are for loading only. No Student Parking.
- On days when classes are not scheduled, the faculty and staff still report for work. Do not park in Reserved spaces before 5 p.m. on those days.

Participation in Theatre Productions Outside the Department

- Each Theatre Wesleyan production requires the participation of every theatre major (it is part of the Practicum requirement), so students are expected to make those productions a priority during the Fall and Spring semesters.
- The Department encourages its students to develop relationships with outside producing organizations, particularly with professional theatres and in the summer.
- During the school year, the faculty makes every reasonable effort to accommodate students' requests to work in the community for as little as a single production or for a semester-long internship.
- Theatre majors who wish to participate in any off-campus or non-Department productions during the Fall or Spring semesters must secure the Theatre Department faculty's permission *well before* they audition or accept other assignments. This regulation is in effect to protect the student's academic and artistic progress.
- The procedure for obtaining permission starts with the completion of The Petition to Work Off-Campus form, which can be found in the Forms section in this Handbook.
- The form should be completed and handed in to the Department Chairperson who will bring the request to the attention of the Theatre faculty as a whole.
- The faculty's decision will be communicated to the applicant as quickly as possible.
- Students are cautioned about accepting summer work that may extend into the fall semester and interfere with the student's Theatre Wesleyan obligations. To avoid a scheduling conflict, contact your faculty advisor for guidance.

PLAYMARKET

- The Department recognizes the achievement of student and alumni playwrights through concert and staged readings of selected work known as PLAYMARKET.
- Venues for PLAYMARKET vary and have included intimate theatre settings and larger theatrical venues on the Wesleyan campus and in New York City.
- A list of plays produced for PLAYMARKET can be found within the Production History link: <https://txwes.edu/academics/artssciences/undergraduate-majors/theatre/production-history/>

Policies of the Theatre Department

Attendance

- Theatre is a collaborative endeavor in which professionals are expected to show up on time, every time they are called.
- To help prepare for that professional expectation, theatre students are expected to attend all classes.
- Unexcused absences are not allowed.

- The syllabus for all Theatre courses contains specific instructions regarding class attendance which reflects the university's attendance policy for classes. It can also be found in the catalog.
- Should a student miss a class for any reason, he or she is responsible for all assignments and material covered in that class.
- It is a professional courtesy for students to notify their instructor(s) when they will be absent from a class. As early as possible, students should send an email, a text message or leave a voice mail for instructors of classes they will miss.
- It is required that each Theatre major/minor will be at all meetings (including Practicum), fittings, work calls and rehearsals relevant to the production program.
- If scheduling conflicts occur, the student must contact the appropriate faculty member to resolve the issue.

Audition Policy

See Section IV – Actor Appendix

Complimentary Ticket Policy

- Each Company member receives two complimentary tickets per production to be used by the student's family or friends.
- Each production will have a designated discount code redeemable for two comps through the online box office website:
<https://txwes.edu/academics/artssciences/undergraduate-majors/theatre/box-office/>
- Students will receive that code in Practicum or via email.
- Abusing the complimentary ticket limit of two per student per production will result in a financial hold.
- Online reservations using the comp code must be made in advance before 5:00 p.m. on the day of the performance, if tickets available.
- Each Theatre Major/Minor who is not in the cast or on run crew will be admitted free to any Main Season performance when seats are available.
- Exceptions to this policy are made when required by limitations of the performance space.
- In such cases students will be notified in Practicum and every effort is made to open Technical and Dress Rehearsals to majors and minors.

Drug and Alcohol Policy

- Any student who attends a class, a rehearsal, a work call or any other Departmental activity while under the influence of alcohol or other controlled substances will be dismissed from that activity and not allowed to return until approved through discussions between the student and the Theatre Department faculty.
- Drug and alcohol abuse are not tolerated, and students who fail to heed this fact will be dismissed from the program.

Harassment and Discrimination Policy

- The Theatre Department observes a unified harassment and discrimination policy as stated in the University's *Student Handbook* under University Policies and Community Standards.
- Students are directed to read and understand the provisions of this policy.

- Be aware, however, that theatre imitates human life, and, because sexuality and colorful language are part of life, some performances and course material may deal with sexual behavior and situations as well as language deemed inappropriate in other settings.
- The Department's practice is to adhere to the highest levels of professional sensitivity and decorum in classes, production shops and rehearsals so that students feel safe and comfortable as they work.
- Students are encouraged to discuss with the appropriate faculty or staff member if they ever feel unsafe or uncomfortable.

Practicum

Theatre Practicum, THA 0140

- Each theatre major and minor is required to register for this 1 credit hour course every semester of his or her enrollment.
- Practicum meets every Monday of the semester in the Smotherman Theatre at 2 p.m. Think of these as the department's production meeting. Topics include announcements regarding classes, production work, reminders of upcoming deadlines, and special events.
- The course syllabus is available to all students and is posted in Blackboard.

Theatre Production Lab, THA 0140L

- Production Lab is a zero-credit laboratory associated with the student's participation in the production program.
- Students must enroll for two sections of Production Lab, one lab for each of the semester's productions. If there are more than two productions in the semester, additional labs will be required.
- Academic Advisors will designate the sections numbers for the student's production lab.

Practicum Notes

- Notes are taken on all important information shared during each Practicum meeting.
- Notes are emailed to all theatre majors, faculty, and staff each Monday afternoon or Tuesday morning.
- Students absent from Practicum are required to read the posted Notes and comply with any directives contained there.
- Others may clarify their understanding of the business conducted by reading the Notes.

Good Standing

For students to qualify for any production any position, they must be in good standing in the program. This applies to playwrights, directors, stage managers, designers, actors,

crew heads, run crew, board operators, and front-of-house staff.

To be in good standing, students must:

- **Meet or exceeded the GPA and Theatre course minimum grades as noted in the Academic Policies section above.**
- **Meet all the requirements of the Practicum course, including but not limited to:**
 - Completion of all assignments for the course THA 0140, Theatre Practicum**
 - Completion of all weekly Production Lab hours**
 - Completion and submission of all assessments**
 - Attendance at all Monday meetings of the Practicum class**
 - Submission of "Blue Cards" each week**
 - Completion of all production assignments including attendance at production meetings, rehearsals, technical and dress rehearsals, and performances as required.**
 - To comply with all additional requirements that occur in conjunction with production**

Production Assignments

- In order to insure students achieve the Department's goal to make the production program a laboratory for skills taught in courses, great care is taken in the assignment of production positions for all Theatre Wesleyan plays and musicals.
- Students who participate regularly and enthusiastically in their weekly production laboratory assignments **and are in good standing in the department** may be assigned significant production jobs, including Assistant Technical Director, Stage Manager, Crew Head, Board Operator, Dresser, House Manager, and Running Crew.
- Students who wish to serve in any leadership position in a Main Season production (Director, SM, Designer, or TD) should have completed, at the very least, the basic Theatre course work in the relevant area.
- It is always preferred that students seeking these positions have served as an Assistant to a Director, SM, Designer or TD before taking on full responsibilities for these positions.
- Students are encouraged to discuss their interest in production assignments with faculty Directors, Designers and the Technical Director.

Eligibility Standards for Production Assignments

- While all production assignments in the Main Season are open to any student in the Department, there are two standards which must be met by those interested in being cast in any role or for leadership positions in the Company.
 - Students must be in good standing in the Theatre Department, meaning they have a record of meeting or exceeding the minimum standard for production hours in both the weekly assigned Production Lab (2 hours/week for majors, 1 hour/week for minors) and in totals for the previous semester.
 - Students must have met or exceeded the 2.5 GPA standard and have earned a grade of C or higher for Theatre courses required for the major or minor.
- Students who fail to complete the duties outlined or assigned for each production position and/or those who habitually miss deadlines may be dismissed from their positions as Actors,

Directors, Designers, Stage Managers and the Assistants that support those areas.

Production History

- A list of productions from past years is posted on the Theatre Wesleyan website:
<https://txwes.edu/academics/artssciences/undergraduate-majors/theatre/production-history/>

Research with Human Subjects

- Texas Wesleyan University observes strict policies regarding the conduct of research using human subjects.
- Students are required to consult with their classroom teachers to learn the conditions and regulations governing such research.

Scripts for Plays and Musicals and Other Library Resources

- The University's West Library contains an extensive collection of theatre books and scripts.
- The Joe Brown Collection on the first floor is an excellent resource for scenes and design research.
- Consult the online library catalog to locate scripts of plays and musicals in the West Library.
- TexShare is a form of Interlibrary Loan program that allows you to check out items from area libraries, including Tarrant County College, Fort Worth and Arlington Public Library Branches, TCU, UTA, SMU, Dallas County College Libraries, UNT, Texas Woman's University and more.
- A TexShare Card is available with an application you will find at the Circulation Desk.
- At the Reference Desk, you can get assistance in borrowing from libraries across the nation by filling out a request at this website:
<https://westlibrary.txwes.edu/resources/ill>

Senior Projects

The Senior Project provides an opportunity for senior students to demonstrate their skill as theatre artists and scholars and is required of all students pursuing the B.F.A.

- To obtain permission to produce a Senior Project, students should begin during the Junior year by discussing the project idea with the appropriate faculty advisor as noted:
 - Design/Technical Theatre projects: Joe Brown, Karen Potter, or Jennye James
 - Performance/Directing projects: Jeanne Everton
 - Playwriting projects: Connie Whitt-Lambert
 - Research projects: Faculty member who oversees the content

- Next, the student completes the Senior Project Proposal Form, which can be found in the Forms section of this Handbook, and turns it into the Faculty who will supervise the project.
- The proposal will be reviewed by the supervising faculty, then by the whole faculty.
- The supervising faculty mentor has the discretion to expand or modify the guidelines of the Senior Project.
 - Deadlines for proposals are no later than:
 - ○ October 1 for projects to be produced in the Spring Semester
 - ○ April 1 for projects to be produced in the Fall Semester
- The Proposal must be approved before the student begins the project.
- In the appropriate semester, the approved student will enroll in THA 4301, Senior Project, for the section assigned to the Faculty Mentor.

Season Selection

Care is taken to choose titles from a variety of forms and styles and across the span of theatre history so that each theatre student who graduates from Texas Wesleyan will have had exposure to a broad and thorough spectrum of dramatic literature and production styles.

- Typically, the season includes three plays and the spring musical, though variations from this format can occur.
- Care is taken in selecting shows for variety, budgetary considerations, diversity and inclusion for the number of students in the program.
- A new, improved process for soliciting student input for season selection is being developed by the Theatre faculty.
- When development is concluded students will be informed in Practicum and an announcement will be posted in the Practicum Blackboard.

Student Liaison Committee

The committee is created with the purpose of opening a new line of communication between the students and the faculty. Similar to the practice of Actors' Equity Deputies, there will be a Student Rep for Tech/Design, a Student Rep for Performance, and a Student Rep from General Theatre Studies (teachers, playwrights, etc.). Students are always encouraged to communicate directly with the theatre faculty, but when a student is more comfortable talking to a peer representative, that rep can present the student's concern to the faculty.

The Student Representatives will be elected by the Theatre students. Representatives are required to respect the privacy and confidentiality of any student that comes to them with a thought, idea, or concern to present to the Theatre faculty. The Rep will communicate with the faculty. When appropriate, the thought, idea, or concern can be brought to the students at Practicum, but confidentiality of any student will be maintained.

The procedure for selecting the Reps will be announced at the time of the election process.

- Typically, the season includes three plays and the spring musical, though variations from this format can occur.
- Care is taken in selecting shows for variety, budgetary considerations, diversity and inclusion for the number of students in the program.
- A new, improved process for soliciting student input for season selection is being developed by the Theatre faculty.
- When development is concluded students will be informed in Practicum and an announcement will be posted in the Practicum Blackboard.

Theatre Wesleyan Website

- A wide variety of topics can be accessed through this website:
<https://txwes.edu/academics/artssciences/undergraduate-majors/theatre/>

United States Institute for Theatre Technology (USITT)

- USITT is an association of design, production, and technology professionals in the entertainment industry.
- When production schedules permit, interested students and faculty attend the national and section conferences, which provide an open opportunity to attend workshops and presentations on all aspects of technical theatre and design.
- USITT is an excellent networking tool for meeting and working with designers, educators, manufacturers, and industry professionals

Section IV – Appendices for Guidelines by Production Area

Overview

- The guidelines contained in this section of the Theatre Handbook are provided as fundamental information for students as they work in all aspects of Theatre Wesleyan production.
- While these policies and practices have been conscientiously developed over decades and altered when appropriate to meet the changing nature of our work, there are times when other guidelines will supersede those published here.
- Until new guidelines are posted permanently to this Handbook, any intermittent changes will be communicated directly to students, either verbally or in writing, by faculty and staff or by those in positions of responsibility, such as directors, designers, technical directors and stage managers.
- Any student who is uncertain about a production policy or practice is urged to consult his or her academic advisor or the faculty supervisor of a particular production area.

Producer Appendix

Overview

The Producer, typically the Department's Chairperson, serves as the liaison between the Department's production program and any other entity, such as the University, play publishers, and suppliers. The Producer also serves as liaison between Company members when the Director and Stage Manager are unable to do so.

Duties

- All issues associated with hiring personnel, production publicity outside the University, touring, and budgetary issues outside the technical areas fall within the purview of the Producer.
- As the signatory on all production contracts, the Producer is responsible for ensuring each contract is adhered to. In order to do so, the Producer must:
 - read and approve all publicity including press releases, posters, programs, and web pages
 - be advised by the production's Director of any proposed changes to the script prior to the implementation of those changes
 - be informed by the Technical Director of any changes to the seating configuration or capacity prior to the implementation of those changes
 - be made aware immediately of any details which could affect the theatre patrons
 - Policies for budget and purchasing are set and enforced by the Producer.

Budgets & Financial Procedures

The Department functions within two separate production budgets:

- The Theatre budget and the Musical budget.

- Policies governing budgeting and purchasing are set by the University and the Department.

Production Budget

- Each play or musical is allotted a specific amount for production costs, including royalties, scripts, publicity, scenery, costumes, lighting, sound, properties, management, etc.
- The Technical Director and Director will determine the specific amounts for each area and the Designer, Manager, or other personnel in charge of each production area must stay on or under that budgeted amount.
- The production budget is maintained by the Faculty Technical Director and the Chairman, who will provide budget information and a spreadsheet to each Designer or production area no later than the first production meeting.
- Designers are responsible for:
 - Tracking their area budgets
 - Maintaining a running budget spreadsheet throughout the production period
 - Turning in a final budget report to the TD no later than one week following the strike of a production

Ordering & Purchasing

- Rules governing ordering and purchasing are strictly enforced
- All questions concerning purchasing procedures or production budgets should be directed to the appropriate Faculty Supervisor *before* purchasing or ordering materials or services
- Note: The Department and the University are tax-exempt entities. No reimbursements are made for sales tax.

Purchasing Regulations

- No student may make any purchase or order any items or services without the specific approval of the Faculty Supervisor.
- Once that approval has been given and before purchasing, the student must obtain a copy of the University's tax exemption certificate and adequate funds for reimbursable purchases from the Faculty Supervisor.
- A student required to use cash to make a purchase may not exceed \$100 total for a single purchase.
- Upon returning to campus or within one business day of the purchase, the student should make 3 copies of each receipt:
 - 1. One for the student's budget file
 - 2. One for the Technical Director, attached to the Budget Expense Report, a duplicate form available from the Theatre Office
 - 3. One for the student's Faculty Supervisor
- A student Designer/Manager who needs to make a purchase online should first talk with the Faculty Supervisor about the appropriate procedures for making a credit card purchase. The Business Manager can assist with these online purchases and orders.

Reimbursement Regulations

The *original* receipt is needed for reimbursement.

- A student who used cash to make a purchase must immediately get the appropriate form from the Department Office and contact the Chairman for account numbers and signature.
- All reimbursements must be obtained or requested within one business day of strike.
- No reimbursements will be made for purchases made with an individual student's personal funds unless the expense was approved in advance by the student's Faculty Supervisor and a receipt is provided.

Director Appendix

Duties

- Directors are responsible for the interpreting the dramatic text as well as the book of musicals, and they stage the play or musical.
- Directors lead the artistic development of the production team in collaborations with the design team, actors, and other directors and coaches.

Director Classifications

Faculty Director

- Routinely, members of the Theatre Department faculty direct for the Theatre Wesleyan season.
- This affords students the opportunity to learn the processes of production, rehearsal and performance under experienced leadership.
- Faculty Directors conduct their projects in a way that prepares students to work in the professional theatre and its allied industries.

Guest Director

- Occasionally, the Department engages guest directors for the Main Season. This practice affords students an opportunity to work in new ways and to develop a network of colleagues in the field.
- Guest Directors are provided with an overview of the Department's mission and philosophy of education and are expected to adhere to the standard production practice observed by faculty and students in Theatre Wesleyan.

Musical Director

- In collaboration with the staging director and the choreographer, the Musical Director oversees all musical elements of the production:
 - Assists with casting
 - Hires and coordinates musicians
 - Rehearses singers and musicians
 - Assists with rehearsing dancers
 - Coordinates with the technical director the sound equipment needs
 - Conducts the musicians in performance

Student Director

- Occasionally, student are invited to direct in the Main Season.
- Advanced students who have taken directing classes and served as an assistant director may submit proposals to direct in the Main Season.
- Interested students should speak with faculty advisors to determine whether a student- directed production is possible.
-

Assistant Director

- ✓ Students with a particular interest in Directing, including those who hope to

pursue a career in secondary teaching, are encouraged to serve as Assistant Directors.

- √ Due to the unique nature of the work and depending on the production's needs, the duties of the Assistant Director will vary. Therefore, it is important that students speak directly with the faculty director about their interest in filling this position.
- √ In every instance, the recommendation of the director will be the major factor in filling this position.
- √ When Guest Directors are invited to work in the Main Season, the chairperson or the faculty who supervises directing classes should be approached by students who wish to be considered for Assistant Director positions.

Choreographer, Coach/Director, & Dramaturg

Depending on the needs of the production, one or more of these artists may be enlisted to work with the production's director

- Students are expected to follow directions and behave professionally when being directed by individuals in any of these positions

Choreographer

- Creates original dances for plays and musicals
- Oversees rehearsal of dances
- Develops stylized movement for various production styles

Coach/Director

- Coaches assist in special skills required for performers in a production. Skills may include:
 - Accent and dialect work
 - Speaking heightened language
 - Movement needs, such as physical disability, Bogart "Viewpoints" work, period deportment
- Director, the preferred job title for some coaches, applies to artists who:
 - Stage period-specific violence, both armed and unarmed
 - Stage scenes of physical intimacy and extreme emotion, primarily to accommodate the performers' confidence and safety
 - Develop and train actors in specific accents and dialects for performance

- Dramaturg

- Through research, the dramaturg resolves questions about the text, the period, and the style of a production for members of the company.
- When appropriate, the dramaturg may also present information to the company about the author, the production history, and adaptations of the script.
- In some cases, a consultant may serve dramaturgical needs. An example would be to have a physician or law enforcement professional where that expertise is important to the successful interpretation of the text.

Duties of the Director

While the directing needs of any project will be unique, the basic work of directing will include the following duties:

- Analyzing the form and style of the text
- Conducting appropriate research
- Developing scene breakdowns
- Scheduling and conducting auditions
- Posting a cast list
- Attending design conferences and production meetings
- Collaborating with designers
- Consulting Producer for any special personnel or material required for the production
- Developing the rehearsal schedule with the Stage Manager
- Inviting Designers to present their work to the Company
- Assisting marketing efforts by consulting on graphics design, press releases and interviews
- Making a rehearsal plan
- Coordinating rehearsal time and activities with Stage Managers, Music Director, Choreographer, Dialect and Movement Coaches, Violence and Intimacy Directors and others who assume responsibility for rehearsing actors
- Staging the play and rehearsing the actors
- Making run-through rehearsals open to Designers and Technicians before tech rehearsals
- Collaborating with Designers and Technicians during tech and dress rehearsals
- Conducting pick-up rehearsals as needed
- Determining and coordinating any other specific duties or events for the good of the production, such as skills workshops or coaching outside of scheduled rehearsals

Stage Manager Appendix

Production Stage Manager

- Few jobs in theatre production are as broad in scope as the Production Stage Manager.
- This job is typically reserved for students with a particular desire to build a body of experience in stage management, who have successfully completed the Stage Management course and have served at least once as an Assistant Stage Manager.
- Students interested in this position should speak directly to individual Directors and/or the Technical Director.
- Decisions concerning the assignment of stage management positions will be made by the faculty with an eye toward the welfare of the season as a whole.

Duties

- Organize the entire production with the Director and Technical Director to make the production process run as smoothly as possible
- Organize and run auditions, according to the Director's instructions
- Prepare preliminary necessary costume, sound, props and special effects plots, scene breakdown and shift plot

- After casting compile class schedules, prepare a Company Roster, distribute it to the company and post a copy on the Production Callboard
- Schedule all rehearsals with the Director
 - Distribute digital schedules to the company
 - Post a printed schedule on the Production Callboard
- Assemble and maintain the prompt book necessary for the actual technical and artistic operation of the production. Included:
 - the accurate playing text and stage business
 - cue sheets, plots, daily records, etc., as are necessary for the actual technical and artistic operation of the production
- Coordinate all actor calls, including rehearsals, costume fittings, photo calls, etc., with Director, Designers, Technical Director, Publicity Staff and Costume Shop Staff
- Conduct all production meetings, documenting discussions and decisions
- Publish production meeting notes and distribute promptly to Director, Designers, Production Staff, Faculty Supervisors, Technical Director, Producer, and Business Manager
- Attend all rehearsals, arriving early to set up; document attendance, record all blocking, take notes, assist the Director as needed, and clean up after rehearsal
- Supervise the work of the Assistant Stage Manager, who may take on some of the set-up and storage duties
- Arrange for a scheme to take and distribute line notes during the rehearsal period
- Obtain or arrange for rehearsal props and costumes from the appropriate shops and supervise their storage during the rehearsal period
- Issue Rehearsal and Run Reports to the Director, Producer, Marketing area, Technical Director, Designers and Production Staff to include any and all changes that occur during the rehearsal process, such as changes in props, use of the set, use of costume, movement or blocking changes that may require changes in scenery, props, or costumes, etc.
- Supervise the return of all rehearsal costumes and props to shops after rehearsals or when show costumes and props arrive
- Write and distribute the tech week schedule in conjunction with the Technical Director
- Work with the Producer to ensure release-from-class permissions as may be necessary for photo calls, public relation appearances or touring
- Arrange for Technical Running Crews to see at least one run-through of the show prior to Tech Week
- Supervise all crews during tech, dress, and run; this includes monitoring attendance
- Ensure that dressing rooms and other needed spaces are open for the Company
- Run technical rehearsals in conjunction with the Technical Director, Director and all Production Designers
- Run the show on performance days
- Issue Run Reports to the Director, Producer, Marketing area, Technical Director, Designers and Production Staff to include any and all issues that require action before the next performance
- Supervise all who attend rehearsals in the general clean-up and restoration of the rehearsal space, to include:
 - Removal of trash, personal items (water bottles, jackets, books and school supplies, etc.) and rehearsal items
 - Restoration of the space, furnishings and equipment so the space is ready for the next day's classes and work calls.
- Schedule and post pick-up rehearsals and any notes from Directors or Designers during

the run

- Notify the Producer and Department Office of any problems with the facility, including temperature, security of exterior doors, and issues with elevator, electricity or plumbing.
- Check all areas of production before ½-hour of each performance. This includes lights, props, the set, sound, costumes, the house, and the actors.
- Set call times for crew and actors in consultation with designers, and technical director
- Ensure that dressing rooms, costume shop, properties storage and work spaces used by the company are inspected and secured/locked after each rehearsal and performance
- Coordinate with the House Manager the opening and closing of the theatre
- Strike any personal effects after closing
- Calculate rehearsal and performance hours for actors and running crew and report them to the Business Manager and the Faculty supervisor for Practicum
- For Budget & Financial Policies and Procedures, see Section IV – “Producer Appendix”
- NOTE: Because the Production Stage Manager function is extensive, the student in this position is not required to function in other production areas which impinge upon the primary duties of a Stage Manager, except to complete requirements for classes or to fulfill Department Assistantship responsibilities.

Assistant Stage Manager (ASM)

- The student serving as Assistant Stage Manager assists the Production Stage Manager in the duties listed above and in any other way deemed appropriate
- In most cases, the ASM will stay backstage during tech and dress rehearsals and during the run to facilitate the smooth running of the show and to communicate with the Production Stage Manager.

Design & Technical Theatre Appendix

- Design positions are usually divided among faculty and students.
- Those students wishing to pursue a design in the Main Season are encouraged to enroll in design courses and take on assistant designer positions as a means of learning the practical side of seeing a design through from concept to opening night.
- To ensure the best possible result, Student Designers will work under the supervision of a faculty or staff mentor.
- In all cases, designs created by students must be reviewed and approved by the faculty or staff mentor before those designs are presented to a production’s Director.

Assistant Designers

- Because the nature of design can differ significantly from one project to another, Assistant Designers should expect to receive specific duties from the supervising Designer.
- Assistant Designers are expected to attend all Production Meetings, Technical and Dress Rehearsals and maintain clear and prompt communication with the Supervising Designer, Stage Managers and Production Staff.

Costume Department – Includes Hair and Makeup

Costume Designer

Duties

- Attend all scheduled conferences and production meetings
- Consult with and advise the Director and, if applicable, the Faculty Supervisor on a regular basis
- Check in with the shop daily
- Complete all sketches and renderings for costumes designed on time
- Prepare a costume plot
- Shop for and/or select all items pertaining to costumes, including rentals
- Maintain detailed list of costume origination or lenders
- Supervise all fittings or alterations
- Help to maintain the Costume Shop Production Bible with Assistant
- Design and purchase or construct all accessory items, including gloves, hats, jewelry, etc.
- Oversee and approve makeup and hair styling, including the selection of wigs and hairpieces
- Attend make-up conferences
- Be available during tech week for consultation
- Prepare dressing lists for all characters before tech week and share with assistant
- Organize and conduct a costume parade when necessary
- Attend at least one run-through prior to dress rehearsal
- Attend all dress rehearsals
- Make design materials available for purposes of display and publicity
- Participate in strike in Costume Shop
- Return any borrowed or rented costumes to outside lenders
- Turn in a Final Budget Report to the Faculty supervisor
- For Budget & Financial Policies and Procedures, see Section IV – “Producer Appendix”

Student Costume Designer

- Students are chosen to design costumes on the basis of having successfully completed course work in costume design, or duties as an assistant designer, as well as their demonstrated abilities in costume construction.
- Student Costume Designers are expected to undertake any duties shown above and should expect to be particularly conscientious about communicating with the Faculty Supervisor in the costume area.

Assistant Costume Designer

Duties

Assist the designer in all duties listed above, and consult the designer regarding additional responsibilities

- Serve as liaison between the Designer, the Stage Manager, rehearsals and respective shops

- Assume the Designer's duties in the Designer's absence
- Report to the Faculty Supervisor on a regular basis
- Attend and document all scheduled meetings and conferences
- Assist with the "Show and Tell" of designs for the cast and crew, including set-up
- Maintain the Costume Shop Production Bible which includes measurement sheets, shop alteration notes, plots, etc.
- Locate or fabricate accessories
- Attend and document all fittings
- Oversee designers dressing sheets with actors, wardrobe supervisor and dressers during the first dress rehearsal
- Attend all dress rehearsals
- Attend all previews as assigned by designer
- Participate in strike as assigned

Student Costume Shop Assistant

Duties

- Run errands
- Serve as Wardrobe Supervisor
- Assist all costume personnel by pulling, constructing, altering and laundering costumes as directed.

Costume Construction Crew

Duties

- Assist shop personnel in any assignments.
- Tasks may include: hand sewing, machine sewing, finishing work, some craft projects, shopping, running errands, laundry and clean-up of shops.

Costume Running Crew Procedures

Duties

- Be responsible for organizing the dressing rooms
- Complete all check in sheets prior to actors' arrival
- Preset any costume changes backstage, check with actors
- Remain in the dressing areas to assist Actors in and out of costume, including quick changes, and to deal with emergencies. At no time are crew members to leave the backstage area without the expressed permission of the Stage Manager.
- Post a list in each dressing room for the actors to note any repairs needed before the next performance.
- Check in all costumes to shop after performances
- Carry out repairs reported to the Wardrobe Head
- Do laundry on an "as needed" basis

- Maintain the costume shop in good order, replacing all equipment and materials neatly in the proper storage areas before leaving the theatre
- Strike all garments at the appropriate time

Wardrobe Head

Duties

- Oversee Dressers and assign backstage duties as needed
- Follows Dresser procedures
- Assists with quick changes or other backstage duties during the performance
- Creates laundry schedule with Dressers
- Reports directly to Faculty Supervisor

Student Dresser

Duties

- Report to Wardrobe Head
- Complete costume check in sheets before and after every performance
- Assist the actors in getting into their costumes
- Assist the Actors in quick changes
- Do daily laundry
- Organize and maintain the dressing rooms
- Label clothing racks and costumes

Actors' Responsibility for Costumes

- Actors are expected to take responsibility for the care of their costumes in these ways:
- If the actor has costume changes during a performance, he or she must check all garments and accessories before curtain; any irregularities should be discussed with the costume running crew.
- After every performance, the actor is responsible for checking in all pieces of his or her costume. The dresser will double check this.
- If an item is missing, the actor is responsible for finding it before leaving the theatre.
- Hang all garments on separate hangers and put other costume pieces into accessory bag
- After each performance the actor must clean his or her make up area and leave the space tidy; dispose of all trash each day.
- Any major repairs must be reported to the Wardrobe Head, who will notify the costume shop by the following morning; laundry is done on an "as needed" basis

Costume Shop Rules and Procedures

- The Texas Wesleyan Costume Shop, its inventory and supplies are the property of the Texas Wesleyan Theatre Department.
- Students are never to assume the Costume Shop is an extension of their closets
- Students are not allowed to 'play dress-up' or select a costume for any occasion without permission.
- Anyone who wishes to use the costume shop or any shop equipment: sewing machines,

iron etc., must first have a safety orientation and fill out a safety form given by the costume Faculty Supervisor or an authorized Costume Shop Assistant.

- The costume Faculty supervisor must approve all loans and rentals of the Department's inventory.
- No student is at liberty to lend, rent or borrow anything in the shop. This includes all make-up supplies and wigs, bed linens and various other Wesleyan properties housed in or controlled by the Costume Department.
- A rental or lending form will be provided when approval has been granted and must be filled out prior to any removal from the facility.

Students whose Production Lab Assignment is in the Costume Shop

These students are expected to follow these practices:

- Be on time to shop assignments
- Wear appropriate clothing and shoes. Bleach, dyes, dust, etc. will damage clothing. During some periods of production, students assigned to the Costume Shop may be sent to the Scene Shop, so proper "shop" attire is required at all times.
- Keep all personal items in the areas designated for them. Lockers are available for Costume Shop Assistants and costume class students. If there are any empty lockers, they may be used by any theatre student.
- Stated previously, no food is allowed in the Sone. Water only in designated areas near the entrance to the shop.
- Do not use any equipment that you do not know how to operate properly.
- Report any broken equipment to the appropriate supervisor.
- Upon the completion of your assigned task, put all supplies away in the proper place and clean your work area.
- Accept your assigned tasks cheerfully and willingly.
- If you are negligent in your duties, procrastinate or ignore instructions and assignments you will not receive your shop credit hours.
- Do not play with personal or theatre items at the make-up stations during a production. The actors should feel that they can leave their things in their assigned make-up area and not have them disturbed.

Makeup Designer

Make-up and Hair areas are overseen by the Costume Designer, who will approve all looks.

Duties

- Meet with the costume designer 6 weeks before first dress to assess the special needs of the show in terms of facial hair, prosthetics, and make-up
- Attend production meetings
- Provide all special make-up with permission of faculty supervisor. Actors are expected to provide their own basic make up supplies.
- Plan for styling, cutting and coloring of all hair and wigs
- Produce prosthetics or facial hair
- Run all make-up conferences with costume designer, actors, and make-up crew in attendance.

- Attend first or second make-up rehearsals (1st, 2nd or 3rd dress, depending on director's needs and supervisor's requirement)
- Keep all paperwork on the show:
 - Checkout sheets
 - Order forms
 - Face sheets
- Help implement all notes
- Work with crew to provide any supplies needed to continue the run of the show
- Strike all makeup with crew at last performance and oversee the clean-up of the makeup area
- Check in all supplies, clean and store all wigs, brushes, beards, make-up, etc.

Graphic Design & Publicity

Student Graphic Designers work under the direct supervision of the Faculty or Staff Supervisor and the Business Manager, who will review each production's requirements and deadlines prior to the first production meeting.

Duties

- Determine with the Business Manager specific days and times for working on the design in the Theatre Office
- Meet all deadlines as assigned by the Faculty or Staff Supervisor and the Business Manager
- Attend all production meetings
- Consult with the Director and Producer/Department Chair
- Determine publicity options (flyers, mailers, show boards, etc.) and discuss those ideas with the Faculty or Staff Supervisor and the Business Manager
- Prepare initial sketches and drafts for the first production meeting after the director has discussed a concept for the production
- Determine the need for publicity materials along with expected quantities so that a quote can be obtained
- Stay within the assigned budget
- For Budget & Financial Policies and Procedures, see Section IV – “Producer Appendix”
- Develop preliminary design for program graphic
- Get preliminary design approved by the Director before beginning work on the final design
- Creating flyers, posters, post-cards and other publicity material within the deadline
- Obtain all necessary program information, including acknowledgments, by consulting with the stage manager, faculty supervisors, designers and director by the assigned date
- Create a PDF of flyer and publicity material for email
- Determine a day and time for publicity photos by discussing ideas with the costume designer, director and stage manager
- Get the program proofed by all designers, faculty supervisors, the director and performers
- Secure approval of the final drafts from the producer prior to printing

Lighting Design

Duties

- Attend and preparing for all scheduled conferences and production meetings
- Consult with and advise the director and the faculty supervisor on a regular basis
- Prepare research materials for the production to support the concept of the production
- Create a visual or descriptive representation of lighting ideas or intentions
- Complete proper lighting paperwork and deliver it to the master electrician at least five days before light hang. The paperwork includes:
 - Light plot (1/4" or 1/2" Scale)
 - Lighting Section

- Instrument Schedule
- Magic Sheet
- Equipment List
- Effects List
- Complete a list of expendables and deliver it to the master electrician and Faculty supervisor at least seven business days prior to light hang.
- Be on-call during the light hang for questions
- Program the lighting console with required cues prior to the cue-to-cue rehearsal
- Attend all technical and dress rehearsals and correct any lighting issues
- Maintain the show; be on call to assist in major lighting issues and problems during the run of the show
- Participate actively in strike
- Maintain the lighting production budget with the master electrician
- Turn in a Final Budget Report to the Faculty Supervisor
- For Budget & Financial Policies and Procedures, see Section IV – “Producer Appendix”

Student Lighting Designer

- Students are chosen to serve as the Lighting Designer on the basis of having successfully completed course work in lighting design.
- Student designers are expected to undertake the full list of duties shown above and should expect to be particularly conscientious about communicating with the faculty supervisor in lighting design.

Assistant Lighting Designer

Duties

- Assist the designer in all duties listed above, and consult the designer regarding additional responsibilities
- Assume the designer's duties in the designer's absence
- Report to the faculty supervisor on a regular basis
- Attend and document all scheduled meetings and conferences
- Attend all dress rehearsals
- Attend all previews as assigned by designer
- Participate in strike as assigned
- Master Electrician
- The Master Electrician is responsible for all of the physical and technical requirements of the lighting design.

Duties

- Meet with the lighting designer a minimum of five days before the load-in to go over the plot and paperwork. Any special requirements or equipment should be discussed before this date.
- Check that all of the equipment on the shop order is available.
- Supervise the preparation of any elements of the design that can be wired/built/found before the load-in

- Determine the use of circuits, including the hanging of on-stage circuit boxes
- Supervising the crew in the hanging and cabling of the plot, including the wiring of practicles and special effects
- Supervise the cutting of gel and the gelling of instruments, when necessary
- Supervise the focusing crew
- Supervise any changes requested by the designer
- Train the assigned Board Operator and Spot Operator for the run of the show
- Maintain the show up to the closing of the production by attending all changeovers with dimmer/focus checks
- Return all rented or borrowed equipment to its home and in its proper condition in conjunction with the designer
- Turn in a Final Budget Report to the Faculty supervisor
- For Budget & Financial Policies and Procedures, see Section IV – “Producer Appendix”

Electrician

The Electrician assists the Master Electrician in performing the physical and mechanical needs of the production.

Duties vary by production, but can include:

- Light Board Operator
- Deck Electrician, running crew for any onstage lighting needs or effects
- Spot Operator
- Special Effects Operator
- Following all safety procedures and rules

Properties Design

Duties

- Attend and prepare for all scheduled conferences and production meetings
- Consult with and advise the director and the faculty supervisor on a regular basis
- Design the properties for the production in consultation with the scenic designer to ensure design continuity
- Prepare research materials for the production to support the concept of the production
- Create an initial props list by the second production meeting
- Work with the stage manager to maintain an active props list
- Create a rendering, pictorial research, or sketches to explain the design choices and intentions
- Complete proper prop elevations and construction drawings on time as set in the production schedule
- Be on-call for questions during the build, painting, and installation
- Work with the stage manager to coordinate prop changes as needed
- Attend all technical and dress rehearsals to address any prop issues
- Supervise the purchase, finding, and building of all props

- Supervise the selection of pulled and found props to ensure design continuity
- Participate actively in strike
- Maintain the props production budget with the Faculty supervisor
- Turn in a Final Budget Report to the Faculty supervisor
- For Budget & Financial Policies and Procedures, see Section IV – “Producer Appendix”

Scenic Design

Duties

- Attend and prepare for all scheduled conferences and production meetings
- Consult with and advise the director and the faculty supervisor on a regular basis
- Design the scenery and set props for the production
- Prepare research materials to support the concept of the production
- Create a model or rendering(s) to communicate the design as needed by other designers and the director
- Complete proper digital scenic drawings on time as set in the production schedule. This paperwork includes:
 - Ground Plans
 - Sections
 - Elevations
- Provide painter’s elevations to the shop one week prior to painting
- Be on-call during the build, painting, and installation for questions
- Work with the stage manager to coordinate scenic changes as needed
- Attend all technical and dress rehearsals to address any scenic issues
- Supervise the selection of pulled and found props to ensure design continuity
- Participate actively in strike
- Turn in a Final Budget Report to the Faculty supervisor
- Budget & Financial Policies and Procedures, see Section IV – “Producer Appendix”

Student Scenic Designer

- Students are chosen to serve as the Scenic Designer on the basis of having successfully completed course work in scenic design.
- Student designers are expected to undertake the full list of duties shown above and should expect to be particularly conscientious about communicating with the faculty supervisor in scenic design.

Assistant Scenic Designer

Duties

- Assist the designer in all duties listed above, and consult the designer regarding additional responsibilities
- Assume the designer's duties in the designer's absence
- Report to the Faculty Supervisor on a regular basis

- Attend and document all scheduled meetings and conferences
- Attend all dress rehearsals
- Attend all previews as assigned by designer
- Participate in strike as assigned

Sound Designer

Duties

- Attend and prepare for all scheduled conferences and production meetings
- Consult with and advise the director and the faculty supervisor on a regular basis
- Prepare research materials for the production to support the concept of the production
- Create a descriptive representation of sound ideas or intentions which may include recorded samples
- Complete proper sound paperwork and deliver it to the master electrician and sound engineer at least five days before sound hang. This paperwork includes:
 - Sound plot (1/4" or 1/2" Scale)
 - Sound Section
 - Hook Up
 - Cue Sheet
 - Equipment List
 - Effects List
- Complete list of expendables and deliver it to Faculty supervisor
- Be on-call during the sound hang for questions
- Program the sound console with required cues prior to the cue-to-cue rehearsal
- Attend all technical and dress rehearsals and correct any sound issues
- Maintain the show, be on call to assist in major sound issues and problems during the run of the show
- Participate actively in strike
- Maintain the sound production budget with the Faculty supervisor
- Turn in a Final Budget Report to the Faculty supervisor
- Budget & Financial Policies and Procedures, see Section IV – “Producer Appendix”

Technical Director, Shop Foreman, & Stage Crew Appendix

The **Technical Director** is responsible for coordinating all of the physical and technical requirements of the Scenic, Properties, Lighting, Projections, and Sound design.

Duties

- Attend and prepare for all scheduled conferences and production meetings
- Assist in the coordination of overlapping areas of design
- Consult with and advise the director as needed
- Work with the scenic and props designers to maintain and stay within budget

- Budget & Financial Policies and Procedures, see Section IV – “Producer Appendix”
- Work with the scenic and props designers to determine materials and construction methods
- Prepare shop working drawings and materials list for the shop foreman
- Order and acquire materials
- Coordinate the build, paint, and load-in schedules
- Arrange for equipment rentals
- Supervise the load-in and setup of set, props and special effects
- Supervise and train the tech crews during tech week
- Attend all technical and dress rehearsals to address any issues that arise
- Supervise any changes requested by the designers
- Be on-call for major scenic repairs or other technical issues during the run of show
- Return all rented or borrowed equipment or props, in their proper condition, to their homes in conjunction with the designers
- Coordinate load-out and strike
- Assemble Final Budget Report to include reports from all production areas

Student Technical Director

- Assist the Faculty Technical Director in any of the duties listed above as requested

Shop Foreman

The Shop Foreman is responsible for coordinating the build and installation of all physical and technical aspects of the shows in collaboration with the Technical Director.

Duties

- Order and acquire materials
- Coordinate the build, paint, and load-in schedules with Technical Director
- Supervise build, paint and installation crews
- Assist in supervision of load-in and strike
- Supervise Student Assistants assigned to the Scene Shop
- Maintain all equipment in Scene Shop
- Assist in equipment maintenance in all theatre spaces

Stage Crew (Scenery and Props)

Duties

- Assist in the setup, changing and strike of props and scenery
- Attend one or more run-through rehearsals prior to tech rehearsals
- Do daily maintenance
- Organize and maintain the props and scenery

Carpenters and Painters

Duties

- Assist the Technical Director and Shop Foreman in performing the physical and mechanical needs of the production
- Follow all safety procedures and rules

Performer Appendix

Student Actors must respect all the traditional values of theatre performers by observing the following procedures and rules.

Auditions:

Philosophy

The processes of auditioning, rehearsing, and performing are critical in a well-rounded preparation for a career in theatre work, whether as a professional actor or stage manager with Actor's Equity Association membership, a freelance theatre professional in a right-to-work state, as a theatre educator, or in any of the fields allied to performance work.

Learning from a variety of directors who work on a broad spectrum of plays and musicals will increase students' knowledge of theatre practice and give them experiences to shape their own ways of working. Collaboration with faculty and student peers will yield a satisfying experience as you apply what you learn in classes to the production environment.

Furthermore, each academic year the faculty strives to create a season with as many acting roles as is practical based on numbers of theatre majors in the program. In that way every theatre student has ample opportunity to be cast.

It is the practice of our program that casting is open to students of all races and ethnicities when the material is not specifically centered on issues of race or ethnic experience.

Eligibility

- Every student is eligible for any role in the Theatre Wesleyan season, regardless of their classification or the degree/emphasis they pursue.
- Directors strive to match student actors to a role in a way that best serves the play or musical, its production, and the student's growth.
- Casting decisions are based on the quality of the student's audition, the audition that meets the demands of a role, and the probability of the student actor's success in the production.
- In accordance with our training mission, students are cast without regard to race, ethnicity, or—in some cases—gender. Exceptions to this broad training-based casting include:
 - A script that deals with matters of race or ethnicity
 - Our contract with the rights-holder specifically prohibits that practice

Audition Participation

- All theatre majors, particularly those with a performance emphasis in the B.F.A. program, are strongly encouraged to audition for every Theatre Wesleyan production and to accept the roles offered.
- This recommendation is intended to give students valuable audition experience, to allow directors the greatest number of choices possible for each production, and to build the student actors' range of roles performed.
- Students with a design/technical theatre, playwriting or education emphasis are also encouraged to audition, since these experiences will broaden your understanding of the construction and interpretation of texts, the process of producing the particular play or musical, and help build resources for a successful teaching career

Exceptions

- Students who are assigned design or stage management positions prior to the audition date for any production are exempt from auditioning.
- If there is a compelling reason not to audition, a student may petition the director of the production in writing with a clear, concise rationale for being excused.
 - Such reasons may include family or financial obligations which restrict the student's availability for rehearsal.
 - Concerns of academic jeopardy are important for all students to consider; talk with your academic advisor when these concerns might lead to an exemption.
- Equally valid is a student's substantial objection to the values reflected in the dramatic text, both in the narrative and in character behavior.
 - Students should keep in mind that drama, in all its forms, cannot exist without conflict, often personified through distasteful characters and situations, and that drama seeks to tell the truth of human experience, to comment on values and behaviors, both positive and negative.
 - While exceptions to audition participation may be granted from time to time, it is critical for those in the professional B.F.A. degree programs in Acting and Musical Theatre to obtain as much production experience as possible to develop rehearsal and performance skills in preparation, interpretation, collaboration, personal organization, and stamina.
- Students who habitually ask to be excused from auditioning or refuse roles offered may be referred to the B.A. degree program on the grounds that an unwillingness to audition is detrimental to professional development.

Audition Preparation

Student actors are expected to:

- Pay close attention to the posted requirements for auditions, which may include
 - Signing up for audition appointments when required by the director
- Read the complete text of the play or musical prior to the audition.
 - Details about the availability of perusal copies will be noted in audition announcements.
- Prepare an audition as noted in the audition announcement

- If you are uncertain how to prepare, consult the director
- Prepare to audition for any and all roles
- Sign in and out of auditions as directed by the stage management staff
- Provide accurate information about class and work schedules
 - Great care should be taken when filling out schedule information, as no director can be expected to accommodate a “forgotten” appointment, class, job, or trip.
- Accept roles offered by initialing your name on the cast list posted on the callboard

Rehearsal Period:

Rehearsal Costumes

- Students are expected to own and bring to all rehearsals the following rehearsal costume pieces that are appropriate to the period and style of the play:
 - Women: Rehearsal Skirts, Hard-Sole Shoes with a heel as appropriate
 - Men: A Sport Coat, Hard-Sole “Dress” Shoes when appropriate for the role
 - Everyone: Be prepared to supply your own knee and elbow pads when necessary for safety.
- If the actor is concerned about a costume-related safety issue, the concern should be discussed with the director, who will then consult the costume Faculty.
- Plan appropriate footwear for rehearsals, such as sneakers or flip-flops if appropriate to your character
- Directors reserve the right to disallow footwear that hinders character work, such as heavy work boots or platform shoes.
- Performance in bare feet is hazardous. Consult the director, the costume designer and stage manager if this is a character choice under consideration.
- If there are questions about these or other items for rehearsal, consult the director

Rehearsal Protocols

- During the period of rehearsals and while the show is being built, actors are expected to:
- Maintain substantially the same physical appearance as when cast unless a change is required by or authorized by the Director and/or Designers.
 - That means Actors cannot cut their hair, shave facial hair or change hair color without permission of the Costume Designer and Director.
- Sign in and out as directed by the Stage Management staff
- Keep a record of the time spent outside of rehearsal preparing the performance.
 - This may include research, learning lines, developing characterizations, studying accents and dialects, practicing movement or choreography, coaching sessions with qualified individuals, etc.
 - These Independent Preparation Hours are to be reported on the Production Lab report and turned in each week at Practicum.
- Maintain a personal record of all rehearsal hours
- Be early at all calls and appear at the theatre to be in rehearsal clothing at the hour the rehearsal is to begin
- Be prompt and professional at photo calls
- Attend every call to the Costume department for measurements, fittings and work with hair and makeup

- Contact the Production Stage Manager in the event of unforeseen delay. In order to start work on time, the Stage Manager needs your estimated time of arrival. Being late for rehearsal is unacceptable; do not waste other people's time.
- Contact the Production Stage Manager and the Director in the case of illness that prevents rehearsing.
 - Please make this call as early in the day as possible so that alternate rehearsals plans can be made.
 - As a rule of thumb, if an actor is too ill to attend classes or scheduled work calls, he or she is too ill to attend rehearsal.
- Appear at rehearsals or performances warmed up and ready to work. Eat your dinner before you come.
- Carry a water bottle; stay hydrated
- Brush your teeth and apply deodorant before you report to rehearsal.
- To help prevent allergic reactions, do not wear strong perfumes.
- Fasten your hair out of your face unless you are directed to do otherwise
- Bring a jacket or sweater or dress in layers. The temperature in the theatre is unpredictably variable
- Write down all blocking and notes delivered during and at the close of rehearsal
- If the costume department makes show items available to you for rehearsal you are required to return those items to the proper place in the Costume Shop.
 - Items borrowed for rehearsal may not be taken from the theatre
- Learn lines as written in the script provided. Changes in dialogue may be implemented only with the Director's permission.
- Meet deadlines for learning lines and songs, blocking and speech or accent work, as well as any other tasks assigned by the Director or Stage Management
- Use only erasable pencil when writing in rented scores and libretti that must be returned to the publisher
- Contribute to the success of every actor in the show by focusing on the work at hand, staying connected to scene partners, and incorporating notes from previous rehearsals
- Avoid distracting other actors when you are not on stage by staying still and quiet or leaving the area after telling Stage Management where you can be found
- Respect the work of others by remaining quiet when you are offstage
- Perform your work as staged by the director, throughout the rehearsal period and run of the production
- Return to work promptly after breaks in rehearsal
- Do not expect or ask the Director to alter rehearsal hours for reason of employment conflicts or vacation plans
- Help keep the rehearsal space clean and free from litter
- Help restore the space to order at the direction of the Stage Manager at the end of each rehearsal.

Technical & Dress Rehearsals and Performances:

- During these rehearsals and performances Actors must:
- Be patient and quiet during delays in technical rehearsals to give Designers and Technicians the opportunity to polish their work

- Bring water and dress in layers
- Take particular care with wigs, prosthetics, and facial hair provided by the Makeup Designer
- Provide their own basic makeup. If the Actor is in doubt about what constitutes basic stage makeup, he or she should talk with the Makeup Designer or the Costume Designer.
- Respect the efforts of the Costume Designer and Wardrobe Crew by taking care that all costumes are handled with care by:
 - hanging up costumes in the appropriate area
 - refraining from eating or drinking anything but water while in costume
- Check show properties before the ½-hour call and properly care for all properties
- Report promptly for pre-show sound checks, vocal warm-ups, movement and fight calls and allow time for them when calculating the time needed to prepare for the show
- Respect the physical property of the production and the theatre. It is everyone's responsibility to guard against damage to scenery, props, costumes and the playing space.
- Report broken or damaged items immediately to stage management
- Maintain a clean and neat makeup station. Dispose of tissues and other trash.
- Keep makeup and hair dressing items closed and contained within your assigned makeup station.
- Make every effort to remain healthy, rested and free of injury during the rehearsal and performance period
- Set cell phones to "silent" mode. This helps eliminate distractions. Check phones outside the theatre and at breaks.
- Leave cell phones in the basement, secured in a locker. Cell phones carried into the stage area will be confiscated by the Stage Management staff. No exceptions.

Actors' Responsibility for Costumes

Actors are expected to take responsibility for the care of their costumes in these ways:

- If the actor has costume changes during a performance, he or she must check all garments and accessories before curtain; any irregularities should be discussed with the costume running crew.
- After every performance, the actor is responsible for checking in all costume pieces costume. The dresser will double check this.
 - If an item is missing, the actor is responsible for finding it before he or she leaves the theatre.
- Any major repairs must be reported to the Wardrobe Head, who will notify the costume shop by the following morning. Laundry is done on an "as needed" basis
- Make sure to hang up all costume pieces on separate hangers and place other accessory items in designated hanging bags

After the Final Performance

- Strike your makeup and hair gear, clean your makeup station, and return any borrowed rehearsal items as directed by Costume Shop personnel
- Make sure all costumes pieces and accessories are returned to their designated place
- Remove all your personal items from the makeup and dressing areas so that crews can

- carry out their strike efficiently
- Turn in rented scripts, libretti and scores as instructed by Stage Manager. Erase all markings.
- Report to your strike assignment promptly

Box Office & Front-of-House Appendix

Box Office

Box Office Personnel Students assigned to Box Office duty:

- Will be given a duty schedule at least one week prior to opening
- Will be instructed on ticket sales procedure by the Business Manager
- Should plan to make themselves available for every performance of a run from their call time to, at least, the first half hour of the show
- Must wear the same attire as the ushers: black dress slacks or skirt and white tops with soft-soled flat shoes
- Must arrive one hour prior to show opening
- Request that Business Manager unlock the petty cash drawer
- Check the answering machine for reservations and try to return all of the calls
- Turn the phone ringer on soft so that it cannot be heard once the performance has begun
- Are the only Company members authorized to conduct ticket sales
- Must keep complete and accurate ticket counts and ensure that the money and box office are locked by the Box Office Manager 30 minutes after the curtain has gone up
- May accept payment by cash, check or credit card
- Should check that all personal checks are made payable to Theatre Wesleyan

Front of House

House Manager

The House Manager is responsible for:

- The smooth front-of-house operation during performances
- Supervising the House Crew (ushers and Box Office personnel) during performances
- Wearing appropriate attire.
 - The House Manager may choose to wear all black clothing or a white top with black slacks or skirt.
 - As with all Front-of-House personnel the House Manager should not wear shoes that make loud noise.
- Reviewing and following the performance schedule and Front-of-House Crew responsibilities sent by email from the Business Manager approximately one week prior to opening.
 - Any special instructions regarding the production will be given prior to opening.

Protocol for House Management by the House Manager

- 1½ Hours prior to Curtain On days of performance:
 - Arrives at the theatre an hour and a half before curtain
 - Will sign in, open the Box Office (if necessary) and unlock the ramp door for the arrival of the Ushers

- Assign the Ushers' duties, such as cleaning the theatre, lobby and washrooms
- 1 Hour prior to Curtain The House Manager must:
 - Unlock the front doors and the ramp door on the north side of the building
- Conduct thorough check of the fire exits to ensure that there are no obstructions blocking the exits and that all the doors are in working order
- ½ Hour Prior to Curtain The House Manager will:
 - Make sure that all tasks have been completed by the Ushers and that all areas used and seen by the audience are clean and safe
 - Consult with the Stage Manager to see if the house is ready to open
 - Open the house, after receiving clearance from the Stage Manager, by instructing the ushers to open the doors and collect the ticket stubs or check tickets
 - Announce to the patrons in the lobby that "the house is open"
- 5-minute warning The House Manager:
 - Speaks to the Stage Manager to decide if the production will begin on time.
 - If so, the lights in the lobby should be flashed to signal the audience to be seated.
 - If the house will be held then inform the Box Office personnel and give them an estimated Box Office closing time.
 - The Stage Manager will let the House Manager know when the first act curtain will be called.

Curtain

- The decision to hold the curtain is made by the Stage Manager in collaboration with the House Manager and Box Office Manager/Personnel.
- This decision is based upon the number of reservations left to be picked up, the weather, traffic, and the needs of the cast and crew.
- Curtain should never be held more than five minutes unless there is an emergency.

Late Seating

- The Business Manager will ask the Department chair/producer and the production's Director for his or her preferences concerning the seating of latecomers and convey that information to the House Manager who will inform the Ushers.
- If the director has no preference, late seating is at the discretion of the House Manager and should take place at the first suitable break in the performance.
- Immediately before closing the house, the House Manager will check to see which seats are easily accessible for latecomers.
- Taking care not to disturb the performance in progress, the Ushers will hold the latecomers in the lobby area until the signal comes from the House Manager to seat the patrons.
- Ushers will use a low level flashlight and quietly lead the latecomers to the closest accessible seat.
- If late-comers have arrived after the Box Office has closed, they cannot be seated until the second act if they purchased their ticket in advance.
 - These latecomers should be instructed to wait in the lobby until intermission.
 - If a late-comer has arrived, but not purchased their ticket, they will be asked to leave, and be advise to purchase a ticket to the next performance online in advance

During the Performance

- Once the lobby doors are closed the House Manager will:
 - Lower the lobby lights
 - Lock the box office 15 minutes after the show has begun
 - The House Manager and at least one Usher or Box Office Personnel must remain in the lobby throughout the entire performance and until the last audience member has left the building.
 - Wesleyan Security will usually patrol the parking lots and the lobby.
 - Fifteen minutes after the performance has started the House Manager should lock the exterior front doors and unlock them before intermission.
 - The House Manager should ensure that the theatre doors remain closed during the performance with the exception of seating latecomers.
 - No one may loiter in the theatre or watch the performance from the back or sides of the space.

Intermission

- As soon as the House Manager hears the audience applauding the end of the act, the Front-of-House staff will open the lobby doors and bring the lobby lights up.
- The House Manager should then unlock two of the front doors so that patrons who step outside have no trouble getting back in. Be sure the ramp door is unlocked.
- The Stage Manager and House Manager confer about the flashing of the house lights to signal the start of the next act.
- As the lights are flashed an Usher will be sent to check the washrooms and flash the lights downstairs while the House Manager informs any patrons that may be outside the building.
- Intermission should not be longer than the announced length unless there is an emergency.
- Once all of the patrons have returned to their seats the lobby doors should be closed, the lights dimmed, and outside front doors locked.

Final Curtain

After the final curtain/bows the House Manager will:

- Open the lobby doors and bring the lights up
- Supervise the Ushers until all audience members have left the theatre
- Lock the outside doors once the patrons have left, turn off the lobby lights, and inform the stage manager so he or she can call Security to have all exterior doors secured.
- The Front-of-House Staff, under the leadership of the House Manager, is expected to work together to ensure that, for safety reasons, no patron walks alone to the parking lot.
- Particular care must be taken to assist patrons who appear to need assistance, including anyone using crutches, a wheelchair, etc.

Ushers

Usher Attire and Scheduling

Students serving as Ushers for any Wesleyan event presented in the Sone Fine Arts Center will:

- Wear white dress shirts with black slacks/skirts, unless instructed otherwise and in advance
- Refrain from wearing shoes that make loud noise; only soft-soled, close-toed, flat dress shoes are allowed.
- Be contacted by the House Manager to schedule ushers for the performances. This will be arranged by the House Manager at least one week prior to opening night.

Usher Duties

- Be available for each and every performance as is the case for all Front-of-House personnel.
- Season information, including dates of all performances, is distributed months in advance, so that Front-of-House staff can clear all conflicts for performances.

Performance Procedures

1 Hour prior to Curtain

- Use the ramp door to enter the theatre
- Upon your arrival Ushers must sign in and report to the House Manager who will then assign your duties
- Duties may include, but are not limited to
 - cleaning of the lobby, theatre, and washrooms
 - ensure that all audience walkways are free of debris and vacuum if necessary
 - folding programs
- Once an assigned task is complete check the theatre so that you know where the easy access seating is located
- See the House Manager to receive further instructions or to wait by your assigned door

½ Hour prior to Curtain

- When the House Manager informs you that it is time to open the house you will:
 - Open your assigned doors and stand directly inside the doorway to pass out programs
 - Tear and collect tick stubs if you have been instructed to do so, or check them for correct date
 - Inform any patron you see with a cell phone that no photography is permitted and all cell phones must be turned off, not merely put on silent or vibrate mode.
 - Help any elderly or disabled patrons to easy access seating.61

Curtain

When the House Manager tells you to close the house:

- Close your lobby doors
- Return all ticket stubs and programs to the box office
- Take your seat in the chairs designated for ushers if you are scheduled to watch the show on that particular day

During the performance

- Unless there is an emergency Ushers should not leave their seats during the performance
- Usually, seating for ushers is designated to facilitate their quick and easy and exits

Intermission

- The House Manager and Usher in the lobby will open the doors to the lobby
- As soon as the house lights are up ushers may leave the theatre to perform intermission duties
- Ushers may be asked to help sell concessions and to check the washrooms once the next act is about to begin

Final Curtain

- Ushers must help the House Manager clear patrons out of the theatre and secure the building.
- Unless otherwise informed, Ushers are expected to remain in the theatre until the House Manager has ensured that all patrons have left the building

Student Assistantship Appendix

General Information

- Theatre Department Student Assistants are paid employees of the University and Theatre Department, selected by the faculty based upon the applicants' production ability, GPA and proven service and dependability.
- These Assistantships are available in most areas of technical theatre and publicity/graphics.
- On a limited basis, some assistantships may be available to assist professors, directors and staff.
- Hiring for Student Assistantships is conducted entirely through the Student Employment Program in conjunction with Career Services. Access information at:

<https://txwes.edu/student-life/student-resources/career-services/getajob/studentemployment-program/>

- Student Assistants are expected to fulfill all work required by their Faculty or Staff supervisors, including prompt and regular attendance. Student Assistants who fail to fulfill all requirements will be dismissed from their positions.

- The number of Student Assistants is determined by the Department's annual budget set by the University, so numbers of Assistantships may vary from one academic year to another.
- Pay scale is determined on the student's experience, skill and seniority.
- Student Assistants are permitted to work a maximum 20 hours a week. Most assistantships are offered for 10-15 hours a week.
- The first two production shop hours of a Student Assistant's weekly total are credited to the Practicum (THA 0140) requirement. No monetary compensation can be accrued until the Practicum obligation is met.
- Keys to work spaces are distributed to Student Assistants on an as-needed basis by the area's Faculty or Staff Supervisor. Keys must be returned to that Supervisor at the end of each semester.
- Student Assistants are required to work under supervision, so they must have permission to work after regular theatre hours.
- Assistants must assume the responsibility for documenting their hours worked on the appropriate form. Payroll forms must be filled in, signed by the Student Assistant and the Faculty Supervisor and submitted in a timely manner to insure prompt and accurate payment.
- The application can be found in the "Forms" section of the Appendix below

Section V – Forms

Each form is presented on its own page or pages for ease in printing those you may need.

Insurance Information - Page 62

Petition to Work at a Theatre Off-Campus – Page 63

Room Grant Application/Renewal – Page 64

Senior Project Guidelines & Proposal – Pages 65 & 66

Space Reservation – Page 67

Insurance Information

To prepare the Department to assist students who become ill or suffer injury during Department activities, theatre students who carry personal health insurance are asked to provide the name and policy number of their health care providers to the Assistant Production Manager at the beginning of each semester.

Name: _____

Date of Birth: _____

Name of Health Insurance Company: _____

Claims Address: _____

Claims Phone Number: _____

Policy/ID Number: _____

Group/Carrier Number: _____

Name of Policy Holder: _____

Relationship: _____

Policy Holders Date of Birth: _____

I am allergic to the following medication and/or I have a special accommodation need:

Medical evacuation coverage is/is not (circle one) included.

Repatriation coverage is/is not (circle one) included.

I, _____ **Fill out completely and return to the Business
is true and accurate. Manager**

Signature

Date

Petition to Work Off-Campus

Copy this form as needed.

Name _____ Date _____

Email _____ Phone _____

This semester I am enrolled for _____ hours. My current Theatre classes are:

As of this date my Production Hours for the semester are _____

I request permission to accept a job/role at _____(Theatre),

where I will work in this position: _____

from _____ to _____

This job is: Paid _____ or Unpaid _____

I wish to accept this position because _____

I understand that if I am given Departmental permission to accept this job/position I am still required to fulfill my weekly production assignment and am not excused from any classes or course work.

Student Signature

Submit this form to the Department Chairman.

Room Grant Application & Renewal

Today's Date: _____

Full Name: _____

Email Address: _____

Date of Birth: _____

Phone Number (XXX) XXX – XXXX: _____

Current Street Address (not a Wesleyan mailbox):

City, State, & Zip Code : _____

Student ID Number: _____

Classification: ___ Freshman ___ Sophomore ___ Junior ___ Senior

Which semester are you applying /renewing for: _____

Did you live on-campus this year? ___ Yes ___ No

If yes, in which housing facility did you reside? _____

If no, why do you want to live on campus for the semester(s) you designated?

As of the date you listed above, what is your current production hour total? _____

Did you receive a Theatre Department room grant for the current school year?

___ Yes ___ No ___

Please review the entire form to be certain the information is accurate.

By your signature you are officially requesting a room grant for the

noted semester(s) Sign Your Name: _____

Print Your Name: _____

Guidelines for Senior Projects in Theatre

While any senior theatre major may undertake it, BFA students in theatre are required to complete a Senior Project, THA 4301. While these guidelines are designed to assist the student in creating a project that meets the standards for the professional degree, students are encouraged to develop significant, interesting projects, which go beyond the suggestions noted here. Since all project proposals and contents are subject to approval by a supervising faculty member, students are advised to include the supervisor in the planning and oversight of every aspect of the project.

Prerequisites

- Senior standing
- 2.5 cumulative GPA
- Completion, concurrent or next-semester enrollment in all required Theatre courses
- Consent of the Theatre faculty

Project Proposal

- The student must submit to the supervising faculty member a written proposal for the project at least two months prior to registering for THA 4301.
- Students who propose a performance in the Theatre Wesleyan season must audition for the plays and cannot be guaranteed a role. For this reason, students are advised to submit at least one alternative performance idea with their proposal.
- The faculty member who supervises the area of the student's proposal will review the proposal before forwarding it to the Theatre Faculty for consideration and approval by the Department Chair.
- The proposal must include a detailed description of the type of proposed project. Project examples:
 - The design of a Theatre Wesleyan production
 - The performance of a major or significant supporting role in a Theatre Wesleyan production
 - A performance of a major role or design for an approved area theatre outside of Texas Wesleyan
 - A significant recital or independently produced production
 - The writing of a play
 - A significant research project in the field
 - Students are encouraged to develop other project ideas for approval
- Each Senior Project must include:
 - A research component with appropriate documentation
 - A public presentation of the project
 - An essay reflecting on the project
- Funding
 - Projects undertaken as part of the Theatre Wesleyan season will be funded primarily by the season's budget, with the exception of some items such as personal makeup for actors and computer lab materials for designers and technicians.
 - Expenses for any other project will be the responsibility of the student. These may include items such as accompanists' fees, the cost of production elements for independently produced productions, and the cost of materials for exhibiting the project
 - Students must submit a budget for expenses they expect to incur.
- In consultation with the supervising faculty member, the student will develop a plan for research appropriate to the approved project.
- Research topics may include but are not limited to:
 - Text analysis, critical writing about scripts of a particular period or style, a playwright, or significant productions of the play, etc.
 - Style issues relating to the project, such as period research, heightened language, musical style, etc.
 - Décor, architecture, political events and cultural customs bearing on the play, the aesthetics of the play's world, etc.
 - Decorum, values, accents and dialects, etc.
- Research must be documented as instructed by the supervising faculty member.

Senior Project Proposal
Coversheet/Checklist Students must
complete the top portion of this sheet
and attach it to the proposal for
submission to the faculty

Student: _____ Email: _____ Phone: _____

Title & Brief Description of Project:

**Checklist for
Faculty Use
Only**

Requirements:

- ___ Senior standing
- ___ 2.5 Cumulative GPA
- ___ Completion/Concurrent
In all required Theatre Courses
- ___ Meet Deadline: Oct 1 or April 15
- ___ Faculty Reviewed Proposal

Project Contents:

- ___ Research & Documentation
- ___ Public Presentation
- ___ Venue
- ___ Budget, if needed
- ___ Reflection Essay
- ___ Final Meeting With Faculty
Supervisor

Process:

- ___ Project Calendar
- ___ Project Journal

Other:

Faculty Recommendations: _____

Proposal Approved by: _____
Project's Faculty Supervisor

_____ Chairman, Department of Theatre

