

# THEA 390: THEATRE PRACTICUM

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STUDENT HANDBOOK



**theatre&dance**  
UNIVERSITY OF MARY WASHINGTON

# INDEX

Overview	2
Positions	
Management	2
Construction	4
Design/Preparatory	5
Technical Performance	7
Production	10
Grading	11
Theatre Rules & Etiquette	12
Safety	13
Glossary of Theatre Lingo	13
Complimentary Ticket Policy	17
Important Telephone Numbers	17
Maps of duPont Hall	18

# OVERVIEW

**Theatre Practicum (THEA 390)** is a one-credit course that gives students graded credit for involvement with productions in the Department of Theatre & Dance. Practicum students work onstage, backstage, or in front-of-house operations for theatre production during the semester. Through this work, students can expand upon their current knowledge in an already-familiar area or learn valuable skills in a completely new job. A practicum student gets personal, hands-on instruction and experience in theatre. Theatre Practicum is a great opportunity to explore a potential career or an area of interest within theatre.

Theatre Practicum has high expectations and specific grading requirements. All practicum students are graded on these key factors: effective communication with supervisors and co-workers; promptness and reliable attendance at all calls, meetings, rehearsals, etc.; and timely, responsible, and quality completion of all assigned tasks. Specific positions also have their own grading requirements as outlined in this handbook. When a student enrolls in Theatre Practicum, he or she will complete a practicum agreement form that carries his or her signature as well as the signature of the instructor supervising the position. The supervising instructor will be the primary contact for the course and will grade the work at the end of the semester. Since many Theatre Practicum positions and responsibilities are accomplished individually, students are ultimately responsible for getting whatever information is required from the supervising faculty member.

Scheduled conflicts are strongly discouraged and must be addressed well ahead of time. Unexcused absences will result in a severely lowered or failing grade. While rehearsal, performance, and other dates and times are announced in advance, the student should realize that the nature of theatre sometimes requires additional or extended calls for everyone involved. Theatre Practicum is a significant responsibility – the student makes a commitment to every single person involved in a production that he or she will complete the assigned job on time and to the best of his or her ability. The full commitment gives the student a high-quality learning experience in the theatre and is essential to the success of the theatre production.



## MANAGEMENT POSITIONS

Positions in the management office are a great opportunity to learn about how the theatre is run from the front-of-house. From distributing posters to ticket sales, practicum positions in the management office can give you a hands-on experience with theatre management. A practicum is also a good way to explore whether you would be interested in applying for a paid student assistant position in the management office for the following year. Management practicums require a commitment of at least 45 hours during the course of the semester, which must be logged in the Practicum Hours book in the management office. The department chair supervises all management practicums.

### **HOUSE MANAGER/ ASSISTANT HOUSE MANAGER**

The house manager is responsible for the comfort and safety of the audience. Duties include ticket collection, program distribution, refreshment sales, and usher training/supervision. The house manager works during performances with the box office manager and the stage manager to open the house before the show, at intermission, and after the show. The house manager must attend all performances, arrive an hour early for preparation, and remain in the theatre until the house is closed and final clean up is complete. The house manager must dress nicely (no jeans or sneakers) for each performance. The assistant house manager supports the house manager in all of the tasks required.

The house manager and assistant house manager will be graded on the number and quality of the hours devoted to the assignment and successful completion of tasks.

## **ARCHIVES ASSISTANT**

The archives assistant is responsible for the acquisition and maintenance of the production archives. This may include filing, data entry, and materials conservation. The archives assistant must be able to work independently towards objectives agreed upon at the beginning of the semester. The archives assistant is also required to sign up to sit a block of box office hours. The archives assistant must work a minimum of 45 hours during the course of the semester.

The archives assistant will be graded on the number and quality of hours devoted to the assignment and successful completion of tasks.

## **MARKETING ASSISTANT**

The marketing assistant works with the management staff in fulfillment of the marketing campaigns established for each production. This may include, but is not limited to, flyer distribution, poster placement, preparation of mailings, group sales cultivation, and educational sales fulfillment. The marketing assistant is also required to sign up to sit a block of box office hours. The marketing assistant works closely with the management staff according to a work schedule established at the beginning of the semester. The marketing assistant must work a minimum of 45 hours during the semester.

The marketing assistant will be graded on the number and quality of hours devoted to the assignment and successful completion of tasks.

## **BOX OFFICE ASSISTANT**

The box office assistant works with the box office manager on the sales operation. The box office assistant will respond to patron inquiries, sell tickets, and reconcile sales records. The box office assistant should be able to work a regular schedule of both afternoon and evening hours when the box office is open. The box office assistant must work a minimum of 45 hours during the course of the semester.

The box office assistant will be graded on the number and quality of hours devoted to the assignment and successful completion of tasks.

## **COMMUNICATIONS ASSISTANT**

The communications assistant works in the management office and helps to handle any press-related issues. Duties include preparing media releases, creating calendar listings, and speaking with people from any newspapers or other media. The communications assistant will work with the stage manager of a show to complete the program copy as well as the hometown release forms for each production. The communications assistant will also serve as a liaison between the stage manager and any photographers to coordinate times for hometown release and publicity photos to be taken. The communications assistant is also required to sign up to sit a block of box office hours. The communications assistant works at least 45 hours throughout the semester.

The communications assistant will be graded on the number and quality of hours devoted to the assignment and successful completion of tasks.

## **WEB ASSISTANT**

The web assistant works with the management staff in troubleshooting computer problems on the network, e-mail, and department home page. The web assistant should have some familiarity with Macintosh computers, network procedures, and basic HTML programming. The web assistant is also required to sit a block of box office hours assigned by the box office manager. The web assistant should be able to work independently according to a schedule established at the beginning of the semester. The web assistant must work a minimum of 45 hours during the semester.

The web assistant will be graded on the number and quality of hours devoted to the assignment and successful completion of tasks.

## **MANAGEMENT ASSISTANT**

The management assistant works in the management office, accomplishing the management tasks required of the department and the production program. These may include, but are not limited to, recruitment tours, filing, research, copying, and handling telephone inquiries. The management assistant is also required to sign up to sit a block of box office hours. The management assistant will establish a schedule at the beginning of the semester and must work a minimum of 45 hours during that semester.

The management assistant will be graded on the number and quality of hours devoted to the assignment and successful completion of tasks.



# CONSTRUCTION POSITIONS

Theatre Practicum construction positions allow a student hands-on experience in scenic or costume construction. All students with basic experience levels or higher are welcome to apply for these positions – tasks are appropriately assigned and guided according to level of experience. Students will learn and practice valuable skills in costume or scenic construction that would be useful should they decide to apply for a paid student-assistant position in these areas for the following year. Students are responsible for working at least 45 hours and arranging their work schedules in advance with their supervisor.

## **STITCHERS**

Stitchers work in the costume shop under the supervision of the costume shop manager, the resident costume designer, and the costume designer for the assigned production. A minimum of 45 work hours will be scheduled in advance with the costume shop manager. Stitchers must have taken the costume construction class or demonstrate a knowledge of basic sewing techniques. In addition to their scheduled work hours, stitchers are expected to be available during the weekend before the assigned production goes into dress rehearsals and on the Monday afternoon of the first dress rehearsal.

Stitchers will be graded on the number and quality of hours devoted to the assignment and successful completion of tasks.

## **CARPENTERS**

Carpenters are responsible for building the scenery for the Department of Theatre and Dance productions. If deemed necessary, carpenters should attend Stagecraft class to learn the safe operation of shop equipment. Carpenters should obtain a work call schedule from the technical director or scenic designer and read the backstage callboard on a regular basis for additional call times. The carpenters must come to the crew calls prepared to work, dressed in the proper attire for construction or painting. They should bring a tape measure and a pencil to the call. Carpenters must attend strike on the last day of each run. They must work a minimum of 45 hours throughout the semester. Carpenters will keep a record of the number of hours worked during the semester and turn it in to the faculty supervisor at the end of the term.

Carpenters will be graded on the number and quality of hours devoted to the assignment and successful completion of tasks.

## **SCENIC ARTIST**

The scenic artist position is a great hands-on job for anyone who enjoys painting or “crafty” types of work. The scenic artist assists the scene designer in painting the set. In addition, the scenic artist may be assigned other creative tasks the scene designer feels may be appropriate to his or her skill level. These might include, but are not limited to, creating a sculpture, carving or casting decorative ornaments, mixing paint, or draping fabrics.

The scenic artist position requires at least a moderate exposure to the techniques of painting and provides the opportunity for one to expand his or her current skills. The scene designer is expected to give instruction on painting technique and answer any and all questions that the scenic artist may have in relation to learning the job. It is an excellent one-on-one learning opportunity for those who enjoy this type of work.

Scenic artists are expected to put in at least 45 scheduled hours of quality work on a production, but the exact time required will vary from production to production. The scenic artist reports to the scene designer for instruction and assignment of tasks. Specific painting or working times are to be scheduled between the scene designer and scenic artist.

Scenic artists will be graded on the number and quality of hours devoted to the assignment and successful completion of tasks.



# DESIGN/PREPARATORY POSITIONS

Several practicum jobs prepare for the show by assisting in the designing process, gathering props, or designing and recording sound, among other things. These positions are great for people who enjoy the challenge of finding or creating things, and they provide excellent experience in pre-production responsibilities. Though the work can often be prepared on a flexible timetable, these positions have a significant time commitment. Timely completion of assigned tasks by specific deadlines is absolutely essential to these positions.

## **DRAMATURG**

The dramaturg researches the history of the play and playwright, as well as the time period in which the play is set. The dramaturg is under the supervision of the director and designers. The dramaturg's responsibilities begin six to eight weeks before rehearsals begin and end after the final performance. Attendance is required at production meetings and some rehearsals in order to answer director and actor questions relating to the historical accuracy and context of the production.

The dramaturg is not graded on the number of hours devoted to the job, but rather on the execution of the above tasks, the quality of that process, and the outcome of the process.

## **ASSISTANT TO THE SCENE DESIGNER**

The assistant to the scene designer works directly with the scene designer through the design and construction process. This includes helping with research and drafting as well as other duties assigned by the scene designer. The assistant to the scene designer may serve as a shop contact and help with the build of the set. Attendance is required at all production meetings and technical rehearsals.

The assistant to the scene designer is not graded on the number of hours devoted to the job, but rather on the execution of the above tasks, the quality of that process, and the outcome of the process.

## **ASSISTANT TO THE COSTUME DESIGNER**

The assistant to the costume designer works directly with the costume designer in creating costumes for the production. This includes shopping for costume pieces and/or pulling them from storage. The assistant to the costume designer will pull rehearsal clothing for the actors and work in the costume shop helping with any costumes that need to be built, as well as performing other duties as assigned by the costume designer. Attendance is required at all production meetings and dress rehearsals.

The assistant to the costume designer is not graded on the number of hours devoted to the job, but rather on the execution of the above tasks, the quality of that process, and the outcome of the process.

## **ASSISTANT TO THE LIGHTING DESIGNER**

The assistant to the lighting designer works directly with the lighting designer in the design process. This will include coordinating the build, hang and focus, as well as helping with the actual implementation of the design. The assistant to the lighting designer is also responsible for paperwork and other duties given by the designer. Attendance is required at all production meetings and technical rehearsals.

The assistant to the lighting designer is not graded on the number of hours devoted to the job, but rather on the execution of the above tasks, the quality of that process, and the outcome of the process.

## **SOUND DESIGNER**

The sound designer is responsible for the recording of show tapes, discs, etc., the placement of microphones, and, if needed, the recording of rehearsal tapes. Initial preparation includes reading the script and discussing the requirements with the director. In a scheduled meeting with

the technical director or lighting designer, the sound designer will get an introduction to the equipment. It is the sound designer's responsibility to choose the set up of the speakers. The sound designer will produce a sample recording of all music, effects, voice-overs, etc. that will be used in the show, and then schedule a time for the director to listen to the samples. All show recordings must be approved and completed by the evening of the first technical rehearsal. When the production is a musical, the sound designer must serve as a technical liaison to the music director and set up a monitoring system at his or her request.

Attendance is required at production meetings, crew watch, and paper tech, as well as all technical and dress rehearsals for the purposes of taking notes, setting levels and making additions or deletions from the production tapes. The sound designer must attend at least one performance to make sure that playback levels are correct and to make adjustments if necessary. After the final performance, the sound designer must return all borrowed tapes, discs, etc.

The sound designer is not graded on the number of hours devoted to the job, but rather on the execution of the above tasks, the quality of that process, and the outcome of the process.

## **SPECIAL EFFECTS TECHNICIAN**

The special effects technician is responsible for creating safe and operable effects for the assigned production. The technician must obtain and read the production script and schedule regular meetings with the scenic designer and/or lighting designer. Under the guidance of the scenic and/or lighting designer(s), one must obtain the materials, then rig, and test the effects. Effects need to be in operable condition by the first technical rehearsal. In some instances, effects may need to be completed earlier to work with them in the rehearsal process. The special effects technician must train the stage running crew in the safe operation of the effects.

Attendance is required at all production meetings, paper tech and crew watch, as well as all technical and dress rehearsals for the purposes of taking notes, setting levels, assisting the crew, and making additions or deletions from the production. The technician must attend at least one performance to monitor the smooth running of the effects and make corrections as necessary. The technician must attend the strike of the production as scheduled.

The special effects technician is not graded on the number of hours devoted to the job, but rather on the execution of the above tasks, the quality of that process, and the outcome of the process.

## **MASTER ELECTRICIAN**

The master electrician works mainly with the lighting designer to implement and execute the lighting plot. This includes, but is not limited to, hanging and focusing lights. The master electrician supervises a crew of electricians and is responsible for assigning duties to this crew. The master electrician is responsible for the maintenance of lights during the run of the show. The master electrician must also attend the strike of the production as scheduled.

The master electrician is not graded on the number of hours devoted to the job, but rather on the execution of the above tasks, the quality of that process, and the outcome of the process.

Electricians report to the master electrician and take on duties as assigned. Specifically, an electrician will assist in the hanging and focusing of the lights in accordance with the lighting plot. Electricians must attend the strike of the production as scheduled.

Grades for electricians are based on prompt attendance at all of the assigned calls in addition to the execution of the above tasks.

## **PROPERTIES MASTER**

The properties master is supervised by the scene designer. The properties master plans, acquires, constructs, tracks, and returns all properties used in a production. This includes not only hand props, but also set decoration designated by the scene designer.

The properties master supervises a properties crew (see "Properties Acquisitions Crew" below). Though the scene designer teaches the crew specifically how to gather, purchase, and build properties, it is the properties master's responsibility to supervise the overall acquisition process. The properties master is responsible for scheduling and running a weekly properties meeting at which members of the crew will be assigned to locate or create specific items for the production and be assigned a deadline for the arrival of these objects in the Stage Manager's Room (duPont 231).

The properties master is to attend all production meetings, properties crew meetings, crew watch, technical rehearsals, and strike. During the production meetings the director, scene designer, and properties master will discuss needed props for the production. This list may include, but is not limited to, what is listed in the script. The scene designer and director approve all properties before they are added to the overall list. The properties list is subject to change throughout rehearsals, and updates are to be reported to the scene designer and stage manager daily. The list is usually finalized one week before opening. At strike, the properties are to be returned to their owner(s) or stored in Props Storage (duPont 113), which the properties master is also responsible for cleaning and restoring after the final performance.

The properties master is not graded on the number of hours devoted to the job, but rather by the execution of the above tasks, the quality of that process, and the outcome of the process.

## **PROPERTIES ACQUISITION CREW**

The properties acquisition crew functions under the direction of the properties master and assists in the acquiring of hand props and set decoration for a production. This position typically requires members of the crew to locate and secure the purchase, rental, or loan of a wide variety of objects. It also typically involves some minor craftwork, painting, or construction of objects that cannot be located.

Members of the acquisition crew must attend a weekly meeting arranged by the properties master. At these meetings members of the crew will be assigned to locate or create specific items for the production and be assigned a deadline for the arrival of these objects in the Stage Manager's Room (duPont 231). Each week the crew member is to report the status of his or her assigned objects to the properties master at the meeting. The crew member is responsible for understanding the policies for acquiring props as described by the scene designer.

The properties master will assign each member of the crew at least four hours of work per week. This work will be gathering or creating objects for the production. Crew members must keep a list of the hours and work completed and submit this list at the end of the production period.

Members of the properties crew are also required to attend strike in order to secure the safe removal and accounting of all properties from the set and backstage area. All properties that are borrowed must be returned within one week of the closing performance of the show or by the date the return was promised. The properties must be in the condition that they were in when borrowed or the properties master must be notified.

Members of the properties crew will be graded on the number and quality of hours devoted to the assignment and successful completion of tasks.



# TECHNICAL PERFORMANCE POSITIONS

Practicum positions for performances are a great opportunity to experience the backstage workings of a show. Each person involved in the technical aspects of a show is integral to each performance. Students work as part of a team to accomplish specific goals. Promptness and attendance are particularly essential to these positions. These positions are not graded on a minimum number of hours worked, but on successful completion of the assigned tasks. These positions generally require attendance at crew watch, technical rehearsals, dress rehearsals, performances, and photo call for one production unless otherwise stated.

## **MAKE-UP DESIGNER**

The make-up designer should have prior experience in theatrical make-up. At least two weeks before dress rehearsals are scheduled to begin, the make-up designer should be in contact with the costume designer to find out what style of make-up will be required for the assigned production. The make-up designer is required to create some type of visualization (sketches or clippings) for each character's make-up design. If the designs are complex, the make-up designer may coordinate with stage management to schedule meetings with individual actors during the week before dress rehearsals so that the actor(s) can begin to learn the designs. The make-up designer is expected to attend one or more run-throughs of the production during the week before dress rehearsals begin, as well as the first dress rehearsal.

Normally make-up is added for the second dress rehearsal. The make-up designer's call for the second dress rehearsal is three hours before the rehearsal begins. During the period before the rehearsal begins, the make-up designer will assist each actor with his or her make-up; the goal is always that the actor learn to apply his or her own make-up by the time the production opens. The make-up designer will attend all dress rehearsals and at least the first performance. If make-up problems arise during the run of the production, the make-up designer may be called in to give the actors additional instruction.

The make-up designer is not graded on the number of hours devoted to the job, but rather on the execution of the above tasks, the quality of that process, and the outcome.

## **WARDROBE CREW**

The wardrobe crew is responsible for maintaining costumes and for assisting actors with their costumes during dress rehearsals, performances, and photo call of the production to which they are assigned.

Maintenance includes washing, ironing, spot cleaning, and making minor repairs. Assisting the actors involves any, and perhaps all, of the following: helping actors to dress at the beginning of the production; assisting with hairstyling; presetting costumes which are needed for quick changes; assisting with quick changes.

Wardrobe crew must attend the scheduled crew watch. Their first formal call will be approximately three hours before the Monday night dress rehearsal. Beginning at the first dress rehearsal, wardrobe crew must wear long-sleeved black shirts, long black pants, black socks, and black shoes to all rehearsals and performances. After first dress, calls will be two hours before each remaining dress rehearsal and performance. All costume pieces must be checked off a master list before and after each dress rehearsal and performance. At the end of each dress rehearsal and performance, the crew is responsible for seeing that the dressing room and costume shop are neat, lights are turned off, and doors are locked before they leave the building.

Wardrobe crew members are also expected to participate in the costume strike after the final Sunday afternoon performance and to spend approximately four hours the following Monday and/or Tuesday afternoons helping the costume shop staff clean and store the costumes.

Grades for members of the wardrobe crew are based on prompt attendance at all of the assigned calls in addition to the execution of the above tasks.

## **WARDROBE SUPERVISOR**

The tasks of the wardrobe supervisor are the same as that of the wardrobe crew. In addition, the wardrobe supervisor is responsible for organizing and supervising the crew and for ensuring that all jobs are done properly. If major repairs become necessary, it is the responsibility of the wardrobe supervisor to contact the costume shop manager, the resident costume designer, or the costume designer of the assigned production. All wardrobe supervisors should have had prior experience on the wardrobe crew.

The wardrobe supervisor is not graded on the number of hours devoted to the job, but rather on the execution of the above tasks, the quality of that process, and the outcome of the process.

## **LIGHT BOARD OPERATOR**

The light board operator records and edits all light cues with the lighting designer and runs and maintains the lights for technical rehearsals, dress rehearsals, performances, and photo call. The light board operator will schedule time with the lighting designer to learn the operation of the lighting console. This should occur at least two weeks prior to technical rehearsals. At the request of the lighting designer, the light board operator may need to attend focusing sessions. The light board operator will learn how to re-lamp a lighting instrument. The light board operator will attend a crew watch and may attend paper tech if needed. Starting with the first dress rehearsal, the light board operator must wear a long-sleeved black shirt to all rehearsals and performances. The light board operator will perform an instrument check prior to each dress rehearsal and performance and repair lights as necessary. The light board operator must attend the strike as scheduled.

Grades for light board operators are based on prompt attendance at all of the assigned calls in addition to the execution of the above tasks.

## **INTELLABEAM OPERATOR**

The Intellabeam operator records and edits all Intellabeam cues with the lighting designer and runs the Intellabeams for technical rehearsals, dress rehearsals, performances, and photo call. The Intellabeam operator will schedule time with the lighting designer to learn the operation of the Intellabeam controller at least two weeks prior to technical rehearsals. The lighting designer will teach the Intellabeam operator how to write cues, re-lamp, and focus the Intellabeams. The Intellabeam operator will attend a crew watch and may attend paper tech if needed. Starting with the first dress rehearsal, the Intellabeam operator must wear a long-sleeved black shirt to all rehearsals and performances. The Intellabeam operator will perform an instrument check prior to each dress rehearsal and performance and repair lights as necessary. The Intellabeam operator must attend the strike as scheduled.

Grades for Intellabeam operators are based on prompt attendance at all of the assigned calls in addition to the execution of the above tasks.

## **SOUND BOARD OPERATOR**

The sound board operator is responsible for running all sound cues for tech rehearsals, dress rehearsals, and performances. The sound board operator will schedule time with the sound designer to learn the operation of the mixing console and related equipment at least two weeks prior to technical rehearsals. At the request of the sound designer, the sound board operator may need to assist in the recording of show tapes, discs, etc.

Attendance is required at crew watch and paper tech if needed. Starting with the first dress rehearsal, the sound board operator must wear a long-sleeved black shirt to all rehearsals and performances. The sound board operator will perform a sound check on speakers and microphones prior to each dress rehearsal and performance. The sound board operator will learn how to run the intercom system and assist the stage manager in setting up and striking the intercom system. The sound board operator must attend the strike as scheduled.

Grades for sound board operators are based on prompt attendance at all of the assigned calls in addition to the execution of the above tasks.

## **SHIFT CREW**

The shift crew works backstage and typically sets up and changes properties, moves scenery, and does other tasks required for the smooth running of the show.

The shift crew reports to and is supervised by the stage manager. The shift crew works closely as a team, helping each other and working together. An excellent shift crew moves quickly, quietly, and efficiently in their tasks. It is not unusual for a crew with complex tasks to need “shift rehearsals” in order to refine their tasks to the utmost speed. Each member of the crew is responsible for taking notes on his or her assigned tasks and performing those tasks safely and efficiently.

The shift crew is required to attend the crew watch, technical rehearsals, dress rehearsals, shift rehearsals as needed, performances, and photo call. Absence from any required rehearsal or performance will result in a failing grade. Accommodations for absence may be made in emergency situations only. Beginning at the first dress rehearsal, shift crew must wear long-sleeved black shirts, long black pants, black socks, and black shoes to all rehearsals and performances.

The crew will be given a call time for each rehearsal or performance as assigned by the stage manager and is expected to arrive promptly and stay throughout the entire performance, leaving only after all of the shift crew tasks are completed at the end of the evening. The crew must sign in at call time and may not leave the immediate area without the permission of the stage manager.

Grades for members of the shift crew are based on prompt attendance at all of the assigned calls in addition to the execution of the above tasks.

## **FLY CREW**

The fly crew lowers and raises (flies) overhead scenery on the stage. This position requires a person who is safety conscious. Flying scenery is very safe and easy to do, but requires one to keep an eye on, and be careful of, those who occupy the stage space. Full training in safety procedures will be provided for this position.

The fly crew reports to and is supervised by the stage manager. The fly crew is responsible for taking notes on the tasks assigned to him or her. The member is expected to quickly learn the assigned cues and shifts and perform them in the most efficient way possible. The fly crew functions as a team and all members are expected to assist each other in any way possible. An excellent fly crew is safety conscious, quiet, and well versed in the cues and movements of the scenery. It is not unusual for a fly crew with complex shifts to need “shift rehearsals” in order to refine their tasks to the utmost speed.

The fly crew is required to attend the crew watch, tech rehearsals, dress rehearsals, performances, shift rehearsals as needed, and photo call. Absence from any required rehearsal or performance will result in a failing grade. Accommodations for absence may be made in emergency situations only. Beginning at the first dress rehearsal, fly crew must wear long-sleeved black shirts, long black pants, black socks, and black shoes to all rehearsals and performances.

The fly crew will be given a call time for each rehearsal or performance as assigned by the stage manager. Members of the crew are expected to arrive promptly and stay throughout the entire performance, leaving only after all of the fly crew tasks are completed at the end of the evening. The fly crew must sign in at call time and may not leave the immediate area without the permission of the stage manager.

Grades for members of the fly crew are based on prompt attendance at all of the assigned calls in addition to the execution of the above tasks.

# PRODUCTION POSITIONS



Some practicum jobs require attendance at all rehearsals and performances. Practicums in acting allow students to get credit for performing in productions. A practicum as assistant to the director gives a student first-hand experience of the process of a director. A student with a stage management practicum gets a great understanding of the overall process of mounting a show. These three rewarding areas each involve a very large time commitment, which can include rehearsals, technical rehearsals, performances, meetings, fittings, and preparation time outside of these scheduled times. These jobs are not graded by the number of hours devoted to the job but by the quality of the process, and the outcome of the process.

## **ACTORS**

Actors work with the director to build characters within the concept of the production. In terms of production, actors work with the stage manager and designers to fulfill the responsibilities necessary to mounting the production.

Acting practicums are only available to students who are cast in mainstage productions. Actors are required to attend rehearsals, costume fittings, technical rehearsals, dress rehearsals, performances, and photo call.

Grading is based upon how well the actors accomplish the tasks involved in building the character and mounting the production. This includes, but is not restricted to, learning lines on time, being on time and prepared for rehearsals, working cooperatively within the ensemble, maintaining a positive attitude, completing the director's assignments, accomplishing the task of creating a believable character, and growth in theatrical skills (movement, voice, imagination, discipline, and acting process).

## **ASSISTANT TO THE DIRECTOR**

The assistant to the director aids the director in mounting the production. The assistant to the director has many duties which can include research, discussions with the director on various aspects of the play and the production, running lines with actors, rehearsing scenes with actors, working with the stage managers, and learning about the directing process from the director.

Assistants to the director should attend meetings scheduled with the director, production meetings, rehearsals, technical rehearsals, dress rehearsals, and assigned performances.

The assistant to the director is specifically graded on the quality of work accomplished, ability to meet deadlines, cooperation within the company (including attitude towards all company members), and timely completion of assignments given by the director.

## **STAGE MANAGER**

The stage manager is one of the single most demanding positions that may be undertaken for practicum credit and requires great maturity and responsibility. This job is not recommended for anyone who has not previously served as stage manager or assistant stage manager. The position is enormously difficult to tackle for a first-timer. The tasks that one will be expected to facilitate include running auditions, posting cast lists, creating and distributing rehearsal schedules, running rehearsals, recording the show's blocking, gathering rehearsal props, running production meetings, distributing daily technical notes to each design area, maintaining discipline during the rehearsals and performances, calling cues, making sure all crew members are performing their tasks, and much more. The stage manager should be the first to arrive for a rehearsal or performance and the last to leave. The security of the theatre and all it contains is the stage manager's responsibility.

This position requires an enormous time commitment. The stage manager must attend all rehearsals, production meetings, paper tech, technical and dress rehearsals, performances, and photo call. Absences may be scheduled from certain rehearsals, but only if done in advance. The primary goal of this position is to make the production process as smooth as possible. This position is provided with at least one assistant to aid in the completion of this enormous list of responsibilities. The assistant stage manager (ASM) reports directly to the stage manager. The stage manager will provide on-the-job training for each ASM. The director supervises the stage manager. The stage manager will be in charge of all actors and crew involved with this production. The accurate operation of the run of the show lies on the stage manager's shoulders.

The stage manager's grade is not based on the number of hours devoted to the job, but on the execution of the above tasks, the quality of that process, and the outcome of the process.

## **ASSISTANT STAGE MANAGER**

This position is a support position for the stage manager. It is an excellent position to undertake especially if one is interested in being a stage manager for future productions and/or for the student who is interested in acting in future UMW productions. The jobs that an ASM may be assigned are wide in variety and are given at the discretion of the stage manager. The tasks that an ASM may be assigned might include, but are not limited to, writing down blocking, setting up props or furniture for rehearsals, creating daily production notes, sweeping the stage before rehearsals, calling cues backstage during performances, or supervising crews backstage.

This position requires a large time commitment, but is not a particularly hard job to learn. The ASM must attend all rehearsals, production meetings, technical and dress rehearsals, performances, and photo call. Absences may be scheduled from certain rehearsals, but only if done in advance. The primary goal of this position is to make the production process as smooth as possible by assisting the stage manager in any way that is needed. The assistant stage manager reports directly to the stage manager and, in the absence of the stage manager, the director. The stage manager will provide on-the-job training.

The assistant stage manager's grade is not based on the number of hours devoted to the job, but on the execution of the above tasks, the quality of that process, and the outcome of the process.

# GRADING

Final grades for THEA 390 are awarded by the supervising instructor. While most positions require a minimum 45-hour commitment, grades are always determined by the excellence of the work, and not merely the satisfaction of the requirements. As such, the faculty awards grades based on an understanding that:

- A work is exceptional and exceeds expectations
- B work is commendable and exceeds expectations
- C work is acceptable and meets expectations
- D work is marginal and meets minimal expectations
- F work fails to meet expectations

# HONOR SYSTEM

The Honor System is in effect at all times. Creative work carries your pledge by our mutual understanding and respect for the Honor Code.

# DISABILITY SERVICES

The Office of Disability Services has been designated by the University as the primary office to guide, counsel, and assist students with disabilities. If you receive services through the Office of Disability Services and require accommodations for this class, make an appointment with Gregg Stull, Chair of the Department of Theatre & Dance, as soon as possible to discuss your approved accommodation needs. Bring your accommodation letter with you to the appointment. Any information you share will be held in strictest confidence unless you give permission to share that information with others.

If you have not made contact with the Office of Disability Services and need accommodations, call 540/654-1266 for an appointment. The office will require appropriate documentation of disability.

# GOLDEN RULES FOR LIVING

*By Miriam Hamilton Keane*

- If you open it, close it.
- If you turn it on, turn it off.
- If you unlock it, lock it up.
- If you break it, admit it.
- If you can't fix it, call in someone who can.
- If you borrow it, return it.
- If you value it, take care of it.
- If you make a mess, clean it up.
- If you move it, put it back.
- If it belongs to someone else, get permission to use it.
- If you don't know how to operate it, leave it alone.
- If it's none of your business, don't ask questions.

## THEATRE RULES & EXPECTATIONS

1. Be on time for work calls, costume fittings, rehearsals, and performances. "On time" means that you are ready to begin work at the start of the call.
2. Be responsible for your call time. Call the rehearsal hotline (654-2333) nightly to confirm the next day's schedule.
3. Notify the stage manager (or your shop supervisor) as soon as you know you may be late.
4. Sign-in for each call and check the callboard for notices. Do not sign in for anyone else.
5. Prior to leaving the rehearsal space, let the stage manager know where you are going.
6. Visitors are not permitted in rehearsal, backstage, or in the dressing rooms. ("Visitors" are defined as anyone not involved in the production.)
7. Enter the costume shop via the stage door only.
8. During tech rehearsal, dress rehearsal, and performances, access the theatre via the stage door only.
9. Cell phone use is prohibited in the theatre and all ancillary spaces.
10. Wear shoes at all times while working onstage or backstage.
11. Do not wear sandals, flip-flops, or any open toe shoes onstage or backstage.
12. Do not smoke anywhere in the building.
13. Do not eat or drink onstage, backstage, or in the dressing rooms.
14. Do not eat, drink, or smoke while in costume.
15. Remain alert at all times while backstage.
16. Notify stage management (or your shop supervisor) of any health or safety concerns immediately.
17. Even though "places" for each act will be called, actors are ultimately responsible for all personal entrance cues.
18. Actors must take proper care of, and make no unauthorized changes to, costumes or make-up.
19. Actors must maintain the performance as directed.
20. Actors must appear at curtain calls in complete costume, hair, and make-up.
21. Actors must report any costume damage to the wardrobe staff.
22. Actors must remove all make-up before leaving the theatre.
23. Actors and crew must be present for the Photo Call. Photo Call is closed to all outside photographers.
24. The use of all cameras and other recording equipment (including, but not limited to video, still, digital, and audio) in Klein Theatre is strictly prohibited. This includes before, during, and after the performance.
25. Use the intercom only when necessary. Patrons in the box office can hear intercom conversations.
26. Discipline is a sign of professionalism. Please maintain a professional attitude at all times.

# SAFETY

Working in the theatre carries with it certain risk. You must always approach the work with a focus on keeping yourself, and those around you, safe. As such, you should wear footgear and clothing appropriate to the job and never use any equipment on which you are not certified. Likewise, actors should arrive at rehearsal in plenty of time to warm up vocally and physically in order to minimize the risk of potential injury. Operating power tools, climbing ladders, mixing dyes, applying paint, and rehearsing plays and musicals – indeed, every task involved in producing theatre – requires you to be responsible for understanding how to work in the safest possible manner. If you have any questions, you should always seek assistance from your faculty supervisor.

## **Be Safe.**

### **Never work alone.**

### **Be aware of your surroundings.**

Who's working above you? Who's working below you?

### **Stay focused on what you are doing.**

### **No goofing around.**

No horseplay. Don't interrupt others when they are working.

### **Wear proper clothing:**

- hair tied back
- no loose clothes
- no dangling jewelry
- proper shoes – closed toe shoes (thick tennis shoes or work boots)

### **When you are operating equipment, always wear:**

- safety goggles
- hearing protection

### **Use proper ventilation.**

Open the doors for fresh air. Use a dust mask, if needed.

### **Keep pathways clear.**

### **Store flammables in the flammables cabinet. Flammables are:**

- spray paints
- non-water based adhesives
- finishes
- stain

### **Turn off & unplug tools when you are finished.**

### **If you are unsure, ask questions.**

### **Clean up when you are done.**

- Return your tools.
- Sweep and dispose of all trash at the end of your work session.
- Place full trash cans on the loading dock.

**If you are uncertain how to operate a piece of equipment properly and safely, please ask your supervisor for assistance.**

### **Please let your supervisor know if you:**

- have a fear of heights
- have any physical limitations that may affect your work
- are taking any medication that might impair your operating abilities with power tools

**All persons working in the Scene Shop must have the approval of the Department of Theatre & Dance.**

# CELL PHONE USE

Students are not permitted to use their cell phones for any purpose (including text messaging, gaming, and photography) in Klein Theatre, Studio 115, or the theatres' ancillary spaces (costume shop, scene shop, booths, dressing rooms, acting lab, box office, and cove). During announced breaks, students may step outside of the facility to use cell phones. All cell phones must be turned off during class, rehearsal, and performance. Stage managers may seek permission from the faculty to use cell phones for official production business only.

Cell phones are a distraction to the focus required of our work in the theatre and represent, in many instances, a serious challenge to safety. Violations of this policy may result in your suspension from the production.

*If you are experiencing a family emergency that requires immediate access to you via cell phone, please see your faculty supervisor who may make an exception to this policy.*

# THEATRE LINGO

**acting lab** duPont 313.

**apron** the lip of the stage.

**A-frame** a ladder used for hanging lighting instruments.

**ASM** Assistant Stage Manager.

**assisted listening system** a wireless system used to amplify sound for people who have hearing loss.

**batten** the pipe on a set of lines on which lights and scenery are fastened.

**blacks** black clothing worn backstage. If you are required to wear blacks, you should wear a long-sleeved solid black shirt, black pants, black socks, and black shoes.

**blocking** the specific movement of actors on-stage.

**boom** vertical freestanding pipe on which lighting equipment can be hung.

**booth** duPont 317, accessible through duPont 316.

**border** black horizontal masking that spans the width of the stage and hangs from a batten that hides the flies from the audience.

**build** the actual construction of the set.

**C-clamp** a c-shaped clamp attached to lighting instruments and used for hanging the instruments.

**callboard** located just inside the Stage Door; used to communicate vital production information.

**call** the time at which an actor or crewmember must arrive.

**comp ticket** a complimentary ticket.

**costume fitting** an appointment at the Costume Shop (duPont 129), in which an actor's costume is fitted.

**cove** the crawl space above Klein Theatre, accessible through the booth (duPont 317).

**crew watch** a rehearsal in which crewmembers are invited to see the show.

**cue** a line, movement, or action that signals the stage manager to call a light, sound, or scene shift.

**cue sheet** a list of all cues, cue lines, and page numbers for all sound, lights, special effects, and scene shifts.

**cue-to-cue** moving through a show by cues instead of by lines.

**cyc (cyclorama)** piece of tightly stretched scenic fabric that encloses a set on three sides.

**dark** time in which the theatre is not open to the public and performances are not scheduled.

**dead hung** that which is hung from the grid and is not a part of the existing fly system. When a batten does not place something in the proper location on stage, it may be more convenient to dead hang the object.

**dress rehearsal ("dress")** a technical rehearsal in which full costumes are worn.

**do-fer** a property used temporarily in rehearsal while the props master creates the properties to be used in performance. Do-fers are the responsibility of the stage manager and should be available for actors to use at the first rehearsal. As the process moves forward, do-fers are removed and replaced by show properties. Also called a rehearsal prop.

**downstage (DS)** The area of the stage closest to the audience.

**drop** piece of scenery or fabric which is attached to a batten that can be raised or lowered during a performance.

**Edison connector** household plug (ie. television plug).

**electric (1, 2, 3, 4)** The names given to the battens on-stage in Klein Theatre that are hard wired to allow connection to the in-house lighting circuitry. Electrics are used to hang lighting instruments. Occasionally, objects other than lighting equipment may be hung as well. #1 is down stage and #4 is upstage.

**fly** to lower or raise scenery.

**fly rail** the landing above the stage left wing from which the fly system is operated.

**focus** the process of positioning lighting instruments to light the stage in accordance with the lighting designer's plan.

**forestage (extended apron)** the part of the stage in front of the main curtain that constitutes a major acting area.

**front-of-house** the area of a performance venue where the audience is admitted and is located, anywhere in front of the lip of the stage. Sometimes abbreviated FOH.

**gaff tape** thick, durable tape used to secure cables.

**ghost light** a safety light left on on-stage when the theatre is locked up for the night.

**glo tape** off-white thick tape that glows in the dark.

**go** order to take a cue, execute an effect.

**gobo** metal plate with pattern used in a lighting instrument to project a pattern.

**god-mic** a microphone used by the stage manager to communicate with the actors during a technical rehearsal.

**Green Room** waiting or reception room, behind, near or under the stage.

**grid** a steel framework above the stage area used to support the rigging system.

**grip** a stagehand who assists in moving scenery and furniture.

**ground plan** a scale drawing of a stage setting showing the position on the floor of the walls, windows, openings, etc.

**Ground Zero** term describing the actual stage level as opposed to any platform levels built.

**half hour** warning given by the stage manager a half hour before the curtain goes up.

**hand props** properties that are handled by the actors during the performance.

**hang** the process of hanging the lighting instruments for a particular show in accordance with the lighting designer's plan.

**house** the area in which the audience sits.

**house left** the left side of the auditorium as you face the stage.

**house lights** illumination over audience seating.

**house right** the right side of the auditorium as you face the stage.

**Intellabeam** Intelligent Lighting Instrument that can be programmed to follow actors' movement on the stage.

**IDR** Invited Dress Rehearsal.

**legs (tormentors)** narrow black curtains that hang vertically on the sides of the stage to mask the offstage areas.

**level set** a technical rehearsal where levels for sound and light are set.

**light board** electronic device that controls all of the theatrical lights.

**light tree (boom)** a vertical pipe that is placed on the side of a stage to hold lighting instruments.

**line notes** notes given to the actors showing line inconsistencies of their language as it compares to the playwright's words.

**load-in** the act of erecting the set on the stage in which the production will take place.

**masking** a piece of scenery or a soft good used to conceal backstage from the audience.

**organ loft** the spaces over the house right and left doors in which the theatre's sound system is located.

**page curtain, door, cable, etc.** when stagehand controls curtain or door offstage for actor's entrance or exit.

**paper tech** production staff meeting to determine the location within the script of each cue on paper before technical rehearsals.

**patch** to connect cables between any electrical instrument and control/connection of cables and dimmers or controlling devices.

**photo call** a designated time in which archival production photos and/or publicity photos are taken.

**places** the positions in which actors begin a show or rehearsal.

**production meeting** regularly scheduled meeting run by the Stage Manager between design and production staff to discuss concerns, progress, and deadlines.

**promptbook** book maintained by Stage Manager, containing the script and all production information, materials, blocking, notes, memos, plots, contacts, etc.

**properties (props)** any object held, manipulated, or carried by a performer during a theatrical performance.

**Props Storage** duPont 113.

**proscenium** the wall between the stage and the audience containing the proscenium arch.

**quick change** when an actor must change costumes very rapidly, usually in the wings or in a quick-change room offstage, during a show.

**raked stage** staging built on a slant usually beginning upstage and descending down.

**RCA (phone plug)** audio connector primarily used for inter-connecting cassette decks and CD players to the mixer. RCA plugs are used on household stereos as well.

**rehearsal clothing** worn by actors during rehearsal in place of street clothes and resembling the actual costumes.

**rehearsal hotline** 654-2333, provides daily recorded information regarding rehearsal schedules and costume fittings.

**rigging** the general term describing systems used to raise and lower or move stage equipment.

**run-through** going through a show from start to finish in rehearsal.

**run lights** backstage lighting used during the run of a show to prevent injuries.

**Seminar Room** duPont 324.

**set decorations (or dressings)** items on the set that are not directly used by the actors but provide atmosphere such as furnishings, lighting fixtures, books, etc.

**scrim** hung woven material, through which light may be seen (depending on how it is lit).

**sign-in sheet** paper posted on the callboard, on which actors and technicians initial to indicate they have arrived for their call.

**soft goods** drops made of cloth.

**special lighting** term describing a light focused for a particular actor or spot on-stage. Specials are used to draw visual focus to a contained area.

**special effects** used to realize scenes that cannot be achieved by normal lighting, sound, or staging. An example might include simulating a fire or explosion on stage with special rigging, smoke machine, lights, etc.

**SM Room or Stage Management Room**, duPont 231, used to store all stage management supplies, props, and tools. Also known as the Stage Manager's Room.

**spike marks** marks, colored crayon, luminous paint, or tape used to help stage crew position set pieces, sometimes used to help actors determine where they should be.

**spike** to mark the position of a set piece on the stage floor, usually with tape.

**spike tape** colored tape used to mark the position of a set piece on the stage floor, different colors may be coded to represent different scenes, acts, etc.

**Stage Door** the door that all actors and crew members enter and leave the stage through, located behind duPont Hall across from the back of the library. Actors and crewmembers must not enter or leave the theatre through the house.

**stage left (SL)** the left side of the stage as you stand and face the audience.

**stage monitor** audio amplification used so that the cast, crew or orchestra may hear the action on stage from a remote location.

**stage right (SR)** the right side of the stage as seen as if you were standing on the stage facing the audience.

**stage weight** a weight used for the pulleys in the fly system.

**standby** an order to be alert for a cue.

**strike** the process of breaking down the scenery at the end of the production. Also refers to removing something from the stage. For example, "to strike a chair" means to take it offstage.

**take out** order to raise scenery or cut off a light channel.

**TBA** to be announced.

**TBD** to be determined

**teaser scenery** border suspended from the grid just back of the front curtain used to mask from the audience anything in the flies, edge of a ceiling piece, etc. It can be raised or lowered to change the height of the stage curtain. It is often used in place of a grand drape or any short drop suspended above to mask.

**technical director** the individual responsible for managing the build, load-in, and strike of scenic elements

**technical rehearsal (tech rehearsal)** a rehearsal in which the technical aspects of a show are worked.

**Tool Room** duPont 225.

**top-of-show** the very first cue of the show.

**trick line** black thin line used for sight gags that magically move objects.

**twist lock** electrical connectors that have to be twisted into place and therefore cannot easily be withdrawn. They are especially useful where cords must lie on the stage floor and are in danger of being kicked out of an outlet.

**two-fer or martingale, or multiple connectors.** Two female plugs spliced into one male plug in order to plug two lighting instruments into a single cable.

**tie line** black string used to tie cables of lighting instruments and for other purposes in the theatre.

**upstage (US)** away from the footlights or audience, or to move upstage of another cast member and thereby compel that cast member to turn his back to the audience if she wishes to speak to the actor who has "upstaged" her.

**voice-over** the technique by which any disembodied voice is broadcast live or pre-recorded.

**wing space** space outside the acting area at the right and left of stage.

**warning** a signal that a cue is due within a short period of time, usually within a minute.

**wings** space outside the acting area at the right and left of stage.

**work lights** lights for the stage area used during rehearsals, scene shifts, and construction. Work lights are usually controlled independently of the in-house lighting system.

**write** to physically note a cue during tech week for lights or sound.

**zip cord** lightweight household electrical wire that should not be used for stage lighting, except for practical lights on the set.

# COMPLIMENTARY TICKET POLICY

1. Each member of the department faculty is entitled to six (6) complimentary tickets.
2. Students who serve a production in a position normally filled by faculty (director, choreographer, designer, etc.) are entitled to a total of six (6) complimentary tickets.
3. Students employed by the department are entitled to two (2) complimentary tickets.
4. Majors in the department who are not performing in or working on the production are entitled to one (1) complimentary ticket.
5. Each cast, crew, or orchestra member of a production is entitled to two (2) complimentary tickets. The individual must be listed on the complimentary ticket list (developed from the program copy provided by the stage manager) in the box office.

\*The number of complimentary tickets to which a student is entitled is cumulative. For example, a member of the cast who is also an employee of the department would be entitled to four (4) complimentary tickets: two (2) for being a member of the cast and two (2) for working for the department.

## IMPORTANT PHONE NUMBERS

### **Department Faculty & Staff**

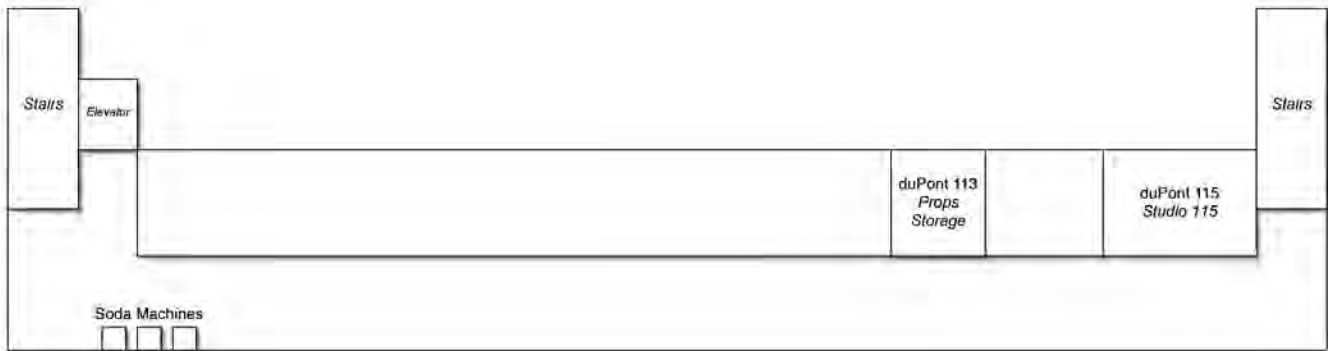
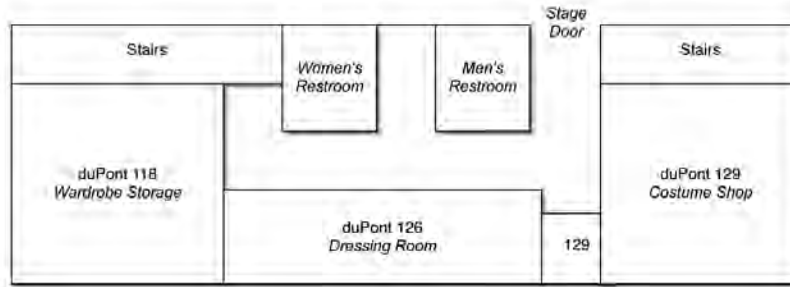
Julie Hodge	654-1984
Helen Housley	654-1983
David Hunt	654-1981
Kevin McCluskey	654-1979
Jill Mitten	654-1982
Carolyn Myers	654-1243
Gregg Stull	654-1980
Department Secretary	654-1243
Department FAX	654-1083

### **Klein Theatre**

Box Office	654-1124
Management Office	654-2012
Costume Shop	654-2011
Scene Shop	654-2010
Studio 115	654-1397
Rehearsal Hotline	654-2333

# DUPONT HALL MAPS

## First Floor



## Second Floor

