College of Fine Arts and Communication

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OVERVIEW
This manual is designed to acquaint the students of the Theatre & Dance Department at Lamar University with departmental policies and procedures, particularly those that relate to work in theatre productions and dance concerts. Producing theatre and dance are inherently collaborative endeavors and this handbook is designed to ensure that all involved are on the same page regarding best practices for more creative, safe, efficient, and fun work.

MISSION STATEMENT
The Department of Theatre & Dance at Lamar University is a cohesive and dynamic program in which the faculty and staff provide personalized instruction and mentorship for student growth. We develop imaginative, well-rounded students with critical thinking skills, creativity, and a passion for life-long learning. With diverse, process-oriented opportunities, including practical experience, students develop competitive and marketable skills in theatre and dance performance, production, and pedagogy. We encourage interdisciplinary collaboration, foster professionalism and artistic integrity, and embrace and cultivate diversity, while serving as a cultural resource for the University, the community, the state, and beyond.

GENERAL INFORMATION
This department provides a well-balanced curriculum for both theatre and dance students that prepares students to enter either professional careers or teaching professions. Lamar University stages serve as laboratories for training, and students can participate in all phases of our production program, including a wide range of theatrical works and dance concerts. The Theatre area is an accredited member of the Texas Educational Theatre Association. The Dance area maintains a performing company, the Lamar Dance Company. Two student organizations – Alpha Psi Omega and the Lamar Dance Association – provide further opportunities and experiences. All majors/minors are required to attend monthly meetings as well as all departmental productions, and to participate in post-show strikes for productions/concerts. The department participates actively in the American College Dance Festival.

DEGREES OFFERED
Theatre:
Bachelor of Arts in Theatre
Bachelor of Arts in Theatre (leading to Teacher Certification)
Bachelor of Science in Theatre
Bachelor of Science in Theatre (leading to Teacher Certification)

A student seeking a career as a teacher in a public school should select either the BA or BS in Theatre leading to Teacher Certification. A student wishing to study theatre in general and in relation to another field should select the BA in Theatre, which allows a student to select a minor. The BS in Theatre is appropriate for students wishing to take
more theatre classes, often focusing on one specific aspect of theatre such as acting, design, stage management, etc.

A theatre course with a grade of "D" or lower will not apply toward graduation and must be retaken. In addition, students who fail to earn a C or higher in courses in the major in any given semester will be on probation the following semester. Failure to earn a "C" or higher in all theatre courses during the semester of probation will result in dismissal from the department (see below for reinstatement process).

Dance:
Bachelor of Science in Dance (leading to Teacher certification) Degree Plan
Bachelor of Science in Dance Degree Plan
Bachelor of Arts in Dance Degree Plan

A student choosing a public school teaching career should follow the Bachelor of Science teacher certification program which leads to certification to teach dance plus an approved additional teaching field at the secondary level. A student selecting the non-certification Bachelor of Science degree is working and learning toward teaching in the private dance sector or becoming a dance entrepreneur. Students who elect to pursue the Bachelor of Arts degree are working and learning toward a professional performing or choreographing career in dance, teaching in the private dance sector, or continuing their dance studies through graduate school.

A minimum grade of “C” must be earned in each of the dance theory courses; a minimum grade of “B” must be earned in each of the dance studio courses. Students who fail to do so will be on probation the following semester. Failure to fulfill the requirements of this probation will result in dismissal from the department (see below for reinstatement process).
Those scholars pursuing the teacher certification program must enroll in a minimum of one dance technique class (ballet, modern, jazz or tap) each semester. Those pursuing the non-certified programs must enroll in a minimum of two dance technique classes (ballet, modern, jazz or tap) each semester.

We also offer a minor in both theatre and dance. See the university catalog for a list of the required courses.

STUDENT ORGANIZATIONS

Alpha Psi Omega (APO) is a national honorary theatrical society, with membership by invitation only to theatre and dance majors. There are over 600 chapters, or casts, at universities and colleges; the Cast at Lamar is Pi Omicron. Its mission is to develop talents in all aspects of theatre, to foster the cultural values that theatre develops, to encourage cooperation and collaboration among member chapters, and to engage in community service through theatre. Membership is based on a point system, with points accumulated through active work both on and off stage.
Lamar Dance Association is a student organization composed of students from all majors who are interested in promoting the art of dance. The group fundraises for trips to performances and master classes, and offers dance workshops for area students on the Lamar campus. The group sometimes performs at charitable events. Three student officers, full-time students of any major, are required to register the club with the Student Organization Office.
THEATRE & DANCE SCHOLARSHIPS, ASSISTANTSHIPS, AND WORK STUDY

Thanks to a number of generous individuals, we are able to offer a number of endowed scholarships to students to enable them to perform in our productions; train in our classrooms, studios, and shops; and prepare for success after graduation. We are extremely grateful for the support of the individuals who have helped make these scholarships possible. Currently, these include:

Miss Mary Alice Memorial Scholarship in Dance
Benny Jo Monle Zun Bates Scholarship in Dance
David Kyle Carlin Memorial Scholarship in Theatre
Maria Concetta Cloninger Presidential Scholarship in Theatre
Ruth Kaigler Goode and D. Rex Goode Scholarship in Theatre
Lila Maurice Salles Memorial Scholarship in Dance
Jean Allen Helms Scholarship in Theatre
Dr. Adonia Placette Scholarship in Theatre
Tom Vance Scholarship in Theatre
Parker Windham Memorial Scholarship
Gloria Swarts Locke and Charles Blakey Locke Presidential Scholarship in Theatre

Endowed scholarships are renewable but are governed by individual criteria, and are not guaranteed for all four years you are attending Lamar. They are offered for a maximum of four years, and the amounts vary.

ASSISTANTSHIPS
Assistantships require a certain number of hours of work in the department in exchange for the amount awarded. Students may be assigned to assist in the scene or costume shop, the box office, front of house, the department office, and/or assist a faculty member with a course (as well as assisting with receptions/ public relations/ outreach/ general facility maintenance).

WORK STUDY
Work Study positions are also available in the program for students who are declared eligible through the financial aid office. The proper paperwork through that office should be completed early in your application since it takes about six months to receive approval. Positions are similar to those offered for assistantships. Eligibility for Work Study does not guarantee employment; positions are subject to availability.

Applications are required for all three and will be available each semester in the department office and online. Deadlines vary but generally will be in mid-November and mid-April.

AWARDS OF MERIT
The Department of Theatre & Dance also offers Awards of Merit, based on exceptional contribution to the Department recognized by a faculty or staff member. These are awarded on no particular schedule, at the discretion of the Scholarship Committee and the Department Chair.
ADVISING
Students should consult their faculty advisers regularly to ensure that students remain “on track” and progress at a rate comparable with their classmates, or, if difficulties arise, that they are helped to return to a good state of progress as soon as possible. All students should see the Departmental Administrative Associate (AA) a month before registration begins for pre-advising and to obtain an advising form. Then the student should meet with a faculty advisor to complete the advising. A faculty advisor must sign the advising form, which should then be returned to Karen so that she can then lift the departmental advising hold. (She cannot lift any other holds, such as financial.)

Students who fail to register by early Dec. for the Spring semester and early May for the Fall semester (exact dates for each semester’s deadline to be set prior to Dec. or May and announced during majors meetings) will be required to submit an appeal to the Chair to have their advising hold lifted; see Karen for the appeal form. However, failure to register by the announced dates means that a student waives his or her right to advising.

REGISTRATION
After a student’s advising hold has been lifted, he or she can then register online via Self-Service Banner, each according to a university priority system that is designed to ensure that graduating seniors can be sure to enroll in classes, which they may need to fulfill requirements. Within a given level of seniority, students should try to register at the earliest opportunity in order to complete a schedule. Remember that there is usually only one section of theatre and dance classes for majors and that other classes need to be scheduled around the major. Please see the appended two-year course rotations for courses in both theatre and dance.

ATTENDANCE POLICIES
Students are strongly urged to take advantage of every opportunity afforded them in their education at Lamar; this includes attending classes on a regular basis. The recommended departmental absence policy is as follows: A student who misses more than an equivalent of one week’s worth of classes (2 class periods for classes meeting Tuesdays and Thursdays and Monday/Wednesday dance technique or 3 class periods for classes meeting Mondays, Wednesdays and Fridays), should result in the loss of a full letter grade. Tardies of the same amount should be the equivalent of one absence. However, absence policies of specific classes will be left up to the individual instructors.

Students may be granted an excused absence, which does not count against them, if they provide a doctor’s note, or have other extenuating circumstances, such as a car accident or death in the family if the professor allows for such excused absences. What
constitutes an excused absence should be clearly outlined in the syllabus. Students may be granted an excused absence, at the instructor’s discretion, to allow those students to participate in extra-curricular events representing the Department/University. In such cases, the instructor must be notified in advance.

All theatre and dance majors are required to attend all monthly majors meetings; missing more than one majors meeting in a semester for any reason other than an illness with a doctor’s note, a car accident, or a death in the family will result in probationary status for the student. Missing more than one majors meeting during probation the following semester for reasons other than the previous ones outlined will result in dismissal from the department, and students will be required to select another major.

In addition, all students are required to participate in all strikes for productions in their major during any given academic year. In other words, all theatre majors must participate in strikes for every theatre production, and all dance majors must do the same for all dance concerts. Excused absences are the same as per above; written documentation must be provided to the AA. Students who fail to participate in their respective strikes will be subject to the same probationary status and potential dismissal from the department as outlined above.

Finally, all theatre and dance majors must participate fully in all aspects – work calls, strike, and the event itself – of all college and departmental benefits/fundraisers. Events and their dates will be announced early in the academic year. Every student should contribute at least five hours working for the success of each of these events (in other words, if there are three events, a student must work at least fifteen hours). The same excuse, probation, and suspension policies as above apply.

Students are responsible for signing in and out before, during and after these events. Failure to do so will result in a lack of credit for attendance.

Appeal of probation and suspension due to lack of attendance at these events: students who believe that their probation or suspension resulted in an error in attendance records may submit an appeal to the Department Chair by the tenth day after receipt of the letter of probation or suspension. The appeal should include documented evidence of attendance. The faculty Executive Committee will hear the appeal and make a decision.

Students on probation because of lack of attendance at majors meetings, strikes, and fundraisers may still participate in productions on and offstage at the discretion of the faculty.
ACADEMIC PROBATION

A theatre course with a grade of “D” or lower will not apply toward graduation and must be retaken. In addition, students who fail to earn a C or higher in courses in the major in any given semester will be on probation the following semester. Failure to earn a "C" or higher in all theatre courses during the semester of probation will result in dismissal (suspension) from the department (see below for reinstatement process).

A minimum grade of “C” must be earned in each of the dance theory courses; a minimum grade of “B” must be earned in each of the dance studio courses. Students who fail to do so will be on probation the following semester. Failure to fulfill the requirements of this probation will result in dismissal (suspension) from the department.

The only way to appeal departmental academic probation and suspension is through the university grade appeal process. Students on academic probation may not participate in productions on stage but may participate offstage as crew members at the faculty’s discretion.

SUSPENSION

Students who fail to fulfill the terms of their probation, whether academic or attendance, will be suspended (dismissed) from the department and may not participate in any productions/concerts on stage or off or any aspect of departmental life, except as audience members, for one semester after suspension. They may not enroll in any courses in the major in the semester after suspension, except for beginning dance technique courses at the discretion of the dance faculty.

Reinstatement as a major: should a student be suspended, he or she can be re-admitted to the major, with all rights and privileges therein, by accomplishing all of the following:

1. Earn a 3.0 GPA the semester after suspension (and all courses must be outside the major, with one exception noted above).
2. Pass all courses in the major the second semester after suspension (see above for policy regarding passing grades in major courses) and again earn an overall GPA of 3.0.
3. In the second semester after suspension, fulfill all of the requirements outlined above for attendance at majors meetings, strikes, and fundraisers.

Once all of these conditions have been fulfilled, a student may apply for reinstatement to the major. Forms will be available in the department office.
GENERAL RESPONSIBILITIES OF THEATRE & DANCE MAJORS

1. Students must provide an email address that they check regularly to the Administrative Associate and should check that email daily whether or not a production/dance concert is in progress. Negligence in reading email is no excuse for missing an assignment, an important announcement, etc. Students also must have a current mailing address on file in the office.

2. All students must read the separate Department Safety Handbook (available online on the Department website) and submit, to the Department Office, the signed acknowledgement form at the end of this handbook stating that you have read it and this document and agree to followed the policies and safety procedures outlined in both handbooks. Failure to do so by the 10th day of classes in the fall semester will result in a loss of any assistantship, scholarship, or work study and may result in the student being dropped from courses in the major. You must submit a signed contract in your first semester at Lamar, AS WELL AS anytime these documents are revised. Students will be notified of revisions at the first majors meeting each semester.

3. By being a theatre and/or dance major, and signing the general agreement form at the end of this document (Appendix C), all students agree to the reasonable use of their image taken during classes, rehearsals and performances for publicity and marketing purposes for the department and university. Any students who may be members of Actor’s Equity are exempt from this and all union regulations will be observed.

4. It is assumed that students will attend, and be punctual for, all rehearsals and performances for productions in which they are involved, whether working onstage or off. Failure to do so may result in not only dismissal from the production, but suspension from the department as well.

5. All students will observe a “curfew” of 11:00 pm in all departmental facilities, except tech week and strike, when the curfew is 12:00 am. Any student found by a faculty or staff member, or campus security, in the spaces after hours, or credible evidence found of a student’s presence therein, will result in a warning and probationary status. A second violation will result in dismissal from the department.

6. The Department kitchen in TAR is for use by the faculty and student assistants only.

7. The Design/Computer Lab should be utilized, except for students and faculty during a class, only during designated posted hours, unless special permission is given by the Chair or AA. If you are the last one in the lab, you must close the door, ensuring that it is locked, and turn off the lights.

8. Use the green room for visiting and eating lunch.

9. Do not ask to use the copy machine or fax for your class or personal work. They are to be used only with permission from the Chair, AA, or another faculty or staff member.

10. All majors are expected to see all dance concerts and theatre productions.

11. Intoxicating beverages and/or narcotics on university premises are forbidden by state law. Use of either on university premises will result in dismissal from the department.
12. Smoking is not allowed in any building on the Lamar campus.
13. No one is to appear for rehearsals or class under the influence of intoxicating beverages or narcotics, whether consumed on or off the premises. Violation of this rule will result in dismissal from the production/concert.
14. No smoking, eating, or drinking in costume or in the dressing rooms prior to a performance.
15. Keep the theatres and surrounding areas (i.e. green room and shops) neat. Throw dispensable items (trash, cans and butts) in appropriate waste containers and pick up items that have been left by others.
16. Except for designated special events, food and drink (except for water) are not allowed in the performance spaces.
17. When using rooms or other spaces for rehearsals, leave them neater than you found them. Replace all set pieces and/or furniture and leave the area clean for those who will use it next.
18. Any defacing of property is forbidden.
19. No equipment belonging to the University is to be taken from the theatre or studios. If you take anything off campus without the expressed permission of the faculty, it is considered and will be treated as a theft.
20. Only certain students will be assigned a set of keys to the facility according to production needs. They are not to be shared with other students and they must be returned as soon as the project is completed. If an unauthorized student enters the building, even with a set of keys, it is considered unlawful entry and will be treated as such by the university authorities.
21. Dance studios may be used for student rehearsals with prior approval. A building pass and approval MUST be obtained from Golden Wright (studio coordinator) a minimum of 24 hours prior to the rehearsal's start. Any student found using a dance studio without the requisite approval will be considered unlawful entry and will be treated as such by the university authorities.
22. Students who have obtained studio space usage authorization must provide their own sound system for rehearsals. Under NO circumstances will students be permitted to use departmental/university sound systems.
23. Dance students should use the provided appropriate locker rooms (downstairs in HHPA or the restrooms in the annex) for changing clothes. The dance studio IS NOT an appropriate space for changing clothes. If a student would like a locker to store personal items, he/she can obtain an assigned locker from the Department of Health and Kinesiology. Student must provide their own lock.

AMERICAN COLLEGE DANCE FESTIVAL PARTICIPATION

The American College Dance Festival Association's (ACDFA) primary focus is to support and promote the wealth of talent and creativity that is prominent throughout college and university dance departments. ACDFA's sponsorship of regional conferences and the national dance festival provides the venue for students and faculty to engage in three days of performances, workshops, panels, and master classes taught by instructors from around the region and country. The conferences also provide
the unique opportunity for students and faculty to have their dance works adjudicated by a panel of nationally recognized dance professionals in an open and constructive forum. Culminating with the presentation of pieces selected for their exemplary artistic quality, the conferences are the primary means for college and university dance programs to perform outside their own academic setting and be exposed to the diversity of the national college dance world.

REQUIREMENTS FOR STUDENT PARTICIPATION

1. Any Lamar student may attend and participate in ACDF. Priority will be given to dance majors followed by dance minors, followed by Lamar student general population.
2. According to ACDFA policy, a student who graduates in December is eligible to participate in the conference held each spring semester. Departmental policy requires said graduate to pay his/her own way.
3. Lamar students who are ACDF participants MUST be enrolled in Dance Performance and technique classes for BOTH fall and spring semesters.
4. Students interested in attending ACDF must make that determination and commitment in September.
5. Should a student rescind his/her ACDF commitment, he/she will be responsible for finding a substitute to take his/her place for the conference OR reimburse the department for any conference, hotel or travel fees incurred by the department. Failure to do so may result in a hold on the students account, preventing the student from registering for classes the following semester.
6. ACDF participants may be required to perform at the conference. Auditions will be held to determine casting in faculty and student choreographed dances.
7. Each university is allowed to take one faculty and one student choreographed dance for adjudication in addition to one dance for the informal concert. Lamar students who wish for their work to be considered for ACDF MUST be enrolled in Applied Choreography in the fall semester and have their work adjudicated by Theatre & Dance faculty. Should a student’s work be chosen for ACDF, said student must then also enroll in Problems in Dance for the spring semester.
8. While at ACDF, it is the student’s responsibility to participate fully in the conference. Failure to do so can affect your grade in performance/choreography class.
9. Any student travelling to a university-approved and funded event is expected to behave appropriately, always remembering that he or she is representing the University and the Department. Any behavior deemed inappropriate by the faculty and/or that is illegal will not be tolerated and will be grounds for dismissal from the Department and possibly the University.
PRODUCTION PROCESS AND PRODUCTION/CONCERT PERSONNEL RESPONSIBILITIES

This section of the manual is an overview of the production process and a complete breakdown of the responsibilities of each group or individual that works as a company to make a theatre production or dance concert successful in the department. Each position has been defined as clearly as possible according to best practices in the respective fields, but with each production, there could be exceptions made within each of these areas. Please always check with the appropriate supervisor for specific assignments that are inherent within the production that you are working on at that time.

PRODUCTION PROCESS

CASTING

Auditions for theatre productions occur approximately one week before rehearsals begin, although exceptions may include the third production, when casting may occur before winter break. Occasionally, certain roles for the first fall production may be cast the previous spring. Scripts are available for check out before auditions from the main department office. Auditions are conducted at the discretion of the director; exact audition requirements and procedures will be announced in advance by the director and/or stage manager.

Dance concerts are cast with students registered for Dance Performance. Auditions for the dance concert take place during the first week of classes. Not all students registered for Dance Performance may be cast in a dance.

Besides regular rehearsals, which will include such things as blocking in theatre rehearsals and choreographing in dance rehearsals, other important steps in the production process include:

DESIGN MEETINGS are the series of first meetings between the designers, the director, the stage manager, and, when available, the dramaturg, in which they talk in general about the show, its themes, dramatic questions raised, and the director's concept. In the case of a student director or designer, his/her faculty advisor may also attend.

PRODUCTION MEETINGS are run by the Stage Manager and consist of the Director, Designers and any combination of the following personnel: Chair, Publicity, Stage Manager, and Assistant ASMs and Directors. Production Meetings usually occur once a week until show opens and are used to formalize and coordinate all production areas.

DRESS PARADE usually occurs one week before the first dress rehearsal. Actors appear on stage under show lights in each of their costumes. Usually the actors will also wear their character make-up. The purpose is for the Costume Designer and Director to see and discuss each near-completed costume.
**PAPER TECH** is run by the Technical Director and consists of the Designers, Stage Manager, and Director. All cues are numbered and entered into the prompt book by the Stage Manager. Any immediate problems are worked out on paper.

**DRY TECH** is run by the Technical Director and is a complete rehearsal of all technical aspects of the show without actors.

**CUE TO CUE** rehearsal is complete rehearsal of all technical aspects of the show with the actors but without the text. The actors only perform those parts of the text where an actual cue occurs. The Cue to Cue is run by the TD with the Stage Manager giving the actors their starting and stopping lines.

**DRESS REHEARSALS** are performances of the production, in full costume and makeup, without audience (or with invited-only audience). All technical and acting personnel perform their duties under show conditions, and all design elements should be complete.

**STRIKE** is run by the Technical Director and occurs immediately after the final performance. All company members and student designers are required to attend. Scenery, props, sound, and costumes are struck and the entire theatre returned to its pre-performance condition.

**GENERAL REHEARSAL REGULATIONS FOR ALL PERFORMERS**

***CELL PHONES MUST BE TURNED OFF during all majors meetings, rehearsals, and performances unless you notify the chair, choreographer, or stage manager of an emergency situation that warrants leaving it on. Failure to do so may result in dismissal from the production, concert, or department. This policy should also be enforced in all classes in the department but is up to individual instructors.***

1. Performers are expected to arrive at the theatre by the time of their call (and are responsible for finding out the time of their call). They must arrive early enough to warm-up and prepare themselves to begin rehearsal at the scheduled time.

2. Actors are responsible for having their lines memorized by the time the Stage Manager announces you should be “off book.”

3. Unavoidable absences or delays: If you will be late, are unable to attend rehearsal or will unavoidably be detained, you must contact the Stage Manager or choreographer.

4. Unexcused Lateness and/or Absence Will Not Be Tolerated (see absence policy above).
5. Questions, comments, and requests while attempting to watch, choreograph, or direct a rehearsal in progress should not disturb the Director or Choreographer.

6. No performer can leave the rehearsal without permission from the Director, Choreographer, and/or Stage Manager. Actors and dancers must remain within the theatre, the Commons, or in the immediate area of the theatre during the rehearsal. The rehearsal area must be kept quiet and business-like during all rehearsals.

7. There is no smoking, eating, or drinking (except for water) in the theatre.

8. Rehearsal props must be returned to the designated prop area by the end of each rehearsal. Performance props should not be used until permission is given. Partially completed construction of the set may be dangerous to the performer. Therefore, do not use any portions of the set until instruction has been given.

9. Actors should come to rehearsal with proper equipment; they should dress in comfortable clothes that they won’t damage, should bring pencils for blocking and notes, and their scripts. Dancers should come in appropriate dancewear with proper shoes and rehearsal clothing for the choreography.

10. Valuables and purses should be given to Stage Manager. They will be locked up or supervised in the theatre. Thefts have and will occur when belongings are left unattended.

11. Rehearsals are closed to visitors except those invited or involved in the production and members of classes assigned to attend. This is done for the protection of property and valuable rehearsal time. Please cooperate by not inviting your friends to drop in and watch. Uninvited guests may be asked to leave.

12. The performer is responsible for acquiring personal supplies of makeup. Arrangements may be made with the Costume Designer to purchase a personal kit.

13. Dancers are responsible for providing own tights, appropriate undergarments and shoes for each dance he/she is performing in.

14. Appointments for costume fittings should be treated with the same seriousness as rehearsals; the same absence policy applies.

15. It is the policy at Lamar University not to discriminate on the basis of race, religion, sex, age, disability, or political affiliation in its educational programs, activities, and employment policies. The department is committed to this policy in its theatre productions and dance concerts. At the same time, it must be acknowledged that artistic needs sometimes require casting decisions in particular production/concerts to be based in part on physical characteristics of the actors and dancers.

16. Performers are responsible for:
   a. learning their part,
b. proper use of hand props. These are not to be played with but used only in the action of a given play or dance. Actors and dancers pick up all hand props from the prop table and return them as directed. No props should be removed from the stage area. A performer should never handle a prop that is not assigned to them off stage, especially any kind of weapon. Mishandling of a stage weapon will lead to immediate suspension from the department and possible dismissal from the university.

c. Proper care of costumes. Do not eat, drink or smoke in costumes. Care should be taken at all times to protect the costume through the run of the show. Hang up your costume after each use. Cooperate with the costuming crew and promptly meet all appointments for costume fittings (see more info below).

d. Apply your own make-up. Actors and dancers will purchase their own makeup kits and remove makeup before leaving the theatre.

e. Do not leave rehearsals and performances until the stage manager/choreographer has released the cast and crew.

f. Cooperate with the set crew. Perform as assigned during scene shifts.

g. Sign in on the "Sign in Sheet" outside the dressing rooms as soon as it is posted for rehearsals and performances. It is not a place to be "cute". It is a part of the professional atmosphere of an effective production.

h. Attendance at all required rehearsals is mandatory. Only extreme serious matters such as death or physical incapacity are sufficient excuses to miss rehearsals. If such an emergency arises, notification should be given as soon as you know you are unable to meet your commitment.

i. Use rehearsal time wisely. If you are offstage for a considerable time, find another work space and notify the stage manager of your locale.

j. Visitors are not permitted at rehearsals unless the director/choreographer has approved their presence.

k. Do not use the rehearsal time as a social gathering. Focus on the production and your role in it.

l. Maintain proper eating, sleeping and resting habits. An unhealthy actor or dancer damages his own performance and those around him.

17. Performers and their costumes:

a. A performer quickly learns that his costume is vital part of his performance, since it determines the major portion of his appearance. A costume has no separate life of its own. It is designed as part of the performer's performance, and the good performer seeks ways in which he understands the costumes' relationship to his performance and ways in which he can integrate it into his acting. He should try to recognize aspects of his costume which can be utilized to benefit and extend his performance. The performer should note special features such as trains, hats, capes, and corsets, which will require special attention to utilize effectively.

b. Each performer should devise for himself special rehearsal clothing similar to what he will wear in performance. Shoes and tights are especially important to assimilate early in the rehearsal period. Some items are available from the costume stock with the permission of the designer. If the performer encounters
special costume problems in a fitting, he may arrange special time to rehearse in his costume prior to the dress rehearsal. The performer learns to work the costume not the costume work the performer.
c. Onstage, the costumes should be treated as the character would treat them. Offstage, however, they are handled with special care. Long skirts and trains are lifted off the floor immediately upon exiting the stage and are carried in a way which will not wrinkle them. Skirts and capes are lifted before sitting in them. Careful treatment of the costume is the hallmark of a good performer.
d. Costume fittings......a costume fitting is a conference between the costumer and the performer, and mutual exchange of ideas is essential to its success. The performer should use the fitting as a time to learn how his costume relates to his performance and to discuss with the costumer any specific needs or desires he has about his costume. A fitting demands the concentration of a rehearsal and is no time for frivolity. The performer should recognize an incomplete costume is often ludicrous, but no more so than an incomplete rehearsal. Try to visualize the finished product.

18. Dress Rehearsals and Performance....A good performer makes certain that he is completely and properly dressed and spends time before the mirror checking. Items such as costumes never leave the theatre during the dress rehearsal and performance period, except when taken for cleaning or repairs by the crew. The performer never takes any part of his costume home, even if it is his own property.
a. The performer will replace his own costume on hangers in the manner in which he found it. All his costumes should be hung together for ease in locating items for needed repairs.
b. If costumes need to be repaired report it on the sheet located in each dressing room, report it to the dresser during and or following the rehearsal or performance. If costumes need laundering, follow the same procedure.

19. The performer, having accepted a role, will cooperate with the costume designer and director in the overall "look" of the character. This includes the total silhouette of the character and means the hair style as dictated by the character, period of the play, and the design concept---not the performer's wishes or personal preferences.

DANCERS
1. Any Lamar student may register and audition for Dance Performance. All students enrolled in Dance Performance MUST be enrolled in a minimum of one technique class (ballet, jazz or modern).
2. Auditions for dances are conducted during the first week of classes each semester.
3. Persons cast in more than one dance can expect to rehearse a minimum of 6 hours each week. Rehearsals usually take place during the Dance Performance class, but can also take place on other days/times depending on dancers’ and choreographer’s schedule.
4. All individuals cast in the production are required to attend the full week of production, including strike immediately after the final performance. You will also
be required to attend any work calls. Failure to do so may result in probationary status within the department (see above).

ACTORS

20. Any Lamar Student may audition for theatre productions, except those majors who have failed a course in their major in the previous semester.

21. Auditions are conducted at the director's discretion; check the department website for dates, times, and required audition material.

22. Persons cast in leading roles can expect to rehearse at least 4-5 rehearsals a week, including some Saturdays. Persons cast in other roles can expect to rehearse at least 3 nights a week. All actors must plan to attend all tech and dress rehearsals every night and/or day for at least week before opening and, of course, for the run of the show. A person should have no conflicts during tech, dress rehearsals, and performances to be seriously considered for any role in the show. All known and regular conflicts should be presented at the time of audition. Any additional conflicts that arise during the rehearsal process are at the discretion of the director to honor. Such conflicts may result in removal from a show.

23. All individuals cast in the production are required to attend strike immediately after the final performance. You will also be required to attend any Saturday workcalls.

24. Scripts will be available in the department office for those students who would like to read the play before auditions.

25. Faculty members and guest artists are called upon to perform in designated productions as circumstances warrant. Such participation is seen as an important educational and artistic dimension of the production program.

26. A posted cast list represents a commitment to the production. It is unethical for a student to proceed through auditions harboring any reservations about the size or kind of role s/he will accept. Withdrawal from a cast after initialing acceptance on the cast list without the director's approval carries with it the automatic penalty of being ineligible for casting the remainder of that semester and the one following.

27. Check the callboard and your email daily before noon for rehearsal information and assignments.

28. Arrive at least 15 minutes before a rehearsal is scheduled to begin, so that the actual rehearsal can begin on time.

29. Do not use the production as an excuse for incomplete or late academic work.

30. Do not ask to be excused from a scheduled rehearsal except for emergencies; see absence and tardy policy above.

31. Do not get a haircut without first consulting with the director and costume designer.

32. Meet all deadlines.

33. Have a script and a pencil with you at all rehearsals. Keep track of your script. Do not lose it. Scores and librettos must be checked in with the stage manager after the run of the show if they are rented.
34. Maintain a business-like quiet attitude during rehearsals. No smoking, eating, or drinking (except water) in the theatres or on the set during a rehearsal or run of the show (unless a part of the production).

35. Wear rehearsal clothes, including shoes, that approximate your costumes.

36. Off book means OFF BOOK—memorize lines early and accurately. Failure to do so by the deadline set by the director and stage manager may result in dismissal from the show.

STUDENT DIRECTOR RESPONSIBILITIES

1. Occasionally exceptional students may be selected to serve as directors for Lamar theatre productions. Applications will be available well in advance of the production.

2. To be eligible to direct within the theatre season, a student:
   a. must have completed Directing I and earned at least a B in the class.
   b. must have at least a 2.5 overall GPA and a record of no failures of any theatre classes
   c. needs to be a full-time student carrying at least 12 hours the semester he directs or the summer equivalent
   d. ideally will have assistant directed at least one production with faculty or guest directors

3. All student directors will be assigned a faculty advisor who, if the student is registered for credit for the directing assignment, will evaluate all work and assign an appropriate grade.

4. Responsibilities of the student director include but are not limited to:
   a. analyze and research the play thoroughly and submit a written analysis to the faculty advisor.
   b. communicate the overall concept for the production to the design and production staff (chosen by the faculty) at the initial design meeting.
   c. cast the show according to the department guidelines and with the approval of the faculty advisor, who will be present at auditions.
   d. establish an appropriate rehearsal schedule in conference with the faculty advisor and well in advance of the start of rehearsals
   e. oversee the production staff with the guidance of the faculty advisor
   f. enforce all of the rules of the department, including the curfew, and report any infractions to the advisor
   g. that all post production responsibilities are completed
   h. the director should take care in reading the guidelines as laid out in this manual and abide by them.
   i. schedule a post mortem with his advisor and the Chair, if not the same person, within a two week period after the closing of the production.

***The Student Director should be in constant communication with the advisor and failure of the director and/or cast to abide by any and all rules could result in the cancellation of the production.
STUDENT CHOREOGRAPHER RESPONSIBILITIES

1. Responsibilities of the student choreographer include but are not limited to:
   a. analyze and research the dance thoroughly and submit a Choreography Intent form to the faculty advisor
   b. Select dancers and rehearsal days/times and adhere to said days/times. Should changes need to be made, notify faculty advisor/studio coordinator.
   c. Select and edit (if needed) appropriate music for the dance. Provide copies of music to dancers for rehearsals and production crew for performances.
   d. communicate the overall concept for the dance to performers and faculty advisor
   e. Communicate on a regular basis with faculty advisor about the progress of the work
   f. Meet all showing deadlines, keep journal entries up to date, and follow any other guidelines laid out in the course syllabus
   g. enforce all of the rules of the department, including the curfew, and report any infractions to the advisor
**STUDENT SET DESIGNER**

The designer in conference with the director and his advisor determines the style for the production. The designer is then responsible for communicating his/her design to the Technical Director through models, renderings, floor plans, and elevations. The set designer also works with the director and assistant director to design properties if there is not a separate props designer.

Because of the heavy responsibilities, designers will not be able to take any other assignments for their show in addition to that of designer, such as acting, or running crew. Designers can, however, continue working in the shop, as long as those duties do not interfere with design obligations.

Student designers at Lamar learn by going through each phase of the design process. If you are interested in designing the set for a production, below is a list of general qualifications needed, the applications process and a description of the duties of Set Designer. A detailed description of duties and contract will be given to all student designers by their design advisor.

**QUALIFICATIONS**

Any student currently enrolled at the University with the following prerequisites is eligible to apply and be considered for a scenic design position:

1. Has taken Theatre 1330,
2. Has taken Theatre 3320 and,
3. Has taken Theatre 2372 or;
4. At the discretion of your design advisor and the technical director, extensive previous experience as a designer at another university or professional theatre may be considered instead of #1 and #3. It may also be required to serve as a design assistant prior to designing a production on your own show.

**APPLICATIONS**

1. Each spring design assignments for the fall semester will be posted. Assignments for spring will take place in the fall.
2. Receive an application from the technical director.
3. Attend an interview where you show your portfolio to the Director of Theatre, the Technical Director and the production's director.
4. Design Assignments will then be posted by the technical director.

**DESIGN MEETINGS**

These are a series of first meetings between the designers, the director, stage manager, and, if available, dramaturg, in which they talk in general about the show, its themes, dramatic questions raised, and the director’s concept.

1. You are expected to have done a thorough analysis of the script before you attend your first consultation.
2. During initial design meetings you will be expected to support your ideas with sketches.
3. In addition you are required to present documentation of your research to your design advisor.

**FINAL DESIGNS AND DRAWINGS**
The final design will be presented to the TD for construction as:
1. A finished color rendering or a painted model to scale

**PRODUCTION MEETINGS**
Production meetings consist of the SM, TD, Director, Designers, and any combination of the following personnel: Chair, ASM, Publicity, AD, Dramaturg, etc. These meetings are used to formalize and coordinate all production areas. ***You are required to attend every production meeting, which should be weekly.

**NOTE:** In addition to the above, you will meet with your design advisor once a week to discuss any problems and for an evaluation of your progress.

**CONSTRUCTION**
While your design is being constructed in the scene shop, you are required to check in everyday with the Technical Director. While it is not mandatory, it is advised that you try to work as much as possible on the actual construction of the set. Taping the set out should also include the participation of the set designer or TD.

**PAINTING AND FINISH WORK**
After your set is constructed, you are required to paint or supervise the painting of the set. If your design entails projections or slides, you are responsible either for doing or personally overseeing the photography or assembly of any material to be used.

**REHEARSALS**
You are required to attend rehearsals on a regular basis throughout the rehearsal process, as well as all rehearsals during tech week, including the Dry Tech and Cue to Cue, up through opening night.

**PROPERTIES HEAD**
1. Becomes familiar with the play.
2. Makes a list of all props anticipated in the play. Finalizes that list in consultation with the Director, Stage Manager, and Set Designer.
3. Obtains all necessary plans from the Technical Director or Set Designer.
4. Executes designated drawings.
5. In consultation with the Technical Director, plans a work schedule to be able to meet deadlines. Posts weekly crew calls on the Callboard and via email.
6. Checks with the Stage Manager for rehearsals that crews need to attend. Assists Stage Manager in finding rehearsal props.
7. Follows departmental procedures regarding all borrowed items.
8. Sees that work areas are clean and uncluttered. All work areas must be thoroughly cleaned before the end of each work call.
9. The Crew Head will be a member of the Running Crew and will work with the Technical Director in preplanning the necessary properties shifts and changes of scenery, costumes, lighting, sound, and makeup.

10. Crew Heads are prepared to do repair work on damaged scenery, costumes, lights, sound tapes, and other necessary production work.

11. Keeps Crews quiet and orderly during rehearsals and performances.

12. Reminds all Crews that the strike of the Production will be scheduled immediately after the final Curtain of the closing performance.

13. The Crew Head's work is not completed until the stage and all respective areas have been returned to normal conditions. This includes returning borrowed items as well as the proper storage of Departmental supplies. Borrowed items must be returned by crew head within three days of closing.

14. Other duties as assigned by the Technical Director or Stage Manager.

**STUDENT COSTUME DESIGNER**

The designer in conference with the director and his advisor determines the style for the production. The designer is then responsible for communicating his/her design to the shop through renderings, swatches and costume plots. The costume designer at Lamar is responsible for building their own show.

Because of the heavy responsibilities, designers will not be able to take any other assignments for their show in addition to that of designer, such as acting, or running crew. The designer can continue work in the costume shop. Student designers at Lamar learn by going through each phase of the design process. If you are interested in designing costumes for a production below is a list of the qualifications needed, the application process and a description of the duties.

**QUALIFICATIONS**

Any student currently enrolled at the University with the following prerequisites is eligible to apply and be considered for a student costume design position:

1. taken Theatre 2371 and
2. Theatre 4350 or
3. At the discretion of your design advisor, extensive previous experience as a costume designer at another university or professional theatre may be considered instead of #1 and #2.
APPLICATIONS
1. Design assignments for the next semester will usually be posted the semester prior to the production.
2. Attend an interview where you will show your portfolio to the Costume Advisor, and the production’s director.

DESIGN MEETINGS
These are a series of first meetings between the designers, the director, stage manager, and, if available, dramaturg, in which they talk in general about the show, its themes, dramatic questions raised, and the director’s concept.
1. You are expected to have done a thorough analysis of the script before you attend your first consultation.
2. During initial design meetings you will be expected to support your ideas with sketches.
3. In addition you are required to present documentation of your research to your design advisor.

FINAL RENDERINGS
You will present your final design as:
1. a finished color renderings with fabric swatches for each costume
2. a complete costume plot.

PRODUCTION MEETINGS
Production meetings consist of the SM, TD, Director, Designers, and any combination of the following personnel: Chair, ASM, Publicity, AD, Dramaturg, etc. These meetings are used to formalize and coordinate all production areas. ***You are required to attend every production meeting, which should be weekly.
NOTE: In addition to the above, you will meet with your design advisor once a week to discuss any problems and for an evaluation of your progress.

CONSTRUCTION
You are responsible for executing your designs. Which means you will:
1. have set hours in the costume shop
2. attend each fitting
3. draft/drape all patterns
4. buy fabric and costume accessories
5. cut fabric
6. if show is rented, order rental costumes

REHEARSALS
You are required to attend rehearsals on a regular basis throughout the rehearsal process, the costume parade, and all dress rehearsals, up through opening night.

WARDROBE HEAD AND/OR DRESSERS
The Wardrobe Head and/or dressers are generally responsible for costumes, dressing rooms, and backstage changes beginning with first dress rehearsal and ending with
strike. This work includes the running of the show and any maintenance of costumes needed during performance. The Crew Head Should:

1. Obtain Costumes from the Costume Shop.
2. Insure dressing rooms are clean and ready for first dress rehearsal and that all costumes are in the dressing room that are to be used in that rehearsal.
3. Work out with the Designer or AD and SM how backstage changes will be done. Train and supervise necessary dressers for any backstage changes.
4. Supervise the running crew and instruct them in the procedures for checking show, pulling laundry, maintaining the rules of the dressing room and backstage, assisting actors in the dressing room, and emergency repairs.
5. Post and collect lists of repair requests each night of performance and see that all repairs are completed as instructed.
6. Take care of any emergency repairs that occur during performance.
7. Wash, dry, and press the costumes before each performance.

STRIKE

1. Check that all costumes are returned to the dressing rooms and at strike returned to the costume shop.
2. Clean dressing rooms, including mirrors, table tops, floors, and bathrooms.
3. A. Sort costumes into washing, dry cleaning, and direct re-stock.
   B. Begin laundry and carry as far as reasonable.
   C. Put all dry cleaning in one place for delivery to the cleaners.
   D. Begin the re-stock.
   E. See that the costume shop is left clean and ready for the next day. The day after Strike: finish all laundry and re-stock laundered garments.
   Deliver and pick up all costumes that have to be dry-cleaned.
4. Other duties as assigned by the Costume Designer and the Technical Director.

MAKE-UP CREW HEAD
Generally the responsibilities of the Make-up Crew will begin with first dress rehearsal and end with strike. The crew may have to attend a training session of the make-up required.

Responsibilities:
1. Make sure that the Dressing rooms are clean and ready for the actors.
2. Assist in the application of any special make-up.
3. Assist in any quick changes or any other duties assigned during performance.
4. Make sure the dressing rooms are clean and ready for the next day.
5. Notify the Costume Designer if supplies need to be replenished.
6. At strike clean the dressing rooms.
7. Other duties as assigned by the LT Costume Designer or Stage Manager.

STUDENT LIGHTING DESIGNER
The designer in conference with the director and his advisor determines the style for the production. The designer is then responsible for communicating his/her design to the TD through storyboards, renderings, lighting plot, and instrument and gel plots. The lighting designer is in charge of overseeing the hanging and focusing his/her own
design. If there is no master electrician the designer must assume that role too. (See the description of the Master Electrician.)
Because of the heavy responsibilities designers will not be able to take any other assignments in addition to that of designer, such as acting, or running crew. Designers will, however, be able to continue working in the shop, as long as the work does not interfere with your design obligations.
Student designers at Lamar learn by going through each phase of the design process. If you are interested in designing lights for a production below is a list of:
1. the qualifications needed
2. the application process
3. a description of the duties.

A detailed description of the duties and contract will be given to all student designers by their design advisors.

QUALIFICATIONS
Any student currently enrolled at the University with the following prerequisites is eligible to apply and be considered for the student lighting design position:
1. taken Theatre 2372,
2. has previously served as a master electrician or lighting design assistant and,
3. taken Theatre 3330 or
4. At the discretion of your design advisor and the technical director, extensive previous experience as a lighting designer at another university or professional may be considered instead of #1 & #3.

APPLICATIONS
1. Each spring design assignments for the next season will be posted, assignments for spring will be made in the fall.
2. Attain an application from the TD.
3. Attend an interview where you will show your portfolio to the Director of Theatre, Technical Director, and the production's director.
4. Design assignments will then be posted by the TD.

DESIGN MEETINGS
These are a series of first meetings between the designers, the director, stage manager, and, if available, dramaturg, in which they talk in general about the show, its themes, dramatic questions raised, and the director's concept.
1. You are expected to have done a thorough analysis of the script before you attend your first consultation.
2. During initial design meetings you will be expected to support your ideas with sketches.
3. In addition you are required to present documentation of your research to your design advisor.

FINAL DESIGN
1. A 1/4" lighting plot in plan view and section.
2. An instrument schedule.
3. Cue Sheets or cues recorded to disk and a back-up disk.

**PRODUCTION MEETINGS**
Production meetings consist of the SM, TD, Director, Designers, and any combination of the following personnel: Chair, ASM, Publicity, AD, Dramaturg, etc. These meetings are used to formalize and coordinate all production areas. *****You are required to attend every production meeting, which should be weekly.**

**NOTE:** In addition to the above, you will meet with your design advisor once a week to discuss any problems and for an evaluation of your progress.

**HANGING AND FOCUSING**
You may also serve as Master Electrician both in house and if the show travels. Which means you will either supervise or personally:
1. Prepare all schedules and sheets
2. Hang, focus, and gel every light
3. Design, build, and execute all specialty lighting

**REHEARSALS**
1. You are required to attend rehearsals on a regular basis throughout the rehearsal process, as well as **all** rehearsals during tech week, including the Dry Tech and Cue to Cue, up through opening night.
2. Make certain that the SM has copies of all cue sheets, Instrument Schedules, and other paper work as a precaution against loss.
3. Cues are to be written and programmed before Dry Tech.

**MASTER ELECTRICIAN**
The Student Lighting Designer will sometimes have to serve as her own Master Electrician. If this is the case, the student should be prepared to handle both jobs. The Master Electrician will be responsible for seeing that all lights for the Production are hung and focused on schedule. Qualifications and Responsibilities include:
1. Has taken Theatre 3330 or participated in at least 1 semester of lighting crew in Theatre Activities.
2. In conference with the Technical Director and Lighting Designer, goes over the lighting design of the Production. Takes notes on its electrical requirements, and provides the lighting designer with an inventory of available equipment and instruments.
3. Knows the number and types of lighting instruments used in the design.
4. Knows the amount of cable required and tests to make certain that it is safe operating condition. If any cable requires repair, notifies the Technical Director.
5. Notifies the Technical Director if dimmers are in need of service.
6. Knows the location of all circuit breakers and fuse boxes in the Theatre and which circuit each controls.
7. Provides the lighting crew with inventory/pull sheets for the hang.

**WORK PERIOD**
1. Tests all lighting instruments prior to the light hang.
2. Directs the crew to hang, circuit, and patch lights. Focuses lights with the Lighting Designer at calls scheduled by the Technical Director.

3. Must clean and clear equipment from the performance area each day along with cleaning the lighting work areas prior to opening night.

4. Avoids running cable on the stage floor if at all possible. Any cable on the floor must be covered for the safety of the Cast and Crews.

TECHNICAL REHEARSALS AND PERFORMANCES
1. Before the production opens, makes complete checks of all lighting instruments, control circuits, dimmers, and special effects to be certain that all equipment and stage lighting instruments are functioning safely and as designed. This should include checking that the color filters are intact. Notifies Stage Manager when check is complete.
2. A light check should involve two people: the Board Operator in the Control Booth and one Crew Member on the stage. Each control circuit or dimmer is tested for the correct lighting instruments and their proper focus. It is impossible for the Board Operator sitting in the Control Booth to determine if all lights are working properly.

**STRIKE**

1. Returns all lighting instruments and equipment used to their storage areas.
2. Saves gel that can be reused in future Productions.
3. Makes an up-to-date inventory of color filters and lamps.
5. Other duties as assigned by the Technical Director.
STUDENT SOUND DESIGNER
The designer in conference with the director and his advisor determines the style for the production. The designer is then responsible for communicating his/her design to the audience in either live or recorded cues. The designer is responsible for recording or building all live sound effects devices. Any music/sound used must conform to copyright laws, and permission must be obtained and paid for if the music does not fall under the university’s general licenses with ASCAP, BMI, and SESAC. It is the sound designers responsibility to ensure that all sound is used legally.

Because of heavy responsibilities the designers will not be able to take any other assignments for their in addition to that of designer, such as acting or running crew. Designers can, however, continue working in the shop, as long as that word does not interfere with design obligations.

Student designers at Lamar learn by going through the entire design process. If you are interested in designing sound for a production, below is a list of the qualifications needed, the applications process and a description of the duties of sound designer. A detailed description of duties and contract will be given to all student designers by the design advisor.

QUALIFICATIONS
Any student currently enrolled at the University with the following prerequisites is eligible to apply and be considered for the student sound design position. Placement in this position is at the discretion of your design advisor and the technical director.
   1. Intro to Design

APPLICATIONS
   1. Assignments will be posted 2 months prior to performance.
   2. Receive an application from the TD.
   3. Attend an interview with the Director of Theatre, Technical Director, and the production's director.

DESIGN MEETINGS
These are a series of first meetings between the designers, the director, stage manager, and, if available, dramaturg, in which they talk in general about the show, its themes, dramatic questions raised, and the director's concept.
   1. You are expected to have done a thorough analysis of the script before you attend your first consultation.
   2. During initial design meetings you will be expected to support your ideas with sound clips.
   3. In addition you are required to present documentation of your research to your design advisor.
FINAL DESIGN
Your final design will be presented as a cue sheet that will state every live or taped cue for the show as well as pre-show and intermission music to be used. Include in this will be the actual hard copies of music or effects.

PRODUCTION MEETINGS
Production meetings consist of the SM, TD, Director, Designers, and any combination of the following personnel: Chair, ASM, Publicity, AD, Dramaturg, etc. These meetings are used to formalize and coordinate all production areas. ***You are required to attend every production meeting, which should be weekly. 
NOTE: In addition to the above, you will meet with your design advisor once a week to discuss any problems and for an evaluation of your progress.

EXECUTION
As designer you are responsible for either overseeing or personally executing:
1. the recording of all taped cues
2. the researching of all live cues
3. construction of any sound effects devices for live cues
4. making complete and detailed cue sheets
5. Ensuring the legal use of any recorded music/sound effects

REHEARSALS
You are required to attend rehearsals on a regular basis throughout the rehearsal process, as well as all rehearsals during tech week, including the Dry Tech and Cue to Cue, up through opening night.

SOUND TECHNICIAN
The Sound Technician runs Sound for the Production. His major responsibility is to execute the sound design as planned by the Sound Designer. As a result, the Sound Technician will assist the Sound Designer in every way possible. In return, the experience will help train the Sound Technician as a Sound Designer for subsequent productions.

PLANNING PERIOD
1. Consults with the Sound Designer and TD on the design.
2. If musicians will be used, makes arrangements with the Sound Designer to be present at rehearsals.

WORK PERIOD
1. Assist the Sound Designer in recording music and effects
2. Records the complete sound patch (how each piece of sound equipment is connected) and presets, then writes the sound levels for sound cues for the Production. Provides the Technical Director and Stage Manager with full sets of all sound patches, presets, and cues.
3. Sets up all speakers, monitors, and all microphones.
4. Makes backup copies of recorded effects and music.

TECHNICAL REHEARSALS AND PERFORMANCE
1. Accepts responsibility for executing all sound and music effects and cues.
2. Checks the accuracy of cues with the Sound Designer. Makes copies of all cue sheets for the SM.
3. At 2 hours and at 1 hour prior to Curtain, checks all sound systems and equipment. Notifies Stage Manager when check is complete.
4. Equipment problems should be brought to the immediate attention of the TD.
5. Accepts full responsibility for assisting the designer with any additional recording, splicing, or rewriting of sound cues to make them work.
6. Checks the intercom system and distributes headsets to all appropriate personnel, such as the Director, TD, Sound Designer, Light Designer, SM.
7. Checks to see that all portable sound equipment not permanently placed for the Production, such as microphones or headsets, is secured under lock and key and stored properly after each rehearsal and performance.

STRIKE
1. Returns all sound and music equipment to its proper storage area and secures it.
2. Returns all borrowed or rented equipment within three days of the close of the Production.
3. Other duties are assigned by the Technical Director.

STAGE MANAGER
The stage manager (SM) oversees all aspects of the production. The stage manager is the individual who will be accountable for the smooth running of the show once dress rehearsals have begun.

The Stage Manager makes sure that all members of the production staff, cast, and crew are aware of their responsibilities and maintains discipline backstage. Keys will be issued to each stage manager. The stage manager should see the Technical Director for all forms needed and go over the proper procedures. The stage manager will also meet with the director early in the production process and become familiar with his/her requirements for the production. It is imperative that a stage manager be organized and have thorough knowledge of, not only his/her job, but the entire production. Excellent communication and time management skills are essential. Stage manager openings will be posted on the call board. If you are interested in this position you need to make application to the Technical Director.

GENERAL PLANNING AND PRODUCTION PROCESS
1. Attends all design and production meetings, auditions, rehearsals, and performances. In the case of design and production meetings, leads the meetings as the production stage manager, insuring that all members of the creative team, beginning with the director, have a chance to contribute and making sure to move the meeting along and end on time.
2. Becomes thoroughly acquainted with the play and the concepts of the director.
3. Knows both house and backstage areas of the theatre facility well: the location of all exits, fire alarms, smoke detectors, emergency lights, fire extinguishers, circuit breaker boxes, the location of spare fuses, controls for both heating and air conditioning, telephones, and any other pertinent equipment of the facility.
4. Keeps an up-to-date contact list of all company members with their telephone numbers.
5. Has up-to-date rehearsal and work schedules. Posts weekly rehearsal schedules on call board. Creates and disseminates (on the call board and via email) rehearsal and performance reports immediately following all rehearsals and performances.
6. Is prepared to handle ANY emergency situation. (see the Technical Director for specific instructions.)
7. Tapes out the set on the stage floor and the floor of the rehearsal room with the assistance of the Assistant Stage Manager (if available) and Set Designer or TD.
8. Sees that the rehearsal room is in order both before and after rehearsal.
9. Works with the director and designers to create a correct list of properties needed for the production and makes arrangements for suitable rehearsal properties.
10. Makes and keeps an up-to-date prompt script.
11. With the Properties Master/Mistress, makes a complete listing of production properties and their locations.
12. With the Lightning Designer, checks over lighting needs of the production.
13. With the Sound Designer, checks over sound needs and the placement of special speakers and live sound effects.
14. Acts as a liaison between the director, the production staff, and the actors.
15. Is prepared to maintain backstage discipline. That includes everything from keeping the cast and crew quiet to enforcing departmental policy and safety regulations.
16. In consultation with the costumer, announces and posts times for costume fittings and makes certain that all actors attend all sessions required for measurements and for costume fittings.
17. Announces and posts the time and date for the dress parade.
18. Informs actors of details of publicity photo sessions.
19. Works with the director in getting the information ready for the program of the production. Sees that the production manager has the information on time required for printing posters, press releases, and programs.
20. Enforces the use of the cast and crew sign-in sheet and knows where each actor is at all times during rehearsals and performances.
21. Makes standard calls for performances for all performers and tech crews, consulting with the director on the appropriate call time.

**REHEARSAL RESPONSIBILITIES**

1. Informs cast and crew of the departmental policies relating to:
   A. Smoking, beverages, and food in the theatre.
   B. Visitors backstage and in the house.
C. Keeping the dressing rooms, and makeup rooms in order.
D. Treatment and care of the costumes.
E. Location of fire extinguishers and fire alarms.
F. Special safety regulations governing the production.
G. Treatment and care of property items.
H. Check in times and check out procedures.
I. Emergency procedures.
J. Procedures for calling cues, especially light and sound cues.
K. Location of properties both onstage and offstage.
2. Sees that the stage is in order BEFORE and AFTER each rehearsal and performance. Double-checks scenery, costumes, lights, and properties. Sweeps and mops or supervises the cleaning of the onstage and offstage areas.
3. Double-checks to see that all scenery, properties, sound, and lighting equipment have been preset and double-checked prior to opening the house.
4. Times the length of scenes, acts, and intermissions.
5. Informs cast and crew of all calls for all rehearsals, dress rehearsals, and performances.
6. Reminds actors that they are responsible for returning their costumes and properties to the proper locations after use.
7. Coordinates the activities of the director, technical director, cast, crew, and other staff members. Keeps each informed of any problems and necessary changes.
8. Schedules and prepares lists of all pre-production and post-production checks for each crew. Double-checks to see that all assigned tasks are completed as scheduled.
9. Prepares a diagram with the appropriate crew heads of the placement and shifting of scenery and properties.
10. Unlocks all dressing rooms in time for actors to makeup and dress.
11. Reminds running crew members to wear either all black or dark blue clothing.
12. Records warnings and cues in respective positions in the prompt script.
13. Records all sound and light cues, including cue counts in the prompt script.
14. When the director requests ANY technical changes, makes absolutely certain that the designer, technical director AND the appropriate crew heads know of them.
15. Disseminates, via callboard and email, rehearsal reports every night following rehearsals.

TECHNICAL REHEARSALS AND PERFORMANCES
(From this point on the SM is now in charge of the production)
1. Reminds cast and crew that performance conditions are in effect. Cast or crew are not allowed in the house and must remain backstage or in their dressing room.
2. If curtain is at 7:30 p.m., the call is usually set for 6:00 p.m. and the house scheduled to open at 7:00 p.m. The stage manager checks in actors and crew members as they arrive or has them sign the sign-in sheet located at or near the backstage entrance.
3. Gives curtain "warns" to company at 45, 30, 15, 10 minutes prior to curtain, with "places" called at 5 minutes. Such as: "Ladies and Gentlemen, 15 minutes to curtain." At intermissions "warns" will be given at 10 minutes and "places" at 5 minutes to curtain.
4. As specified by the director, assembles the cast and available crew for director's meeting.
5. Before authorizing the house manager to open the house, double-checks to verify that the set is ready, props are set, and that the lights, sound, and special effects are ready.
6. Calls for curtain at advertised time in consultation with the House Manager. EVERY EFFORT should be made to start on time, except in the case of emergencies.
7. In the event there is an emergency, the house manager or the director will consult with the stage manager and the stage manager may have to stop the show.

STRIKE
1. Makes sure that the Cast and Crew knows that they are required to attend and know that the Strike of the production will begin as soon as possible following the close of the final curtain.
2. See the Technical Director for the Strike assignments and make sure they are posted.
3. The Stage Manager and all supervisory personnel shall make safety the number one priority throughout the Production and Strike.
4. Turns in the prompt script and the sound tape to the technical director at the close of the final performance.
5. Turns in keys and flashlight to the technical director.
6. Other duties as assigned by the technical director and the director.
The Box Office/House Management Assistants assist the Box Office/House Manager in selling tickets and managing the house during theatre and dance performances. These positions are an important link between Lamar Theatre & Dance and the audience/public. Therefore, good customer service skills are essential, as are excellent communication and organization skills, and all assistants in this area must be dependable and punctual.

**Box Office Assistants**
These students assist the Box Office Manager with ticket sales. Duties include:
1. Answering phones and greeting customers.
2. Selling tickets during hours the box office is open, including before performances.
3. Assisting the manager in keeping meticulous records.
4. Handling and counting money.
Other duties related to ticket sales will be assigned as needed.

**House Management Assistants**
These students assist the house manager, who is in charge of everything Front of House during the run of a show. Duties include:

**Prior to Show**
1. Help to orient ushers to appropriate policies and procedures.
2. Familiarize yourself with the theatre seating arrangement including emergency exits.
3. Check the theatre for broken or wobbly seats. Report any seats that need to be fixed.
4. Check all flashlights making sure all are in working condition. Be sure that there are extra batteries, at least six flashlights (always keep track of flashlights), a box of large envelopes, and a door stop.
5. Post any necessary signs.
6. Help maintain safety and order throughout the performance in both the lobby and theatre.

**Intermission**
1. Place trash cans in sight of the public for their use.
2. Help ushers monitor food and drink, ensuring that none enter the theatre.
3. When intermission is over, help close the doors and turn off the lights.

**Post Show**
1. Put up flashlights, programs, doorstops, etc.
2. Check the theatre for any lost and found items. Turn in any items to the House Manager.
3. Do not leave until dismissed

**Strike**
1. Pick up/Put up all equipment -- tickets, programs, etc.
2. Take down the PERFORMANCE IN PROGRESS, and any other, signs.
3. Assist with any other strike duties in the theatre as necessary.
APPENDIX A

ROTATION OF DANCE COURSES

Theory courses are offered every two years and select studio dance courses are offered once a year or as needed. The following rotational schedule is subject to change based on personnel, budgets, and other factors:

Rotating Theory Courses:

Fall 2011 - Somatics
Spring 2012 - Choreographic Designs
Fall 2012 - Dance History
Spring 2013 - Theatre Dance Forms
Fall 2013 - Pedagogy
Spring 2014 - Somatics
Fall 2014 - Choreographic Designs
Spring 2015 - Dance History
Fall 2015 – Theatre Dance Forms
Spring 2016 – Pedagogy

Rotating Studio Courses:

Fall Semesters - Tap III
Odd Fall Semesters Only - World Dance
Even Fall Semesters Only - Improvisation
Spring Semesters - Ballroom, Tap II

It is recommended that students pursuing the BS (non-certification) degree enroll in KINT 3390 instead of DANC 3350. Please check with the Department of Health and Kinesiology for the rotation schedule of this class.

The BS (non-certification) degree requires majors to take BOTH THEA 1330 and a Theatre design course. The BA degree plan requires majors to take THEA 1330 and two other design courses of their choice. It is the student's responsibility to know the rotational schedule for these courses.
APPENDIX B

ROTATION OF THEATRE COURSES

*This rotation is subject to change based on personnel, budgets, and other factors.

<table>
<thead>
<tr>
<th>Fall, Even Years</th>
<th>Spring, Odd Years</th>
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<tbody>
<tr>
<td>1101 Theatre Workshop I</td>
<td>1102 Theatre Workshop II</td>
</tr>
<tr>
<td>1210 Play Analysis (new course)</td>
<td>1310 Intro to Theatre</td>
</tr>
<tr>
<td>1310 Intro to Theatre***</td>
<td>1310 Intro to Theatre</td>
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<td>1310 Intro to Theatre</td>
<td>1310 Intro to Theatre</td>
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<tr>
<td>1330 Stagecraft</td>
<td>2372 Intro to Design</td>
</tr>
<tr>
<td>1351 Acting I: Fundamentals of Acting</td>
<td>1352 Acting II: Stage Movement</td>
</tr>
<tr>
<td>2101 Theatre Workshop III</td>
<td>2102 Theatre Workshop IV</td>
</tr>
<tr>
<td>2371 Costume Construction</td>
<td>4350 Costume Design</td>
</tr>
<tr>
<td>3101 Theatre Workshop V</td>
<td>3102 Theatre Workshop VI</td>
</tr>
<tr>
<td>3320 Scenic Design</td>
<td>4310 Special Topics: Scenic Painting</td>
</tr>
<tr>
<td>3330 Stage Lighting</td>
<td>4360 Theatre History II</td>
</tr>
<tr>
<td>3361 Theatre History I</td>
<td>4380 Advanced Directing</td>
</tr>
<tr>
<td>3380 Fundamentals of Directing</td>
<td>4102 Theatre Workshop VIII</td>
</tr>
<tr>
<td>4101 Theatre Workshop VI</td>
<td>4371 Directed Theatre Activities</td>
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<td>4300 Theatre Management</td>
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***Please note that Intro to Theatre does not count toward the theatre major; majors should not enroll in it for credit.
<table>
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<tr>
<td>1351 Acting I</td>
<td>1352 Acting II</td>
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<tr>
<td>2336 Acting III: Voice and Diction</td>
<td>3370 Acting IV: Period Styles</td>
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<tr>
<td>1330 Stagecraft</td>
<td>3310 Auditioning</td>
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<tr>
<td>2101 Theatre Workshop III</td>
<td>3320 Scenic Design</td>
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<td>3102 Theatre Workshop VI</td>
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<tr>
<td>4371 Directed Theatre Activities</td>
<td>3360 Theatre for Young Audiences</td>
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<tr>
<td>2371 Costume Construction</td>
<td>4371 Directed Theatre Activities</td>
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<tr>
<td>4340 Media Performance</td>
<td>2375 Stage Makeup Principles</td>
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<td>4350 Costume Design</td>
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Appendix C

LU Department of Theatre & Dance


These handbooks have been prepared for your information and understanding of policies and safety procedures in the department. Please read both carefully. Upon completion of your review of these documents, sign the statement below and return it to the department office by the due date.

I, _________________________________________, have received and read a copy of the "General Handbook and Production Manual" as well as the “Guidelines for Theatre Safety,” which outline the procedures and policies of this department, as well as the responsibilities of the employees and students to ensure safety within the department of Theatre & Dance.

I have familiarized myself with the contents of these guidelines. By my signature below, I acknowledge, understand, accept, and agree to comply with the information contained within these pages. I understand that these guidelines cannot cover every situation that may arise during my education/employment/assignment, but these are simply general policies, guidelines and standard operating procedures of the department.

I understand that this is not a contract and should not be deemed as such. However, should I fail to sign and submit this page to the Theatre Office by the tenth day of classes, I understand that I will be barred from working or taking classes in the department and dropped from the major.

____________________________________________

Student Signature

Date
Request, Release and Agreement for Student Use of Recorded Footage from Theatre & Dance Productions

Name: ________________________________________________________________

Major: ________________________________________________________________

Name of Production/Concert: ____________________________________________

Date of Production/Concert: _____________________________________________

In requesting this footage, I agree to only use it for appropriate and legal purposes. I may use no more than two-minutes from any given production/dance piece, and it may be used only for portfolio purposes. I understand that I am prohibited from posting the footage on any public website, such as YouTube or Facebook, or from duplicating or disseminating the footage for financial gain. Should I do so, I assume all legal responsibility.

____________________________________________________________________________________

Signature Date

APPROVED:

____________________________________________________________________________________

Signature of Department Chair Date