

**The University of Oklahoma
Peggy Dow Helmerich
School of Drama**

Student Handbook

August 14, 2006

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Peggy Dow Helmerich School of Drama Student Handbook

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**HANDBOOK
SCHOOL OF DRAMA (SOD)**

WEITZENHOFFER FAMILY COLLEGE OF FINE ARTS

THE UNIVERSITY OF OKLAHOMA (OU)

FORWARD

This handbook is intended as an aid to the students, staff, and faculty and as a guide to the policies and practices of the School of Drama. This handbook is not a legal contract nor does the handbook substitute for the catalog of The University of Oklahoma. If any of the policies outlined in this handbook contradict the policies of the Weitzenhoffer Family College of Fine Arts, The University of Oklahoma, or its Board of Regents, then the policies of the higher body take precedence.

The handbook is broken up into two sections. Section 1, “The Guide,” is designed as a tour of the School, its creative endeavors, its faculty and staff, and the way things are done.

The second section, “The Policies,” is a series of policies that govern professional practices and behavior in our classrooms, our productions, and online. If any student violates any of the policies set forth in the second section, this may result in the student’s removal from the program.

MISSION STATEMENTS

THE UNIVERSITY OF OKLAHOMA

The mission of The University of Oklahoma is to provide the best possible educational experience for our students through excellence in teaching, research and creative activity, and service to the state and society.

WEITZENHOFFER FAMILY COLLEGE OF FINE ARTS

The Weitzenhoffer Family College of Fine Arts, an integral part of the University of Oklahoma, recognizes the universal language of the arts and its crucial role in creating and sustaining a vibrant, culturally diverse environment. The College is committed to a standard of excellence in the fine arts encompassing the University's mandate for teaching, research/creative activity, and service. The faculty, staff, and students are dedicated to the promotion of the arts within the state of Oklahoma, the nation, and the international community.

PEGGY DOW HELMERICH SCHOOL OF DRAMA

The Peggy Dow Helmerich School of Drama educates theatrical artists of all kinds, preparing them to enter the theatrical and entertainment profession with an expanded knowledge of an ever-evolving industry; we nurture creative expression; we encourage, celebrate and practice equity, diversity, and inclusion; we embrace the richness of global theatrical traditions in our curricula and on our stages; we empower our students to see themselves as agents of change; and we maintain a standard of excellence in all our artistic endeavors.

THE UNIVERSITY OF OKLAHOMA STATEMENT OF DIVERSITY, EQUITY, AND INCLUSION

The University of Oklahoma is committed to achieving an equitable, diverse, and inclusive university community by recognizing each person's unique contributions, background, and perspectives. The University of Oklahoma strives to cultivate a sense of belonging and emotional support for all, recognizing that fostering an inclusive environment for all is vital in the pursuit of academic and inclusive excellence in all aspects of our institutional mission

UNIVERSITY OF OKLAHOMA LAND ACKNOWLEDGEMENT STATEMENT

Long before the University of Oklahoma was established, the land on which the University now resides was the traditional home of the "[*Hasinai*](#)" Caddo Nation and "[*Kirikir?i:s*](#)" Wichita & Affiliated Tribes.

We acknowledge this territory once also served as a hunting ground, trade exchange point, and migration route for the Apache, Comanche, Kiowa and Osage nations.

Today, 39 tribal nations dwell in the state of Oklahoma as a result of settler and colonial policies that were designed to assimilate Native people.

The University of Oklahoma recognizes the historical connection our university has with its

indigenous community. We acknowledge, honor and respect the diverse Indigenous peoples connected to this land. We fully recognize, support and advocate for the sovereign rights of all of Oklahoma's 39 tribal nations. This acknowledgement is aligned with our university's core value of creating a diverse and inclusive community. It is an institutional responsibility to recognize and acknowledge the people, culture and history that make up our entire OU Community.

STATEMENT OF PROFESSIONALISM

Professionalism is an attitude of helpfulness, responsibility, and excellence. It springs from an awareness of the whole, an appreciation of the importance of everyone and their contributions to the total effort and an earnest desire to do all one can to contribute to that success. From this awareness, appreciation, and desire, flow all other specific professional attitudes and behaviors.

Respectful and courteous treatment of all involved is fundamental to this end. We commit to be punctual for calls, classes, and fittings; to stay informed by checking callboards and email frequently; to dress appropriately for classes, rehearsals, crew assignments, and strikes; to handle properties, scenic elements, theatrical equipment, and costumes with care; and to be quiet backstage, respecting the work of those onstage; and to acknowledge the authority of stage management personnel or others sanctioned to exercise authority.

Knowing that a theatre does not run smoothly or effectively if abuses are neglected and problems go unsolved, a professional knows when to complain—how and to whom—so that complaints can do the most good with the least harm. Conversely, fruitless complaining, malicious or frivolous gossip, and favoritism all undermine morale (which is vital to the success of the theatre), and to that extent are unprofessional.

These are the minimum standards of professionalism, the least that professionals demand of themselves and hope for in their colleagues. But professionalism connotes more: a desire not only to succeed, but to excel; an attitude that asks not, "What's the least I can do to get by?" but "What's the most I can do?" Professionals give more than the minimum, do more than fulfill the basic terms of a contract because they take pride in and derive deep personal satisfaction from trying to better their own best efforts, thereby contributing to the overall excellence of the endeavor.

STATEMENT OF ARTISTIC & ACADEMIC FREEDOM

Since theatre takes the world and everything in it as its topic, plays necessarily examine all facets of human existence. As you work to become a theatrical artist you will undoubtedly encounter uncomfortable situations and systems of belief. If these encounters engender undue distress or offence, you must speak with your professor immediately.

I. INTRODUCTION TO THE SCHOOL OF DRAMA

A. INTRODUCTION

The Peggy Dow Helmerich School of Drama (SOD) is an academic unit of the Weitzenhoffer Family College of Fine Arts, The University of Oklahoma, on the Norman, Oklahoma campus. The Weitzenhoffer Family College of Fine Arts is comprised of the School of Visual Arts, the School of Dance, the Helmerich School of Drama, the School of Music, and the A. Max Weitzenhoffer School of Musical Theatre. The address for the School of Drama is: Beatrice Carr Wallace Old Science Hall (OSH), 640 Parrington Oval, Room 121, Norman, OK 73019. The telephone number is (405) 325-4021; FAX (405) 325-0400.

The head of the unit is the Director of the School of Drama. They are the chief administrator of the unit and serves as Artistic Director.

University Theatre is the production partnership made up of the Helmerich School of Drama, School of Dance, School of Music, and the A. Max Weitzenhoffer School of Musical Theatre that produces a season composed of drama, dance, opera and musical theatre, and markets its productions to the campus and the community at large, under the leadership of the Dean/Producer and the Artistic Directors.

The School of Drama is divided into the Design and Production Area and the Performance Area, each area or program has a faculty member that serves as coordinator of the area.

The daily procedures of the School are directed by the Director of the SOD in consultation with Committee A (a standing advisory committee of two faculty members and the Director) and the faculty at-large. The Director assigns instructors, courses, research and academic spaces. The Director also serves as Artistic Director in cooperation with the Dean's Office. Responsibilities of the Artistic Director include: selecting a yearly season in consultation with the School of Drama Season Selection Committee; naming of directors for SOD productions; assisting and confirming the assignment of designers, stage managers, production crews, space, production times, facilities and budgets for all University Theatre productions. The Director of the SOD is the financial officer of the unit, as well as the supervisor of all SOD marketing campaigns and contracts. In addition, they act as the major communication link between the School, the Weitzenhoffer Family College of Fine Arts and the University and community of Norman. In all matters, Committee A assists the Director.

The Director is always available to meet with students, staff or faculty in the School of Drama as well as those taking courses in the School. For an appointment, see the Assistant to the Director in Room 121 of the Beatrice Carr Wallace Old Science Hall (OSH) or contact the main office at (405) 325-4021.

B. THE FACULTY

The faculty of the SOD is responsible for the academic policy of the School, and for the creating of courses, curriculum, and degrees of the School. The Drama faculty is expected to pursue standards

of excellence in teaching, research/creative activity, and service. The primary function of the faculty is to teach, not only through classes, mentoring and consultation, but also by setting practical examples in theatrical art.

For the location of a faculty member's office, inquire in the main office, OSH 121. Faculty members keep regular office hours each week and are available for consultation at those times. These hours are posted on the door of each faculty office. If a student is unable to locate a faculty member, please inquire at OSH 121.

For the names and background of current faculty see the attached list in Appendix A of this handbook.

C. UNDERGRADUATE ASSISTANTS (UGA)

The School of Drama offers a number of student assistantships in the following areas: scenic; electricians; sound; costumes; recruitment; production; Old Science Hall Gilson Lab Theatre; Social Media management; and other SOD areas (depending on budget availability and need). Only undergraduate students majoring in Drama or students from other WFCFA departments who have taken the appropriate craft classes are eligible for these positions. If you are interested in a student work position in the program, contact the staff or faculty member in charge of that area or the Main Office (OSH 121).

There are two sources of funding for student jobs. One source is funding provided by the unit. This type of "undergraduate assistantship" is considered to be a form of scholarship and is assigned on a competitive basis. Criteria for the assistantships include ability, knowledge and previous experience. The unit does not consider these to be a form of financial aid. The other is funding provided by state or federal funding sources under the work-study program. To see if you qualify for state or federal work-study assistance contact OU's Financial Aid Offices.

II. ACADEMICS

A. GENERAL POLICIES

1. Degrees

The School of Drama grants the following degrees:

Bachelor of Fine Arts (BFA) with emphasis areas in:

- 1) Acting
- 2) Design (Scenic, Costume, Lighting, Sound)
- 3) Dramaturgy
- 4) Stage Management

2. GPA/Academic Actions

An undergraduate student in the School of Drama whose overall grade point average (GPA) falls below a 2.5 during any semester may be placed on **academic probation** and will be required to adhere to an academic contract developed by the Senior Academic Counselor in the Dean's Office. Students who have been placed on academic probation are not eligible to participate in any School of Drama or University Theatre productions (including casting, designing, dramaturgy, and stage managing). This excludes production assignments made through R&P classes or other crew assignments that are a part of class requirements.

Academic Actions

Following a review by their area faculty, students are considered in **good standing** if they meet or exceed the competencies for their area. Students in good standing are making satisfactory or better progress, and are engaged, collaborative and productive, demonstrating their developing skills in all aspects of their work. The area faculty will provide support and help identify resources for all students throughout the review process.

Students who are not making satisfactory progress, or who are not meeting one or more of the area competencies will be placed on **probation**. Students may be placed on probation for other issues, including (but not limited to): unprofessional behavior, poor performance in major courses, demonstrating an unwillingness to engage in the work in classes or production, failing to fulfill responsibilities in classes or production, or exhibiting actions or behaviors that are detrimental to the learning atmosphere.

Students placed on competency probationary status for the first time should meet with their area coordinator to develop a plan for improvement. The identified areas of concern will be considered at all subsequent reviews. At the end of any semester spent on probation, a review will be conducted. The outcome of the review will determine if the student remains on probation, is changed to good standing status, or is discontinued from the degree program.

If a student is placed on probation for more than one semester, the student should consider alternative majors at the University and must meet with the Senior Academic Counselor in the

Dean's Office to develop a plan for changing majors if the need arises.

A student may be **discontinued from the major** if they have continually failed to meet standards or competencies expected in their particular emphasis area after one or more semesters on probation. In cases such as this, a **change of major** will be required. Additionally, students who have exhibited behavior that is unprofessional or detrimental to the learning atmosphere may be discontinued at any time. Students have the option to self-discontinue and change their major rather than have the departmental action move forward and become a part of their record. Students discontinued from the BFA programs may not audition or interview for readmission into those programs. A student may choose to change their major outside of the review process at any time. They should inform their area coordinator via email if this occurs.

3. Class Attendance Policy

School of Drama students are expected to attend classes regularly.

- a. Students taking a Monday-Wednesday-Friday course are allowed three unexcused absences each semester. Students taking Tuesday-Thursday courses are allowed two unexcused absences over the semester. After achieving the total number of unexcused absences, the student's final course grade shall be lowered one letter for each additional absence.
- b. If a student arrives late for class within ten minutes of the class start-time, the student is to be allowed to participate in the class, but is to be marked tardy in the grade book.
- c. Every third tardy, the student shall receive the equivalent of an absence in class and this is to be counted towards the total number of absences allotted for this class.
- d. Students who arrive after ten minutes from the start time of class are to be counted absent for that day. It is the instructor's prerogative as to whether the student is allowed to participate in that day's classroom activities.
- e. Roll is to be called at the beginning of each class and an accurate record of attendance must be kept in each instructor's grade book. Sign-in sheets are not acceptable.
- f. Medically documented excuses that are deemed acceptable by the instructor are to be accepted and the attendance record is to be adjusted accordingly.
- g. It is the student's responsibility to provide instructors with documentation of a medical excuse upon return to class.
- h. Departmentally approved absences are to be accepted by the instructor and the attendance record is to be adjusted accordingly.
- i. It is the policy of the University to excuse the absences of students that result from religious observances and to provide without penalty for the rescheduling of examinations and additional required class work that may fall on religious holidays.

4. Scholarships

The School of Drama provides a limited number of scholarships to qualified students. Students on scholarship are expected to assume a leadership position among the student body and to be active participants in productions, recruitment events, and other official functions and activities sponsored by the School of Drama.

Students may lose their scholarships for any of the following reasons: if they fall below the required 2.75 GPA; if they fail to participate in activities sponsored by the School of Drama (i.e. audition for productions and accept casting assignments; accept production assignments; fail to observe rehearsal and performance discipline); or if they fail to observe the School's policies and practices (i.e. not in good standing).

5. International Programs

In accordance with the mission of the University to broaden our international horizons, the School of Drama has created and sponsored many international exchanges. In the past we have had a variety of exchanges and international activity with England, Ireland, Italy, France, Shanghai Theatre Academy, and the National Academy of Dramatic Art in Sydney, Australia. Both students and faculty are encouraged and supported in international activity, assisted by the Coordinator of International Programs (a faculty member appointed by the Director of the SOD).

Additionally, international students, faculty and guest artists are a welcome component in the School of Drama. We work closely with the office of Education Abroad and International Student Services, whose mission statement is, in accordance with the University's commitment to awareness of global issues and international involvement, "to enhance the scope and quality of the international dimensions of the academic, research and public service missions of The University of Oklahoma."

6. Outside Theatrical Activity

School of Drama policy requires that students must meet with their advisor and area coordinator to discuss the student's schedule prior to committing or engaging in any outside/off-campus theatrical activity. This would include any activity that might be associated with another school in the Weitzenhoffer Family College of Fine Arts. This may also include working in any capacity with outside theatre companies, film and/or television production companies, or any other short or long-term activities that would impede on your assignments or responsibilities as a full-time student in the School of Drama. (In case of doubt, see your adviser to discuss it.) The Drama faculty considers being a student in the School of Drama to be a full-time commitment and considers its production activities to be a part of the teaching and learning processes of the unit. Therefore, in-house casting, designing and all other production and classroom assignments must take priority over all outside activities while the student is enrolled in Drama. More than other commitments, outside theatrical activities have the potential to create unforeseeable conflicts of scheduling and commitment that can seriously damage on-campus productions, or the student's reputation as a reliable professional, or both.

If you are considering auditioning, designing or other activities with an outside entity (on or off-campus) we require that you follow these procedures:

- 1) Discuss the project with your adviser first **before** you audition or interview with an outside company.
- 2) Check your schedule with your adviser to make sure that you are available for the required amount of rehearsal and production time. Do not expect the School of Drama to shift your production or classroom assignments to accommodate your desire to accept outside roles or assignments.
- 3) Fill out the "Outside Activity Form" (available on the School of Drama website "forms" tab),

which will need to be approved by the coordinator of your area and the Director.

IF THE ABOVE STEPS ARE NOT FOLLOWED, THE STUDENT ASSUMES ALL RISK OF ANY FUTURE CONFLICTS IN SCHEDULING OR COMMITMENT, FORESEEABLE OR NOT, THAT MAY RESULT FROM THE OUTSIDE ACTIVITY. IF THE STUDENT FAILS TO HONOR COMPLETELY ANY SCHOOL OF DRAMA COMMITMENT ON ACCOUNT OF THE UNDISCLOSED ACTIVITY, SUCH FAILURE WILL BE CONSIDERED INTENTIONAL AND PREMEDITATED, AND MAY HAVE THE FOLLOWING CONSEQUENCES:

- 1) The faculty may recommend removing your scholarship funding or any other financial support that you receive from the unit (i.e. work study or undergraduate assistantships; travel funding.)
- 2) You may receive a failing grade in a course requiring production activities (such as Performance Practicum; R&P; Stagecraft; Costume Construction; Lighting; and any other course that requires active production participation).
- 3) The faculty may recommend that you be declared ineligible for future production casting or other production assignments for a semester or more.
- 4) The faculty may recommend that you be removed from a specific track or emphasis area (i.e. the Performance faculty could recommend that you be dropped as a student from the Performance Area making you ineligible to take advanced level acting classes).
- 5) The faculty may recommend that you be asked to withdraw as a student from the School of Drama.

7. Student-Adviser (Mentor) Relationship

Faculty advisers are assigned by the Director of the School of Drama and the area coordinators upon acceptance to the School of Drama. Students are academically advised by the University College's Fine Arts Adviser until they have earned 24 credits. After that (usually the first semester of the sophomore year), students will be advised by their SOD faculty adviser. The SOD encourages students to meet with and ask advice from the professors in their area during their Freshman year since they will be students' academic and artistic mentors throughout their careers. Students and Faculty Advisors should strive for the achievement of a productive academic program during the student's enrollment in the School of Drama. The faculty adviser recognizes the responsibility to be knowledgeable about the curriculum requirements of the School, but the student also has the ultimate responsibility to know the requirements of his or her degree track.

Students have the responsibility to seek out their advisers during the appropriate times of pre-registration, registration, and "add/drop". Decisions about a student's academic/artistic program are reached jointly by the adviser and the student so that the student may progress in a timely manner towards fulfilling the degree requirements. Any registration changes made by the student without agreement of his or her adviser removes the School of Drama from any responsibility for the student's program.

The student should feel free at any time to see their advisor for guidance on problems or issues related to his or her academic career. Such problems may include (but not be limited to) issues related to specific courses; instructors in drama courses or in other departments or schools; the question of participation in outside productions; the preparations of audition materials or other professional materials; the question of the proper balance between curricular and extra-curricular activities and other issues that affect student life in general. Such discussions do not have to wait

until formal advising times during the semester.

Students should plan to see their adviser as frequently as they feel necessary. “Checking in” periodically makes it possible for students, advisers/mentors, and the School to better communicate and solve problems. The faculty adviser is the principal communication link between the individual student and the School as a whole. In the School of Drama, the adviser acts as mentor, tutor, advocate and master artist to the apprentice student. Contacts between students and adviser should therefore be frequent and open. Students should feel free to discuss with their adviser any matter relating to the academic/artistic activities of the School. The student has the assurance of the School of Drama that such discussions will be held confidential.

NOTE – All faculty advisers are mandatory reporters to the Title IX office. Please see the Mandatory Reporting Policies of the University of Oklahoma for more information.

Because of the vital nature of the student/adviser relationship, any student experiencing problems with an individual adviser should immediately contact the coordinator of their area or the Director of the School of Drama.

B. UNDERGRADUATE AREAS

1. Undergraduate Admission Policy

Admission to the OU School of Drama is by audition and/or interview only and requires an on-campus audition (for Acting Emphasis) or portfolio review (for Design/Production Emphases) and/or interview (for Stage Management or Dramaturgy Emphases). The audition/interviews are by appointment only. The School of Drama will, in rare cases, accept video and/or mail submissions as part of the application process.

2. Acting Emphasis

a. Etiquette and Decorum

Students are expected to maintain professional artistic standards toward faculty and colleagues in the classroom, studio and the theatre.

Actors in Class

- 1) Respectful and constructive criticism in classroom situations.
- 2) Prepared, prompt participation in rehearsals of all types.
- 3) Enthusiastic participation in classroom activities is expected.
- 4) Food and drink are not allowed in the classrooms. Water in a closed container is allowed.
- 5) Students are responsible for the condition of rehearsal spaces when they leave. The use of a rehearsal space is a privilege.

- 6) An attitude of respect toward work in the theatre is of the utmost importance. There is no place for laziness, jealousy or gossip.
- 7) The use of alcohol or chemicals is not allowed in classroom or studio activity.

Actors in Performance

- 1) Be on time for all rehearsal and performance calls. Walking in the door exactly at your call time is not being “on time.” Arrive early enough to get yourself prepared.
- 2) Notify the Stage Manager as soon as possible (and certainly before call time) if ill or unable to reach the theatre on time.
- 3) Remember that, even though places for each act will be called, you alone are responsible for all of your entrance cues.
- 4) Cooperate with the Stage Manager and Associate Stage Managers, Dance Captain, Fight Captain, and/or Intimacy Director/Coordinator.
- 5) Maintain your performance as directed.
- 6) If firearms, weaponry or pyrotechnics are used in a production, you must follow guidelines established by the fight director, director, and/or Producer.
- 7) Appear at curtain calls in complete costume and make-up.
- 8) No eating, drinking or smoking in costume, unless you are covered with a robe, dressing gown, or overcoat of your own.
- 9) Have your own make-up and hair supplies ready by first dress.
- 10) Specialized make-up and hair-wigs will be provided for you.
- 11) Your wardrobe is situated in BEHIND your name on the racks.
- 12) Don't touch scenic elements not assigned to you nor other people's wardrobe or properties.
- 13) Treat the production staff and fellow cast members respectfully.
- 14) Report all costume problems or needs to your dresser. Other concerns should be addressed to the stage management staff.
- 15) Requests for re-fitting should be addressed to the costume studio supervisor or the designer.
- 16) You are not at liberty to alter or change the design of your costume in any way. Bring

any concerns to the attention of your director.

- 17) Company guidelines will be distributed at first rehearsal and require your understanding and signature.

b. Student Evaluation Processes and Criteria

Acting classes may incorporate traditional testing as well as writing assignments for evaluation criteria. The weight of evaluation, however, is based upon classroom performances including monologues, scene work, and/or non-scripted performance assignments. Solid preparation, creative investment, and professional rehearsal and performance standards are all-important elements in evaluation. A grade of a “C” or better must be achieved in all major classes. Students receiving a “D” or less may not pass on to the next level until that class is retaken. During the first two years of study, acting classes must be taken in sequential order. Upper division acting classes may be taken in any sequence. A student who has been passed to upper division acting classes may also take up to 12 credit hours of Special Studies (DRAMA 4990).

c. Admission to Acting Emphasis/Upper-Division Acting Classes

Should a student wish to enter the Acting emphasis in the School of Drama, the student may audition in the second semester of their freshman year. It is understood that the student will have successfully completed DRAMA 1513 and 1523 (with a grade of “C” or better) before admission to the Acting emphasis. Auditions consist of the performance of two contrasting monologues.

During the second semester of the sophomore year, students who wish to continue studies in upper-division acting classes must be juried in order to do so. Students must prepare two contrasting monologues: musical theatre students may present a song if this best displays their acting ability. All auditions are to be three minutes in length. It is understood that before proceeding to upper-division acting classes, the student will have successfully completed the acting sequence through DRAMA 2523 (with a grade of a “C” or better).

Criteria for evaluation of auditions are the same as that for performance assignments in acting classes, criteria with which the students are familiar from repeated critiques of scene and monologue work in those classes: clarity, emotional connection to the “Other”, active pursuit of objective, varied levels of tactics, vocal and physical control and flexibility, understanding of the text, and evidence of analysis of text. The student must exhibit an advanced level of expertise in these skills to proceed to upper division acting classes. Also involved in the area’s decision are the student’s levels of responsibility, motivation, potential, and attitude, as exhibited through class work and production work, all of which should be at a level of maturity which indicate that the student is progressing toward professional behavior as a theatre practitioner. In a pre-professional training program, these are legitimate criteria for maintaining a standard of excellence, a standard for which the School of Drama is nationally known. Evaluation and determination of placement are determined by a majority vote of the performance faculty.

A student may achieve grades of “A” or “B” in early acting classes and still not be passed on to upper division acting classes. These grades would recognize the student’s industry and discipline in any given course. A student may make great strides in individual progress and still not be performing at

an appropriate level for advanced acting work. Conversely, a student whose acting may be passable, but who has not exhibited appropriate discipline and industry will not be passed on.

Should a student who is not admitted to the Acting emphasis as a Freshman wish to be reconsidered, he or she may petition the Performance faculty to reaudition at the end of the following year. Should a student who is not passed on to upper division acting classes as a Sophomore wish to be reconsidered, he or she may petition the Performance faculty to reaudition at the end of the following semester. The Sophomore juries are an aid in the process to training theatre practitioners of excellence, both to the student who is to continue in upper-division acting classes and to the student who is to redirect his or her energies and goals in the multitude of varied disciplines involved in the theatrical art.

d. Degree Requirements

See Degree Requirements at:

<https://ou-public.courseleaf.com/weitzenhoffer-fine-arts/dow-helmerich-drama/theatre-acting-emphasis-bachelor-fine-arts/>

e. Extra Credit

Extra credit can be earned in all acting classes by participating as actors in scenes required of directing students. Other conditions under which extra credit may be earned are up to the discretion of the instructor.

f. Professional Auditions

Students regularly participate in a number of professional, outside auditions. These include, but are not limited to, SETC, U/RTA, Midwest and Mid-America, as well as event-specific auditions. A faculty member assigned by the Director will be responsible for coordinating and assisting students in pursuing these opportunities. While participation in these auditions is encouraged, students are required to abide by School of Drama guidelines. Preliminary auditions are required for participation in some of the auditions. Should a student wish to audition for a play or movie outside of the School of Drama, the student must petition to do so using a form available in the main office (See Section II.A.5. Outside Activity Forms). If the faculty is satisfied that said involvement would not interfere with the student's progress and responsibilities in the School of Drama, the activity will be approved. Auditions are one of the most important and useful experiences you will have at the OU School of Drama. They are an opportunity to showcase your talent and exhibit your professionalism.

Follow these guidelines for a successful audition:

- 1) Come early and warm-up.
- 2) Wear clothing that is attractive, yet not distracting, and allows you free movement.
- 3) Time your entire presentation, including your introduction and transitions.
- 4) Make sure you do not run overtime.
- 5) Do not omit any of the requirements of the audition; this could include singing or material requirements.
- 6) Maintain a professional relationship with auditioners; disclaimers or personal greetings are not appropriate.

- 7) Practice your introduction. It should include the names of the pieces you are doing, who they are written by (the exception is Shakespeare), and the name of the character you are playing.
- 8) Check any questionable pronunciation of title, author, character or words in the text.
- 9) Present thoroughly memorized material, which shows the ability to make choices and play the through line of action for each beat.

g. Use of Rehearsal Spaces

Students may reserve rooms for rehearsal purposes through the “forms” tab on the School of Drama website. They are asked to exercise reason when doing so; there are many students who need to use these spaces, so it may not be practical to use these spaces for blocks of time exceeding one hour per day. Spaces are to be treated with respect and to be left in order for the next rehearsal or class. Please remove props and costumes and clean the rehearsal space upon completion.

h. Reading Lists

It is the position of the School of Drama that the student actor must have a solid grounding in dramatic literature. Reading lists in all acting classes are extensive and include textbooks as well as plays. During the first three semesters of acting, students will read no less than fourteen plays per semester. These lists include classics as well as diverse contemporary work. They are revised periodically by the performance faculty to adjust to the changing needs of the students.

i. Performance Practicum Credit (DRAMA 4810)

Credit will be given for roles performed in Lab or University Theatre productions. Students must register for 4810 credit during the semester in which the role is performed. Credit of 1 hour is given for Lab performances; credit of 1-2 hours is given for University Theatre, depending upon the size of the role. Dramaturgs and designers may also earn DRAM 4810 credit for work on Mainstage and Lab productions. Consult your adviser about registering for this credit.

NOTE: DRAMA 4810 is not to be confused with DRAMA 1911 and DRAMA 3910, Rehearsal and Production. Up to 8 hours of Performance Practicum credit can be applied to the degree.

3. Design

a. General Information

The Design area of the Helmerich School of Drama strives to prepare students for professional careers in the theatre and related fields. The SOD believes that your experience should include all aspects of theatre production along with a strong academic component of theatre history and general education. The SOD seeks to train and educate the theatrical artists, craftsmen and educators of the future. The student/faculty ratio in the School of Drama assures students extensive individual attention and guidance during each step of the program. Visiting artists supplement our resident faculty and staff in providing a wide range of experiences for you as part of your growth and training as an artist. The number of productions and the variety of opportunities will allow you to explore the entire length and breadth of theatre as an art form and as a career.

The Design emphasis serves undergraduate students interested in pursuing careers in scenic,

costume, lighting, or sound design.

b. Admission

For the Design emphasis, admission is based upon portfolio review no later than the end of freshman year or the completion of 30 credit hours.

c. Degree Requirements

See Degree Requirements at:

<https://ou-public.courseleaf.com/weitzenhoffer-fine-arts/dow-helmerich-drama/theatre-design-emphasis-bachelor-fine-arts/>

d. Evaluation

Each student in the Design and Production area will be evaluated in two principle areas: coursework and production work. These evaluations enable you to know how you are doing in the program at the end of each academic year and are attended by Design and Production faculty members.

e. Professional Experience Opportunities

During the school year it is difficult to have full-time outside employment and maintain the responsibilities of the Design and Production program. If you find yourself in the position of a possible outside engagement during the semester you are first required to file a request approval form with the Coordinator of the Design and Production Area and the Director of the SOD. A professional engagement should in no way interfere with your obligation to the School of Drama. (See Section II.A.5. Outside Activity Form.) You are encouraged to find professional work and/or internships during breaks and over the summer. The faculty will work to assist you in finding such work that is appropriate to your abilities. Exceptional students can request recommendations from the faculty to a variety of companies and individuals with which they have contacts.

f. Attendance Policy

Attendance and promptness are required of all students in the Design and Production area. Absences from classes are regulated by the SOD Attendance Policy. Repeated unexcused absence or lateness is met with dismissal from all crew or design responsibilities. If you have a professional engagement that will cause you to be late to the beginning of the semester, you must contact the Design and Production Area Coordinator and the Director of the SOD to discuss if indeed it will be possible to accommodate the overlap.

g. Work Study and Undergraduate Assistantships

Each semester a limited number of work-study and an even smaller number of undergraduate

assistantships exist in the Scenic Studio, Electrics Studio, and the Costume Studio. First to be considered for these positions will be people with exceptional recommendations who have actual work study approval from the university.

New students who prove that they are exceptional may be asked to work in the shops with priority given to those who qualify for work study. A work study/assistantship can be terminated at any time. If a worker is unable to fulfill their shop obligations, follow the rules or direction, work well with others, or demonstrates a negative attitude, they can be reviewed for disciplinary action. Being hired to a shop position is not a guarantee of work for the duration of one's academic career. These jobs are highly sought after (even though they are difficult and demanding positions) and are reviewed at the end of each semester.

h. Shops and Equipment

Please refer to Section III. PRODUCTION.

4. Dramaturgy

a. General Information

The BFA Dramaturgy emphasis is designed for undergraduate students who are interested in focusing their studies on theatre history, dramatic literature, criticism, dramaturgy, playwriting, and/or directing.

b. Admission

Students are admitted to the program at the end of their freshman year. In order to be admitted, they are required to:

- 1) have a grade of B or better in DRAM 1513, DRAM 1523, ENGL 1113, ENGL 1213
- 2) have participated as an actor in at least ONE major production, studio production or classroom directing scene
- 3) Submit a writing portfolio, which includes examples of student's critical, expository and/or creative writing AND a statement of the student's educational goals.

c. Degree Requirements

See Degree Requirements at:

<https://ou-public.courseleaf.com/weitzenhoffer-fine-arts/dow-helmerich-drama/theatre-dramaturgy-emphasis-bachelor-fine-arts/>

5. Stage Management

a. General Information

The Stage Management program offers in-depth, rigorous training in both the classroom and the theatre in order to prepare students for graduate studies or work in the professional world. The program aims to develop individualized, creative artists with personal approaches to their work. The School of Drama creates a supportive and stimulating environment that allows each student to develop the confidence and flexibility necessary to meet the challenges of production.

b. Admission

Admission must occur no later than the fall semester of the sophomore year. An interview is required and examples of production work (prompt script, show paperwork) are recommended.

c. Degree Requirements

See Degree Requirements at:

<https://ou-public.courseleaf.com/weitzenhoffer-fine-arts/dow-helmerich-drama/theatre-stage-management-emphasis-bachelor-fine-arts/>

d. Evaluation

Each student in the Stage Management emphasis will be evaluated on paper in two areas: coursework and production work. These evaluations are brought together as part of an annual evaluation that enables you to know your progress in the program at the end of each year. This formal evaluation includes participation from all Design and Production faculty. First-year students have biannual evaluations.

e. Professional Experience Opportunities

During the school year it is difficult to have full-fledged employment and maintain the responsibilities of the stage management program. If you find yourself in the position of a possible outside engagement during the semester, you are first required to file a request approval form with the stage management faculty, the Coordinator of the Design and Production Area and the Director of the SOD. A professional engagement should in no way interfere with your obligation to the School of Drama. (See Section II.A.5. Outside Activity Form.) You are encouraged to find professional work and/or internships during breaks and over the summer. The faculty will work to assist you in finding such work that is appropriate to your abilities. Exceptional students can request recommendations from the faculty to a variety of companies and individuals with which they have contacts.

f. Attendance Policy

Attendance and promptness are required of all students in the stage management area. Absences from classes are regulated by the SOD Attendance Policy. Repeated unexcused absence or lateness is met with dismissal from all stage management responsibilities. If you have a professional engagement that will cause you to be late to the beginning of school, you must contact the stage management faculty, the Coordinator of the Design and Production Area and the Director of the SOD to discuss if indeed it will be possible to accommodate the overlap.

III. PRODUCTION

A. SEASON SELECTION

All faculty, students, staff, and members of the School of Drama community may submit titles for consideration by emailing the Director of the School with their proposal. The season selection committee considers every proposal and narrows the choices through a process of elimination that considers available performers, directors, budget, and designers as well as a diverse range of styles and genres. The committee makes recommendations to the Director who approves the final season selection (along with the Producer for the University Theatre season). The season is announced in the spring semester.

B. AUDITIONS/ASSIGNMENTS

Auditions for the OU School of Drama seasons are generally held during the first week of classes for the fall semester's productions, and in late November/early December for the spring semester's shows. All shows are usually cast at the same time, including University Theatre and Lab productions. There are unusual situations in which independent auditions may be conducted. Students are asked to prepare two contrasting monologues, and the entire audition is to be two minutes or under in length. Students auditioning should sign up online for a time slot and complete paperwork that will be communicated to them by Stage Management. Students who are auditioning should familiarize themselves with the plays for which they are auditioning, select appropriate monologues, dress appropriately, and prepare thoroughly. The scripts of the season's plays are available in the School of Drama office. It is advisable to arrive ten to fifteen minutes early to give yourself time to warm up and focus, and in case auditions are running ahead of schedule. **All** conflicts must be noted on the audition form.

Design and stage management assignments are made by the Design and Production faculty. Students are considered for assignments based on their standing in the program, semesters in the program, needs of the productions, and the pedagogical development needs of the individual student. The Design and Production faculty will meet and discuss assignments after the season announcement has been made. Students may speak with their adviser to request specific assignments, though such requests cannot be guaranteed. Dramaturgy assignments are determined in a similar manner by the Dramaturgy faculty.

C. VENUES

1. Elsie C. Brackett Theatre – The Elsie C. Brackett Theatre was built in 1965 as the centerpiece of the OU Fine Arts Center and was renovated in 2015. It is a traditional proscenium-style theatre with the capacity to utilize the apron and an extended apron to create a thrust configuration. It seats a maximum of 600. It is a full fly theatre with two downstage hydraulic lifts and a fully trapped center stage area, the width of the proscenium. A fully equipped Scenic Studio is located through the doors stage right (FAC115). The theatre Electrics Shop (E-Shop) is located stage left. The Costume Studio (FAC B5) and dressing rooms (FAC B7, 8, 9, 10) are located downstairs.

2. The A. Max Weitzenhoffer Theatre opened in 1994. It is a semi-flexible theatre with a seating capacity of 200 to 250. A small Scenic Studio area is in the “backstage” area of the space. A suspended grid makes lighting and rigging easy and accessible.
3. The Reynolds Performing Arts Center is located in historic Holmberg Hall. It seats over 700 audience members. Designed as an opera performance hall, the School of Music uses this venue for its main stage operatic performances. It is a proscenium-style theatre. It features a fly system and a hydraulic lift for the orchestra pit.
4. The Old Science Hall Gilson Lab Theatre – Beatrice Carr Wallace Old Science Hall is located in the oldest building on campus and has a rich tradition of the theatrical production over the decades. The Gilson Lab Theatre, named for SOD benefactor, E. Franklin Gilson, seats 61-72 and has limited production capacity.
5. The Studio Theatre (OSH) opened in 2005. It is a 60-seat studio space equipped with a 12-channel light board and complete stereo sound system. The last renovation was in 2016.

Other Facilities:

Peggy V. Helmerich Camera Acting Studio	FAC 303
FAC Classrooms	FAC 313, 317 & 319
Steven Draheim CAD Lab	FAC 321
Costume Studios	FAC B5/RPAC 3246
“Dumb Dance” Classroom	FAC 302
Graphics Lab/Classroom	OSH 122
Dressing Rooms/Make-up Studio	FAC B7-10, B15
Electrics Studio	FAC 121B
Green Room	FAC 118
James Garner Library	OSH 124
Light Lab	OSH 202
Prop Shop	FAC B11 & 115 loft
Scenic Studio	FAC 115
Seminar Room	FAC 201/202

D. REHEARSALS

Actors are to arrive at rehearsals on time and prepared. Walking in the door exactly at your call time is not being “on time.” Preparation depends upon the particular point in the rehearsal process, but generally includes careful character analysis, memorization, and creative input. You are encouraged to dress appropriately (character shoes, skirts, etc. will be conducive to the development of your character). Noise in the rehearsal hall is to be kept to a minimum.

The usual rehearsal period for a School of Drama production is 5 weeks (from first rehearsal to dry tech). Production type and calendar necessities may result in a shorter or longer period.

Productions may rehearse up to six days per week, with a maximum of 23 hours per week. This would allow for 3 hours per weeknight (any three consecutive hours between 6pm and 10pm) and

one 8-hour day on the weekend (either Saturday or Sunday).

For the 8-hour day: After 5 hours of rehearsal, a minimum of a one-hour meal break should be given. Also, directors may opt to replace the 8-hour day with a “straight six,” but should allow one 20-minute break in that 6-hour span.

Standard Actors’ Equity Association rules on breaks should be understood and enforced. 5 minutes after 55 minutes, or 10 minutes after 80 minutes, except during run-throughs and dress runs, when an act is longer than 80 minutes.

During the normal business/teaching hours, individual acting/voice/movement tutorials may be scheduled. There will be no stage manager present, and any production notes that may arise from such tutorials should be conveyed to the stage manager by the director.

E. REHEARSAL PROCESS

1. Be courteous to all: cast, crew, shop personnel, designers, stage managers, and director. Realize that people are often performing their jobs for the first time and are learning by doing.
2. Rehearsal Calls:
 - a. Calls will be posted on the FAC callboard and be emailed to cast members on a nightly basis. Check the callboard and email periodically throughout the day for updated information.
 - b. Write down call times.
 - c. Arrive ten minutes early. You should be warmed up and ready to rehearse at call.
 - d. If you are unable to be at rehearsal for any reason, notify the stage manager (check the showcontact sheet for the number) as soon as possible.
3. Costume Calls (Fittings):
 - a. Write down call times.
 - b. Be on time & wear appropriate clothing.
 - c. Please give as much notice as possible if you find yourself unable to make a fitting.
 - d. Because of the number of shows the Costume Studio produces, there is little time to waste with missed costume fittings. Therefore, any missed fittings will be reported to the director and all work will stop on your costume until you have made amends with the Costume Studio coordinator.
 - e. Rehearsal costumes should be given the same care and respect as actual performance costumes.

4. Rehearsal Props:
 - a. Rehearsal prop care is the responsibility of the cast, the ASM(s), and the stage manager.
 - b. Do not touch props except in the course of the rehearsal. Never touch any prop but your own.
 - c. If a prop is broken report it to the SM immediately.
 - d. Props broken due to negligence will be repaired by the person or persons responsible. If they are unable to perform the repairs, comparable work will be assigned.
5. Remember to keep quiet in the hallways during rehearsals since there are other rehearsals or performances in progress.
6. It is important that the stage management staff know where each cast and crew member is at all times during the rehearsals in case there is a change in plans. Please do not leave the rehearsal space without obtaining permission from the stage manager.
7. Since we share our rehearsal and performance space with other productions and classes, please keep these neat and clean.
8. The University of Oklahoma has declared all of its public buildings to be smoke-free. All tobacco products, including e-cigarettes and vaping are not permitted anywhere on campus. The only exception is for non-tobacco cigarettes used as part of a rehearsal or production.
9. If an actor or production staff member is late for rehearsal, appointments, costume calls, etc. more than three times (two times for costume fittings), without prior notification, a memo will be sent to the faculty and the Director of the SOD. This memo will be read aloud in faculty meetings and will drop the grade received for the performance/crew experience by one letter grade. Please understand that in the past, repeated tardiness has resulted in dismissal from the company.
10. Disrespectful attitudes have no place in rehearsal or performance. The stage manager and ASM are instructed to report any such behavior to the stage management faculty and the Director of the SOD.
11. All members of the cast and production team are required to assist in strike.
12. Cast members should refer to section II.B.2.a (Etiquette & Decorum).

F. TECHNICAL REHEARSAL/PERFORMANCE ETIQUETTE

1. General Guidelines

- a. Stay relaxed and focused on what is happening around you.
- b. If you must leave the rehearsal space, first obtain the permission of the stage manager or assistant stage manager(s).
- c. Remain quiet and attentive offstage.
- d. During technical rehearsals, be prepared to stop, start, and redo cues repeatedly. Have patience and follow the stage manager's directions.
- e. Please be considerate of those who share this space. Keep noise levels down in the dressing rooms, hallways, and Green Room.
- f. If firearms, weaponry or pyrotechnics are used in a production, you must follow guidelines established by the fight director, director, and/or Producer.
- g. If you unclear about something, ask.

2. For Actors

- a. Once you have signed-in you should not leave the dressing room/green room area (or house, in the case of technical rehearsals) without the stage manager's permission.
- b. When you first enter the performance space, walk the set and become familiar with your entrances and exits.
- c. Check where you pick up and leave your props. You should check your props, scenic pieces, and spike marks before each rehearsal/performance.
- d. Costumes:
 - 1) No eating or drinking in costume, unless you are covered with a robe, dressing gown, or overcoat of your own.
 - 2) Keep dressing rooms and the Green Room clean.
 - 3) Hang up your costumes and put clothing to be washed in the laundry baskets. Clothing improperly put away will not be cleaned.
- e. Please refer to Section II.B.2.a. for additional information.

3. For Technical Crew

- a. Arrive early for call and sign in when you report to work.
- b. Using your checklists, begin your backstage duties.
- c. When finished, help other departments prepare.
- d. When your duties are finished, check with the stage managers, and then wait in the Green Room for your show call.

- e. Do not touch or move scenery or props tables, unless directed. Do not sit on scenery or prop tables. Do not “play” with properties.
- f. Follow your run book to know when your cues are. Make notes if needed.
- g. Do not use the headset for conversation. The headset system is for the stage manager to communicate cues.
- h. You will receive crew guidelines and a copy of the evaluation rubric at your first crew meeting, normally the Crew View rehearsal. Please refer to the information given.

4. About the Dressing Room Area

The dressing room area, located in the basement of the Fine Arts Center, houses the Costume Studio, crafts shop and dressing rooms for the School of Drama. Please remember the following courtesies when in these areas:

- a. It is impolite to disturb someone preparing for a performance. Do not enter a dressing room that isn’t yours. No audio players are allowed in the dressing rooms unless used with personal headphones. They compete with the monitor system and cues and calls can be missed.
- b. Remember that Costume Studio personnel and the dressers are not there to clean up your personal items. You are responsible for the cleanliness of your area of the dressing rooms.
- c. Do not remove anything from the Costume Studio craft shop or wardrobe area without obtaining permission from the Costume Studio Supervisor.
- d. The Green Room is provided as an area where actors and crew may relax prior to, and during, a performance. Students should work to keep the Green Room as clean as possible. The Green Room is not a dressing area. Keep costume pieces and personal items in the dressing rooms.
- e. Problems that arise with the costumes should be handled by the dressers, costume crew head, stage management staff, and, when available, by the Costume Studio Supervisor.

G. PRODUCTION TIMELINE

Deadlines vary for each production. They are set by the Design and Production faculty. It is very important that all deadlines are followed. If you have any questions about time line obligations prior to load-in, see the appropriate Design and Production faculty member. What follows is a sample schedule for a Drama Mainstage production from “load in” to “strike.” (NOTE: Deadlines may be set by the Design and Production faculty that will supersede this example; Musical Theatre, Dance, and Opera productions follow

slightly different schedules. Always consult the Production Calendar posted on the FAC callboard for the most up-to-date information.)

Two Weeks Prior to Opening: Load-In/Scenic
 Paper Tech/Lights and Sound
 Light Hang and Focus
 Test Special FX

TECH WEEK

One Week Prior to Opening: FRI Crew View
 SAT Technical Rehearsal (Dry Tech)
 SUN Technical Rehearsal Continues (Wet Tech)
 MON Technical Rehearsal Concludes (Wet Tech)
 TUES Dress 1
 WED Dress 2

OPENING WEEK

Thursday	FINAL DRESS/PREVIEW	8:00 pm
Friday	OPENING NIGHT	8:00 pm
Saturday	RUN	8:00 pm
Sunday	RUN	3:00 pm

Wednesday	Possible Brush-Up Rehearsal	
Thursday	RUN	8:00 pm
Friday	RUN	8:00 pm
Saturday	RUN	8:00 pm
Sunday	RUN	3:00 pm

- Strike following run
- Optional Student Matinees for school groups 10:00am on the Second Wednesday of the run.
- Musical Theatre, Dance, Opera, and Drama Lab productions follow slightly different schedules.

H. PRODUCTION MEETINGS

Weekly production meetings are one of the most important tools of the production team. These 45-minute (see below for exception) meetings are arranged by the Design and Production faculty and attended by the Producer, Director, Designers, Stage Manager, Faculty Advisers, and production personnel as needed/available. Well-organized meetings save valuable time and energy in every aspect of the show. This is often the only time that all production team members are in the same room and provide the forum to catch up on each other's work, discuss crossover items, and check on the progress of the production as a whole.

I. DRAMA 1911 and 3910: REHEARSAL AND PRODUCTION

Rehearsal and Production (R&P) enrollment is required in Drama major programs. Design & Production Drama majors will enroll once in DRAM 1911 for one credit and twice in DRAM 3910 to earn a total of two credits either by enrollment in Section 001 in two separate terms or by enrollment in Section 002 in one term. Students in Section 001 will be assigned crew head responsibilities, and students who secure permission and enroll in Section 002 will serve as wardrobe masters for *The Nutcracker* and similarly-sized costume productions. Lighting and Sound emphasis students have their own section of these classes. Acting and Dramaturgy students must earn one credit hour of DRAM 3910. Students who enroll in the course will receive assignments to production support, either in the form of running crews or in the audience development area. Students will receive a variety of assignments during their enrollments, except in special emphasis cases. The course has one formal meeting, usually the Wednesday afternoon following casting. This may occur in the second week of the fall semester and the first week of the spring semester. At this meeting there will be a brief explanation of the course intention followed by a sign-up period during which students will indicate the productions that best fit their schedules for the semester. A Production Calendar prepared by the Stage Management faculty will be posted to assist students with planning.

Following the course meeting, usually the next Friday, production faculty and staff will meet to determine crew assignments for the semester based upon the forms submitted by the students. The assignments will be posted on the callboard soon after the meeting, and students must check the posting and initial their acceptance of the assignments.

If special problems/conflicts arise that make it impossible to meet the required assignment, the student must take responsibility to inform the instructor of the R&P course in writing. If reassignment is possible, the R&P instructor will make the changes and post a revised crew assignment. If the conflicts are such that reassignment cannot be made, the student must drop the course for the current semester. No “Incompletes” will be given in this course except in the event of genuine unforeseen circumstances. If an “Incomplete” is arranged, a contract will be executed between the student and the School of Drama for timely completion of the course requirements.

Please Note: The R&P assignments are part of a complex arrangement of people and resources necessary to the success of the total production program in the School of Drama. Failure of the individual to honor the assignment or communicate about circumstances that prevent honoring the assignment results in a breakdown of the production system. There are no “automatic Incompletes” given in the course for students who do not meet the expectations of the production programs as a whole.

All students are expected to develop time management skills that will assist them to assume backstage responsibilities throughout their undergraduate training.

J. UNIVERSITY THEATRE ORGANIZATION & PRODUCTION SHOPS

The following section is an introduction to the production shops of departments. An organizational chart of the production side of the University Theatre can be found on the

FAC callboard.

1. Scenic Studio

Technical Director: Ashley Hungerford (office FAC 207)
Assistant Technical Director: vacant
Hours: M-F, 8-5; closed during weekday matinees
Phone: 325-5305

GENERAL POLICIES

- a. The Scenic Studio normal working hours are 8:00 – 5:00, M – F.
- b. A supervisor must be present whenever the shop is being used. No student shall be permitted to work in the scenic studio after normal business/work hours.
- c. All staff, faculty, and students must have approval from the Technical Director or ATD prior to use of the shop or equipment; Students must check with the ATD and be certified in the use of any tools prior to using them.
- d. All materials and equipment are for use in support of the University Theatre season.
- e. Follow health and safety guidelines at all times. (See Appendices F, G, H, I.)

2. Properties Studio

Properties Director: Margot Glaser
Office Location: Scenic Studio Loft (FAC 115) & FAC 209
Hours: As posted
Phone: 325-5305

GENERAL POLICIES

- a. All procedures listed in the Scenic Studio section of this document with regards to safety and use of tools apply in the prop shop as well. Please see the Properties Master if you have any questions.
- b. Props are not available for class projects, student films, parties, or personal use of any sort.

3. Paint Area

Charge Scenic Artist: vacant
Location: Scenic Studio (FAC 115)
Hours: As posted
Phone: 325-5305

GENERAL POLICIES

- a. The paint shop is operated at the discretion of the Scenic Charge. Regular paint hours will be scheduled each semester and special paint calls will be posted.

- b. To utilize the paint shop you must have completed an orientation outlining all procedures and safety rules.
- c. Messages and production notes for the Charge Scenic Artist may be left in the mailbox in the Drama Department office. Do not leave notes in the paint area.

4. Costume Studio

Costume Studio Director:	Stephanie Orr
Cutter/Draper:	vacant
First Hand:	vacant
Stitchers:	Amy Kercher & Stephanie Cirar

Office Location:	Basement FAC B6
Hours:	M-F, 9-6
Phone:	325-5332

5. Audio Area:

Audio Supervisor	Alan Hiserodt
Office:	RPAC 1246
Hours:	As posted
Phone:	325-5720

GENERAL POLICIES

- a. Since sound equipment requires skill to operate, is expensive to maintain, and is potentially dangerous if misused, training is a pre-requisite for the use and operation of sound equipment.
- b. No eating or drinking is permitted in the sound areas.

6. Electrics Studio

Electrics Studio Supervisor:	Eric Stehl
Office Location:	FAC 121 B
Hours:	As posted
Phone:	325-1191

GENERAL POLICIES

- a. Since lighting equipment requires skill to operate, is expensive to maintain and is potentially dangerous if misused, use of the lighting system must be supervised by a qualified staff member or student.
- b. Lighting equipment is not for use outside the theaters or building.
- c. The lighting system in each theater is for legitimate design and technical production work only. Scenes, rehearsals, and personal photo sessions are to use existing work lights.

LIGHTING AREA SAFETY

No handbook can anticipate every safety issue involved in working with electricity, ladders and lift devices, theatre rigging, hot lighting instruments and all other tools and techniques associated with stage lighting. Some general principles apply:

- a. If you have not been instructed in the proper techniques and procedures for safe usage of equipment not familiar to you, ask your instructor for advice before undertaking an activity. If you are uncomfortable with a working situation such as working above the stage on a ladder, catwalk or lift, make your feelings known to the instructor. You will not be asked to work in areas that cause fear and discomfort.
- b. Maintain a focus when working onstage, especially in noisy situations involving the work of many crew people. Be alert for instructions and the traditional stage warning, "Heads!" Most crew work is done in an atmosphere of camaraderie and good humor. At the same time, professional standards and good common sense must prevail.
- c. Specific instructions in the use of equipment and procedures for moving, hanging, plugging, focusing, and striking of lighting equipment are given in the lighting classes and crew labs. Be attentive and follow instructions.
- d. In all crew situations, be aware of the location of fire safety equipment and first aid supplies. Do not block this equipment with theatre lighting devices or anything else.
- e. Understand basic electrical safety as taught in the Basic Lighting course. In general, always be sure that you are working with disconnected or "dead" circuits. Again, if you are in doubt, seek the instructor or Master Electrician for the production.

K. JOB DESCRIPTIONS & RESPONSIBILITIES FOR STUDENT DESIGNER/TECHNICIANS

The following section summarizes duties and responsibilities of members on a production team. Since the needs of each production vary, these summaries are meant only as a guideline.

1. Scenic Designer

If you need help or any design information, see your Design Advisor. If you have questions on materials and construction, see the Technical Director or a member of the Design Faculty.

Once the show goes into the shop, the Designer should attend the weekly shop meetings, Monday at 8:15am, as well as check in with the shop daily.

a. Scenic Designer's Paint Responsibilities

- 1) The designer is responsible working under the supervision of the Charge Scenic Artist during the build schedule for their particular show.
- 2) Productions average three to four weeks of paint labor per Mainstage show.
- 3) No painting of scenery is allowed outside of supervised work calls without the

supervision or approval of the Charge Scenic Artist.

b. Scenic Designer's Prop Design Responsibilities

- 1) The scenic designer should discuss prop needs with the director early in the design meetings.
- 2) The designer must attend the director's props meeting with the props coordinator. At this meeting the designer should supply the props coordinator with: a plan including furniture plot, set dressing plot, research, specific information on color, special requirements, and working drawings of props to be constructed.
- 3) A time to visit hand prop storage and/or the warehouse should be scheduled at least three days prior to the first rehearsal. This time should be spent pulling rehearsal props and noting any props you might want for the actual production.
- 4) When the rehearsal period begins, the designer should arrange a regular meeting time in the prop shop (in addition to the production meetings). The purpose of these meetings is to have the designer available to answer questions so that the production is not delayed.
- 5) All purchases for University Theatre productions must be approved by the Technical Director. Shopping trips will be scheduled as needed.
- 6) The scenic designer should read all rehearsal and production reports supplied by the Stage Manager.

2. Lighting Designer

a. Required Materials

- 1) Correctly drafted and legitimate light plot (based on the available instrument inventory).
- 2) Complete hook-up with color and templates.
- 3) List of needed items such as practicals and special effects.

b. Designer and Shop Relations

- 1) The budget is controlled by the faculty lighting designer. Gel and templates will be pulled from stock if possible. Purchase or rental equipment will be done with the approval of, and by, the faculty lighting designer.
- 2) Focus notes and lighting changes will be done by the Electrics Department and student crew members during normal work hours. Designers should leave instructions and/or be available during those hours.

- 3) Lighting notes (i.e. focus, lamp, and gel burnout) during performances are to be maintained by the stage manager and/or Electrics Department.
 - 4) All work calls must be authorized and supervised by the Electrics Department.
- c. See Appendix L, "Lighting Design Expectations," for details and specifics.

3. Costume Designer

a. Required Materials

- 1) Costume plot listing all garments and accessories, for each character, for all scenes, with notation of quick changes.
- 2) Color renderings with color and detail for trims, accessories and hair.
- 3) A list of what the Designer would like to be pulled, purchased, or built.

b. Designer and Studio Relations

As a student costume designer, you should expect to be an integral part of the process from your reading to opening. Budget information will be furnished to you by the faculty costume designer.

4. Sound Designer

a. Required Materials

- 1) Sound plot from the script with the list of effects
- 2) All source material required (i.e. records from home, a f/x list from the CD library, etc.)
- 3) Fully built and tested playback file on the playback computer

b. Designer and Shop Relations

- 1) Sound Designers will be chosen by the Sound Design Mentor.
- 2) Budget and equipment are limited; some alterations to the ideal may be necessary. The earlier the specific equipment requests are made, the more likely the needs will be met.
- 3) Directors and sound designers should meet at the beginning of the production process to discuss design approach, style, and equipment needs, as well as to review the script noting potential placement and contents of cues, including the taped or live music, taped or live effects, etc.
- 4) Designers and the sound designer will set up a schedule of preliminary cue files for the director. From these tapes, the director approves (or disapproves)

cues presented.

5) The Audio Department will supervise all equipment set-ups and strikes.

5. Technical Director

- a. Enforces safety rules and regulations.
- b. Determines approach to construction and rigging of scenery.
- c. Determines materials and the quantities to be purchased.
- d. With the Properties Supervisor, oversees props development.
- e. Works within the production budget.
- f. Works with the scenic designer to accomplish project goals.
- g. Coordinates use of spaces with the Design and Production faculty and Performance Hall Supervisor.

6. Assistant Technical Director

- a. Coordinates the execution of all scenic elements with the scenic designer and Technical Director
- b. Orders materials and maintains supplies.
- c. Participates in and oversees the work of student crews in the construction of scenery and props.
- d. Maintains theatres, shop spaces, and equipment.
- e. Enforces established health and safety features.

7. Charge Scenic Artist

- a. Oversees operations in the paint area.
- b. Confers with Scenic Designer and Scenic Adviser on painting process.
- c. Executes paint process from samples supplied by the Designer.
- d. Supervises student paint crews.
- e. Maintains tools and inventory in paint area.

8. Properties Supervisor

- a. Oversees operations in the props area
- b. Meets with the scene designer, director, and the scenic adviser on specific prop needs of a production
- c. Works out a procedure for obtaining props
- d. Creates or adapts props from research and/or drawings supplied by the scene designer
- e. Attends as many Technical Rehearsals as necessary
- f. Maintains tools and inventory in the props area
- g. Participates in and oversees the work of student crews in the construction of props

(NOTE: The duties of the Prop Supervisor will change significantly if a production is assigned a student Props Lead.)

9. Stage Manager

- a. The Stage Management faculty assigns stage managers to all productions. First consideration will be given to those who are stage management emphasis majors, or those who have taken, or are now taking, DRAMA 2813 (Stage Management). Every attempt will be made to assign a stage manager who has previously taken the class, using those currently taking the class as ASMs.
- b. Duties:
 - 1) Assist in scheduling of calls, costume fittings, paper techs, etc.
 - 2) Prepare the space for rehearsal. This includes furniture placement, rehearsal costume & prop presets, rehearsal sound, ground plan taping, etc.
 - 3) Act as the liaison between the director and the production departments with daily rehearsal reports. This includes contacting the shops on a daily basis, turning in completed publicity forms and weekend building requests.
 - 4) Create and distribute production meeting notes.
 - 5) Help maintain discipline and run rehearsals.
 - 6) Be responsible for the security of the theatre/rehearsal space at the end of rehearsal or performance.
 - 7) Run technical and dress rehearsals.
 - 8) Keep accurate records of the production as directed.
 - 9) Call each performance and maintain the production as directed and designed.
 - 10) Complete crew evaluations during strike and deliver to R&P instructor.
 - 11) Follow all SOD company and rehearsal rules and guide others in following them.

10. Associate Stage Manager

- a. Duties:
 - 1) Before Rehearsal:
 - a) Preset props, furniture, and rehearsal costumes.
 - b) Set up rehearsal sound systems/files
 - c) Clean and tidy the room. (sweep rehearsal space, set up tables, and chairs as necessary)
 - 2) During Rehearsal:
 - a) Duties as assigned, which may include: prompting, line notes, and/or blocking notation.
 - b) Develop and update prop and costume preset and tracking paperwork.

- c) Reset props, costumes, furniture, and sound as scene are repeated.
- 3) After Rehearsal:
 - a) Wash any glassware and silverware used in rehearsal.
 - b) Lock up all props, costumes, and sound equipment.
 - c) Store all rehearsal furniture.
 - d) Tidy the room, turning out lights and locking the doors.
 - e) Assist the SM with paperwork and distribution.
- 4) During Tech Week:
 - a) Instruct and supervise all production crews, working with crew heads as your main liaison.
 - b) Serve as deck communication contact for the stage manager.
 - c) Clean and organize the deck, including off- and on-stage areas.
 - d) Participate in or cue shifts as necessary.
- 5) During Performances:
 - a) Assist with the deck set-up.
 - b) Check the on-stage preset before the house opens (including safety testing of scenic units).
 - c) Assist and supervise the production crews.
 - d) Serve as deck communication contact for the stage manager.
 - e) Ensure cleanliness of the Green Room daily.
 - f) Check that all props, furniture, and costumes are returned to the proper storage areas.
- 6) Strike:
 - a) Assist in striking the stage management equipment and props.
 - b) Assist stage manager with crew evaluation forms.
 - c) Serve as general strike crew.

L. CREWS

1. Responsibilities

Backstage and front-of-house crew assignments for University Theatre productions are required of students in DRAMA 1114 (Costume Construction), DRAMA 1124 (Stagecraft), DRAMA 2214 (Basic Stage Lighting), DRAMA/DANCE/MTHR 1911 and DRAMA 3910 (Rehearsal and Production; Advanced Rehearsal & Production), Additional crew assignments are offered to particular individuals who request special crew responsibilities.

2. Attendance Policy

- a. Every crew member is responsible for meeting all calls for that production.
- b. Crew members will be given a tech schedule for their assigned production. Attendance is required for each rehearsal and performance on the schedule. Check the callboard frequently for changes.

- c. Sign in on the appropriate roster on the callboard at least five minutes before the assigned call.
- d. Do not leave the backstage area after check-in without first notifying the SM, ASM(s) or your crew head.
- e. An unexcused absence from rehearsal or performance will result in the crew person being dropped from the production. The student will receive a failing grade for their crew requirement, whether part of a course or, in Rehearsal and Production, the whole course. A failing crew grade may result in failing the course (Stagecraft, Basic Stage Lighting, Costume Construction) depending upon the instructor's grading policies.
- f. Tardiness may result in a drop of a ½ letter grade for each instance and may lead to dismissal. If you're not there early, you're late.

3. Etiquette and Decorum

- a. Crew members are responsible to the stage manager, the crew head and the appropriate Design and Production faculty.
- b. Immediate dismissal from a crew responsibility will result for individuals who arrive for their call under the influence of alcohol or drugs.
- c. Pay close attention to the directions you receive. Use your run books and checklists so that you can do your job the same for each run. Shows can be damaged or people injured if you do not do your job correctly.
- d. Never touch props or equipment that are not part of your specific job.
- e. Maintain quiet backstage. If you are on headset, conversation should be limited to only what is necessary (see appendix L). Quiet areas include the backstage hallways and Green Room due to the reflection of sound into the stage areas.
- f. Maintain a safe, clean backstage environment. If you see an unsafe situation that you cannot fix by yourself, contact your crew head or ASM immediately.
- g. Black clothing (black long-sleeved top with no graphics, long black pants, black soft soled shoes, black accessories) will be required beginning with first dress. If gloves or head coverings are required, they will be provided.
- h. During tech rehearsals, be prepared to stop, start, and redo cues repeatedly. Have patience and follow the SM's directions.
- i. A positive attitude is expected of all crew.
- j. All members of the cast and crew are required to assist with the Strike.
- k. If you have questions, ask the stage manager or a Design and Production faculty member.
- l. Personnel cell phones are not allowed backstage during tech/dress rehearsals and performance.
- m. Follow crew guidelines and other information given out at crew view.

4. Crew Positions

- a. Stage Manager – Duties of the Stage Manager include the smooth, organized operation of all rehearsals and performances. The specifics of the position can be found in section III. K. 9.
- b. Associate Stage Manager(s) – See Section III. K. 10.
- c. Deck Crew – Duties of this crew include preparation of the stage and equipment for

the show, maintaining cue sheets, shifting of all scenery on and off the stage, and resetting any post-show scenery or equipment.

(1) Report for crew view (generally, the day before dry tech). Crews meet one half-hour before the start of the run-through.

(2) During tech/dress rehearsals learn your job, use your show paperwork, and attend the notes session after the rehearsals.

(3) After check-in, work quickly to complete your pre-show check list and then join others on the show crew to assist with pre-set.

d. Properties Crew – Duties include the pre-setting of props, maintain cue sheets, shifting props during scene changes, securely storing props after the show and maintenance of props during the rehearsal and run of the show. If major problems occur with properties during shifts or if major damage to properties occurs, notify the stage manager and the props master immediately. Maintain an inventory of expendable properties (food, tobacco products, blanks, etc.) so that you can keep the stage manager apprised of need for replacements. See III. L. 4. c. 1-3 above.

e. Electrics Deck Crew – Duties include the pre-set, test, shift, color change, cue sheets, and operation of all electrical equipment (may include electrically operated special effects such as smoke, haze, fog, pyro, projectors, etc.) on the stage for a show. Post show responsibilities include the shut down and secure storage of all equipment as well as minor maintenance as needed. You may need to learn how to operate equipment before Dry Tech. If major problems or breakdowns occur, notify the stage manager and master electrician immediately. See III. L. 4. c. 1-3 above.

f. Spot Operators – Duties include pre-show test of equipment, maintaining cue sheets, operation of spotlight for all cues, minor maintenance (replace burned out color, etc.) and maintaining a clean work area. You may need to learn to operate equipment before Dry Tech. If major problems or breakdowns occur notify the stage manager and master electrician immediately. See III. L. 4. c. 1-3 above.

g. Fly Operator(s) – Duties include pre-show run and check of all moving line sets, check of all spike positions for correct trim, check low trim for every line set, maintain cue sheets, operating all fly cues, restore at show end, and minor maintenance. You may need to learn how to operate equipment before Dry Tech. Safety is important. Do not force a line set. If a line set is out of balance or “feels wrong,” do not ignore it; if you cannot fix it yourself, get help immediately. If major problems or breakdowns occur, notify the stage manager and the Technical Director immediately. See III. L. 4. c. 1-3 above.

h. Costume Construction Crew (DRAMA 1114)

1) Crew will begin one (1) week prior to tech rehearsals and will finish with strike. Some crew assignments will be longer than others.

2) Each class member will be assigned to at least one (1) production. You are responsible for attending and participating in any and all activities pertaining to this assignment. **THIS IS NOT NEGOTIABLE.**

3) Evening work calls will begin at 7:00 pm. Crew will meet in the Costume

Studio, please bring your equipment. Evening calls will not run past midnight.

4) Saturday work calls will begin at 10:00 am. We will break for lunch from 1:00 pm and resume at 2:00 pm. Sunday work calls (when necessary) will begin at 1:00pm and end at 5:00pm.

5) These calls may change without notice. Please check the board in the costume shop.

6) Crew view calls are set 15 minutes prior to the curtain. Example: 6:45 call for a 7:00 go.

7) Dress rehearsal and performance calls are set 2 hours prior to the curtain. Example: 6:00 call for an 8:00 go.

8) Sunday work calls after opening will be set 2 hours prior to the curtain.

9) Accommodations for night classes should be made as soon as crews are assigned.

10) Black clothing is REQUIRED, beginning at the first dress.

11) Dates for all calls are posted on the calendar in the costume shop.

12) Your calls, and any changes, will be posted outside the costume shop door, not necessarily on the main FAC callboard. Please note that email notification does not substitute for checking the costume shop board

i. Dressers: A General Guide

1) Preset all costumes and accessories.

2) Assist actors with costume needs during dress rehearsal and performance. Actors shouldn't have to try to reach fastenings behind their backs.

3) Assist with quick changes, storage, inventory, and laundry.

4) Maintain the wardrobe. Always be on the "Schmutz Patrol."

5) Report problems to crew head or graduate assistant.

6) Stay out of the house and Green Room.

7) Do not mimic the performers.

8) Be aware of any unauthorized personnel backstage and report them to the stage manager or ASM immediately.

9) Stay out of the way.

j. Sound and Lighting Board Operators

1) Pre-show checks and tests

2) Maintain all cue sheets and running notes

3) Run all cues for the production

4) Restore (work lights up immediately after the audience exits, etc.), shutdown, and secure.

5) If major problems or breakdowns occur, notify the stage manager and master electrician immediately.

6) Maintain clean and orderly lighting and sound booths.

k. Audience Development Crew

1) Distribution of printed publicity

2) Assistant House Management:

Arriving at theatre one hour before curtain.

General duties (check bathrooms, make sure auditorium is clean, check with box office for ticket count, check-in with stage manager, prep concessions, etc.)

Prepare programs for ushers (who arrive 45 minutes before curtain)

Train ushers: show them the theatre, explain the seating, instruct about concessions, emergency procedures

Open house at stage manager's OK, tear tickets & welcome patrons

Post-show duties (clean auditorium, etc.)

M. STRIKE

Strike is the restoration of the theatre to "zero;" the degree of strike may depend on circumstances. Attendance, however, does not vary. All cast and crew must attend strike – it is mandatory.

1. PAY ATTENTION! A Strike can be a hazardous operation. Pay attention to what the Technical Director, the ATD, and other strike directors tell you to do. Pay attention to what is going on around you. Safety is everyone's concern.
2. Wear clothes that are appropriate to work. Long pants and solid shoes are required. No shorts or open toe shoes are allowed.

N. PRODUCTION SUPPORT FOR CAPSTONES, CLASS PROJECTS AND SCENES

1. Class Projects and Scenes

- a. You must locate your own props or costumes for class projects and scenes. DO NOT ask to borrow them from the prop shop and Costume Studio. Please remove your props or costumes from rehearsal spaces when you leave. The closet in FAC 317 must be neat & tidy at all times!
- b. Some furniture and basic scenery pieces are provided in FAC 302, 313, 317 and the Gilson Lab & Studio Theatres at Old Science Hall. It is your responsibility to leave these items in good condition; if they are destroyed in rehearsals they may not be replaced. Do not remove these items from their rooms since they are needed by others for their projects and rehearsals.

2. Capstones

- a. As a general rule, no design or technical support is provided by the SOD or its shops. In rare cases in which a Performance area Capstone project involves a design component, students are required to outline their project's needs in detail and gain prior approval from their capstone adviser and course instructor in consultation with the Design and Production faculty. Design or technical capstones generally occur as part of the University Theatre season.

- b. For all other Capstone projects, students may have access to stock flats, platforms, and basic furniture. The Capstone student must make arrangements to check out these materials, load them into the theatre, store them properly and return them promptly after the close of the show. Students who do not follow these procedures will receive a failing grade for the Capstone course.
- c. DO NOT ask to borrow additional costumes, props, scenery or furniture for your production. You must locate your own, store them properly between performances and strike them when your show closes.
- d. You are responsible for recruiting a crew for your Capstone productions. You must insure that working on your crew does not interfere with students' curricular or production responsibilities.
- e. Lighting and sound cues must be programmed and run by students authorized by the appropriate Design and Production faculty. Any adjustments to a rep plot or sound system MUST be authorized in writing and/or appointment by the appropriate Design and Production faculty.
- f. Capstone productions of existing work must have permission from the rights holder to be performed. See your Capstone adviser for more details or questions.

IV. ADMINISTRATION

A. SUMMER COMPANY

The School of Drama may produce during the summer months. Auditions are open to all Drama students and are traditionally held during the month of April. Employment contracts are offered to a limited number of actors, designers, stage managers, and technicians.

B. TRAVEL & EMERGENCY FUNDING

The School of Drama encourages students to pursue professional contacts and summer stock work during the summer months. Through a generous endowment provided by Peggy and Walter Helmerich, a limited number of travel stipends are provided for undergraduate and graduate students to attend professional auditions and conventions. The Dean of the Weitzenhoffer Family College of Fine Arts also provides limited funding for travel and conference fees for students wanting to participate in auditions or professional conferences. Contact Jessica Perez in the School of Drama's office for further information on these student travel grants. The Fine Arts Student Emergency Fund is available for full-time students in the Weitzenhoffer Family College of Fine Arts to address unexpected real-life events in which students may find themselves. More information is available at: <https://www.ou.edu/finearts/support/student-fund>

C. STUDENT ORGANIZATIONS

1. Alpha Psi Omega

Alpha Psi Omega is a national theatre honor society established in 1925 for the purpose of providing acknowledgement to those demonstrating a high standard of accomplishment in

theatre and, through the expansion of Alpha Psi Omega among colleges and universities, providing a wider fellowship for those interested in theatre. Alpha Psi Omega has enjoyed continuous national growth and, with over 550 casts, is the largest national honor society in America. The Tau Kappa cast of Alpha Psi Omega seeks to develop dramatic talent and enhance production and performance at the University of Oklahoma. The organization supports the University of Oklahoma's dramatic productions, including those produced by the School of Drama, the Weitzenhoffer Department of Musical Theatre, the School of Dance and student produced productions through fund-raising, promotion or "hands on" assistance, such as serving concessions, building sets and props or offering cast/crew support. The organization also seeks to encourage and support the dramatic arts in the community by reaching out to interested youth and financially supporting local charity. This chapter is also dedicated to its own members in friendship and personal support. Members are pledged and inducted each fall semester. Each new member is eligible to pledge based on a variable point system, reflective of accomplishment and dedication to the theatre (see current officers for details). If a student meets these requirements and desires to pledge, he or she will be accepted.

2. Drama Student Senate

The Drama Student Senate is an elected body of student officials made up of 2 individuals from each class. Its purposes are to serve as a liaison between the student body and the faculty/administration of the SOD; to raise funds for the end of the year Drama Banquet, Awards Ceremony, and any and all events the Drama Student Senate unanimously elects to support with organizational funds; and to foster community within the SOD.

3. Student Theatre Council

The purpose of the Student Theatre Council is to provide high-quality theatre that is available to all students at the University of Oklahoma.

4. LatinARTE

LatinARTE is a student organization that has the purpose of showcasing Latinx art by Latinx students for the Norman community.

5. Fine Arts Diversity Council

The Fine Arts Diversity Council is a student organization that organizes activities and makes recommendations to the Faculty to promote diversity within the School of Drama

6. The Black Creative Circle

The Black Creative Circle focuses on the production and showcasing of African American Theatrical works. They produce shows and stage readings throughout the school year.

7. Theatrical Writing Initiative

The Theatrical Writing Initiative is a group dedicated to creating a space for students to share their original works. We will post our student work and updates, which will include student plays, essays, and dramatic criticism.

8. Student Advisory Council

The Student Advisory Council's purpose is to facilitate and foster communication between the faculty, staff, and students of the School.

D. REHEARSAL SPACE RESERVATION

Students may reserve rooms for rehearsal purposes through the "forms" tab on the School of Drama website. They are asked to exercise reason when doing so; there are many students who need to use these spaces, so it may not be practical to use these spaces for blocks of time exceeding one hour per day. Spaces are to be treated with respect and to be left in order for the next rehearsal or class. Please remove props and costumes and clean the rehearsal space upon completion.

V. AUDIENCE DEVELOPMENT

A. SECURING TICKETS

1. Fine Arts faculty and staff (including graduate and undergraduate assistants) are allowed one complimentary ticket per production. Production directors and designers are allowed two for a production which they direct/design. Cast are allowed one per production in which they are involved. A cast/crew member who also is an undergraduate assistant is not allowed more than two comps for any given show. Complimentary tickets must be obtained from the box office at Catlett Music Center (see V.A.3 below) during regular business hours. House managers are instructed not to allow anyone to enter the theatre without a ticket.
2. Drama majors may usher for a University Theatre production and will receive a free ticket to that performance. A sign-up sheet is posted on the callboard for each show and interested persons must commit to a specific performance.
3. University Theatre tickets are sold through the Fine Arts College Ticket Service (F.A.C.T.S.). The box office is located in Catlett Music Center, directly across Elm Avenue from the Fine Arts Center. Box office hours are Monday through Friday, 11:30 am to 5:30 p.m. The box office opens in the Fine Arts Center one hour prior to curtain. Majors are encouraged to make advance reservations, either by visiting the box office during regular business hours, or by telephone, with a credit card, at 405-325-4101.

B. USHERING

University Theatre ushers should report to the house manager, 45 minutes prior to curtain. Ushers should be dressed in a manner reflecting proper hygiene, good grooming, and appropriate wear.

Ushers will hand out programs and assist patrons in finding their reserved seats. During the production, ushers are expected to assist the House Manager in seeing that all audience members adhere to the University Theatre policies (no photography, recording devices, cell phones, or food or drink). At intermission, ushers should report to the house manager to assist in concession sales. Following the performance, ushers will be required to pick up programs for recycling purposes and will then be excused by the house manager.

C. HOUSE MANAGING

The House Manager is responsible for all front-of-house duties. Assistant house managers are assigned through rehearsal and production crew assignment. All house managers are trained and receive a checklist to follow procedures. House Manager duties include:

- 1) Coordinate and ensure the smooth operation of the Front of House. Arrive at theatre one hour prior to curtain. Check cleanliness of house, restrooms, etc. Empty trash, refill empty toilet paper rolls, etc.
- 2) Ensure the safety of patrons, volunteers, and staff through the proper implementation and enforcement of emergency procedures.
- 3) Coordinate staff (ushers and concessions assistants) through hiring, training, evaluation and delegation of duties as necessary. Make sure that all staff understands their responsibilities pre-show, intermission, and post-show before house opens.
- 4) Prepare Front of House manager's reports nightly including house counts, deposits, lost and found, and patron feedback.
- 5) Coordinate activities with the facility coordinator, stage manager, TD and other appropriate staff.
- 6) Report and follow through on any malfunctions and safety concerns in the lobby and auditorium.
- 7) Before leaving, ensure that lobby and house are clean, the lights are turned off, and all doors are pulled shut and locked. If the house manager is the last person out of the FAC, turn off the lobby lights and make sure the front doors are locked and the building is secure. Do not allow students to prop open the doors for late rehearsals.

D. UNDERGRADUATE MARKETING ASSISTANTS

According to need and budgetary capabilities, undergraduate marketing assistants may be hired on an hourly basis to assist the School of Drama. Publicity assignments for the OSH Gilson Lab Theatre productions will be given at the discretion of the Drama Office staff. These assistants will be required to keep some evening and weekend hours and will be asked to perform duties in various areas within the School of Drama.

APPENDIX A

Faculty
2022-2023

Dr. Joe Alberti
Assistant Professor – Voice & Speech
Ph.D. University of Texas at Dallas
MA University of Texas at Dallas
BS University of Massachusetts at Amherst

Betsy Ballard
Adjunct Lecturer – Acting for Non-Majors
Ph.D. University of Oklahoma
MA University of Oklahoma
BA East Central State University

Nicholas Bartell
Adjunct Instructor – Acting
BFA University of Oklahoma

Alissa Branch
Associate Professor – Acting
MA Washington University
BFA The University of Oklahoma

Renée Brode
Assistant Professor – Lighting Design
MFA York University
BFA York University

Dr. Kate Bussell
Assistant Professor – Movement and Combat
Ph.D. University of Missouri
MAT University of Central Florida
BFA Michigan State University

Lloyd Cracknell
Associate Professor – Costume Design
MFA University of Oklahoma
MA St. Martins School of Art – London
BA Nottingham Trent University

Evan Crump
Lecturer – Acting/Directing
Ed.D. George Washington University
MFA Mary Baldwin University
BA University of Maryland

Dr. David Fennema
Professor Emeritus – Theatre History & Criticism
Ph.D. Indiana University
MA University of Wisconsin
BS University of Wisconsin

Chris Freihofer
Instructor – Acting for the Camera
BFA University of Oklahoma

Seth Gordon
Professor – Acting/Directing
MFA Carnegie Mellon University
BFA Carnegie Mellon University

Kathryn McGill
Adjunct Lecturer – Voice and Diction
MFA New York University
BFA University of Oklahoma

Madison Niederhauser
Adjunct Instructor – Acting
BFA University of Oklahoma

Dr. Judith Pender (*sabbatical FA22*)
Professor – Acting/Directing; Performance Area Coordinator
2007 Rothbaum Professor of Excellence in the Arts
Ph.D. University of Georgia
MFA University of Georgia
BFA Missouri State University

Christopher Sadler
Associate Professor – Stage Management; Theatre Minor Adviser; Curriculum Coordinator
2019 Rothbaum Professor of Excellence in the Arts
MFA University of California San Diego
BFA Ithaca College

Uldarico Sarmiento
Associate Professor – Scene/Digital & Media Design; Coordinator of International Programs
MFA University of Missouri-Kansas City
BFA University of Oklahoma

Richard Sprecker
Associate Professor – Sound Design
MFA University of Missouri-Kansas City
BA Greensboro College

Dr. Nahuel Telleria
Assistant Professor – Dramaturgy
DFA Yale University
MFA Yale University
MA University of Chicago
BA Columbia University

Elizabeth Townsend
Adjunct Lecturer – Acting for Non-Majors
MFA Kent State University
BA Columbia University

Robin Vest
Adjunct Lecturer – Scene Design
MFA Yale University
BFA University of Oklahoma

Jon Young
Interim Director, Helmerich School of Drama
Professor – Scene Design; Design & Production Area Coordinator
2017 Rothbaum Professor of Excellence in the Arts
MFA University of Missouri-Kansas City
BFA University of Kansas