

Texas Wesleyan University
Department of Theatre
Student Handbook
Revised August 2019

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Theatre Department Handbook

Wesleyan Handbooks

The Theatre Department Handbook addresses policies of importance to theatre majors and minors. It includes information on the mission and history of the Department, its faculty and staff, academics, financial aid, production procedures, facilities, equipment, forms and other topics of interest.

The Theatre Department Handbook is a supplement to the following sources of information for Wesleyan Theatre Majors and Minors:

Texas Wesleyan University Academic Catalog, available online: <https://txwes.edu/academics/registrar/academic-catalogs/>

The Theatre Handbook can be found online at the Theatre Wesleyan website:
<https://txwes.edu/student-life/student-resources/student-handbook/>

Texas Wesleyan Student Handbook, available at the Office of Student Life:
<https://txwes.edu/student-life/student-resources/student-handbook/>

Some material found in those two handbooks is duplicated here simply to help students access information of particular relevance to their success. Any deviation here from the information provided in the *Academic Catalog* or *Student Handbook* is entirely accidental. Students are responsible for knowing the information as it is contained in those original source documents.

Students are responsible for knowing the practices and policies outlined in the Theatre Department Handbook. Should questions arise about content, students should speak with the Department Chairperson. The faculty of Theatre Department developed and compiled the Handbook's contents and is the only authority on what is contained there. Students are cautioned not to speculate on interpretation but to address their concerns to one of these faculty members.

The Handbook is a fluid document and will reflect changes in curriculum, production practice and policies that grow from the Department's ongoing self-evaluation. When changes are made to the Handbook, students, faculty and staff will be informed by announcements in Practicum or on the Call Board and through Texas Wesleyan email.

Part One: Introduction to the Department of Theatre

As part of the larger Wesleyan community, the Department of Theatre strives to serve the University's mission and vision.

University Mission Statement

Our mission at Texas Wesleyan University is to develop students to their full potential as individuals and as members of the world community.

Texas Wesleyan University, founded in 1890 in Fort Worth, is a United Methodist institution with a tradition in the liberal arts and sciences and a focus on professional and career preparation.

The University is committed to the principles that each student deserves personal attention and that all members of the academic community must have freedom to pursue independent thought and to exercise intellectual curiosity.

The University endeavors to create a learning environment where each student is provided an opportunity to pursue individual excellence, to think clearly and creatively, and to communicate effectively. The University also strives to develop a sense of civic responsibility and spiritual sensitivity, with a commitment to moral discrimination and action. Texas Wesleyan University strives to develop informed, responsible, and articulate citizens.

The University actively seeks and employs faculty and staff with commitment and dedication to teaching, inspiring, and serving students. Texas Wesleyan University recognizes its responsibility to the community by providing leadership and talent through programs that enable and enrich society.

Undergraduate and graduate programs are offered on campus and through distance education. Faculty scholarship informs teaching and advances knowledge and understanding.

University Vision Statement

Texas Wesleyan aspires to be a values- and student-centered university where motivated students prepare for graduate school and leadership in professional careers.

This vision is premised upon the understanding that professional employers seek individuals who have attained the essential skills of critical thinking, analytical reasoning and creative problem solving.

Texas Wesleyan believes that the best way for undergraduate students to learn these skills is in a liberal arts setting through intentionally small classes led by gifted faculty who are committed to student success.

This vision also recognizes that most students will need graduate professional degrees to further their careers and that these same skills are required for admission to and successful completion of graduate professional programs.

Realizing that most students will enter the workforce before returning to graduate school, Texas Wesleyan University will maintain graduate professional programs of high quality in formats that are accessible to working adults. These programs will focus on deepening and broadening critical thinking, analytical reasoning and creative problem solving skills in the context of professional content.

Department of Theatre Mission Statement

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

The program is designed to:

- Enhance, support and encourage a community of students, artists and scholars interacting and creating together in an environment which fosters the study and production of theatre, thereby creating and training professionals in the arts and providing education in the arts for students throughout the University
- Provide the student with a clear understanding of the art of theatre
- Demonstrate the cultural integration of a number of disciplines
- Prepare the student to be a creative member of society

Philosophy of Theatre Education

The faculty of Wesleyan's Theatre Department takes great pride in its history as educators, scholars and artists. Our students study the history, philosophy and practice of theatre and produce plays and musicals as participants in one of the only theatre companies in North Texas celebrating more than sixty-four of production.

The program is structured to provide students with a comprehensive approach to numerous aspects of theatre. Specific concentrations are set up within the areas of design/technical theatre, directing, performance, and playwriting. However, provisions are made to accommodate students who desire a more general education in theatre, particularly for those who plan to teach. A fundamental tenet of the Department's educational philosophy is the correlation of classroom and production programs wherein the production program becomes the laboratory for application of skills acquired in the classroom.

Each Wesleyan theatre student deserves individual attention and opportunities to work in collaboration with a faculty of professionals in the Department's production program, known as Theatre Wesleyan.

Faculty advisors focus on students as individuals and help them create degree plans best suited to their unique educational and professional goals.

The faculty has affiliations with Actors Equity, The Dramatists Guild, Stage Directors and Choreographers Society and USITT. Each full-time and adjunct faculty member works professionally in theatre and brings that experience to the classroom.

It is critical to our success that each student has an equal opportunity to audition, perform, design, build, and participate in every aspect of Theatre Wesleyan.

The faculty encourages students to develop professional contacts while they are pursuing their degrees. Our professional network is vast, and we regularly schedule workshops and master classes with other experts, including actors, casting agents, playwrights and designers.

The Department occasionally mounts productions in outside theatres.

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

Our alumni can be found working on Broadway as performers & producers, in films and television as actors and art directors, on stages as award winning performers, playwrights, designers and directors, and as dedicated educators all over North Texas and across the United States.

The Department is committed to maintaining strong professional relationships with Theatre alumni and makes every reasonable effort to assist graduates in their pursuit of graduate study and professional work.

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

Interested, qualified students have the opportunity to design and direct in the production program, and the faculty supports other projects, such as readings of student-written plays, student-directed plays or scenes and occasional special student-generated projects.

Student Learning Capabilities

The Department of Theatre is committed to the long-term development of four specific student learning capabilities. Each Theatre course and Theatre-based FAR course is structured to develop these capabilities by the means specified in the course syllabus.

The capabilities are defined as:

Artistry – The acquisition and application of skills

Critical Thinking – The development of processes for analysis, evaluation and reflection

Creative Problem Solving – The application of creative instinct, learned skills and collaboration for challenges within theatre production and scholarship

Communication: The abilities to write and speak with authority and to engage the listener

History of Productions

An annotated list of Theatre Wesleyan Productions can be found on the Department's website at this link:

<http://txwes.edu/academics/artsletters/theatre/production-history/>

Department Contact Information

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

Campus Map and Classrooms

A map of Wesleyan's Historical Campus can be found in the Academic Catalog and online at:
<https://txwes.edu/admissions/visit-campus/map/>

The majority of Theatre classes are held in these buildings:
 --Sone Fine Arts Center, Binkley at Avenue E (#24 on the map)
 --Dan Waggoner Annex, North of the Sone Fine Arts Center (26 on the map)
 --Scene Shop, (#29 on the map)

Faculty and Staff

Faculty biographies are available on the website:
<https://txwes.edu/academics/artsletters/undergraduate-majors/theatre/faculty-and-staff/>

Joe Brown

Professor of Theatre and Mass Communication
 Director of Freshman Studies
 Office: Dan Waggoner Annex 203
 Office Phone: 817-531-6520
 Cell phone: 817-313-0993
 Email: jbrown@txwes.edu
 joeabrown@sbcglobal.net

Christine Chambers

Adjunct Professor of Theatre Voice
 Office: Law Sone Fine Arts, Studio 1
 Phone: 817-602-9370
 Email: ccsongdiva@sbcglobal.net

Jeanne Everton

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

Richard Haratine

Adjunct Professor of Theatre
 Office: Dan Waggoner Annex 101B
 Office Phone: 817-531-5809
 Email: rharatine@txwes.edu

Jennye James

Scene Shop Foreman
 Office: Claudia Stepp Scene Shop
 Office Phone: 817-531-4966
 Email: jkames@txwes.edu

Michael Plantz

Adjunct Professor of Theatre
 Office: Law Sone Fine Arts, Studio 2
 Cell Phone: 817-690-5725

Email: michaelplantzmusic@gmail.com

Karen Potter

Visiting Professor of Theatre

Office: Dan Waggoner Annex 101A

Office Phone: 817-531-4925

Email: kapotter@txwes.edu

Jacob Sanchez

Theatre Business Manager

Office: Dan Waggoner Annex 100A

Office Phone: 817-531-5867

Email: jesanchez@txwes.edu

Dwight Sandell

Adjunct Professor of Theatre

Phone Messages: 817-531-5867

Email: dwightsandell@aol.com

Bryan Stevenson

Associate Professor and Chair of Theatre

Designer and Technical Director

Office: Dan Waggoner Annex 100B

Office Phone: 817-531-4892

Email: bstevenson@txwes.edu

Connie Whitt-Lambert

Professor of Theatre

Director of Playwriting Studies

Office: Dan Waggoner Annex 104

Office Phone: 817-531-5866

Email: cwhittlambert@txwes.edu

Other Theatre Department Phone Numbers

All these four-digit extension numbers can be dialed from campus telephones. When dialing from off-campus or on a personal cell phone, the appropriate prefix is 817-531-xxxx.

Academic Success Center	4219
Admissions	4422
Arts & Sciences	4900
Book Store	4272
Box Office	4211
Cashier's Office	4456
Facilities	4252
Library	4800
Health Services (Nurse)	4948
Registrar	4414
Campus Security	4911 or 4290
Campus-Main Number	4444

Part Two: Admissions, Financial Aid

Admissions

--Admission to the Department as a theatre major or minor requires an audition, interview and/or presentation of portfolio.

--Current transcripts and letters of reference may be brought to the audition, interview or portfolio review.

--No student will be accepted into the Theatre Department until after he or she is admitted by the University.

Financial Aid

Theatre Department Scholarships

The Theatre Department's scholarships are awarded to students who meet academic and performance standards determined by the Department's faculty as well as criteria set by the Office of Financial Aid. Scholarship funds are limited, so students are urged to complete their applications processes as early as possible in the year prior to the anticipated enrollment date.

Theatre Scholarships cannot be awarded until students:

- are admitted by the University
- pass an audition/interview/portfolio review with the theatre faculty
- complete the FAFSA and been approved by the Office of Financial Aid. Information for FAFSA can be found at this website: <https://txwes.edu/admissions/what-will-it-cost/scholarships-and-aid/>

Room Grants

The Department awards a limited number of room grants, which must be renewed each academic year by submitting the application in the Forms section of this Handbook. **No student should assume his or her room grant will be renewed.**

The room grant covers the cost of one-half of a double room in a dormitory designated by the Office of Student Life. The University meal plan is not included in the room grant and is the responsibility of the individual student.

Any theatre major may apply for consideration for one of these grants. The theatre faculty determines the room grant awards based on each student's need, academic standing and participation in the Department's programs.

Other Financial Aid

Most Texas Wesleyan University students qualify for grants and subsidized loans. Many theatre majors are also on academic scholarships given by the University. In every case, the Office of Financial Aid awards students the maximum financial assistance by combining grants, loans and scholarships.

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

Renewing Departmental Awards

--Theatre Department Scholarships are renewed annually for up to 8 semesters. For renewal, the student must be in good standing, meet the minimum Theatre Department GPA requirement and successfully complete all Production Lab requirements.

--Room Grants must be renewed annually. **No student should assume his or her room grant will be renewed automatically.**

--Each student is required to re-apply annually for renewal of Theatre Department aid.

--The applications to renew Theatre Scholarships, Room Grants and Assistantships are available year round under the Forms section of this Handbook.

--**Deadline for all application is April 15th** or, when the 15th falls on a weekend, on the Monday immediately following that date.

Renewing University Awards

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

Theatre Department Assistantships and Work Study

Students approved for federally subsidized Work Study may find employment on the Wesleyan campus, beginning in the freshman year. Typically after the freshman year, the Theatre Department's best students may qualify to increase their Departmental aid through their energetic and dedicated contributions to our programs. These additional funds, some from the Federal Work Study Program, may become available in the form of production Assistantships if students meet the requirements. More information on Assistantships can be found in the Appendix of this Handbook.

Part Three: Academics

Advising

All Wesleyan freshmen must be advised for registration and academic progress by designated members of the Theatre faculty. An announcement will be made in Practicum prior to the beginning of the advising period to inform freshman of which Theatre faculty member they should see. While the process for enrolling in courses changes at the University administration's designation, your theatre faculty advisor will direct you to the appropriate procedure for registering.

Students who have completed 24 or more hours of college credit will be assigned an academic advisor from the Theatre faculty, typically the individual who heads the student's emphasis area. This faculty advisor will counsel the student regarding course selection, degree plans, evaluations, and other matters pertaining to the student's academic progress in all course work and production work.

Students are warned never to base program decisions on hearsay or rumors. Changes in the Theatre program and curricula evolve with the Department's ongoing critical self-evaluations; your advisor can keep you informed of such changes.

Scheduling Classes

Every fall and spring semester, students will be informed in Practicum of the faculty's posted appointments for the purpose of advising. Students are expected to sign up for an advising appointment and, before they come to the advising session, should review their degree requirements and the schedule of upcoming classes, posted on the Wesleyan Website at RamLink, and develop a tentative schedule for discussion with the advisor.

Degree Plan

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

Degree Requirements

General Education Curriculum (the GEC)

Students must consult the University's Academic Catalog to find specific courses in the GEC.

Theatre Major

Students majoring in Theatre earn either the B.A. or B.F.A. in Theatre by completing the GEC and the required Theatre courses for the Major. Students must consult the University's Academic Catalog to find specific courses required for the Theatre major.

Theatre Minor

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

Applied Lessons:

In order to meet students' needs for individualized instruction in specialty areas, the Theatre curriculum allows students to enroll, on a limited basis, for Applied Lessons in various areas of study. The course numbers for these Theatre Applied Lessons (TAP courses) are based on the number of credit hours according to the following scheme in which the course number's second digit represents the number of credit hours; so TAP 2300 is a 3-hr. course.

<u>Course #</u>	<u>Level</u>	<u>Hours</u>
TAP 1100, 1200, 1300	Freshman	1-3 credits
TAP 2100, 2200, 2300	Sophomore	1-3 credits
TAP 3100, 3200, 3300	Junior	1-3 credits
TAP 4100, 4200, 4300	Senior	1-3 credits

Section numbers are assigned by the faculty according to content area in this way:

- 01 - Acting, Directing, Script Analysis (Everton)
- 02 - Playwriting and Dramaturgy; Theatre History (Whitt-Lambert)
- 03 - Design: Lighting, Scenic, Costume, Properties (Potter or Stevenson)
- 04 - Arts Management: Stage, Front-of-House, Box Office, Publicity/Graphics (assigned as needed)
- 05 - Dance, Stage Combat (assigned as needed)
- 06 - Voice (Chambers and Plantz)

Important considerations

1. Students must discuss their interest in Applied Lessons with their faculty advisors and the instructor of the TAP content area and complete the “Theatre Applied Lessons” form with the faculty advisor.
2. For each hour of TAP credit, there is a course fee. The fee is subject to change by order of the University’s administration. Recently but it has been assessed at \$78 per credit hour in the 2019-2020 academic year. Students are warned to remember the \$78, \$156, or \$234 charge when considering TAP enrollment.

Voice Lessons

Theatre majors may enroll for applied voice lessons (singing) through the Theatre Department. Voice lessons are offered under the TAP prefix, Section 06.

- 1-credit hour TAP Voice Lesson meets once a week for 30 minutes
- 2-credit hour TAP Voice Lesson meets once a week for 60 minutes
- 3-credit hour TAP Voice Lesson meets once a week for 90 minutes

Voice lessons are scheduled individually to work in the student’s schedule. To enroll, the student may obtain the “Theatre Applied Lessons” form from the faculty advisor.

Once completed, the form must be turned in to the Business Manager who will obtain the voice faculty and chairperson’s signatures. Once all faculty signatures are obtained, the form will be sent to the Registrar’s office, and you will be automatically enrolled in the TAP course. This typically takes 2 or 3 business days, so students are urged to check their registration status in Ramlink to ensure the processing has been completed.

Specific lesson times will be assigned the first week of every semester.

Departmental Academic Policies

Attendance

Theatre is a collaborative endeavor in which professionals are expected to show up on time, every time they are called. To help prepare for that professional expectation, theatre students are expected to attend all classes. Unexcused absences are not allowed. The syllabus for all Theatre courses contains specific instructions regarding class attendance.

Should a student miss a class for any reason, he or she is responsible for all assignments and material covered in that class.

It is a professional courtesy for students to notify their instructor(s) when they will be absent from a class. As early as possible, students should send an email, a text message or leave a voice mail for instructors of classes they will miss.

It is required that each Theatre major/minor will be at all meetings (including Practicum), fittings, work calls and rehearsals relevant to the production program. If scheduling conflicts occur, the student must contact the appropriate faculty member to resolve the issue.

GPA Expectations

The Department has firm minimum expectations for grades and grade point average (GPA):

- a 2.5 GPA for each semester they are enrolled as a major or minor
- a minimum grade of C in each Departmental core course, the major and minor requirements

To be eligible to participate in productions as an actor, director, playwright, designer, stage manager or crew head, Theatre students must meet or exceed the minimum requirements.

Probation and Zero Tolerance

Those students who fail to meet the Department’s minimum expectations for GPA and Theatre core course grades will be placed on Departmental Probation for one semester. The student will be informed in writing of his or her deficiency in grades, production hours or effort put forth in the production program.

If the deficiency is corrected during that initial probationary semester, the student is removed from Departmental Probation without penalty.

If the deficiency is not corrected, the Theatre faculty may choose to place the student on Zero Tolerance Probation. The student then has one semester to improve GPA or participation in the production program to the satisfaction of the faculty, or he or she will be dismissed from the program. The student will be informed in writing.

Academic Dishonesty

The University's policy can be found under the heading "Academic Integrity" in the Student Handbook at this link:

<https://txwes.edu/student-life/student-resources/student-handbook/university-policies-and-community-standards/>

The policy of the Department of Theatre is to treat academic dishonesty of any kind as an extremely serious matter, with serious consequences that can range from receiving no credit for assignments/tests to expulsion.

The policy of the University, as quoted here from the *Student Handbook*, is that when any of the sanctions are imposed for academic dishonesty, "the instructor submits a copy to the student, the dean of the school, and the Dean of Students."

It is never permissible to plagiarize or turn in any work that has been copied from another student or copied from a source (including the Internet) without properly acknowledging the source.

Practicum and Production Lab

Theatre Arts Practicum is the weekly Departmental Production Meeting for all students, faculty and staff. Each Theatre major and minor will read the current THEATRE HANDBOOK by the second meeting of Practicum, typically by the second Monday of the semester. Each Major and Minor will sign and return the Practicum Contract form acknowledging and agreeing to all policies set forth.

Theatre majors and minors will enroll in THA0140, Theatre Practicum, for 1 hour credit for every semester they are enrolled as declared theatre majors or minors.

In addition, majors and minors will be enrolled each semester in two sections of Production Lab THA 0140L. This lab is an extension of the Practicum course dealing principally with attendance and participation in assigned weekly production work

Production credit transferred from other programs will be credited to the student's Wesleyan transcript as Theatre Elective, but it does not satisfy the Practicum in the Wesleyan Theatre degree program.

The Practicum syllabus will provide additional information. These are some of the standard requirements of all Theatre majors and minors each semester include:

- work a minimum of 125 production hours (for majors) or 62 production hours (for minors) each semester on assigned shows, or other approved Departmental projects
- weekly production work in assigned area through attendance at all weekly Production Labs to meet these requirements:
 - Theatre Majors: 45 hours each semester, a minimum of 3 hours per week
 - Theatre Minors: 23 hours each semester, a minimum of 1.5 hours per week
 - Plus additional hours worked in production shops, running crews, rehearsals and performances to bring the total number of hours for the semester to a minimum of 125 or 62. It is not unusual for active Theatre majors to earn twice that number (and more) in each semester.
- attendance at all strikes for major productions unless excused by the Technical Director prior to the strike
- adherence to faculty supervisor's requirements when cast in a production or assigned to a production position
- attendance at a public performance of each Main Season production

Under certain circumstances, students may be excused from weekly assigned work calls. Production Stage Managers, who have many duties outside of rehearsals, are excused from weekly assigned work calls for the duration of their particular productions. Each Stage Manager is responsible for tracking his or her total production hours and reporting that total to the Technical Director each week at Practicum.

In rare, unique circumstances, student directors, designers, actors and other production staff members may be allowed to count their first 3 hours of each week's design work or rehearsal as their assigned work call for that show's production period. Such accommodation must be approved by the Technical Director in consultation with the production's Faculty Director or area supervisor.

Students are encouraged to perform in one-act plays or scenes for Directing class, in Senior Projects, readings of student-written plays and PLAYMARKET. While the actual number of participation hours will vary from one project to the next, the maximum number of hours applicable to the semester total for these projects will be 20 per project.

Tracking Production Hours

Students accrue production hours as "Shop Hours" (earned in the production shops and work calls), "Rehearsal Hours" and "Independent Hours" (worked outside rehearsal and shops for activities associated with work as a Designer or Dramaturg, conducting research, learning lines, assisting with recruiting, etc.).

Students are responsible for reporting their own Production Hours each week at Practicum by using a Production Hours Timesheet, commonly referred to as “the Blue Sheet.” Practicum attendance is recorded immediately following the weekly Practicum meeting. Failure to turn in a Blue Sheet may result in both an absence in that week’s Practicum and/or not receiving credit for accrued production hours from the previous week.

If a student did not accrue hours from the previous week, a blank Blue Sheet must still be turned in for Practicum attendance.

While production hours are tracked by the Department in several ways, students are expected to keep a running total of their own production hours.

Part Four: Facilities, Equipment and Materials

Facilities

Sone Fine Arts Center

Located at the southeast corner of Binkley and Ave E., “The Sone” is the main hub of the Department’s activity. It houses the Thad Smotherman Theatre, our on-campus performance space. While it is technically classified a black box, “The Thad” accommodates arena, thrust and proscenium configurations.

Thad Smotherman is a former Texas Wesleyan student and a former member of the Board of Trustees. In 2002 the Smotherman family’s generous donation funded the renovation of the performance space from a shallow raised platform at one end of a steeply raked auditorium to the large, flexible space in use today.

The Sone Basement houses the Costume Shop, with its construction and storage areas, the makeup and dressing areas and another space that serves as additional construction space, classroom and lounge.

The Design Lab, located midway between basement and first floor on the south side of the stage (stage left), contains computers for use by all designers for Theatre Wesleyan productions and for classes.

Offstage left are storage areas, principally for lighting and tools.

The Box Office is located on the south end of the Sone lobby.

Throughout the year, meetings and classes may be held in the Lobby. To avoid rude disturbances, students are cautioned to remain quiet when entering the Lobby.

On the north side of the stage (stage right), up the short stairway, there is a small room for paint and tool storage and another room for storage.

Two voice studios are located on the north side of the building (stage right) at the landing level of the stairway leading to the basement.

Offstage right storage areas are used principally for rehearsal and show props.

At the west end of The Thad, on the second level, there is a large, glass-enclosed booth space for stage managers, light and sound board control and follow spot operators.

The “Loft” is a large rehearsal and classroom space.

On the ground floor at the back of the house on the north side, there is a storage closet, primarily used for sound equipment storage.

Parts of the second floor and the north and south towers of the Sone building are used principally for storage. Access to these areas is restricted for safety reasons. Students are cautioned to stay clear of these areas unless they are directed there as part of their work call duties.

The Sone Basement

The Sone Basement is a multi-purpose area and functions as the Costume Shop, a Classroom, Make-up area, Dressing Room and Lounge. If the basement is open, students may study, chat, eat lunch or have a meeting *only* in the Lounge area, at the east end where the tables are located.

Those using the lounge area of the Sone Basement must follow these rules:

- **No food or drink except bottled water is allowed in any other part of the basement.**
- Use of the refrigerator and microwave is allowed, but all stored items must be labeled and dated. Notification of cleaning will be posted and all items in the refrigerator will be cleaned out, anything left will be discarded.
- Everyone using the Basement Lounge is responsible for cleaning up after themselves, be that food, homework, sewing or drafting projects, props, make-up, etc.
- Any unidentified items left in that area will be disposed.
- If at any time these rules are not upheld, the Lounge area will become off-limits.

Classrooms

While a number of Theatre classes are taught in the Sone, the Department also makes use of Room 102 in the Dan Waggoner Annex (DWA). The easiest access to this space is from the DWA exterior door on the south side of the building, across the sidewalk from the stage right side of the Sone Fine Arts center. Because the space is used for a variety of classes outside the Theatre Department and the adjacent hall houses faculty offices and a classroom, students are asked to respect others by not congregating in the hall and remaining quiet and orderly in the building.

Some Theatre classes are scheduled in other spaces on the Wesleyan campus.

Anytime a Theatre class is moved, whether for a single meeting or a full semester, students will be informed of the change in weekly Practicum meetings or on signs posted at theatre building entrances or the assigned classroom. Last-minute room changes may be reported to students by text message or email.

Theatre Department Office

The Theatre Department Office houses the Department's Business Manager. Office hours vary according to production schedules, but, typically, the Office is open from 9:00 a.m. until 5:00 p.m., except for the lunch hour.

Through the day, the Business Manager must leave the office to carry out Department business. When the Department Office door is closed or locked during normal business hours, a notation concerning destination and a likely return time will be left on the office door. Students, who require immediate access to the Office when the Business Manager is unavailable, should see a Theatre faculty member for assistance.

The Theatre Department office is a workspace for the Business Manager, and other Theatre faculty and staff. It is not a lounge. Students are asked not to gather in the office unless they have immediate business there and always to be aware of the noise level. The office is a place of business; if students are being disruptive they will be asked to leave. Students are expected to be respectful of the space at all times and not use Department materials or equipment without permission. Please take care to remove all personal articles when leaving the office.

Faculty Offices

The Department Office and most faculty offices are located in the DWA, near the south exterior doors.

Voice instructors' offices are located in the Sone, on the south side, between first floor and the basement.

Faculty schedules are posted on office doors during the first week of each semester.

The Theatre faculty's offices and studios are personal workspaces, used occasionally for design conferences, tutorials and applied lessons.

Scene Shop

The Claudia Stepp Scene Shop is located on Binkley Street north and west of the Sone. The building is used for the construction of scenery and properties, and some classes are conducted there.

"Avenue B"

The Department's large storage warehouse, primarily for scenery and properties, is located in a facility just east of the intersection of Avenue B and Collard Street.

Access to Facilities

Theatre students, faculty and staff must take care at all times to secure our buildings and equipment.

Sone

Everyone is asked to remember that classes and some rehearsals are held in the theatre space most weekdays between 9:25 a.m. and 1:30 p.m. Please avoid walking through the theatre and lobby areas during class times and take care not to disrupt classes or rehearsals by slamming doors in the Sone. Take a second or two to close doors quietly behind you.

Each semester that students are authorized to be in the Sone Fine Arts Center for classes, rehearsals or production assignments they will be given instructions for entry at the northeast door across from the entrance to the Dan Waggoner Annex. Each student will be issued a Key Fob to access the building. The Fob is assigned digitally to you and at no time should your Fob be given to anyone for any reason. If you lose the Fob, you must report the loss immediately to the Business Manager, so that it can be deactivated until found. A replacement Fob is \$10.00

Costume Shop

The Costume Shop is typically open for production work Tuesday through Friday from 1:30 until 6:00 p.m., but hours may be adjusted somewhat depending on the workload.

Anyone who wishes to use the shop must take a shop safety orientation.

Students who are authorized to use the space and need access to the shop at other hours should ask one of the following individuals to unlock it:

- Stage Manager of current production
- Theatre Faculty and Staff
- Some Student Assistants

Design Studio

The Design Studio is open to all theatre students with a priority for design work for classes and productions. Hours vary by semester and are posted on the Design Studio door. Arrangements can be made with the Technical Director for Designers to use the Design Studio after hours for projects. For approved access to the Design Studio after hours students should call Campus Security. Students should consult the Technical Director to be approved for after-hours access.

Loft

The space is used primarily for classes and rehearsal, but the control booth and some production storage areas are only accessible through the loft space. Students who need to access those spaces during classes or rehearsals are asked to enter quietly and go directly to their destinations.

The Loft contains a storage cabinet for acting class props, and the furniture there is to be used for class and rehearsals. Students may not remove furniture or props from the space without permission from the Technical Director, Production Director, or Acting class instructor. All furniture should be store on the west wall after use.

Scene Shop

Scene Shop hours vary by semester, but the shop is typically open in the afternoon, Tuesday through Friday, 1:30 until 6:00 p.m. Confirmation of hours and instructions for entry to the building will be provided each semester at the first Practicum.

The Scene Shop is the workspace for scenery and props construction. The space can only be used for production work and projects for technical theatre and design class projects. The use of the Scene Shop for any other classes or projects must be approved by the Technical Director.

Students with approved access to the Scene Shop after hours should call Campus Security. Students should consult the Technical Director to be approved for after-hours access

Avenue B Warehouse

“Avenue B” is our name for the facility used primarily for storage of scenery and properties. Ordinarily, access is limited, so students must make an appointment with the Technical Director or the Scene Shop Foreman to get into the warehouse.

Equipment and Materials

All furniture, equipment, inventory and supplies contained in any Department facility are the property of the Texas Wesleyan Theatre Department.

Theatre is expensive to produce and teach. In order to get maximum value from the resources available, everyone, students, faculty and staff alike, must take care to maintain and operate equipment properly. Likewise, materials must be used frugally. Equipment in classrooms and the various production areas is intended for student use, but only when students are authorized to operate it. Safety is of paramount concern, so students must have faculty or staff approval to use power tools and welding supplies, the truck, machines for sewing, computers and other electronic equipment.

The security of equipment and materials is equally important. Operating budgets do not allow for the immediate replacement of missing or stolen items, so every individual who uses Theatre Department facilities and equipment is expected to guard against misuse, unlocked spaces and leaving tools and materials in areas where they may be misappropriated.

For additional information on the use of specific equipment and materials and the policies governing the lending of inventory or equipment can be found in the Production Guidelines in this Handbook.

Equipment in Theatre Department Office

Computers

The computer located on the Business Manager's desk is off-limits to students at all times.

With the permission of the Business Manager, the secondary computer may be used by students to for production work and to conduct production-related research. However, it functions primarily as a design computer for graphics and publicity. Top priority on computer use is given to Graphic Designers, Student Assistants, Box Office personnel and Stage Managers for the current production. For their personal and academic needs, students are urged to use the open computer labs located in the Library. Because the schedule varies during holidays and the summer months, consult this website for West Library hours of operation:

<https://westlibrary.txwes.edu/about/library-hours-calendar>

Some classrooms on campus have computers and printers which may be used by students when no class is in session and the room is unlocked. The closest of these to the Theatre area is in NBC, the Psychology building, located on the west side of Dan Waggoner Annex.

Printers

Students' personal and academic printing must be done at the University's designated computer labs. The printers located in the theatre office are for faculty and staff use *only*. The single exception is for student Graphic Designers and production staff whose work is directly associated with Theatre Wesleyan production (stage managers, designers, dramaturg, assistant director). Students must obtain permission from the Business Manager for each use of the printer.

Copier

The copier is for Theatre Department Faculty and Staff use. Stage managers may use the copier for production purposes with permission of the Business Manager or a faculty member. Occasionally, other students may use the copier at the request of a specific Theatre Faculty member. Copiers for students' personal and academic use are located in the library.

Office Supplies

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

Camera

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

Refrigerator and Microwave

These appliances, located in the Theatre Office, are for the use of the theatre faculty and staff only. Students may use the refrigerator and microwave located in the lounge area of the costume shop. The Theatre Office is not a break room; you may eat your lunches in the Sone Costume Shop lounge area and the scene shop lobby when they are unlocked. Students who choose to eat in any of the Department's spaces, must clean up after themselves; this includes wiping out the microwave and throwing your trash away. All food trash (food wrappers and leftover food) must be carried to a trash container outside the Sone building.

Students who wish to keep items refrigerated for an extended period of time should label items with name and a date on which the items may be thrown away. Unlabeled items will be thrown out when the refrigerator is cleaned.

When productions require food props or refrigerated storage, they are stored in the Costume Shop refrigerators, both in the Lobby kitchen and in the Costume Shop. Students who routinely use the refrigerators for their personal needs are urged to exercise care not to displace or damage props when storing their own items. Signs will be posted if refrigerators are “off limits” for students’ personal use during a production and unauthorized items will be thrown out. When in doubt, ask.

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

Borrowing Policies

Costumes, furniture and properties are available on a limited basis for student use for directing scenes, one-act plays and other Department activities. The policies of individual production areas are noted in the “Production Manual” Section that follows. ALWAYS GET PERMISSION TO BORROW DEPARTMENT PROPERTY.

Student Assistants and those serving on the production team of a particular area must always coordinate lending with the appropriate Faculty Supervisor in the production area.

Students are personally responsible for tools, props, costumes, scripts and any equipment assigned for use in any production. Students who check out Department property will be responsible for its monetary value in the event it is not returned.

Use of Materials for Class Projects

In general, students are expected to assume the cost of projects for their classes. In some cases, however, exceptions are made to allow the use of surplus or salvaged materials from the production areas for class projects.

No materials in the production areas (lumber, paint, fasteners, fabric, dyes, etc.) or the Theatre Office (paper, CDs, DVDs, office supplies, etc.) may be used for Student Projects without the permission of Theatre faculty or staff. Please respect our efforts to use our Department’s resources wisely. When permission to borrow is granted, those items and any unused materials must be returned promptly to their place of origin.

Part Five: General Information and Regulations

Academic Awards

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

The Cecil Cole Memorial Award

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

The J. Lyle Hard Award

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

The Johnson-Garrett Musical Theatre Award

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

Theatre Major of the Year Award

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

The Wesleyan ENCORE Award

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

Alpha Psi Omega Service Award

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

Alpha Psi Award for Academic Excellence

With this award, the APO Omicron Cast recognizes the cast member with the highest GPA.

The Aileen Curtin Creativity Award

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

The Larry Ukolowicz Award for Playwriting

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

Assessment

Courses

As part of the University's on-going assessment of academic programs, each semester Wesleyan faculty is required by the University to distribute to students the computer-based IDEA forms. These student surveys are general in nature; all students are required to complete the survey after reading and understanding the nature of each question. Additionally, students in many Theatre courses are asked to complete individual faculty-designed surveys directly related to a specific course and material. Unless otherwise indicated, all course evaluation surveys will be anonymous.

End-of-Semester Meetings

At the end of each student's first semester as a theatre major, the individual student will meet with the Department's faculty to discuss progress, problems, and the future of the student as a theatre major. At that time, the student's status within the Department will be determined. Should that student fail to meet the minimum requirements for GPA, production hours, and/or participation in the production program, the student may be placed on Departmental Probation. Other meeting topics may include time management and communication issues or the student's desire to undertake specific projects not covered elsewhere in this Handbook or course syllabus.

Exit Interviews

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

Assistantships in the Department

Student Assistants are paid employees of the University and the Theatre Department. Assistantships are awarded by the faculty on the basis of ability, GPA and proven service to the Department. Assistants work the required number of THA 0140 Production Hours in addition to their paid hours. While the number of assistantships is limited by budget, applications for open positions are accepted each semester. Assistantships for upcoming academic years must be renewed during the spring semester; applications are due on or before April 15th. Both the initial Application and Application to Renew Assistantships are available in the Forms section of this Handbook's Appendix.

Attendance at Production Events

Students must never miss a rehearsal, production meeting, costume fitting, work call, costume parade, crew assignment or strike.

Audition Policy

Because the production program serves as a laboratory for skills acquired in the classroom, the theatre faculty encourages students, especially those with a performance emphasis, to audition for every Theatre Wesleyan play and musical, directing class one-act plays, PLAYMARKET, and other performance projects associated primarily with Senior Projects.

Certain academic and personal circumstances may suggest it is in the student's best interest not to audition for a particular production. As a professional courtesy, a student who feels he or she cannot audition should discuss that decision with the production's Director. Students who wish to accept assignments as Designers, Design Assistants and Assistant Stage Managers rather than audition should speak directly with the production's Director to insure that all parties are aware of the student's preference.

Bulletin Board & Production Callboards

There are three important boards:

1. The first is a bulletin board located in the Dan Waggoner Annex the Theatre Office. It displays area auditions and local productions and outside opportunities.
2. The call board located just inside the North backstage door of the Sone Fine Arts building, on the East wall, will have Practicum notes, Alpha Psi Omega notices, shop information/sign-in sheet, and on-campus activities.
3. The callboard across that hall, on the West wall, is used by Stage Managers and Directors to post sign-in sheets, call times, and other pertinent information for the show(s) currently in production.

Students are required to check these call boards at least once each weekday for new notices or changes.

Alumni Updates

As part of our ongoing assessment of the program, we ask that graduates of the Theatre Department let the faculty know of their professional activity after graduation. This information should be sent to the Business Manager for the Department of Theatre.

“The Company”

For all Theatre Wesleyan productions, the Company is comprised of cast, production staff and the running crew, including box office and front-of-house staff.

Complimentary Ticket Policy

Each Company member receives two complimentary tickets per production to be used by the student’s family or friends. Each production will have a designated discount code redeemable for two comps through the online box office website. Students will receive that code in Practicum or via email. Abusing the complimentary ticket limit of two per student per production will result in a financial hold. Online reservations using the comp code must be made in advance before 5:00 p.m. on the day of the performance, upon ticket availability.

Each Theatre Major/Minor who is not part of the cast or run crew will be admitted free to each Main Season production with advance reservations. Exceptions to this policy are made when required by limitations of the performance space. In such cases students will be notified in Practicum and every effort is made to open Technical and Dress Rehearsals to majors and minors.

Contact Sheet

Each fall and spring semester the Business Manager compiles and distributes a Theatre Department Contact Sheet to facilitate communication between students, faculty and staff. Students are asked to inform the Business Manager as soon as their contact information changes.

Disability Certification, including Math Disability

As noted in all Texas Wesleyan syllabi, students with specific disabilities are required to provide documentation to Dr. Michael Ellison in the University’s Counseling Center in order to receive accommodations for successful learning. At Dr. Ellison’s referral, Ms. Vernesa Perry, Disability Accommodations Coordinator, can facilitate the student’s evaluation and document the ways in which University faculty and staff can accommodate individual needs.

Dr. Ellison’s office is located in the Community Counseling Center at 3110 E Rosedale St, across from the Music Building.

Ms. Perry’s contact information: Main Campus, Library, Room 127 in the Academic Success Center
817-531-5814 or 817-531-4826
vperry@txwes.edu

In this context, *disability* means any condition of health or cognition leading to a learning difference. Dr. Ellison and his staff will counsel students who experience difficulty reading, writing or performing mathematical functions to explain the provisions for substituting appropriate courses for those required by the student’s degree plan.

Drug and Alcohol Policy

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

Harassment and Discrimination Policy

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

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

Lost and Found

Students are expected to label their belongings (backpacks, books, etc.) to ease the process of returning them if they are misplaced.

All items found in Theatre Department classrooms, in the theatre space or lobby should be turned in to the Business Manager in the Theatre Department Office. Items will be secured until they are identified and claimed by their owners.

Items found in the production areas will be handled as recommended by the Faculty Supervisors of those areas.

Departmental Communication

Mailboxes for the Theatre faculty and staff are located in the Theatre Production Office.

The majority of direct communication for our Department (classes, the production program and administrative concerns) will be conducted through Texas Wesleyan email. Please note that although a mechanism exists to forward your "txwes" email to a personal email account operated by a commercial provider, the forwarding system is not necessarily reliable. To ensure you get the vital messages important to your courses, your advising, your status with the Registrar, Financial Aid, the University Cashier and the production program, please make a point of checking your "txwes" email address at least once a day.

It is standard professional practice to maintain a separation of personal and business correspondence. Using your "txwes" email for school business will establish the habit of separation that will serve you well throughout your career.

IMPORTANT RECOMMENDATION: All official email from University offices (Registrar, Cashier, Freshman Advising, etc.) should be saved as documentation of your registration, account balance, financial aid, degree requirements and more. These documents may be helpful in solving any problems associated with your enrollment.

Increasingly, text messaging is used to quick communication regarding advising, production, etc. Check your texts throughout the day.

Parking

Students are cautioned to follow the University's regulations on parking between the hours of 8 a.m. and 5 p.m., Monday through Friday. Do not park in spaces marked "Reserved." These are faculty and staff parking spaces, and if students are ticketed for unauthorized parking, they will be prohibited from using many of the University's facilities and programs, including registering for classes, until fines are paid.

After 5 p.m. on weekdays, students may park in the lot directly east of the Sone Fine Arts Center in any space except those provided for Handicap Access, unless the student has the appropriate documentation to use that space. Warning: the Fort Worth Police Department can and will ticket undocumented vehicles parked in the Handicap Access space at any hour of the day, every day of the week.

Students who commute to campus can park in the lots designated for Student Parking. Students are strongly cautioned against parking in the spaces marked "Reserved."

The Loading Docks of the Sone, Ave. B and the Scene Shop are for loading only. No Student Parking.

WARNING: Students should make every effort to leave no items visible in their cars. A thief may break in if a laptop, a cell phone, textbooks or other valuables can be seen. Place everything in the trunk or other hidden storage area and lock your vehicle.

Participation in Productions Outside the Department

Each Theatre Wesleyan production requires the participation of every theatre major (it is part of the Practicum requirement), so students are expected to make those productions a priority during the Fall and Spring semesters. However, the Department

encourages its students to develop relationships with outside producing organizations, particularly with professional theatres and in the summer.

During the school year, the faculty makes every reasonable effort to accommodate students' requests to work in the community for as little as a single production or for a semester-long internship. Theatre majors who wish to participate in any off-campus or non-Department productions during the Fall or Spring semesters must secure the Theatre Department faculty's permission *before* they audition or accept other assignments. This regulation is in effect to protect the student's academic and artistic progress.

The procedure for obtaining permission starts with the completion of The Petition to Work Off-Campus, which can be found in the Forms section in this Handbook's Appendix. Well before auditioning or accepting a design/technical position, the form should be completed and handed in to the Department Chairperson who will bring the request to the attention of the Theatre faculty as a whole. The faculty's decision will be communicated to the applicant as quickly as possible.

Practicum Notes

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

Research w/ Human Subjects

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

Catalogs from Play Publishers

Recent catalogs from Samuel French, Dramatists Play Service, Playscripts, and other publishers are available for use in the Theatre Office. On a limited basis and with permission of the Business Manager, catalogs may be checked out.

Scripts

The University's West Library contains an extensive collection of theatre books and play scripts, particularly in the Joe Brown Collection located in the northeast corner of the first floor.

Scripts for Main Season

Students will be notified during Practicum, on the Callboard or by email when scripts for upcoming shows are available for perusal in the Department Office or on reserve at the Circulation Desk of the West Library. Production scripts may be read in the office without having to be checked out.

Whenever possible students will receive an email containing links to purchase scripts and a copy of scripts for the Main Season will be placed on Strict Reserve in the West Library for a few weeks before auditions. These items may be found at the Circulation Desk by providing the name of the production's Faculty Director or the Department's Chairperson.

Check out

Unless otherwise indicated, students may check out scripts for upcoming auditions in the Theatre Office for a period of 24 hours. Any student who does not return a script in the allotted time and does not go to the office to request an extension, may be denied the check-out privileges for future productions.

For all musicals, rental scripts are temporarily checked out to students through the end of the production period. All scripts must be turned in at strike or by the end of the first Practicum following the closing of the show. Failure to turn in a script, or scripts turned in with extensive damage or markings, will result in a financial hold.

Returns

Production Stage Managers will assign to company members any rented script, score, or libretto which must be returned to the publisher. These items must be returned in good condition to the Stage Manager within 24 hours of the closing of the show so that the Department can meet its contractual obligation to return the materials to the publisher by a prescribed deadline. Students who fail to return the material within the required timeframe will be charged the *full cost* of the material as assessed by the publisher. Rented materials must be free of all markings and notations made during rehearsals. If rented materials are lost or so badly damaged that they cannot be used again, the student will be required to pay for that item at the rate billed by the publisher, typically \$25.00.

Senior Projects, Independent Projects

The Department encourages students' creative work and will consider alternative production ideas when submitted in writing to the Department's Chairperson at least one semester before the requested production date. These alternative ideas can be of any nature appropriate to the theatre as an art form.

The Senior Project provides an opportunity for senior students to demonstrate their skill as theatre artists and scholars and is required of all students pursuing the B.F.A. To obtain permission to produce a Senior Project, interested students should begin no less than one semester before the intended date of the project by discussing the project idea with the appropriate faculty advisor as noted:

Design/Technical Theatre projects:	Bryan Stevenson or Karen Potter
Performance/Directing projects:	Jeanne Everton
Playwriting projects:	Connie Whitt-Lambert
Scholarship projects:	The faculty member who oversees the content area

Next, the student completes the Senior Project Proposal Form, which can be found in the Appendix of this Handbook in the "Forms" section, and turns it into the Faculty who will supervise the project. The proposal will be reviewed by the supervising faculty, then by the whole faculty. The supervising faculty mentor has the discretion to expand or modify the guidelines of the Senior Project.

Deadlines for proposals are no later than:

- October 15 for projects to be produced in the Spring Semester
- April 1 for projects to be produced in the Fall Semester

The Proposal must be approved before the student begins the project.

In the appropriate semester, the approved student will enroll in THA 4301, Senior Project, for the section assigned to the Faculty Mentor.

Smoking

Texas Wesleyan University is a tobacco-free campus. Use of all tobacco products and e-cigarettes is prohibited.

Space Reservations

Sone

Students may reserve spaces in the Sone Fine Arts building for meetings or rehearsals by submitting a Sone Space Reservation Request to the Business Manager. The reservation form may be found in the Forms section of the Handbook's Appendix. In order to insure the best chances of securing a reservation, students should submit requests as early as possible.

Other Campus Spaces

Whenever classes are not scheduled in them, other campus spaces are available to students for most meetings and some rehearsals. The use of other University facilities, including DWA 102, is controlled by Scott Cannon, the Coordinator of Events and Scheduling in Student Services. Those wishing to use such spaces should complete the Request for Use of University Space found on this website:

<https://txwes.edu/facilities/facilities-forms/general-room-reservation-form/>

Part Six: Additional Opportunities

Alpha Psi Omega (APO)

Alpha Psi Omega is a national Honorary Theatre Fraternity founded in 1925 for those students achieving a high standard of work in drama. The Texas Wesleyan chapter is designated the "Theta Omicron Cast." Membership is by invitation. Details about APO and membership can be obtained from members. Routinely, APO announcements are made in Practicum.

KC/ACTF (American College Theatre Festival)

The Department takes pride in its tremendous record of achievement in the Kennedy Center's American College Theatre Festival. Students and faculty alike have been recognized for their outstanding achievements in design, performance and directing, playwriting, and stage management.

Theatre Wesleyan has entered participating productions as well as associate productions for which student work can compete for awards, some in the form of scholarships. Students who enter designs and student actors, directors and stage managers are required to develop extensive presentations, mentored by the Department's faculty.

PLAYMARKET

The Department recognizes the achievement of student and alumni playwrights through concert and staged readings of selected work. Venues for PLAYMARKET vary and have included intimate theatre settings and larger theatrical venues on the Wesleyan campus

and in New York City. To submit work for consideration click on the “News and Events” link published on the Theatre Wesleyan website at:

<https://txwes.edu/academics/artsletters/undergraduate-majors/theatre/>

A list of plays produced for PLAYMARKET can be found on the Theatre Wesleyan website at:

<http://txwes.edu/academics/artsletters/theatre/production-history/>

Texas Thespians

Whenever production schedules permit, Wesleyan theatre students and faculty participate in the annual convention of Texas Thespians by teaching workshops, conducting auditions and networking with high school students and their teachers.

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

Part Seven: Theatre Wesleyan Production Guidelines

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

Season Selections

Care is taken to choose titles from a variety of forms and styles and across the span of theatre history so that each student who graduates from Texas Wesleyan will have had exposure to a broad and thorough spectrum of dramatic literature and production styles. Each spring, the theatre faculty invites suggestions from students for titles to be considered for the next academic year’s Theatre Wesleyan season. Typically, this includes three plays and the spring musical, though variations from this format can occur.

Students are encouraged to send their suggestions, along with any specific justification for their titles, to the faculty via email as early in the spring semester as possible. In order to properly consider these suggestions, faculty must have time to locate and read any titles they do not know. After reviewing student suggestions and adding titles of their own, the faculty meets to determine the season.

Production Assignments

In order to insure that students achieve the Department’s goal to use the production program as a laboratory for skills taught in courses, enormous care is taken in the assignment of production positions for all Theatre Wesleyan plays and musicals.

Students who participate regularly and enthusiastically in their weekly production assignments may be assigned significant production jobs, including Assistant Technical Director, Crew Chief, Board Operator, Dresser, House Manager, and Running Crew.

Students who wish to serve in any leadership position in a Main Season production (Director, SM, Designer, TD) should have completed, at the very least, the basic Theatre course work in the relevant area. It is always preferred that students seeking these positions have served as an Assistant to a Director, SM, Designer or TD before taking on full responsibilities for these positions.

Students are encouraged to discuss their interest in production assignments with faculty Directors, Designers and the Technical Director.

Eligibility Standards for Production Assignments

While all production assignments in the Main Season are open to any student in the Department, there are two standards which must be met by those interested in being cast in any role or for leadership positions in the Company.

--Students must be in good standing in the Theatre Department, meaning they have a record of meeting or exceeding the minimum

standard for production hours in both the weekly assignment (3 hours/week for majors, 1.5 hours/week for minors) and in totals for the previous semester (125 hours for majors, 62 hours for minors).

--Students must have met or exceeded the 2.5 GPA standard and have earned a grade of C or higher for core Theatre courses required for the major or minor.

Students who fail to complete the duties outlined or assigned for each production position and/or those who habitually miss deadlines may be dismissed from their positions as Actors, Directors, Designers, Stage Managers and the Assistants that support those areas.

Personnel: Theatre Wesleyan Company

All students (theatre majors and minors), faculty and staff compose the company known as Theatre Wesleyan.

Production Roster

For each production in the main season, for directing class projects and for Playmarket the Production Stage Manager will ensure the development and distribution of a roster including the production's leadership team (director, designers, stage managers, technical director and their assistants) and the actors. Company members are expected to keep Stage Managers informed of any changes in contact phone numbers or email addresses.

Production Duties & Policies

The information provided below reflects the standard procedures for working in the Theatre Wesleyan environment. Just as each production is unique, each job within the production effort may change depending on the requirements of the particular play or musical. The material provided here is intended as an overview and may be supplemented or changed at any time for a specific event and that event may not be noted this Handbook. Students who are uncertain of how to meet their production responsibilities are encouraged to speak with the Faculty Supervisor who oversees the particular area.

Producing

Producer

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

All issues associated with hiring personnel, production publicity outside the University, touring, and budgetary issues outside the technical areas fall within the purview of the Producer. As the signatory on all production contracts, the Producer is responsible for ensuring each contract is adhered to. In order to do so, the Producer must:

- read and approve all publicity including press releases, posters, programs, and web pages
- be advised by the production's Director of any proposed changes to the script prior to the implementation of those changes
- be informed by the Technical Director of any changes to the seating configuration or capacity prior to the implementation of those changes
- be made aware immediately of any details which could affect the theatre patrons

Business Manager

This staff position supports all academic and production efforts of the department, primarily by serving as the assistant to the Chairperson and Producer. Faculty and student production personnel are urged to consider the broad range of the Business Manager's responsibilities before requesting assistance that might be as easily provided by another Company member. The Business Manager manages the Department's website and supervises or facilitates production purchasing, accounts payable to external vendors, graphics, publicity, box office and front-of-house operations, and the recruitment process.

Directing

Faculty Director

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

Guest Director

Occasionally, the Department engages guest directors for the Main Season. This practice affords students an opportunity to work in new ways and to develop a network of colleagues in the field. Guest Directors are provided with an overview of the Department's

mission and philosophy of education and are expected to adhere to the standard production practice observed by faculty and students in Theatre Wesleyan.

Student Director

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

Assistant Director

Students with a particular interest in Directing, including those who hope to pursue a career in secondary teaching, are encouraged to serve as Assistant Directors. Due to the unique nature of the work and depending on the particular production's needs, the duties of the Assistant Director will vary. Therefore, it is important that students speak directly with the faculty Director about their interest in filling this position. In every instance, the recommendation of the faculty Director will be the major factor in filling this position. When Guest Directors are invited to work in the Main Season, the Chairperson or the Faculty who supervises directing classes should be approached by Students who wish to be considered for Assistant Director positions.

Duties of the Director

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

- analyzing the text
- conducting appropriate research
- developing scene breakdowns
- scheduling and conducting open auditions
- posting a cast list
- attending design conferences and production meetings
- consulting Producer for any special personnel or material required for the production
- developing the rehearsal schedule with the Stage Manager
- allowing Designers to present their work to the Company
- blocking the play
- coordinating rehearsal time and activities with Stage Managers, Music Director, Choreographer, Dialect and Movement Coaches, Fight and Stunt Director and others who assume responsibility for rehearsing actors
- staging the play and rehearsing the actors
- making run-through rehearsals open to Designers and Technicians before tech rehearsals
- collaborating with Designers and Technicians during tech and dress rehearsals
- conducting pick-up rehearsals as needed
- determining and coordinating any other specific duties or events for the good of the production, such as skills workshops or coaching outside of scheduled rehearsals.

Stage Management

Students who wish to serve as Production Stage Manager should take the stage management course and serve as an assistant stage manager at least once before requesting an assignment.

Production Stage Manager

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

Because the Production Stage Manager function is extensive, he or she is not required to function in other production areas which impinge upon the primary duties of a Stage Manager, except to complete requirements for classes or to fulfill Department Assistantship responsibilities.

Here is a list of the duties a Production Stage Manager can expect to undertake:

- Organize the entire production with the Director, making it run as smoothly as possible, on- and backstage in pre-rehearsal, rehearsal, performance, and post-performance phases
- Organize and run auditions, according to the Director's instructions
- Prepare preliminary necessary costume, sound, props and special effects plots; scene breakdown and shift plot
- When the show is cast, compile class schedules, prepare a Company Roster, distribute it to the entire Company and post a copy on the Production Callboard

- Schedule all rehearsals with the Director
- A weekly printed schedule should be posted on the Production Callboard and distributed to the cast and the production staff
- Assemble and maintain the prompt book, which is defined as the accurate playing text and stage business, together with cue sheets, plots, daily records, etc., as are necessary for the actual technical and artistic operation of the production
- Coordinate all Actor calls, including rehearsals, costume fittings, photo calls, etc., with Designers, Director, Production Coordinator, Publicity Staff and Costume Shop Staff
- Conduct all production meetings, documenting discussions and decisions
- Publish production meeting notes and distribute promptly to Director, Designers, Production Staff, Faculty Supervisors, Technical Director, Producer, and Business Manager.
- Attend all rehearsals, arriving early to set up; record all blocking, take notes, assist the Director as needed, and clean up after rehearsal
- Supervise the work of the Assistant Stage Manager
- Arrange for a scheme to take and distribute line notes during the rehearsal period
- Obtain or arrange for rehearsal props and costumes from the appropriate shops and supervise their storage during the rehearsal period
- Maintain prop list throughout the entire rehearsal process. This includes notifying the Property Designer of all changes (adds, cuts, special requirements, and specific requests from the cast and director) as soon as possible.
- Supervise the return of all rehearsal costumes and props to shops after rehearsals or when show costumes and props arrive
- Write, publish and distribute the tech week schedule in conjunction with the Technical Director
- Work with the Producer to ensure release-from-class permissions as may be necessary for photo calls, public relation appearances or touring
- Arrange for Technical Running Crews to see a run-through of the show prior to Tech Week
- Supervise all crews during tech, dress, and run; this includes monitoring attendance
- Insure that dressing rooms and other needed spaces are open for the Company
- Run technical rehearsals in conjunction with the Technical Director, Director and all Production Designers
- Run the show on performance days
- Issue Rehearsal and Run Reports to the Director, Business Manager, Technical Director, Designers and Production Staff to include any and all changes that occur during the rehearsal process, such as changes in props, use of the set, use of costume, movement or blocking changes that may require changes in scenery, props or costumes, etc.
- Ensure Rehearsal/Run reports are electronically distributed at the close of each rehearsal or run to give personnel as much time as possible for adjustments, conferences, fittings, etc.
- Supervise all who attend rehearsals in the general clean-up and restoration of the rehearsal space, to include the removal of trash, personal items (water bottles, jackets, books and school supplies, etc.), rehearsal items, and the restoration of the space, furnishings and equipment so the space is ready for the next day's classes and work calls.
- Schedule and post pick-up rehearsals and any notes from Directors or Designers during the run
- Notify the Business Manager of all problems with the facility, including temperature, security of exterior doors, and issues with electricity or plumbing.
- Check all areas of production before ½-hour of each performance. This includes lights, props, the set, sound, costumes, the house, and the actors.
- Set all call times for crew and actors
- Ensure that dressing rooms, costume shop, properties storage and work spaces used by the company are inspected and locked after each rehearsal and performance
- Coordinate with the House Manager the closing of the theatre
- Notify Wesleyan Security to lock the building at the end of each call in the Sone
- Strike any personal effects after closing
- Calculate rehearsal and performance hours for actors and running crew and turn them into the Technical Director

Assistant Stage Manager(s)

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

Designing and Technical Theatre

Design positions are usually divided among faculty and students. Those students wishing to pursue a design in the Main Season are encouraged to enroll in design courses and take on assistant designer positions as a means of learning the practical side of seeing a design through from concept to opening night.

To ensure the best possible result, Student Designers will work under the supervision of a faculty or staff mentor. In all cases, designs created by students must be reviewed and approved by the faculty or staff mentor before those designs are presented to a production's Director.

Assistant Designers

Because the nature of design can differ significantly from one project to another, Assistant Designers should expect to receive specific duties from the supervising Designer.

Assistant Designers are expected to attend all Production Meetings, Technical and Dress Rehearsals and maintain clear and prompt communication with the Supervising Designer, Stage Managers and Production Staff.

Costume Department

Costume Designer

Costume Designers should expect to:

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

Student Costume Designer

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

Assistant to the Costume Designer

Students who serve as Assistant to the Costume Designer will:

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

Student Costume Shop Assistant

Costume Shop Assistants run errands, serve as Wardrobe Supervisor, and assist all costume personnel by pulling, constructing, altering and laundering costumes as directed.

Costume Construction Crew

Students assigned to the Costume Construction Crew will assist shop personnel in any assignments. Tasks may include: hand sewing, machine sewing, finishing work, some craft projects, shopping, running errands, laundry and clean-up of shops.

Costume Running Crew Procedures

Students serving on running crew for the Costume Area will:

- be responsible for organizing the dressing rooms
- remain in the dressing areas to assist Actors in and out of costume, including quick changes, and to deal with emergencies. At no time are crew members to leave the backstage area without the expressed permission of the Stage Manager.
- post a list in each dressing room for the actors to note any repairs needed before the next performance
- carry out repairs reported to the Wardrobe Head
- do laundry on an "as needed" basis
- maintain the costume room in good order, replacing all equipment and materials neatly in the proper storage areas before leaving the theatre
- strike all garments at the appropriate time

Wardrobe Head

- oversees Dressers and assigns backstage duties as needed
- follows Dresser procedures
- assists with quick changes or other backstage duties during the performance
- creates laundry schedule with Dressers
- reports directly to Faculty Supervisor

Student Dresser

Students serving as Dressers will:

- report to Wardrobe Head
- complete costume check in sheets before and after every performance
- assist the Actors in getting into their costumes
- assist the Actors in quick changes
- do daily laundry
- organize and maintain the dressing rooms
- be responsible for labeling clothing racks and costumes

Actors' Responsibility for Costumes

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

- If the actor has costume changes during a performance, he or she must check all garments and accessories before curtain; any irregularities should be discussed with the costume running crew.
- After every performance, the Actor is responsible for checking in all pieces of his or her costume. The dresser will double check this. If an item is missing, the Actor is responsible for finding it before he or she leaves the theatre.
- After each performance the Actor must clean his or her make up area and leave the space tidy; dispose of all trash each day.
- Any major repairs must be reported to the Wardrobe Head, who will notify the costume shop by the following morning; laundry is done on an "as needed" basis

Costume Shop Rules and Procedures

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

- Anyone who wishes to use the costume shop or any shop equipment: sewing machines, iron etc., must first have a safety orientation and fill out a safety form given by the Costume Shop Manager or an authorized Costume Shop Assistant
- The Costume Shop Manager of Texas Wesleyan University must approve all loans and rentals of the Department's inventory. No student is at liberty to lend, rent or borrow anything in the shop. This includes all make-up supplies and wigs, bed linens and various other Wesleyan properties housed in or controlled by the Costume Department. A rental or lending form will be provided when approval has been granted and must be filled out prior to any removal from the facility.

Those students whose production assignment is in the Costume Shop are expected to follow these practices:

- Be on time to shop assignments
- Wear appropriate clothing and shoes. Bleach, dyes, dust, etc. will damage clothing. During some periods of production, students assigned to the Costume Shop may be sent to the Scene Shop, so proper "shop" attire is required at all times.
- Keep all personal items in the areas designated for them. Lockers are available for Costume Shop Assistants and costume class

- students. If there are any empty lockers, they may be used by any theatre student.
- Keep all food and drink in the designated areas at the east end lounge area of the Costume Shop. Students are expected to be conscientious about cleaning up after themselves by disposing of all trash properly. Food trash (containers, wrappers and scraps) must be taken to trash cans outside the Sone building. We do not want to encourage vermin.
 - Do not use any equipment that you do not know how to operate properly.
 - Report any broken equipment to the appropriate supervisor.
 - Upon the completion of your assigned task, put all supplies away in the proper place and clean your work area.
 - Accept your assigned tasks cheerfully and willingly.
 - If you are negligent in your duties, procrastinate or ignore instructions and assignments you will not receive your shop credit hours.
 - Do not play with personal or theatre items at the make-up stations during a production. The Actors should feel that they can leave their things in their assigned make-up area and not have them disturbed.

Graphics and Publicity

Graphic Designer

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

The Graphic Designer's Duties include:

- Determining with the Business Manager specific days and times for working on the design in the Theatre Office
- Meeting all deadlines as assigned by the Business Manager
- Attending all production meetings
- Consulting with the Director and Department Chair/Producer
- Determining publicity options (flyers, mailers, show boards, etc.) and discussing those ideas with the Business Manager
- Having initial sketches and drafts prepared for the first production meeting
- Determining the need for publicity materials along with expected quantities so that a quote can be obtained
- Staying within the assigned budget
- Developing preliminary design for program graphic
- Getting preliminary design approved before beginning work on the final design
- Creating flyers, posters, post-cards and other publicity material within the deadline
- Obtaining all necessary program information, including acknowledgments, by consulting with the Stage Manager, Faculty Supervisors, Designers and Director by the assigned date
- Creating a PDF of Flyer and publicity material for email
- Determining a day and time for publicity photos by discussing ideas with the Costume Designer, Director and Stage Manager
- Getting the program proofed by all Designers, Faculty Supervisors and Performers
- Securing approval of the final drafts by the Producer prior to printing

Lighting Department

Lighting Designer

The duties of the Lighting Designer include:

- attending and preparing for all scheduled conferences and production meetings
- consulting with and advising the Director and the Faculty Supervisor on a regular basis
- Preparing research materials for the production to support the concept of the production
- Creating a visual or descriptive representation of lighting ideas or intentions
- Completing proper lighting paperwork and delivering it to the Master Electrician at least five days before light hang. This paperwork includes:
 - Lightplot (1/4" or 1/2" Scale)
 - Lighting Section
 - Instrument Schedule
 - Magic Sheet
 - Equipment List,
 - Effects List
- Completing a list of expendables and delivering it to the Master Electrician and Technical Director at least seven business days prior to light hang.
- Being on-call during the light hang for questions
- Cueing the lighting console with required cues prior to the cue-to-cue rehearsal
- Attending all technical and dress rehearsals and correcting any lighting issues

- Maintain the show; be on call to assist in major lighting issues and problems during the run of the show
- Participating actively in strike
- Maintaining the lighting production budget with the Master Electrician
- Turn in a Final Budget Report to the Technical Director

Student Lighting Designer

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

Assistant Lighting Designer?

Students who serve as Assistant Lighting Designer will:

- Assist the designer in all duties listed above, and consult the designer regarding additional responsibilities
- Serve as liaison between the Designer, the Stage Manager, rehearsals and respective shops
- Assume the Designer's duties in the Designer's absence
- Report to the Faculty Supervisor on a regular basis
- Attend and document all scheduled meetings and conferences
- Attend all dress rehearsals
- Attend all previews as assigned by designer
- Participate in strike as assigned

Master Electrician

The Master Electrician is responsible for all of the physical and technical requirements of the lighting design.

- Meeting with the Lighting Designer a minimum of five days before the load-in to go over the plot and paperwork. Any special requirements or equipment should be discussed before this date.
- Checking that all of the equipment on the shop order is available. Check shop for needed tools.
- Supervising the preparation of any elements of the design that can be wired/built/found before the load-in
- Planning the cabling of the design
- Determining the use of circuits, including the hanging of on-stage circuit boxes
- Arranging for any equipment rental or for the purchase of gel and templates
- Supervising the crew in the hanging and cabling of the plot, including the wiring of practicals and special effects
- Supervising the cutting of gel and the gelling of instruments
- Supervising the focusing crew
- Supervising any changes requested by the Designer
- Program (or oversee the programming of) the light board during level set and technical rehearsals
- Training the assigned board operator for the run of the show
- Maintaining the show up to the closing of the production by attending all changeovers with dimmer/focus checks
- Returning all rented or borrowed equipment to its home and in its proper condition in conjunction with the Designer
- Turning in a Final Budget Report to the Technical Director

Electrician

The Electrician assists the Master Electrician in performing the physical and mechanical needs of the production. Electrician duties vary by production, but include:

- Light Board Operator
- Deck Electrician, running crew for any onstage lighting needs or effects
- Spot Operator
- Special Effects Operator
- Following all safety procedures and rules
- Wearing proper attire. (Closed toed shoes, hair tied back, no dangling jewelry, and no baggy clothes)
- Signing in to the shop as you arrive and sign out as you leave

Makeup and Hair Department

Makeup Designer

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

The duties of Make-up Designer, whether faculty or student, will include:

- Meeting with the Costume Designer 6 weeks before first dress to assess the special needs of the show in terms of facial hair,

- prosthetics, and make-up
- Attending production meetings
- Providing all special make-up with permission of faculty supervisor. Actors are expected to provide their own basic make up supplies.
- Providing for styling, cutting and coloring of all hair and wigs
- Producing prosthetics or facial hair
- Running all make-up conferences with Costume Designer, Actors, and Make-up Crew in attendance.
- Attending first or second make-up rehearsals (1st, 2nd or 3rd dress, depending on director's needs and supervisor's requirement)
- Keeping all paperwork on the show:
 - Checkout sheets
 - Order forms
 - Face sheets
- Helping implement all notes
- Working with crew to provide any supplies needed to continue the run of the show.
- Striking all make-up with crew at last performance and overseeing the clean up of the makeup area
- Checking in all supplies, cleaning and storing all wigs, brushes, beards, make-up, etc.

Properties Department

Properties Designer

The duties of the Properties Designer include:

- Attending and preparing for all scheduled conferences and production meetings
- Consulting with and advising the Director and the Faculty Supervisor on a regular basis
- Designing the properties for the production in consultation with the Scenic Designer to ensure design continuity.
- Preparing research materials for the production to support the concept of the production
- Creating an initial props list by the second production meeting
- Working with the Stage Manager to maintain an active props list
- Creating a rendering, pictorial research, or sketches to explain the design choices and intentions
- Completing proper prop elevations and construction drawings on time as set in the production schedule
- Being on-call during the build, painting, and installation for questions
- Working with the Stage Manager to coordinate prop changes as needed
- Attending all technical and dress rehearsals to address any prop issues
- Supervising the purchase, finding, and building of all props
- Supervising the selection of pulled and found props to ensure design continuity
- Participating actively in strike.
- Maintaining the props production budget with the Technical Director
- Turning in a Final Budget Report to the Technical Director

Scenic Department

Scenic Designer

The duties of the Scenic Designer include:

- Attending and preparing for all scheduled conferences and production meetings
- Consulting with and advising the Director and the Faculty Supervisor on a regular basis
- Designing the scenery and set props for the production
- Preparing research materials to support the concept of the production
- Creating a model or rendering(s) to communicate the design as needed by other Designers and/or the Director
- Completing proper scenic drawings on time as set in the production schedule. This paperwork includes: Ground Plans, Sections, and Elevations
- Providing painter's elevations to the shop one week prior to painting
- Being on-call during the build, painting, and installation for questions
- Working with the Stage Manager to coordinate scenic changes as needed
- Attending all technical and dress rehearsals to address any scenic issues
- Supervising the selection of pulled and found props to ensure design continuity
- Participating actively in strike
- Turning in a Final Budget Report to the Technical Director

Student Scenic Designer

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

Assistant Scenic Designer

Students who serve as Assistant Scenic Designer will:

- Assist the designer in all duties listed above, and consult the designer regarding additional responsibilities
- Serve as liaison between the Designer, the Stage Manager, rehearsals and respective shops
- Assume the Designer's duties in the Designer's absence
- Report to the Faculty Supervisor on a regular basis
- Attend and document all scheduled meetings and conferences
- Attend all dress rehearsals
- Attend all previews as assigned by designer
- Participate in strike as assigned

Sound Department

Sound Designer

The duties of the Sound designer include:

- Attending and preparing for all scheduled conferences and production meetings
- Consulting with and advising the Director and the Faculty Supervisor on a regular basis
- Preparing research materials for the production to support the concept of the production
- Creating a descriptive representation of sound ideas or intentions which may include recorded samples
- Completing proper sound paperwork and delivering it to the Master Electrician and Sound Engineer at least five days before sound hang. This paperwork includes:
 - Soundplot (1/4" or 1/2" Scale)
 - Sound Section
 - Hook Up
 - Cue Sheet
 - Equipment List
 - Effects List
- Completing list of expendables and delivering it to the Master Electrician and Technical Director at least seven business days prior to sound hang.
- Being on-call during the sound hang for questions
- Cueing the sound console with required cues prior to the cue-to-cue rehearsal
- Attending all technical and dress rehearsals and correcting any sound issues
- Maintaining the show, being on call to assist in major sound issues and problems during the run of the show
- Participating actively in strike
- Maintaining the sound production budget with the Technical Director
- Turning in a Final Budget Report to the Technical Director

Technical Direction and Stage Crew

Student Technical Director

The Technical Director is responsible for all of the physical and technical requirements of the Scenic and Props design in consultation with the Faculty Technical Director.

- Attending and preparing for all scheduled conferences and production meetings
- Assisting in the coordination of overlapping areas of design
- Consulting with and advising the Director and the Faculty Supervisor on a regular basis
- Working with the Scenic and Props Designers to maintain and stay within budget
- Working with the Scenic Designer to determine materials and construction methods
- Working with the Props Designer to determine materials and construction methods
- Preparing shop working drawings and materials list for the Shop Foreman
- Assisting the Faculty Technical Director in materials ordering and acquisition
- Coordinating the build, paint, and load-in schedule with the Faculty Technical Director and Shop Foreman
- Arranging for equipment rentals, with the assistance of the Faculty Technical Director
- Supervising the load-in and setup of set, props and special effects
- Supervising and training the tech crews during tech week

- Attending all technical and dress rehearsals to address any issues that arise
- Supervising any changes requested by the Designer
- Being on-call for major scenic repairs or issues during the run of show
- Returning all rented or borrowed equipment or props to its home and in its proper condition in conjunction with the Designer
- Coordinating load-out and strike, with the assistance of the Faculty Technical Director
- Turning in a Final Budget Report to the Technical Director

Stage Crew (Scenery and Props)

Students serving as Stage Crew will:

- Assist in the setup, changing and strike of props and scenery
- Attend a run-through rehearsal prior to tech rehearsals
- Do daily maintenance
- Organize and maintain the props and scenery
- Complete appropriate paperwork

Carpenters and Painters

Students working as Carpenters and Painters will:

- Assist the Technical Director and Shop Foreman in performing the physical and mechanical needs of the production
- Follow all safety procedures and rules
- Wear proper attire. (Closed toed shoes, hair tied back, no dangling jewelry, and no baggy clothes)
- Sign in to the shop as you arrive and sign out as you leave

Production Support Personnel

Dramaturg

Some productions require the assistance of this specialist for research or text work. Student Dramaturgs will conduct research at the request of the play's Director and Designers and make the findings available to all members of the Company. Students who wish to work in this capacity should speak directly with the Director of any play they are interested in.

Accent & Dialect Coach

When productions require that the Actors use foreign or regional accents or dialects of English, a Dialect or Accent Coach may be assigned. Typically, this is a member of the faculty or a student who has successfully completed the Voice and Speech for Actors course (THA 2307) and the Acting with Dialects & Accents course (THA 4311).

The Coach's specific responsibilities will be requested by and coordinated with the production's Director. It is usual to expect the Dialect/Accent Coach to:

- develop a set of key sound substitutions, acoustic and dynamics notes and teach them to the appropriate actors
- provide the actors with access to recommended audio recordings of relevant accents and dialects
- monitor actors' dialects and accents in rehearsal and provide corrective notes
- arrange for private coaching sessions when necessary
- assist the Director in any other way deemed appropriate within the scope of speech and accent work

Choreographer, Movement Coach, Fight Director

When deemed appropriate, the Department may engage a Choreographer, Movement Coach or Fight Director to assist in the staging of plays and musicals. This practice affords students an opportunity to work in new ways and to develop a network of colleagues in the field. Guest Choreographers, Movement Coaches and Fight Directors are provided with an overview of the Department's mission and philosophy of education and are expected to adhere to the standard production practice exercised by faculty and students in Theatre Wesleyan.

Performing

Actors

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

For Auditions

Every student is eligible for any role in the Theatre Wesleyan season, regardless of their classification. Directors strive to match student actors to the role in a way that best serves the play, its production and the student's growth.

Actors are expected to:

- Audition for all shows in the Theatre Wesleyan season. This is particularly true for those students pursuing the B.F.A. in Acting and Musical Theatre. Students seeking permission not to audition must obtain it from the show's Director.
- Sign up for an audition appointment, when required

- Sign in and out as directed by the Stage Management staff
- Provide accurate information about their class and work schedules. Care should be taken when filling out schedule information, as no student can expect a Director to accommodate a “forgotten” appointment, class, job or trip.
- Read the complete text of the play or musical prior to the audition. Perusal copies are available through the Theatre Department Office.
- Prepare to audition for any and all roles
- Accept roles offered by initialing your name on the cast list posted on the Callboard

Rehearsal Period

During the period of rehearsals and while the show is being built, actors are expected to:

- maintain substantially the same physical appearance as when cast unless a change is required by or authorized by the Director and/or Designers. That means Actors cannot cut their hair, shave facial hair or change hair color without permission of the Costume Designer and Director.
- Sign in and out as directed by the Stage Management staff
- Keep a record of the time spent outside of rehearsal preparing the performance. This may include research, learning lines, developing characterizations, studying accents and dialects, practicing movement or choreography, coaching sessions with qualified individuals, etc. These Independent Preparation Hours are to be reported on the Production Hour report and turned in each week at Practicum.
- Maintain a personal record of all rehearsal hours
- Be early at all calls and appear at the theatre no later than the designated call
- Be prompt and professional at photo calls
- Attend every call to the Costume department for measurements, fittings and work with hair and makeup
- Contact the Production Stage Manager in the event of unforeseen delay. In order to start work on time, the Stage Manager needs to know your estimated time of arrival. Being late for rehearsal is unacceptable; do not waste other people’s time.
- Contact the Production Stage Manager and the Director in the case of illness that prevents rehearsing. Please make this call as early in the day as possible so that alternate rehearsals plans can be made. As a rule of thumb, if an actor is too ill to attend classes or scheduled work calls, he or she is too ill to attend rehearsal.
- Appear at rehearsals or performances warmed up and ready to work. Eat your dinner before you come. If that’s impossible, bring food that is easy to eat out of hand and will not create a mess or strong odors in the rehearsal space.
- Carry a water bottle; stay hydrated
- Brush your teeth and apply deodorant before you report to rehearsal. To help prevent allergic reactions, do not wear strong perfumes.
- Fasten your hair out of your face unless you are directed to do otherwise
- Bring a jacket or sweater or dress in layers. The temperature in the theatre is highly unpredictable
- Write down all blocking and notes delivered during and at the close of rehearsal
- Wear shoes for rehearsal that are appropriate to the play and the role. Unless your character will wear flip-flops or appear onstage in bare feet, proper footwear must be worn in rehearsals. Directors reserve the right to disallow footwear that hinders character work, such as heavy work boots or platform shoes.
- Arrange with Stage Management or Costume Shop personnel for rehearsal attire such as long skirts, jackets, hats, etc. After rehearsal it is the Actor’s responsibility to stow these items as required by the costume shop and Stage Management. Items borrowed for rehearsal may not be taken from the theatre.
- Learn lines as written in the script provided. Changes in dialogue may be implemented only with the Director’s permission.
- Meet deadlines for learning lines and songs, blocking and speech or accent work, as well as any other tasks assigned by the Director or Stage Management
- Use only erasable pencil when writing in rented scores and libretti that must be returned to the publisher
- Contribute to the success of every actor in the show by focusing on the work at hand, staying connected to scene partners, and incorporating notes from previous rehearsals
- Avoid distracting other Actors when you are not on stage by staying still and quiet or leaving the area after telling Stage Management where you can be found
- Respect the work of others by remaining quiet when you are offstage
- Perform your work as directed by the Stage Manager, throughout the rehearsal period and run of the production
- Return to work promptly after breaks in rehearsal

Technical & Dress Rehearsals and Performances

During these rehearsals and performances Actors must:

- Be patient and quiet during delays in technical rehearsals to give Designers and Technicians the opportunity to polish their work
- Bring water, a little finger food and dress in layers
- Take particular care with wigs, prosthetics, and facial hair provided by the Makeup Crew
- Provide their basic makeup. If the Actor is in doubt about what constitutes basic stage makeup, he or she should talk with the Makeup Designer or the Costume Designer

- Respect the efforts of the Costume Designer and Crew by taking care that all costumes are handled with care by:
 - hanging up costumes in the appropriate area
 - refraining from eating or drinking anything but water while in costume
- Check show properties before the ½-hour call and properly care for all properties
- Report promptly for pre-show sound checks, vocal warm-ups, movement and fight calls and allow time for them when calculating The time needed to prepare for the show
- respect the physical property of the production and the theatre. It is everyone's responsibility to guard against damage to scenery, props, costumes and the playing space.
- Not expect or ask the Director to alter rehearsal hours for reason of employment conflicts or vacation plans
- Help keep the rehearsal space clean and free from litter and to help restore the space to order at the direction of the Stage Manager at the end of each rehearsal.
- Maintain a clean and neat makeup station. Dispose of tissues and other trash. Keep makeup and hair dressing items closed and contained within your assigned makeup station.
- Make every effort to remain healthy, rested and free of injury during the rehearsal and performance period.
- Set cell phones to "silent" mode. This helps eliminate distractions. Check phones outside the theatre and at breaks.
- Leave cell phones in the basement, secured in a locker. Cell phones carried into the stage area will be confiscated by the Stage Management staff. No exceptions.

After the Final Performance

- Strike your makeup and hair gear, clean your makeup station, and return any borrowed rehearsal items as directed by Costume Shop personnel
- Make sure all costumes pieces and accessories are returned to their designated place
- Remove all your personal items from the makeup and dressing areas so that crews can carry out their strike efficiently
- Turn in rented scripts, libretti and scores as instructed by Stage Manager. Erase all markings.
- Report to your strike assignment promptly

Box Office

Box Office Personnel

Students assigned to Box Office duty:

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

Front of House

House Manager

The House Manager is responsible for:

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

1½ Hours prior to Curtain

On days of performance, the House Manager:

- Arrives at the theatre an hour and a half before curtain
- Will sign in, open the Box Office (if necessary) and unlock the ramp door for the arrival of the Ushers
- Assign the Ushers' duties, such as cleaning the theatre, lobby and washrooms

1 Hour prior to Curtain

The House Manager must:

- Unlock the front doors
- Conduct thorough check of the fire exits to ensure that there are no obstructions blocking the exits and that all the doors are in working order

½ Hour Prior to Curtain

The House Manager will:

- Make sure that all tasks have been completed by the Ushers and that all areas used and seen by the audience are clean and safe
- Consult with the Stage Manager to see if the house is ready to open
- Open the house, *after receiving clearance from the Stage Manager*, by instructing the ushers to open the doors and collect the ticket stubs or check tickets
- Announce to the patrons in the lobby that "the house is open"

5-minute warning

The House Manager speaks to the Stage Manager to decide if the production will begin on time. If so:

- The lights in the lobby should be flashed to signal the audience to be seated.

If the house will be held then the House Manager will:

- Inform the Box Office personnel and give them an estimated Box Office closing time. The Stage Manager will let the House Manager know when the first act curtain will be called.

Curtain

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

Late Seating

The Business Manager will ask the Department chair/producer and the production's Director for his or her preferences concerning the seating of latecomers and convey that information to the House Manager who will inform the Ushers. If the director has no preference, late seating is at the discretion of the House Manager and should take place at the first suitable break in the performance.

Immediately before closing the house, the House Manager will check to see which seats are easily accessible for latecomers.

Taking care not to disturb the performance in progress, the Ushers will hold the latecomers in the lobby area until the signal comes from the House Manager to seat the patrons. Ushers will use a low level flashlight and quietly lead the latecomers to the closest accessible seat.

If late-comers have arrived after the Box Office has closed, they cannot be seated until the second act if they purchased their ticket in advance. These latecomers should be instructed to wait in the lobby until intermission. If a late-comer has arrived, but not purchased their ticket, they will be asked to leave, and suggested that they purchase a ticket to the next performance online in advance

During the performance

Once the lobby doors are closed the House Manager will:

- Lower the lobby lights
- Lock the box office 15 minutes after the show has begun

The House Manager and at least one Usher or Box Office Personnel must remain in the lobby throughout the entire performance and until the last audience member has left the building.

Wesleyan Security will usually patrol the parking lots and the lobby. Fifteen minutes after the performance has started the House Manager should lock the exterior front doors and unlock them before intermission. The House Manager should ensure that the theatre doors remain closed during the performance with the exception of seating latecomers. No one may loiter in the theatre or watch the performance from the back or sides of the space.

Intermission

As soon as the House Manager hears the audience applauding the end of the act, the Front-of-House staff will open the lobby doors and bring the lobby lights up.

The House Manager should then unlock two of the front doors so that patrons who step outside have no trouble getting back in.

The Stage Manager and House Manager confer about the flashing of the house lights to signal the start of the next act. As the lights are flashed an Usher will be sent to check the washrooms and flash the lights downstairs while the House Manager informs any patrons that may be outside the building.

Intermission should not be longer than the announced length unless there is an emergency. Once all of the patrons have returned to their seats the lobby doors should be closed, the lights dimmed, and outside front doors locked.

Final Curtain

After the final curtain/bows the House Manager will:

- Open the lobby doors and bring the lights up
- Supervise the Ushers until all audience members have left the theatre
- Lock the outside doors once the patrons have left, turn off the lobby lights, and inform the stage manager so he or she can call Security to have all exterior doors secured?

The Front-of-House Staff, under the leadership of the House Manager is expected to work together to ensure that, for safety reasons, no patron walks alone to the parking lot. Particular care must be taken to assist patrons who appear to need assistance, anyone using crutches, a wheelchair, etc.

Ushers

Attire and Scheduling

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

- Wear white dress shirts with black slacks/skirts, unless instructed otherwise and in advance
- Refrain from wearing shoes that make loud noise; only soft-soled, close-toed, flat dress shoes are allowed.
- Be contacted by the Business Manager at least one week prior to opening night regarding scheduling
- Be available for each and every performance as is the case for all Front-of-House personnel. Season information, including dates of all performances, is distributed months in advance, so that Front-of-House staff can clear all conflicts for performances.

Performance Procedures

1 Hour prior to Curtain

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

½ Hour prior to Curtain

When the House Manager informs you that it is time to open the house you will:

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

Curtain

When the House Manager tells you to close the house:

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

During the performance

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

Intermission

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

Final Curtain

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

Production Budgets and Financial Procedures

The Department functions within two separate production budgets: The Theatre budget and the Musical budget. Each has a series of account numbers which must be used for specific purchases. Policies governing budgeting and purchasing are set by the University and the Department.

Production Budget

Each play or musical is allotted a specific amount for production costs, including royalties, scripts, publicity, scenery, costumes, lighting, sound, properties, management, etc. The Technical Director and Director will determine the specific amounts for each area and the Designer, Manager, or other personnel in charge of each production area must stay on or under that budgeted amount.

The production budget is maintained by the Faculty Technical Director, who will provide budget information and a spreadsheet to each Designer or production area no later than the first production meeting

Designers are responsible for:

- Tracking their area budgets
- Maintaining a running budget spreadsheet throughout the production period
- Turning in a final budget report to the TD no later than one week following the strike of a production

Ordering & Purchasing

- Rules governing ordering and purchasing are strictly enforced
- All questions concerning purchasing procedures or production budgets should be directed to the appropriate Faculty Supervisor *before* purchasing or ordering materials or services

Note: The Department and the University are tax-exempt entities. No reimbursements are made for sales tax.

Purchasing Regulations

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

Reimbursement Regulations

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

Appendix

Student Assistantships

General Information

Theatre Department Student Assistants are paid employees of the University and Theatre Department, selected by the faculty based upon the applicants' production ability, GPA and proven service and dependability. These Assistantships are available in most areas of technical theatre and publicity/graphics. On a limited basis, some assistantships may be available to assist professors, directors and staff.

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

Student Assistantships must be renewed each spring for the following year, and in certain circumstances renewals may be required each semester. Deadline for application is on or before April 15th.

The number of Student Assistants is determined by the Department's annual budget set by the University, so numbers of Assistantships may vary from one academic year to another.

Pay scale is determined on the student's experience, skill and seniority.

Student Assistants are permitted to work a maximum 20 hours a week. Most assistantships are offered for 10-15 hours a week.

The first three production shop hours of a Student Assistant's weekly total are credited to the Practicum (THA 0140) requirement. No monetary compensation can be accrued until the Practicum obligation is met.

Keys to work spaces are distributed to Student Assistants on an as-needed basis by the area's Faculty or Staff Supervisor. Keys must be returned to that Supervisor at the end of each semester.

Student Assistants are required to work under supervision, so they must have permission to work after regular theatre hours.

Assistants must assume the responsibility for documenting their hours worked on the appropriate form. Payroll forms must be filled in, signed by the Student Assistant and the Faculty Supervisor and submitted in a timely manner to insure prompt and accurate payment.

Application for Student Assistantship

The application can be found in the "Forms" section of the Appendix below.

Forms

Assistantship Application/Renewal

Insurance Information

Petition to Work Off-Campus

Projector Check-Out

Room Grant Application

Scholarship Forms:
Application
Renewal

Space Reservation Forms:
Sone Reservation Request
Request for Use of University Space

Senior Project Guidelines

Theatre Applied Lessons (TAP courses, including Voice Lessons)

History of Theatre Wesleyan Productions

An annotated list of the Department's productions can be found at this website:

<https://txwes.edu/academics/artsletters/undergraduate-majors/theatre/box-office/production-history/>

Theatre Courses with Prerequisites

For a list of all courses and prerequisites offered by the Department of Theatre, access the course catalogue link on the Wesleyan Registrar's website at:

<https://txwes.edu/academics/artsletters/undergraduate-majors/theatre/degree-plans/course-descriptions/>

University Website Links

Academic Calendar

<http://txwes.edu/academics/registrar/academic-calendar/>

Academic Catalogue

<http://txwes.edu/academics/registrar/academic-catalogs/>

Financial Aid

<http://txwes.edu/admissions/>

Petition to "Walk" at Graduation

<https://txwes.edu/academics/registrar/graduation/>

Ramlink

<https://ramlink.txwes.edu>

Theatre Department Website

<https://txwes.edu/academics/artsletters/undergraduate-majors/theatre/>

Theatre Department Online Box Office:

<https://txwes.edu/academics/artsletters/undergraduate-majors/theatre/box-office/>

Theatre Department Forms & Resources:

<https://txwes.edu/academics/artsletters/undergraduate-majors/theatre/theatre-resources/>

Guidelines for Senior Projects in Theatre

General Information

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

Prerequisites

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

Project Proposal

- The student must submit to the supervising faculty member a written proposal for the project at least two months prior to registering for THA 4301.
- Students who propose a performance in the Theatre Wesleyan season must audition for the plays and cannot be guaranteed a role. For this reason, students are advised to submit at least one alternative performance idea with their proposal.
- The faculty member who supervises the area of the student's proposal will review the proposal before forwarding it to the Theatre Faculty for consideration and approval by the Department Chair.
- The proposal must include a detailed description of the type of proposed project. Project examples:
 - The design of a Theatre Wesleyan production
 - The performance of a major or significant supporting role in a Theatre Wesleyan production
 - A performance of a major role or design for an approved area theatre outside of Texas Wesleyan
 - A significant recital or independently produced production
 - The writing of a play
 - A significant research project in the field
 - Students are encouraged to develop other project ideas for approval
- Each Senior Project must include:
 - A research component with appropriate documentation
 - A public presentation of the project
 - An essay reflecting on the project
- Funding
 - Projects undertaken as part of the Theatre Wesleyan season will be funded primarily by the season's budget, with the exception of some items such as personal makeup for actors and computer lab materials for designers and technicians.
 - Expenses for any other project will be the responsibility of the student. These may include items such as accompanists' fees, the cost of production elements for independently produced productions, and the cost of materials for exhibiting the project.
 - Students must submit a budget for expenses they expect to incur.
 -

Research

- In consultation with the supervising faculty member, the student will develop a plan for research appropriate to the approved project.
- Research topics may include but are not limited to:
 - Text analysis, critical writing about scripts of a particular period or style, a playwright, or significant productions of the play, etc.
 - Style issues relating to the project, such as period research, heightened language, musical style, etc.
 - Décor, architecture, political events and cultural customs bearing on the play, the aesthetics of the play's world, etc.
 - Decorum, values, accents and dialects, etc.
- Research must be documented as instructed by the supervising faculty member.

Project Execution and Presentation

- Plans, processes, and preparation for the project must be documented as instructed by the supervising faculty member. This may include items such as:
 - Production meeting and design conference notes
 - Drafted materials and scenic models
 - An image journal
 - Rehearsal journal
 - Text or score work specific to the production
- All projects must include a public presentation. Some examples:
 - The performance of a role or a design for a Theatre Wesleyan production, for an independently produced production, or for another approved producing organization.
 - A public presentation of a research project as a part of an approved event such as University College Day, a KC/ACTF event, etc.

Self-Evaluation of the Project

- Each project must culminate with an essay reflecting on the work from the proposal phase through the presentation.
- The essay may include elements such as:
 - A discussion of the student's process through the project
 - An evaluation of the work in preparation and presentation
 - Any realizations about the process of the work that can inform future work
 - A discussion of how the project may serve the student in future theatre endeavors

See Next Page for Coversheet/Checklist for Senior Project Proposal:

Senior Project Proposal Coversheet/Checklist

Students must complete the top portion of this sheet and attach it to the proposal for submission to the faculty

Student: _____ Email: _____ Phone: _____

Title & Brief Description of Project: _____

Checklist for Faculty Use Only

Requirements:	Proposal Contents	Process
_____ Senior standing	_____ Research Component & Documentation	_____ Project Calendar
_____ 2.5 cumulative GPA		
_____ Completion/concurrent enrollment in all required Theatre courses	_____ Public Presentation Venue	_____ Process Journal, where appropriate
_____ Two months' lead time	_____ Discussion of Reflection Essay	
_____ Faculty reviewed proposal	_____ Budget, where necessary	_____ _____
Other:		
_____	_____	_____
_____	_____	_____
_____	_____	_____

Faculty Recommendations: _____

Proposal Approval: _____
Project's Faculty Supervisor
Chairperson, Department of Theatre



Acknowledgement of Handbook Contents – Updated 2019

Each Theatre major and minor must print the following page, sign it, and turn it in to the Business Manager.

**Theatre Wesleyan Handbook
“Acknowledgement and Receipt”**

I hereby acknowledge completion and understanding of the online Theatre Wesleyan Handbook.

I hereby agree to abide by the standards, policies, and procedures defined or referenced in these documents.

IMPORTANT: I understand and shall abide by the following:

- The information provided in the Handbook is of a general nature, does not cover every Theatre Wesleyan policy or procedure, and is subject to change.
- I accept responsibility for reading and abiding by any changes or updates to policy and the online Handbook.
- Changes in policies may supersede, modify, or eliminate the information summarized in this Handbook.
- The Chair of the Department reserves the right to modify, interpret, add to, or discontinue any of the policies in the Handbook.
- I accept responsibility if I break or abuse any of these policy or procedure
- I understand that I have an obligation to keep the Business Manager informed of my current address and phone number and email
- I understand I need to check my TXWES email and CALLBOARD multiple times a day

My signature below indicates that I have read and understand the online Theatre Wesleyan Handbook. I agree to become thoroughly familiar with these essential policies and procedures and agree to abide by them.

Please print this document (only this page), sign, and return to the Business Manager. DWA #100A

 Printed Name

Date

 Signature

Date