



2008/2009

Student Handbook

<http://www.radford.edu/~theatre/>

Revised: August 2008

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RADFORD UNIVERSITY

Department of Theatre and Cinema

WELCOME to the Department of Theatre and Cinema. This handbook has been prepared to acquaint you with various important aspects of the program. While it may not answer every question, it is our hope it will provide you with enough insight to avoid surprises and serve as a guide to making your academic studies productive and rewarding.

In addition to this handbook much information about the department as well as current departmental news is readily accessible at our website www.radford.edu/~theatre.

You are committing yourself to a four-year investment of time and energy. The faculty wants you to make the most of it. Hopefully, this information will be helpful toward that end. **PLEASE READ THE ENTIRE HANDBOOK CAREFULLY.** The programs of our department have been developed for the serious student.

Should you have questions or concerns please do not hesitate to talk them over immediately with your advisor or any member of the faculty.

BEST OF LUCK WITH YOUR STUDIES.

DEPARTMENT OF THEATRE AND CINEMA MISSION STATEMENT

The Department of Theatre and Cinema serves Radford University, the Commonwealth of Virginia and the nation through our comprehensive liberal arts curriculum and production programs. We are deeply committed to the teaching and learning processes and strive to nurture the development of creative, independent, well-educated students who are able to work collaboratively in an increasingly technologically-rich environment. The department values each student's individuality and provides a forum for close interaction with students, faculty and community. Production activities are a vital component of our classroom teaching. Students are expected to take material from the classroom and apply the information to pre-professional experiences. The artistic process, connected with the production activities, provides a vital means of student assessment as the department fulfills the university's commitment to continuous review, evaluation and improvement in an effort to address the challenges of a dynamic society.

DEPARTMENT OF THEATRE AND CINEMA GOALS AND OBJECTIVES

To provide students with comprehensive curricular, performance and technical experiences on the undergraduate level, preparing them to pursue a career in theatre and/or cinematic arts, graduate study and/or a wide range of careers.

- I. To continually examine curriculum.
- II. To insure that our production seasons allow students to work in a wide variety of historical and stylistic periods.
- III. To insure that students are exposed to new and developing production technologies.
- IV. To maintain rigorous academic and production standards.

To provide theatre and cinematic arts courses for the liberal arts education of Radford University students.

- I. To offer adequate introductory courses to at least begin to address the demands of general education.
- II. To offer a production season that will expose students to a wide variety of historical and stylistic periods.

To provide pre-professional experiences for majors.

- I. Maintain an active production program on the main stage and in the Studio Theatre.
- II. To encourage students to seek internships with professional companies.
- III. To encourage students to work in summer stock.

To provide and promote theatre and cinematic arts activities which reflect the diversity and complexity of world drama and cinema for the university, the Commonwealth of Virginia and the nation.

- I. To produce scripts that reflect the ethnic and cultural diversity of our national drama.
- II. To produce scripts that reflect at least some of the ethnic and cultural diversity of international drama.

- III. To produce a wide variety of genres.
- IV. To produce new scripts whenever feasible.

To make significant contributions to the development of American and international theatre and cinematic arts.

- I. To produce scripts by new playwrights whenever possible.
- II. To participate in state, regional, national and international theatre and cinematic arts organizations

To provide students with opportunities to extend their curricular and production experiences in a professional environment.

- I. To encourage students to participate in internships with professional theatre.
- II. To encourage students to work in summer stock.
- III. To encourage students to become active in professional organizations.

To provide students with an international learning environment that embraces the diversity of human culture.

- I. To support our students' participation in exchange programs.
- II. To provide study-abroad opportunities for our students.
- III. When feasible, to bring international artists to campus.
- IV. To insure that our curriculum and our production seasons include international scripts.

To provide and promote the use of current technology in the classroom and in production environments in order to develop each student's ability to use creative and critical thinking skills as an artistic tool for effective communication in all areas of the artistic process.

- I. To seek to maintain current computer hardware and software for student and faculty use.

FACULTY NAMES AND PHONE NUMBERS

	PHONE #	OFFICE #
CHAIR, SCENERY / LIGHTING		
Mr. Carl Lefko	831-5012	188/189 PF
Email: clefko@radford.edu		
ACTING/DIRECTING		
Mr. Anthony Guest	831-5231	239 PF
Email: arguest@radford.edu		
ACTING/DIRECTING		
Ms. Jennifer Juul	831-5207	238 PF
Email: jjjuul@radford.edu		
CINEMATIC ARTS / SOUND		
Mr. Ted McKosky	831-6237	240 PF
Email: tmckosky@radford.edu		
COSTUME/ MAKEUP/ LIGHTING		
Ms. Monica Weinzapfel	831-5705	174 PF
Email: mweinzap@radford.edu		
TECHNICAL PRODUCTION / LIGHTING		
Mr. W. David Wheeler	831-5838	166 PF
Email: dwheeler@radford.edu		
ACTING / DIRECTING / VOICE		
Mr. Wesley Young	831-5484	248 PF
Email: wyoung@radford.edu		
ACTING/DIRECTING		
Mr. Charles Hayes, Professor Emeritus		
Email: chayes@radford.edu		N/A

OTHER IMPORTANT NUMBERS

BOX OFFICE:	831-5289
DR. JOSEPH SCARTELLI: DEAN CVPA	831-5265
MS. JENNIFER SMART: DEPARTMENT SECRETARY	831-5141
SCENE SHOP SUPERVISOR / ATD	831-5526
COSTUME SHOP MANAGER	831-5755

PRODUCTION DATES 2008-2009 SEASON

<u>On the Verge</u>	October 10 - 18
<u>Cinema Symposium</u>	October 22
<u>Proof (Studio)</u>	Nov. 5 - 8
<u>The Town Mouse and the Country Mouse</u>	December 6
<u>Cinema Symposium</u>	February 4
<u>Lovers: Winners (Studio)</u>	February 18 - 21
<u>Medea</u>	April 15 - 19
Directing II Productions	April 29 – May 2

STRIKE FOLLOWS THE FINAL PERFORMANCE OF EACH PRODUCTION

Every student is required to attend the strike for each main stage production. Any absence must be approved by the department chair *prior* to strike

MAINSTAGE:

TICKETS for all RU students can be picked up at the box office from noon (12:00) to 6:00 pm weekdays starting the Monday, ONE WEEK PRIOR TO PERFORMANCE and from seven (7:00 pm) to eight (8:00 pm) each evening OF PERFORMANCE.

TICKETS ARE FREE WITH YOUR RADFORD UNIVERSITY I.D. ONLY.

FAMILY WEEKEND TICKETS ARE AVAILABLE ONLY AT HURLBURT INFORMATION DESK UNTIL THE FRIDAY OF PARENTS WEEKEND. AT THAT TIME, ALL TICKET PURCHASES MUST BE MADE AT THE PRIDEMORE PLAYHOUSE BOX OFFICE.

STUDIO:

TICKETS for all RU students can be PICKED UP from Noon (12:00 pm) to six (6:00 pm) from the Monday PRIOR TO THE WEDNESDAY OPENING AT THE BOX OFFICE.

TICKETS ARE FREE WITH YOUR RADFORD UNIVERSITY I.D. ONLY

DEPARTMENTAL MEETINGS*

When: First Monday of each month at 5pm.

Location: Pridemore Playhouse

***Attendance at these meetings is REQUIRED for every major.**

Any absence must be approved by the department chair *prior* to the meeting.

CONFERENCE DATES

USITT Master Classes

VTA

SETC

USITT (National)

Sept. 26 and 27

Oct. 31 and Nov. 1

March 4- 8

March 18- April 21

ELECTED STUDENT REPRESENTATIVES

One student representative is elected to serve as:

- Student Departmental Representative (student elected)
- Student Member of the Season Selection and Review Committee
(student nominated and selected by faculty)

Criteria for nomination is consistent with the departmental policy regarding production activities. All students wishing to hold a position must be able to serve, and be in good standing with the department, college and university. No student on academic probation can hold a major position on any departmental committee.

DEPARTMENT POLICIES

MINIMUM GPA REQUIREMENT

The department requires a minimum overall grade point average of **2.5** in the major for graduation.

PRODUCTION PARTICIPATION

Any student on academic probation at the beginning of a given semester may not be cast or hold a crew position beyond registered class requirements during that semester.

ACTIVITIES OUTSIDE OF THE DEPARTMENT

The department requires all theatre majors to receive written permission from the department chair prior to auditioning, interviewing or accepting a role or position in any production outside of the department during the fall and spring semesters.

STUDENT INVOLVEMENT

Theatre majors are required to make a positive contribution to the production program of the department each semester. With respect to this, each student will receive a specific assignment each semester.

CASTING

Except in cases where race or gender is fundamental to the story, casting is decided on the basis of ability.

STRIKE

Every student is required to attend the strike for each main stage production. Any absence must be approved by the department chair **prior** to strike.

PERIODIC STUDENT REVIEWS

Every student in the department is required to submit to a periodic review of their work. These reviews are designed to provide students and faculty a structured opportunity to assess and discuss the student's academic progress within and without the department, their production work, general involvement, areas for needed improvement and future goals. Typically, which review the student goes through is determined by their area of emphasis (acting/directing or tech/design). However, the student is not limited to that specific area. If, for instance, a performer does a major project like stage-managing, they may wish to have their work on that production evaluated. The student and their advisor should discuss which review is appropriate for the student especially if deviating from their principal area of study. Students are always free to do both reviews but they must go through one or the other. Failure to do so can result in ineligibility for crew head, design assignments, casting. As one of the main thrusts of the department is involvement such censure could seriously impact the student's standing in the program.

The tech/design reviews are held at the end of every semester. The acting/directing reviews are once every year at the end of the spring semester. Each area will post a list of students whom they are expecting to see in their respective reviews. If a student chooses to go through a review outside their expressed emphasis area **they must make this decision in consultation with their advisor** and notify the faculty of their emphasis area of their intention to do so.

ACTING REVIEWS

END YEAR ONE: Each Freshman intent on continuing as a performance student is required to present one monologue to the acting/directing faculty. This monologue should be contemporary and suited to the student's age and type and may be humorous or serious.

The presentation will be followed with a discussion about the student's achievements in academics and the production program during their first year at Radford. This discussion will include the student's future aims in the department and their studies. The student is also welcome to present a song if they so desire and to have their resume and /or photograph reviewed at this time.

END YEAR TWO: Students completing their sophomore year will present an audition in the format of VTA/SETC -- this is to include a monologue **and** song. They should be contrasting pieces. This audition must also conform to the time limit of the above-mentioned format (90 seconds). The student should also at this time have a performance resume and photograph appropriate for audition distribution to be reviewed by faculty.

Even if it has been determined that singing in the VTA/SETC audition itself might be discouraged the student is asked to prepare at least an appropriate section of a simple song (such as folk or children's music as these most closely resemble

the music appearing in classical dramatic literature). This song should fit with the monologue within the time limit.

An interview will follow to respond to the student's audition, academic progress, areas in which improvement is needed, and goals for the future.

END YEAR THREE: Juniors will present an audition package of three monologues and a song (optional). Two of these monologues should be contemporary, contrasting pieces (one humorous and one dramatic) and the third should be classical (pre-1850) —whereas, a lot of classical auditions require Shakespeare this selection need not be limited to that. They will also submit a photo and up-to-date resume for review.

The interview to follow will include an update of academic performance, progress in previously identified areas of challenge, and production participation. In addition, the student's post-graduate academic and career objectives will be addressed. If pursuing graduate study, preparation for URTA and the application process will be discussed. Professional employment in the subsequent summer will be emphasized calling attention to the student's eligibility for the undergraduate auditions at UPTA (Unified Professional Theatre Auditions) in February of their senior year.

END YEAR FOUR: This year requires the student to present an audition package of no less than their four strongest monologues, and, if they are a singer, a song. They should also present their photo and resume at this time. The student may opt to do a scene prominently featuring them and two monologues or a monologue and a song.

In the subsequent interview the student's academics, personal progress as a performer, their production activity along with their audition and preparation for future goals will be reviewed.

Please note: at any point you are free to sing as part of your audition (not only in the second year where it is required). If you do so, these selections should fit your type, suit you vocally and be well-prepared / rehearsed with the departmental accompanist. Please, if you intend to sing, or are required to, sign up on a day on which the accompanist is scheduled to be available.

DIRECTING REVIEWS

Students expressing a directing emphasis are to meet the following requirements for regular review.

END YEAR ONE: Same as End Year One Acting Review (see above).

END YEAR TWO: Same as End Year Two Acting Review (see above).

END YEAR THREE: Junior directing students will be expected to go through the tech/design review in the fall of that academic year. In the spring semester the student will complete the application process for directing regardless of whether they intend to direct the following year. The student should sign up for a review

time when those times are posted. The acting/directing faculty will discuss the student's work on the application, and begin to advise them on their career and/or post-graduate education goals. Among other things URTA and internship options will be discussed. The progress of a director's portfolio will also be checked.

END YEAR FOUR: The senior directing student will present a director's portfolio containing documentation of productions and conceptual work. The student's future plans will be discussed.

TECHNICAL THEATRE AND DESIGN REVIEWS

YEAR ONE: Each Freshman intent on continuing as a technical/design student is required to submit to review by the technical/design faculty.

There will be discussion of the student's achievements in academics and the production program including work in the shops and crew assignments during their first year. This discussion will include the student's future aims in the department and their studies. Summer professional employment/internships will be encouraged with particular emphasis on attending Southeastern Theatre Conference (SETC). The student will present a basic resume for review no later than the end of the spring semester of this first year. The faculty will advise the student to begin keeping photographic records of individual class and production technical drawings and design projects.

YEAR TWO: The student's academics will be reviewed along with departmental involvement. An updated resume will be presented along with photographs and other material collected toward the end of creating a portfolio suitable to present to prospective employers and/or graduate school recruiters. For designers, the prospects of a studio design will be considered. Continued involvement in SETC as well as participation in the United States Institute for Theatre Technology will be reiterated.

YEAR THREE: In addition to the student's academics and departmental participation the student's professional experiences will be discussed. Suggestions of crew chief or design opportunities which will challenge the student and broaden their experiences will be made. If not before, discussion will take place of the student's career or other post-graduate goals with an eye to preparing student for graduate school or professional interviews. In preparation for those the student's portfolio and resume will be evaluated. Continued involvement in professional organizations will be underscored along with discussion of University and Resident Theatre Association (URTA) graduate school interviews.

YEAR FOUR: The senior student will present their portfolio and resume as though interviewing for a professional position. By the time of the fall review the student should have arranged graduate school and professional interviews in

order to talk about these with the faculty and ready themselves for those interviews. Attendance of the URTA graduate school interviews as well as SETC and USITT opportunities for employment and portfolio review will be strongly encouraged.

ACADEMIC ADVISING

Each new student will be assigned a department faculty advisor at the beginning their first semester. This advisor can be changed, with the permission of the new advisor, after the first semester is completed. It is your responsibility to notify the department chair of any changes.

All students should see their academic advisor by the sixth week of each semester to discuss classes for the following semester.

It is the responsibility of the student to be sure all requirements for graduation are met.

If you have any question regarding policies, please refer to the “Academic Policy” section of the Undergraduate Catalog. Donna Oliver, Advising Coordinator for the College of Visual and Performing Arts, is also available to assist. She can be contacted at 831-6903. Her office is located in Porterfield Hall, Rm. 241.

You can also find answers to many of your advising questions in the Theatre Academic Advising Manual, located online at <http://www.radford.edu/%7ecvpa-web/advising/gradapps.htm>

SCHOLARSHIP GUIDELINES

All Theatre Students are considered for Department of Theatre and Cinema Scholarships each year.

Scholarships are awarded to theatre majors at Radford University with the expectation that they continue as majors and fully participate in the department during the term of their scholarship.

Scholarship recipients are selected by the Department of Theatre and Cinema faculty based on careful observation of student work onstage, backstage, in the shops and in the classroom.

While scholarship selection is very concerned with technical and artistic achievement, academic success in the department and the university is a primary concern. Recipients must maintain a record of successful academic study and make normal progress toward a degree in Theatre by:

- I. Maintaining a minimum overall Grade Point Average of 2.5 in required Theatre courses.
- II. Maintaining a minimum overall Grade Point Average of 2.0 in all other university courses.

To insure consideration for a scholarship the student should send a letter of interest to the chair of the scholarship committee. This should be a formal statement of why the student feels they are qualified. While this letter is not required, it is highly recommended to maximize consideration by the faculty.

In addition to Department of Theatre and Cinema Scholarships students are encouraged to take advantage of the many opportunities for aid offered through the Radford University Foundation. In order to be considered for this financial assistance it is required that the student complete their scholarship application which is available each spring. Applying for or receiving aid through the Foundation does not impact consideration for departmental scholarships.

Each year the Department of Theatre and Cinema awards the following scholarships:

James Hawes Scholarship

This scholarship is awarded each year to an outstanding Theatre Major.

Kim Fiola Alpha Psi Omega Scholarship

This scholarship is awarded by Alpha Psi Omega.

Mah/Stone Scholarship

This scholarship is awarded by the RU Foundation whose decision is partially based on the input of the department faculty.

Arts Society Theatre Scholarships

These scholarships are awarded each year to outstanding Theatre Majors.

Deadline for scholarship applications is typically the early part of the spring semester.

For additional information contact Ted McKosky at 831-6237 or tmckosky@radford.edu.

ASSISTANTSHIP INFORMATION

Student Assistantships are available in the department in the areas of technical theatre, box office, and accompanist.

Students with financial need and/or exceptional abilities and experiences are given first priority.

Full-time appointments work 12 hours a week on average.
Part-time appointments work 6 hours a week on average.

Please see David Wheeler for further details.

TO APPLY:

Submit the following to Professor Wheeler by **MARCH 1st** for the **following** academic year:

1. An application letter including a statement of financial need.
2. A resume

SUBMIT THE FOLLOWING TO THE FINANCIAL AID OFFICE BY FEBRUARY 15:

1. Application for Financial Aid forms (These may be obtained from the Financial Aid Office).

STUDENT SUPPLY LIST

As a theatre student, you will need to obtain other items in addition to your class textbooks and regular school supplies for courses.

PERFORMANCE

Dress Code: All performance classes require rehearsal clothes and the observance of a dress code. Clothes for class should allow you to move freely, safely, and without embarrassment. Consult your instructor or your director with any questions about what is appropriate to wear to class and rehearsal. In addition to rehearsal clothes, please bring in costume pieces which approximate the costume you'll wear.

Appropriate examples of what to wear for class/rehearsal:
t-shirts, sweats, dance wear, running shorts, dance shoes, tennis shoes, hair tied back

Unsafe/inappropriate to wear:
clothes that don't fit or cover you well, high heels, skirts, dressy clothes, flip flops, hats, clunky shoes, boots, tight or ripped jeans, dangly jewelry, piercings that inhibit speech or free movement, baseball caps.

Additional items you will need as a performance student:

Women:
rehearsal skirt
character shoes
tights

Men:
rehearsal jacket
hard-soled dress shoes
tights

Makeup:
Ben Nye makeup kit (available at RU bookstore)

TECHNICAL

In order to work in the scene shop safely, wear work clothes you are willing to get dirty. T-shirts and jeans made from natural fabrics, such as cotton, are best. Do not wear worn or ripped clothing as it potentially can cause injury. Wear closed-toed shoes--sneakers or preferably boots--and pants or shorts. Sandals, dress shoes or any other form of non-protective shoe is unacceptable. Tie hair back from your face and avoid rings, bracelets, necklaces, earrings or any dangly jewelry. Stud earrings are acceptable.

You will be asked to leave if your attire is not appropriate.

Consult your instructor or your technical director with any questions about what is appropriate to wear.

All students who are completing shop hours need to follow the dress code at all times.

Below is a list of basic supplies you will need as a **TECHNICAL STUDENT** in the Department of Theatre:

SCENE SHOP:

tape measure
8" Crescent Wrench

COSTUME SHOP:

fabric scissors

RUNNING CREWS:

blacks (shirt, pants, shoes and socks)
flashlight with clip

As all students will, at some point, work on a running crew it is advised all majors and minors have blacks.

DEPARTMENTAL COURSE OFFERINGS AND DESCRIPTIONS

This information can be found on the web at:

http://www.radford.edu/~theatre/academics/page_267.htm

PROJECTED COURSE OFFERINGS THROUGH 2012-2013

THEA	COURSE TITLE	S-09	F-09	S-10	F-10	S-11	F-11	S-12	F-12	S-13
100:	Appreciation	X	X	X	X	X	X	X	X	X
100 - H	Appreciation		X		X		X		X	
101:	Stagecraft	X	X	X	X	X	X	X	X	X
102:	Lighting & Sound	X	X	X	X	X	X	X	X	X
110:	Principals of Theatre Aesth.		X		X		X		X	
125:	Acting I	X	X	X	X	X	X	X	X	X
176:	Theatre Participation	X	X	X	X	X	X	X	X	X
180:	Intro to Cinema	X	X	X	X	X	X	X	X	X
200:	Theatrical Design		X		X		X		X	
203:	Production Management		X		X		X		X	
210:	Period Styles and Movement	X		X		X		X		X
225:	Acting II: Creating a Role	X		X		X		X		X
226:	Voice and Speech		X				X			
235:	Period Costume Construction	X				X				X
236:	Makeup I		X	X	X		X	X	X	
280:	Cinematic Aesthetics			X				X		
300:	Sound Design for the Arts				X				X	
325:	Acting III - Improv				X				X	
326:	Voice and Speech			X				X		
331:	Stagecraft II	X		X		X		X		X
332:	Lighting Design	X				X				X
335:	Costume Design			X				X		
336:	Makeup II	X				X				X
350:	Directing I		X		X		X		X	
366:	Travel Study									
370:	Playwriting	X				X				X
375:	Hist and Lit I		X		X		X		X	
376:	Hist and Lit II	X		X		X		X		X
380:	Doc/No fic. Film		X				X			
411:	Scene design			X				X		
425:	Acting IV- Scene Study	X				X				X
427:	Acting V - Junior/Senior Acting Studio	X		X		X		X		X
450:	Directing II	X		X		X		X		X
475:	Theater Problems									
476:	Production Practium		X	X	X	X	X	X	X	
477:	Contempory Theatre						X			
478:	Internships									
480:	Film theory and Crit	X				X				X
481:	Screenwriting		X							
485:	Latin Cinema									
488H:	Final honors project									
498:	Indept. Study.									

Note: This information is subject to change without notice. INDEPENDENT STUDY

INDEPENDENT STUDY courses are offered by several departments and are designed to permit students to investigate specific problems or areas of interest under the direction of a faculty advisor.

An Independent Study course must be approved by the department and College Curriculum Committee the **SEMESTER BEFORE IT IS OFFERED.** All Independent Study courses will be graded on a pass-fail, or letter grade basis, and students may take no more than six semester hours credit of independent study.

The faculty must receive all requests for Independent Study two weeks prior to the last day of classes during the semester prior to the one in which the students wishes to register for the class. Following faculty approval *it is the student's responsibility* to officially register for the Independent Study at the Schedule Adjustment period during the semester the course is to be taken.

A student taking an Independent Study course for honors credit may receive a letter grade for it, providing permission has been received from the director of the Honors Program before registering for the course.

A faculty member may offer a maximum of six credit hours of Independent Study per semester.

On the following page you will find a **PROPOSAL FORM FOR THE INDEPENDENT STUDY.**

PROPOSAL FOR INDEPENDENT STUDY

TO: CHAIRMAN, CURRICULUM COMMITTEE
COLLEGE OF VISUAL AND PERFORMING ARTS

FROM:

STUDENT I.D. #

SOCIAL SECURITY #

ADDRESS:

DATE:

MAJOR:

- I. Semester during which Independent Study is to be taken: _____
- II. Semester hours of credit: _____
- III. Type of grade requested: _____
- IV. Title of Independent Study:
- V. Nature of Study:
(This should list **specifically** what the student will complete in terms of papers, projects, etc.
Always include the submission of a paper reporting a summary of conclusions).
- VI. Process for evaluation.
- VII. Faculty Supervisor: _____

Requested _____ Date _____ Student _____ Date _____
(Supervisor) (Signature)

Approved _____ Date _____ Approved _____ Date _____
(Dept. Chair.) (Chair. Cur. Com)

Disapproved _____ Date _____ Disapproved _____ Date _____
(Dept. Chair.) (Chair. Cur.Com)

INTERNSHIPS

The Radford University Department of Theatre and Cinema strongly encourages its students to seek internships as a supplement to their onsite study. These internships should be with a recognized professional producing organization. The student is encouraged to work with their faculty advisor in identifying a suitable venue for an internship allied to their particular area of interest. It is the student's responsibility to research the nature of the experience and expectations of interning with the chosen organization. It is possible to develop an internship with organizations that do not have an established internship program. Students are also responsible for soliciting from the proposed organization all material necessary to evaluate the potential internship experience. This data should include information about the producing company and specific information about what duties the internship will include. Once this information is assembled the student will work with the department chair to complete the paperwork necessary to registering for credit. Students may earn up to twelve hours by internship.

A short list of places Radford University Theatre and Cinema students have interned includes: Battersea Cultural Arts Center and Shakespeare's Globe Theatre, Mill Mountain Theatre, The Barter Theatre, Disney World, Kentucky Repertory Theatre, Wolf Trap National Park for the Performing Arts, Interlochen Center for the Arts, Berkshire Theatre Festival and Westport Country Playhouse.

CAREER SERVICES CENTER

Information on the Career Services Center can be found on the web at:

<http://www.radford.edu/~csc>

THEATRE ETIQUETTE

Crew Member:

- Arrive to your call early. Be ready to work at the call time.
- Sign in ON TIME and do not ask others to sign in for you.
- Wear appropriate clothing for your call.
- Do not eat or drink on or backstage.
- Do not talk backstage except for show related business.
- Do not talk to actors except for show related business – It may break their concentration.
- Do not chat while on headset and turn off your mic when not talking.
- Do not perform tasks not assigned to you.
- Do not move, borrow or play with props.
- Report broken props or scenic elements to the stage manager.
- Acknowledge the stage manager's calls with a polite "Thank You."
- If you make a mess, clean it up.
- Keep your workspace tidy – even if it is not your mess.
- Practical jokes have no place in performance – EVER!
- Be unfailingly courteous to performers and other crewmembers.
- Say "Please" and "Thank You" often.

In the Shop:

- Do not borrow personal tools without asking – EVER!
- Do not borrow a tool someone else is using without asking.
- Put tools away when finished – even if you did not use it first.
- If you make a mess – clean it up! Try cleaning up while you work.
- Ask before using someone else's materials or scraps.
- Do not talk to persons using power tools. Wait until they are finished.
- If you break a tool – REPORT IT! You won't get in trouble.
- Horseplay is not appropriate in the shop or onstage.
- If you don't know what you are doing – ASK!
- If you don't know how to use a tool – ASK!
- Warn others of hazards.
- When you have finished a task, ask what you can do next – do not wait to be told.
- Call out when moving overhead rigging or stage elevators.
- Acknowledge warnings with a polite "Thank you."
- If you drop something overhead yell "HEADS" immediately and loudly.
- Be courteous to fellow workers.
- Report using the last of anything – better yet, report using *nearly* the last of anything.
- Empty a full trashcan before adding to it. If it is full, take it to the dumpster and bring an empty one back to replace it.
- Foul language is never appropriate.

Performers:

- List all schedule conflicts with rehearsals/performances prior to casting. It is your obligation to adhere to the rehearsal schedule once it is set.
- Generally, it is good to audition for any/all roles in the play.
- Check callboard daily.
- Report to all fittings on time, bathed, wearing deodorant and proper, clean underwear.
- Arrive on time, ready to work for every call – rehearsal or performance. This means early and prepared with pencil, note paper, script and changed into rehearsal clothing.
- In case of an emergency and you will not be at rehearsal or be late, talk to the SM.
- Rehearsal is a place to focus solely on the work at hand. Personal problems/socializing must be shelved in favor of this work.
- Be attentive in rehearsal. Not only will you be ready when you are needed but you will learn more quickly. Direction, suggestion, information given another actor may affect/inspire you.
- Respect others by remaining quiet and concentrated while they are working. This applies to when you are offstage or standing onstage while another actor is receiving direction.
- Write down ANY AND ALL notes, blocking and direction you are given.
- Observe the off-book deadline by knowing your lines as well as you can. Professionally, it is customary once a scene is blocked to have it memorized by the next time it is rehearsed. HELPFUL HINT: Memorize the end of the play first, that way you are always working toward your strength.
- Call for line in rehearsal with a minimum of hesitation and loss of focus.
- Refrain from disputing a director's note or engaging in lengthy explanations or excuses when you are given a direction.
- NEVER direct or prompt a fellow actor.
- Respect the stage manager and all crew. Give them your full attention and acknowledge their calls and instructions with a polite, "Thank you", so they know you hear and understand.
- Do your homework – research, blocking and line memorization ----outside rehearsal. Rehearsal is for trying things you have arrived at in this independent exploration.
- Stay close to rehearsal hall and do not leave without being dismissed by, or informing, the stage manager (preferably) or the director.
- In rehearsal, when stopped for direction/discussion/adjustments agree on a point in the text to resume and make sure all involved parties are ready to start.
- Do not handle/use/sit upon any furniture, props, or costume pieces unless you are required to do so in the play and even then only when necessary.
- Do not talk on cell phones while on or backstage or in the house while rehearsal is in progress.

- Maintain your focus, patience and positive attitude during technical rehearsals.
- Show respect for the theatre/rehearsal space by always cleaning up after yourself. Eat, drink and smoke only in designated areas.
- Sign in upon arrival for performance. Sign in ONLY for yourself. Never let anyone do it for you.
- To the best of your ability play every performance respecting your audience regardless of its number and play the play as directed with no practical jokes or alterations for your own gain or because of the advice of critics, family or friends.
- Observe quiet backstage during “house conditions “(when the audience is in the theatre/front of house) and during the play itself.
- No vocal warm-ups in common areas –green room, dressing room—after half hour call.
- Check ALL props you use in the show prior to EVERY performance. Make sure all are in working order and any safety protocol involving firearms, pyrotechnics or weapons is observed.
- As with all calls, report promptly to “PLACES”.
- After use, return properties to their point of origin (usually a prop table backstage).
- As a rule, smoking, drinking and eating in costume are forbidden.
- Never use alcohol or drugs prior to a performance.
- Remain backstage while in makeup and costume (unless otherwise directed to do so).
- Hang up or put away your costume as instructed after use.
- Keep offstage after the play until the audience is completely cleared from the house.
- Do not wander from the stage/dressing/lounge area during performance.
- Instruct visitors to meet you at the stage door or in lobby following the performance. Only personnel DIRECTLY INVOLVED in the show are allowed in the backstage/dressing areas.
- Keep your personal dressing/makeup station neat and orderly using only the space allotted to you.
- Never borrow another actor’s supplies such as makeup, cleaning items, without their permission.
- Remove all personal items from theatre promptly after closing performance.
- Return any *rented* script material (sides, music, etc.) properly erased of your markings and in good order to the stage manager on closing night.

Above are some widely accepted and observed guidelines for the working life of the professional actor. Your time to start being a professional is now. The rules won’t automatically make you a great actor but they will contribute to a focused and pleasant atmosphere in which you or your colleagues can do your best work and make you the kind of actor with whom others will want to work.

There are a few rules particular to working here at the Radford University Theatre which should be mentioned. They follow:

We do not permit eating, drinking (except for water) or smoking in the theatres here at Radford unless, of course, it is called for in the play.

No food is permitted in the dressing rooms.

We ask that you stay clear of the back hall outside the dressing rooms after you are in costume and makeup.

Pay attention to important emergency evacuation and other safety procedures as will be outlined by the stage manager or technical director or other faculty.

A reminder: here at Radford you are required as a Theatre major to take part in strike.

Refrain from socializing with box office personnel while they are working.

Do not jump on or off the front edge of the Pridemore Playhouse stage.

IMPORTANT: In addition, if you do not attend a class on a given day, you will not be allowed to participate in shop or rehearsal activities that day. If you miss class, contact your professor and director/technical director as soon as possible.

Audience Member:

-If you cannot use your ticket, turn it in or call the box office and let them know.

-Arrive and be seated before curtain.

-If late, do not argue with the House Manager if not seated immediately.

-Do not eat – ANYTHING! If necessary, unwrap throat lozenges, mints or gum before the performance begins.

-Do not talk.

-Do not use personal audio devices, computers or cell phones.

This includes texting!

-Do not play with laser pointers.

-Turn off cells phones, pagers and alarm watches.

-Remove your hat during performance.

-Avoid wearing strong perfumes or cologne.

-Return promptly from intermission.

-Do not “neck” or “make-out.”

-Stand up if someone needs to pass in front of your seat.

-Do not block aisles or doorways to greet friends and acquaintances.

-Remain seated until the houselights come up – do not rush for the exit prematurely.

-Take your trash with you, including programs.

-Give your program back to the ushers after the show if you are not going to keep it.

STAGE MANAGER DUTIES

Auditions:

You are there to assist the director. Do whatever you can to allow he/she to concentrate on choosing the cast.

Talk to the director...

Find out what he/she needs for auditions. Each director and each show is different. Ask how they are to run. Be sure to have everything for auditions. Help make and copy audition forms.

Run auditions as discussed. Keep things running smoothly and efficiently.

Before Rehearsals:

Read script several times.

Arrange to get stage manager keys from faculty technical director.

Discuss rehearsal procedures and your specific duties with the director. Each director will expect different things from you.

When the cast list is ready, post it on the callboard when the director asks. Make sure everyone initials acceptance of their role.

Make copies of the cast list and distribute to the designers, technical director, entire staff and faculty immediately.

Make a contact sheet containing cast member name, character, phone number and e-mail.

Distribute block calendar and rehearsal schedule to cast and production staff.

Check with costume shop to schedule measurements.

When crew list is made, post on callboard and be sure everyone initials acceptance.

Follow up on individuals who have not accepted. E-mail the crew to let them know to check the callboard.

Add crew and designers to contact sheet.

Arrange weekly production meetings. Director, SM, all designers and heads of crews must attend.

Arrange crew meeting schedule. Usually one early and one midway through rehearsals. Distribute block calendars and discuss expectations of their positions.

Establish when crew will need to attend rehearsals. Props are usually incorporated when run-throughs start.

Buy a stopwatch (or two)! You will need it. Ask TD for one if you can't get one for any reason.

Get Emergency Procedures Sheet and blank Rehearsal Reports from TD.

Rehearsal Reports are to be completed after each rehearsal and posted on call board and in the scene shop clip board and e-mailed to director, and all production personnel.

Talk to director to find out how rehearsals are to run.

Arrange to get floor plan (showing furniture, walls and platforms) from scene designer.
Tape out stage floor before blocking begins. See TD for instructions.
Arrange costume fittings. See costume shop for details and schedule.
Get started on your prompt book. This will be your bible for the show. Start with a copy of the script.
Make a scene breakdown.
Learn a simple blocking notation. See examples available from technical director.
Keep everything in your prompt book. Script, contact sheets, schedules, rehearsal reports, **notes**.
If applicable, get class excuse letter from TD early. Get it copied and ask cast and crew to talk to professors.
Compose checklist for all pre-show and post-show responsibilities!

Always:

Use the asst. stage manager. The two of you are a team. You can't do it alone.
Do what you say you will do. Be reliable.
Check in with TD and all designers daily. Establish a daily schedule to check in.
Meet with the director daily. Find out the plan for the next rehearsal so you are ready.
Fill out a rehearsal report after each rehearsal. Make every note clear as to its meaning. (No Humor!)
Type up rehearsal reports immediately after rehearsal and post on the callboard and scene shop clip board and e-mailed to production personnel.
Post everything on the callboard especially changes. Don't post personal info or items that should be kept private.
Convey notes, changes, questions and the like to everyone involved.
NEVER use e-mail as your only source of communication. Use the callboard or **personal contact!**
Keep designers up to date on what is being done in rehearsals so they can know when to attend.
Keep designers up to date on any script changes.

Rehearsals:

At first rehearsal, distribute contact sheets and go over emergency procedures.
Take time to go over the expectations of your cast. Refer to the performer's etiquette section of this handbook.

- **Please be quiet during rehearsals.** Be courteous to those that are working.
- Be ready to work at any point.
- Please respond quickly and quietly when asked to do something.
- Missing rehearsal or being late still may not be excused.
- Respect the theatre:
 - no food/drink, clean up after yourselves, no standing on chairs, etc.
 - do not jump on or off the front edge of the stage.

Arrive early. No one should ever have to wait for you to be ready.

Be sure rehearsal space is safe. Always sweep the floor. Turn lights on.
Unlock dressing room if necessary.
Set up stage for rehearsals.
If no props personnel are attending, pull out rehearsal props.
Keep all blocking. Make it simple and clear. Use the blank side of your script.
Aid the director in any way possible. Always sit near him/her or in a central, convenient location.
Understand what the schedule of events is for rehearsal and be ready for next item.
Be proactive to solve problems. Don't wait!
Be on-book when actors go off-book.
Discuss with director the giving of line notes to actors and the format in which to do them.
Always have a place to work. Try a rehearsal table or music stand for your book.
Always clear stage, turn off work lights (except for safety lights) and lock up the building after rehearsal.
Plug in ghost light and place on pit after rehearsal.

Production Meetings:

You are in charge of running all production meetings.
Know why you are having a meeting! Cancel it if nothing needs to be discussed.
(Ask all involved)
Be sure to remind everyone about meeting time and location at least a day before. Ask for agenda items that need to be discussed.
Start meeting on time.
Be sure to cover each design area...
Scenery/Props
Lighting
Costumes
Sound
Special Effects
Director
Technical Director / Production Manager
Publicity
Keep the meeting moving along; productive agenda items only.
Remind everyone of next production meeting (usually same time/place each week)

Crew Meetings:

At first meeting, distribute schedules, contact sheets and go over emergency procedures and expectations..
Be sure to go over important dates (run-throughs, techs and performances) (Always refer to the Production Calendar)
Make sure that there are no schedule conflicts. Ask crew to see you promptly if one comes up.
Take five minutes and go over the expectations of your crew. Backstage etiquette, Distribute Running Lists, and Shift Charts

Before First Technical Rehearsal:

Make sign-in sheets for cast and crew.

Glow tape set, entrances and exits.

Get tools for ASM console - glow tape, screwdriver (gun, handheld, flat, Phillips), staple gun, spike/gaff tape, hammer, hot glue gun, hot glue sticks, staples, first aid kit, flashlights, extra batteries, and extra screws.

Get cues from designers several days ahead. Get yourself organized. Establish cue standbys.

Put together cue script. Use pencil for everything. Cues will change. See examples available from technical director.

Meet with the TD and director to establish format of the technical rehearsals.

Make **CHECKLISTS** for everything!

Make preset lists. Assign duties to each crewmember.

Help make prop and scene shift schedules. Assign duties to each crewmember.

Make sure ASM has emergency statement...

“Ladies and gentleman, we are experiencing technical difficulties. Please exit the building using the nearest exit.”

Technical Rehearsal:

First techs can be long and arduous. Ask everyone to be polite and patient.

With your organization, the rehearsal will run smoothly.

Make sure cast/crew know correct behavior for backstage:

- Be quiet.
- Don't stand in the wings where you can be seen.
- Don't hit the legs.
- Stay out of way of actors making entrances and exits.
- Stay out of way of crew members trying to do their jobs.
- Stay out of raceways.
- Crew must stay out of dressing rooms unless they have a reason to be there.
- No leaving the dressing rooms or backstage once you have signed in
- Eat before you come.
- Stay out of lobby/front hallway. Don't use the phone.
- No loud music/flushing toilets in dressing rooms once house opens.
- No eating or smoking in costumes.
- Make sure stage management know where you are at all times.
- Headset etiquette.

Be sure cast and crew are always listening for the ASM to pause rehearsal for any reason and respond with a polite “Thank You.” This is not a time for anyone to speak.

When this happens, be as organized as possible. Figure out where to resume and have ASM tell the cast. Tell the crew where to go back to (what cue, etc.) Help solve the problem, make the changes and begin as soon as possible.

Ask cast to wait for a “GO” from the ASM before resuming action on stage.

Make sure you understand everything that is going on BEFORE TECH. If you don't, ASK! Stop the action if necessary.

Do your best to be consistent. The designers are relying on your consistency in order to make changes to cues.

If you are having trouble calling a group of cues, spend some time with your script and get accustomed to the cues. Try putting a large group of cues in standby together so you only have to call the cues.

Get your head out of the script and watch the action on stage as much as possible.

This will come with time. **That is what rehearsals are for!**

Be sure to talk with the House Manager about how to start the show and work with them on these procedures during dress rehearsals.

This is what you came here to do!

HAVE FUN!

Performances:

You are in charge. There are no director or designers anymore. You're IT!

Unlock all stage areas.

Keep things organized, running smoothly and on-time.

Make sure presets get done.

Any problems are taken care of before house opens.

Check sign-in sheets at call times. Take appropriate action if personnel are absent.

Give warm up calls to actors at time decided on with the director.

Conduct headset check.

Give 15, 10, 5, and "house open" to cast and crew.

Give "Half-hour, 15, 10, 3, and Places" to cast and crew.

Communicate with house management and begin the show on time. Hold if necessary.

Run the show the same way every time. It is your responsibility to the director and designers.

Call TD or designer (whoever is on call) after each run. Give any serious notes, i.e., broken scenery or props.

Complete a Performance Log. Put it in the TD's mailbox immediately after the show.

HAVE FUN!

Be sure to shut and lock the theatre before leaving. dressing rms, stage, booth, shop etc.

The stage manager and ASM are **always** the last to leave.

Children's Show:

Put in request for Lunches:

- Call Catering Services.
- Get ID #s of cast and crew that have lunch plans.
- Those not on a meal plan must supply their own lunch.
- Get info on any allergies/vegetarian requests.
- Write a memorandum to Catering Services that includes the names, ID #s, when lunches are needed, and when they will be picked up. See examples available from technical director.

- Take memorandum to Catering Services.
- Make arrangements to pickup lunches.

- Call Catering Services the day before, morning of, and an hour before each pick up.
- Check with costume designer and TD about where the cast and crew can eat lunches (usually, cast eats in the back hallway and crew eats in the scene shop).

Save Everything!

Strike:

Make strike assignment with TD.

Strike all your items from booth and stage. This includes and signage and sign-in sheets.

Help out where needed.

Organize crew afterwards and call roll! Submit list to the TD.

Return the Stage Manager's keys to the TD.

All rented scripts and/or scores are to be collected, checked for marks and given to the director.

Possible Announcements:

“L&G We are experiencing technical difficulties, please exit the building using the nearest exit.”

“L&G We are experiencing technical difficulties, please stay seated.”

“Is there a doctor in the house?”

BACKSTAGE SAFETY RULES

1. **SMOKING IS NOT PERMITTED ANYWHERE IN THE BUILDING AT ANYTIME.**
2. **DO NOT** tamper with safety equipment.
3. Know placement and how to operate:
 - a. Fire extinguishers
 - b. Asbestos curtain
 - c. Emergency ("panic") lighting
 - d. Panic exit doors and fire doors
 - e. Stage lifts and elevator
 - f. Personnel lifts (Genie and Hijacker)
 - g. Counter-weight line sets
4. Know where the emergency exits are. Plan what you would do if the asbestos curtain must be lowered during an emergency.
5. Know where the first aid kit is and how to use it.
6. Know where the emergency phone is and be sure the proper numbers are available. **(SEE NEXT PAGE)**
7. Observe all warning signs, barriers and lights.
8. Leave ghost light and safety lights turned on when exiting theatre.
8. Remain calm in an emergency.
9. Visitors are not allowed in the stage area or dressing rooms during a performance. Unsupervised children are not allowed backstage at any time.
10. Never work in the theatre space or shop areas alone.

SAFETY PROCEDURES

IN CASE OF AN EMERGENCY YOU ARE TO NOTIFY THE CAMPUS POLICE AT 5500. THEY IN TURN WILL CALL EMS.

EMERGENCY NUMBERS

Mr. Anthony Guest	616-821-5896
Ms. Jennifer Juul	250-6346
Mr. Carl Lefko	382-6240
Mr. Timothy McCormick	540-553-5077 (cell)
Mr. Ted McKosky	639-0517
Ms. Monica Weinzapfel	731-3358
Mr. David Wheeler	381-2705 or 540-239-0384 (cell)
Mr. Wesley Young	980-4610 or 540-616-4490 (cell)

HOUSE MANAGER GUIDELINES

1. PRE-PRODUCTION

- I. Check the theatre building.
 - A. See that the seating and climate control are adequate.
 - B. See that the exits are well lit and easily accessible.
 - C. See that all seats are sturdy and useable.
 - D. Report all needed repairs to the technical director.
- II. Maintain all materials needed for emergencies.
 - A. Check the fire extinguishers.
 - B. Secure the first aid kits.
 - C. Have a list of numbers for use in various emergencies.
 - D. Notify the police and fire of performances via memo.
- III. View all dress rehearsals.
 - A. Meet with the stage manager to coordinate the communication procedures to begin each production.

2. DRESS AND TECHNICAL REHEARSALS

- I. TRAIN THE USHERS
 - A. Establish an usher schedule for the run of the production.
 - B. Make sure ushers are aware of their call.
 - C. Be sure ushers are dressed properly.
 - D. Explain the seating plan of the theatre.
 - E. Explain to ushers the method of distributing programs to the audience.
 - F. Be sure ushers are informed of emergency procedures and procedures for accommodating patrons with special needs.
 - G. Inform ushers of the proper way to seat patrons, instruct them to be courteous and attentive. Divide ushers evenly throughout auditorium.
 - H. Make sure tickets are taken and ripped.
 - I. Make sure all understand door closing procedure,
- II. CHECK SUPPLIES
 - A. See that an adequate number of flashlights and spare batteries are available and in working order.
 - B. Obtain programs for the play.
 - C. Create necessary signage. For example: "NO FOOD AND DRINK," "NO PHOTOGRAPHY," and "PYRO, STROBE AND SMOKE" signs, if applicable.

3. PERFORMANCES

Arrive 45 minutes before house opens.

Meet with ushers and ticket takers thirty (30) minutes before the house opens.

Review the policies and procedures.

Procedures: (Opening House)

- I. HM must receive a clear from the SM before the house may be open to the audience. SM should make clear "house is open" call to cast and crew. Confer as well about likelihood of "hold," as below.

Procedures: (Curtain)

- I. Five minutes before scheduled 8:00 PM curtain time HM should give the ASM a clear to proceed with curtain or to hold 5 minutes.
- II. At 8:00 PM HM should give the ASM the clear to proceed with the curtain or to hold an additional 5 minutes.
- III. If additional 5 minutes hold is given at 8:05 PM HM needs to give the ASM the clear to proceed with the curtain.

Distribute programs and flashlights.

Remain in lobby to handle programs.

Close theatre doors when curtain time is at hand.

Turn off the lobby lights immediately prior to the first curtain.

Remain in lobby to admit latecomers and control noise in lobby.

Open lobby doors and turn on lobby lights for intermission.

Signal the audience that intermission is over by flashing lobby lights.

Close theatre doors and turn off lobby lights – Make SM aware when audience is seated for each successive act.

Clean lobby during acts.

Count ticket stubs during performance.

Open doors and turn on lights at final curtain.

Thank ushers and ticket takers.

Check house before leaving.

- I. Clean house and make it ready for the next show.
- II. Make sure lights are off and all doors closed.

IN CASE OF A MEDICAL EMERGENCY:

I. Call CAMPUS POLICE --- 5500

- II. Determine if there is a doctor or nurse in the building.
- III. Do not try to move the individual.
- IV. Maintain calm and keep area clear of onlookers.

4. POST PRODUCTION

- A. Collect all equipment from ushers (i.e. flashlights.)
- B. Supervise and assist with strike and house cleanup.
- C. Sweep through the house to pick up programs and refuse.

BOX OFFICE MANAGER GUIDELINES

1. PRE PRODUCTION:

- a. Revise, if necessary, the box office policies and procedures with chair's approval.
- b. Check with department secretary regarding supply of individual admission tickets.
- c. Secure ushers and ticket takers for the upcoming production from students enrolled in Theatre Participation (176) and Theatre Appreciation (100) courses.
- d. Check supplies for:
 1. Ticket reservations.
 2. Forms and other supplies.
- e. Instruct the box office personnel in proper attire, procedures for selling tickets and running the box office.
- f. Establish a sales campaign:

Confer with the chair and director in getting appropriate information to webmaster, campus photographer and Creative Services. Work with director on poster.
- g. Meet weekly (or as needed) with box office personnel.
- h. Supervise departmental mailings.
- i. Supervise distribution of posters.
- j. Work with studio directors and submit their information to be published.
- k. Work with the director of each production on program copy to be submitted to Printing Services.

2. EARLY REHEARSALS:

- a. Set up box office.
 1. See that all supplies are on hand.
 2. Determine the box office hours with chair.
 3. Assign personnel to run the box office.
- b. Rack the tickets.
- c. Pull complimentary tickets and house seats.
- d. Fill mail orders.
- e. Obtain sufficient change.
- f. Open the box office.
- g. Box office personnel are to be dressed in a neat and proper manner to meet the public.
- h. The box office is to be kept clean at all times.
- i. Sell tickets, dressing house towards the front with initial sales.
- j. Prepare a box office report at the close of each day.
- k. Give the box office report, money, and ticket sales result to the chair at the end of each day.

- I. Attend dress rehearsal to determine length of acts/show, prior to intermissions.
- 3. PERFORMANCES:**
- a. Operate the box office in the same manner as above and on the evenings of the performance.
- 4. POST-PRODUCTION:**
- a. Prepare sales and attendance report and submit to the department chair at the end of each run.
 - b. Double check for the removal of signs, personal belongings and refuse from house and lobby.

Set aside “lost and found” objects, and report them to department chair the next day, as well as have objects noted for box office person who opens the box office on next day. The department secretary should also be informed of these objects.

SEASON SELECTION SEASON SELECTION TEMPLATE

- I. Shakespeare
Children's
*Modern/Contemporary (Flex)**

- II. Musical
Children's
*Modern/Contemporary (Flex)**

- III. Pre-1900, Ibsen, Chekhov, Restoration, 19th
American)
Children's
*Modern/Contemporary (Flex)**

- IV. Review/Small musical
Children's
*Modern/Contemporary (Flex)**

**This slot includes, but is not limited to, Modern/Contemporary (Modern meaning 1900-60 and Contemporary 1960-present, for a frame of reference). The "Flexible" slot should be driven by the effort first, to serve student needs and, secondly, in consideration with the other choices (including studio) within the season, to contribute to an even more diverse experience within the four-year time frame. The "Flex" slot is left to afford flexibility of choice as determined by a few factors, two of which are principally:*

To adjust the season according to classes offered so as to give students the opportunity to implement those skills in production. (Ex: stage combat is offered, then *Cyrano* is inserted into the season, or in the year following a styles class is taught a genre not covered in adjacent seasons may be considered).

Also, to allow us to be topical and produce a play which addresses some current social, political issue.

The mainstage season is to be planned 2 years in advance and the studio 1 year in advance by a Season Selection and Review Committee. This committee is established at year's beginning and is a standing committee made up of a representative of the acting/directing faculty, the technical/design faculty and a student representative. This committee would assume the responsibility of reviewing the upcoming season to take into account its appropriateness, new

literature and, most importantly, student needs. They would also be selecting the plays for production consideration in the studio. In this way studio productions can be chosen to fit with the mainstage season if, for instance, a particular theme is pursued, or simply to complement/contrast with the other chosen plays in style/genre. In their review capacity, as stated above, they would look at the imminent season to make sure it still fits the needs of the department. They then submit it with their recommendations to the department chair, who, as artistic director returns it to the committee for submission to the faculty. The committee also directs attention to the season beyond to plan it using the template as their guide. In this planning it is expected this committee is also taking into account other factors impacting season selection and review (and possible modification) such as technical requirements, scheduling concerns, availability of rights, etc.

Three plays will be considered for the studio slots. Two plays will ultimately be selected depending on the availability of qualified student directors. In the event two student directors are not available one of the shows may be picked up by a faculty director.

In deciding directing assignments the acting/directing faculty will meet to discuss who directs which projects. The aim of this is to distribute them best according to student needs, faculty strengths/specialties, and faculty schedules. Approaching these assignment decisions the acting/directing faculty will look first at student directors to assess their ability to take on, perhaps, a mainstage play (as in the instance of, but not limited to, the children's show). Next, this team would look at students in terms of studio play choices. Student directors will submit an application (see Application Guidelines: Studio Theatre) by March 23. These applications will be submitted to the directing professor. They will then will be screened by the SSRC and forwarded for review to the faculty as a whole. In order to be eligible to apply students **MUST have completed** THEA 101: Stagecraft; THEA 102: Theatrical Lighting; THEA 125: Acting I THEA 235: THEATRICAL MAKEUP and THEA 350: Directing I. **IT IS STRONGLY RECOMMENDED THAT THE STUDENT ALSO HAVE COMPLETED, THEA 450: DIRECTING II AND HAVE STAGE MANAGED A PRODUCTION.** This application and review process is to take place during the semester before the production so the student may register for the **required** academic credit (THEA 476: Production Practicum).

PLAY SUGGESTION FORM

Title:

Author:

What attracts you to this script and how would it benefit others? (please be as specific as you can)

Suggested by: (optional)

STUDIO THEATRE GUIDELINES

Props, scenery, costumes, etc. may be stored in the closet in the Studio Theatre. **The Studio Theatre is to be kept clean at all times. Following rehearsal all production elements are to be stored appropriately with the Studio Theatre being restored to its classroom setup. Any heavy equipment (i.e. piano, ladder Genie Lift, etc.) must be moved daily and not be allowed to remain stationary for any length of time.**

- I. Stock Studio furnishings must be stored according to posted ground plans. See page 55.
- II. All items must be **LIFTED** and carried or rolled, **NOT SLID ON THE FLOOR** at any time. Like with any proper stage floor this is to avoid gouging.
- III. Metal chairs and furniture without floor glides or rubber tips will gouge the floor. Please remove any units, which cannot be used safely. Realize exposed metal edges are a safety hazard.
- IV. Spike tape (for floor plans) should be removed by the stage manager following the conclusion of rehearsals. **DO NOT SCRAPE THE TAPE OFF WITH TOOLS.**
- V. Pianos may be rolled on the floor and must be moved daily when used in the Studio. To reiterate, a piano must not be stored permanently in the Studio.
- VI. Other heavy equipment, including the Hijacker, may be used temporarily but not stored overnight in this space.
- VII. **NO NAILS OR SCREWS** are to be used to **FASTEN ITEMS** to the floor.
- VIII. The floor should be swept and dry or wet mopped with soap and water only.
- IX. Your assistance in supervising the proper maintenance of the pneumatic floor will ensure the department's ability to provide a safe environment for all acting/directing classes and Studio productions.

Studio directors may not enlist the services of department student assistants as performer, designer, crew chief, stage manager, technician, etc., without the written consent of the faculty supervisor to whom that assistant is responsible.

The director is personally responsible for making sure that all of his/her cast and crew observe the guidelines for the Studio Theatre plus all regulations governing the Radford University Theatre at large. Fire regulations and all other laws of the Commonwealth of Virginia must strictly be observed.

APPLICATION GUIDELINES

STUDIO PRODUCTION

The Studio Theatre's primary purpose is to supplement the main stage production program of the Department of Theatre and Cinema by offering additional and more varied types of presentations than are possible on the main stage. Student directors are given the opportunity to apply to direct in The Studio. The purpose of this opportunity is to allow the student director to develop his/her directing skills by using the studio as a training ground and creative outlet.

TO APPLY to direct in the Studio the student **MUST** have completed THEA 101: Stagecraft; THEA 102: Theatrical Lighting; THEA 125: Acting I, THEA 235: THEATRICAL MAKEUP and THEA 350: Directing I. **IT IS STRONGLY RECOMMENDED THAT THE STUDENT ALSO MUST COMPLETE, THEA 450: DIRECTING II AND HAVE STAGE MANAGED A PRODUCTION.** Applications are to be submitted to the directing professor who will then present the proposals to the entire department. The proposals must be approved the school year ***before*** the production is scheduled. Failure to register for the Production Practicum class will result in the student receiving no academic credit.

Every production will have a faculty supervisor assigned at the time the application is accepted by the faculty. The faculty supervisor will meet with the director weekly during the production time. The faculty supervisor may request the faculty Technical Director and the faculty Costumer to attend these meetings as necessary.

The student is **NOT** allowed to spend any **personal money** on the production. Doing so will result in the production being withdrawn by the faculty. A request for special production needs must be listed on the application so that they may be given proper consideration; the reason for this is that the focus of these productions should be on the acting and directing with the technical aspects being supplementary and always minimal.

The student is encouraged to be as creative as possible and not to rely upon sets and special lighting. Again the emphasis is to be on the acting and the directing. Major focus will be placed on the **process** involved in producing a play. With the approval of the faculty technical director scenery, props and lights may be pulled from stock as long as they are not needed for the main stage. Items that may be used include the following: independent doors and windows, building materials, plus set and hand properties found in storage. A platform may be requested for special requirements. Remember, some of the best scenery is "suggestive." The lighting designer will be allowed to use stock Studio Theatre lighting inventory. Additional equipment must be approved.

Costumes may be pulled from stock only. Any items used must be approved by the faculty costumer including the alterations of costumes. Any special requests besides being approved by the technical faculty member in charge of that area must be also cleared with the faculty supervisor. Again, the key is to **be creative**.

In general, projects shall be planned in a manner to simplify the physical production. Plays that depend heavily upon "costumes", "props" or "scenery" for their success will not be considered. Only those pieces or particular units that are absolutely necessary to the action should be used.

The deadline for all applications to direct will be during the spring semester preceding the season for the proposed production.

Your proposal should be well-written, typed, and organized. (See attached example.)

A presentation of the director's concept to the Faculty may be requested before the application is approved. Understand that applications are NOT automatically approved. In some cases accepted applications may have to be revised prior to final approval.

If the application is approved, you must register for THEA 476: Theatre Production Practicum. This is required for all student directors.

Student directors will be assigned a faculty advisor at the discretion of the department chair, in consultation with the acting/directing faculty.

EXAMPLE

Directing Application

Name: _____

Have you completed Directing 1: Yes _____ No _____

Have you completed Directing 2: Yes _____ No _____

Check here if you are currently enrolled in Directing 2 _____
(Students are strongly encouraged to take Directing 2 prior to applying for a Studio Directing Project. Applicants having completed Directing 2 will be given priority over other students.)

Required for application:

1. Choose a script: either _____ or _____
2. Develop a 2-page directorial concept. Include your analysis of the important given circumstances, issues raised, characters, conflict, and reasons why this play is worth doing. Feel free to structure your concept in outline, essay, or bulleted format (or any combination of the three).
3. Draw a preliminary groundplan reflecting your choice of staging configuration in the studio theatre and your ideas about demonstrating the play's dramatic action in the space.
4. Develop a proposed rehearsal schedule based on a 5-week rehearsal period. Specify what you would accomplish in each rehearsal.
5. Write a short (1-page) essay on what qualities you possess that will contribute to your success as a director. Include examples from your past experiences.
6. Résumé of your acting, directing and design/tech experience
7. Include at least one example of research on your conceptualized play and one source of visual images to supplement your concept paper.

Directing Slot preferred: Fall _____ Spring _____

Submit application to Wesley Young by _____.

Applications will be reviewed by the faculty in late March.

AUDITION PROCEDURES

The faculty advisor will meet with the student director before the play is cast. A general inquiry will be made into the student's understanding of the process of play production, including: (1) the theme of the play, (2) the action of the play, (3) the production format. The faculty advisor provides the student director with a sounding board and facilitator. This advisor will observe rehearsals regularly and any problems or concerns the student director may have are to be directed to the advisor. As professor of record for the project, as well as the representative of the faculty, the advisor will be called upon to act as arbiter in matters of taste and artistic merit.

1. Audition process - Remember you may not double cast between main stage and The Studio. This will avoid overworking some actors, thereby causing their grades to suffer and it provides other actors with the opportunity of acquiring added roles.
NOTE: ONLY students enrolled at Radford University may be cast. Students that have been suspended from the University may not participate in Studio productions. In rare instances, members of the community may be cast in RU productions.
2. Consult with your faculty advisor on the cast before posting a cast list.
3. Prepare a rehearsal schedule. This schedule must be cleared with your faculty advisor, the faculty Technical Director and the director of the current main stage production before you distribute it.
4. Conduct rehearsals. You may hold rehearsals only five nights a week until the last two weeks. You must have approval of your faculty advisor to have more. You should not rehearse more than three to three and a half hours per night.
5. Production meetings are scheduled as needed. The faculty advisor, director, designers, stage manager and heads of the technical areas must attend these meetings.

DIRECTOR'S GUIDELINES

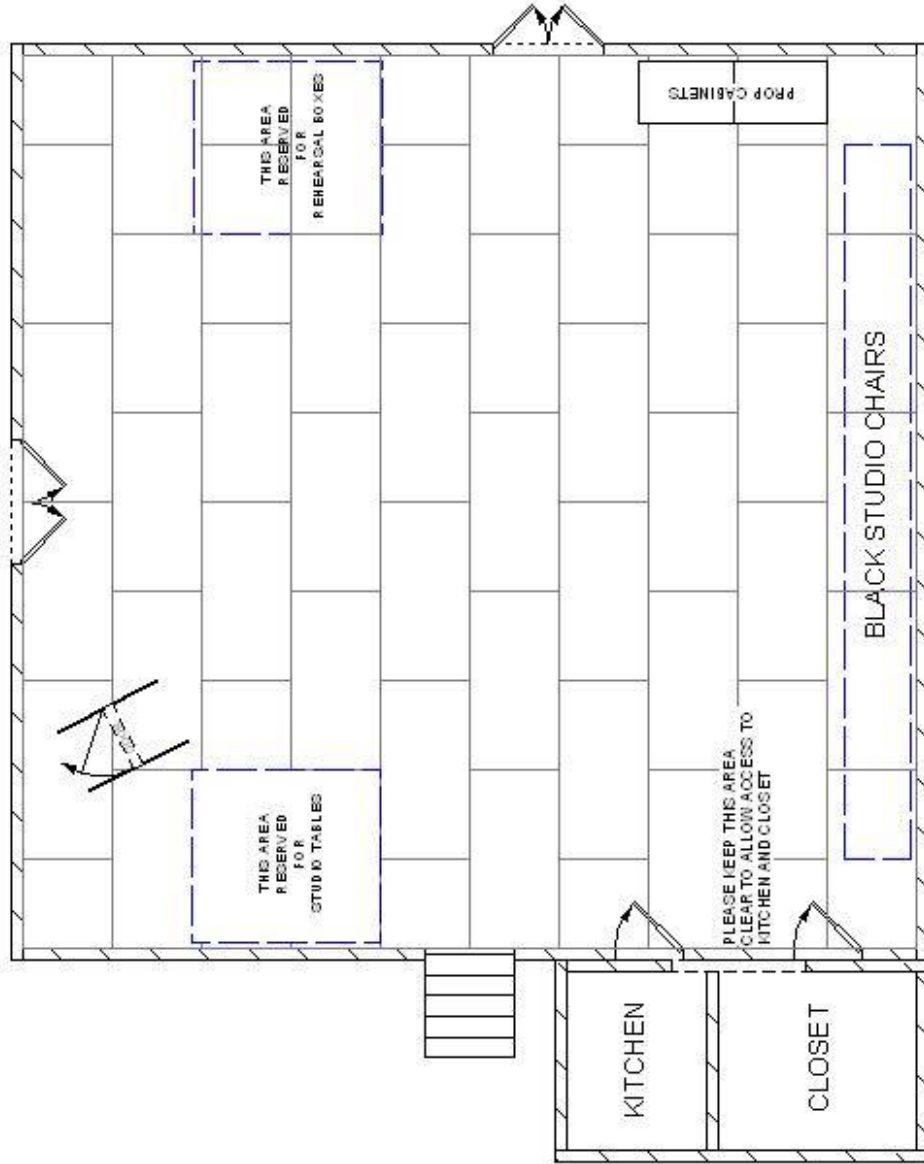
1. SMOKING IS NOT ALLOWED (except when required by script) in the Studio at any time. The director must see that the stage manager sweeps the Studio each night after rehearsal and puts everything back in order for classes the next day. All lights should be turned out after rehearsal.
2. Before the first week of rehearsal you should confirm the staging configuration and seating arrangements with your scene designer and the technical director.
3. You may tape the floor using approved tape, but you may not construct anything that cannot be moved the following day. No scenery can be permanently attached to the floor or walls in the Studio Theatre.
4. Several weeks preceding auditions for production, consult with the department chair and the faculty advisor on program content, posters and other publicity items.
5. A full rehearsal schedule must be presented to and approved by, the faculty advisor and technical director prior to rehearsals beginning.
6. When casting is complete, distribute the cast list to faculty and staff.
7. All rehearsal items must be approved by the faculty technical director and, when applicable, the faculty costumer.
8. Supervise the placement of set, lights, and other technical needs, audience seating, platforms, etc., one week prior to opening. The walls of the Studio should never be painted for any reason nor should they be defaced in any manner.
9. Hold at least two full dress rehearsals with absolute show conditions. Have a small audience if at all possible. The house manager should attend these rehearsals.
10. For performances maintain professional decorum in front of the house, backstage, and around the theatre as well as on stage. For example: actors are not allowed in front of house in makeup and/or costume, etc.
11. After each performance make sure that the stage manager has secured everything on the stage and has the theatre ready for the next performance and for class the following day.
12. Schedule photo call in consultation with faculty advisor and stage manager.

13. Arrange to meet with the faculty technical director to establish strike meeting with crew heads and staff.

14. The director is ultimately responsible for the completion of strike, to include the return of all props, costumes, scenery and lights, as well as the cleaning of the scene shop, dressing rooms and Studio Theatre. Immediately return all borrowed items.

15. The student director is required to complete a post-production evaluation with their faculty advisor. At this time, the student will submit any additional materials as agreed upon for completion of THEA 476.

THE STUDIO - STORAGE LOCATIONS



PLEASE RETURN TO THIS CONFIGURATION WHEN YOU ARE DONE

SET DESIGNER PRODUCTION GUIDELINES

STUDIO THEATRE

Regarding scenery, the student is encouraged to be as creative as possible and not to rely upon sets. The emphasis is to be on acting and directing. With the expressed approval of the faculty scene designer and technical director, scenery and props may be pulled from stock as long as they are not needed for the main stage. Items that may be used include the following: independent doors and windows, building materials; plus set and hand properties found in storage. A platform may be requested for special needs. Remember, some of the best scenery is "suggestive."

1. Meet with the director and other designers to discuss the production concept.
2. Consult with the faculty scene designer and technical director on your ideas.
3. Create a floor plan and meet with the director for approval.
4. Meet again with the director to discuss concept and physical limitations. Create a flow chart for scenery (if two or more shows are in rep., a flow chart should be completed to show all shifts.)
5. Meet with the faculty scene designer and technical director before presenting final design at a design meeting.
6. Begin implementation of floor plan.
7. Go to rehearsals on a regular basis.
8. Go to, and help, facilitate technical rehearsals and STRIKE.

LIGHTING DESIGNER PRODUCTION GUIDELINES

STUDIO THEATRE

1. The student is encouraged to be as creative as possible and not to rely upon special lighting. The emphasis is to be on acting and directing. Major focus will be placed on the process involved in producing a play. The lighting designer will be allowed to use stock Studio Theatre lighting inventory. Additional equipment must be approved.
2. Meet with the director and other designers to discuss the production concept.
3. See early run through.
4. Meet again with the director to discuss concept and physical limitations.
5. Discuss with the faculty designer and technical director the proposed conceptual idea.
6. Draft a hanging plot to be submitted for approval by the faculty designer and technical director.
7. See several run-through rehearsals
8. Establish cue placement and submit cue lists to the stage manager prior to first tech.
9. Go to, and help, facilitate technical rehearsals.
10. The lighting designer is responsible for striking all lighting equipment used for the production.

COSTUME DESIGNER PRODUCTION GUIDELINES

STUDIO THEATRE

1. Students are encouraged to be creative. Costumes may be pulled from stock. The faculty costumer must approve all alterations, construction and purchases prior to them being made.
2. Meet with director to discuss production concept.
3. Meet with faculty costumer to discuss concept ideas and special costume problems.
4. Create a costume plot.
5. Consult with faculty costumer on any special costume problems as needed.
6. All costumes must be completed by final dress. NO CHANGES may take place following final dress.
7. The costumer designer is responsible for the striking of all costumes. This includes laundry, costume props, etc. Dry cleaning, if needed, must be discussed with the faculty costumer.
8. The costumer designer is responsible for the cleaning of the dressing rooms.

SOUND DESIGNER PRODUCTION GUIDELINES

STUDIO THEATRE

1. The sound designer is encouraged to be as creative as possible and not to rely upon complicated special effect cues. The emphasis is to be on acting and directing. Major focus will be placed on the process involved in producing a play. The sound designer must work with the standard sound system for the Studio Theatre and must get permission from the faculty technical director before making any changes to the system. The BBC and Sony Sound effect libraries are available for your use. The computer-editing suite may be available as well. Please contact the faculty sound designer for approval to use those facilities.
2. Meet with the director and other designers to discuss the production concept.
3. See early run-throughs.
4. Meet again with the director to discuss concept and physical limitations.
5. Discuss with the faculty sound designer and technical director the proposed conceptual idea.
6. Schedule set up prior to first tech, including headset installation.
7. See several run-through rehearsals.
8. Establish cue placement and submit to stage manager before first tech.
9. Go to, and help facilitate, technical rehearsals.
10. The sound designer is responsible for striking all equipment used for the production and returning the sound system to its original state.

STUDENT ORGANIZATIONS

ALPHA PSI OMEGA THEATRE FRATERNITY THETA UPSILON CHAPTER

The purpose of the Theta Upsilon Chapter of Alpha Psi Omega, is to recognize students at Radford University who qualify for membership in this national honorary fraternity. Students are recognized and chosen for membership through their continued participation in productions and the maintenance of a positive attitude in all they do. The cast may choose to participate in various service and social functions for and with the department. Any such functions are secondary to its primary function of recognizing what it judges to be the superior work of students.