

KEAN UNIVERSITY



DEPARTMENT OF THEATRE

GUIDEBOOK
For Majors & Minors

COMPILED

BY

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REVISED
AUGUST 2009

KEAN UNIVERSITY THEATRE GUIDEBOOK

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THEATRE FACULTY AND STAFF

PROF. NADINE CHARLSEN, - VE 309, Ext. 74422, ncharlsen@kean.edu: M.F.A., (Brooklyn College), M.A. (Wichita State University); Professional Affiliations: AEA (Equity), ATAC (Association of Theatrical Artists and Craftspeople), and USITT (United States Institute of Theatre Technology); teaches scenic & lighting design/technology, stage management, scenic painting and construction.

E. TERESA CHOATE, - VE 417, Ext. 74427, choatet@kean.edu: Ph.D. (UCLA), M.F.A. (Catholic University of America), M.A. (Denver University); Professional Affiliations: SDC (Society of Stage Directors and Choreographers), President, Alpha Psi Omega (National Theatre Honor Society), ATHE (Association of Theatre in Higher Education); teaches theatre history/literature, script analysis/dramaturgy, period styles in acting, beginning acting, directs for the main stage; Assistant Department Chair.

PROF. ANNA SYCAMORE DEMERS, - VE 415, and Ext. 74436, ademers@kean.edu: M.F.A. in Directing and Movement (Sarah Lawrence College); teaches movement, advanced movement, resident choreographer, beginning acting.

PROF. RACHEL EVANS, - VE 411, Ext. 74429, revans@kean.edu: M.F.A. in Directing (University of Pittsburgh); Board Member of EdTA (Educational Theatre Association); Professional Affiliations: AATE, ATHE, SCASS-Arts, TYA/USA; teaches Acting I, Creative Drama, Theatre for Young Audiences, Creating Plays for Children, Methods of Teaching Secondary School Theatre, and Topics in Theatre Education; Program Coordinator for B.A. in Theatre with Theatre Certification (K-12) and student teaching field supervisor.

PROF. KAREN HART, - VE 412, Ext. 74423, khart@kean.edu: M.F.A. (University of Texas, Austin); Professional Affiliations: ATAC (Association of Theatrical Artists and Craftspeople), and USITT (United States Institute of Theatre Technology), and Phi Kappa Phi; teaches costume & make-up design/technology, costume history and construction.

PROF. HOLLY LOGUE, - VE 144A, Ext. 74378, hlogue@kean.edu: M.F.A. (Rutgers University), M.T.A. (Rutgers University); Professional Affiliations: AEA (Equity), SDC (Society of Stage Directors and Choreographers), NAST (National Association of Schools of Theatre), ATHE (Association of Theatre in Higher Education); teaches acting, directing, musical theatre, camera technique, dialects, theatre as a profession, directs for the main stage; Acting Dean of the College of Visual and Performing Arts.

PROF. MICHELE MOSSAY-CUEVAS, - VE 409, Ext. 74428, mcuevas@kean.edu: M. Ed. in Dance (Temple University), M.A. in Education, Administration and Supervision from (St. Peter's College); Professional Affiliations: SDC (Society of Stage Directors and Choreographers); teaches Movement for the Actor, Advanced Movement, Acting I, Issues in Theatre: Dance; resident choreographer; Interim Department Chair.

PROF. ERNEST WIGGINS, - VE 416, Ext. 74426, ernestwigg@aol.com: M.F.A. (New York University); Professional Affiliations: AEA (Equity), National Black Theatre Association, VASTA (Voice and Speech Trainers Association), New Federal Theatre; teaches voice for the performer, acting, directs for the main stage.

SOPHIA MACKIEWICZ, - VE 409, Ext. 74420, smackiew@kean.edu: Department Secretary

ADJUNCT PROFESSORS, as part-time faculty, they may be reached by calling the Theatre office, Ext. 74420 or leaving a message in their department mailbox: Deborah Andrews, Jin Hwan Byan, Joseph Gallo, Carol Greski, Joy Hermalyn, Hope Hudson, Dawud Jackson, Keisha Kogan, Kathleen Kelly, Susan Speidel, Andi Stover, Dennis Turney, Valerie Van Hoven, AC Weary, Gail Winar, John Wooten, Dan Yates - teach script analysis, improvisation, dance, singing, arts administration, musical theatre, Shakespeare in performance, playwriting, acting for the camera, issues in theatre, acting as a profession, and beginning acting; direct tour show.

The Department of Theatre email address is theatre@kean.edu. All faculty can be reached through this email.

FACULTY ADVISORS

Theatre students are assigned an advisor to aid in setting up programs and/or answer any questions that may arise. All faculty members are eligible to help. It is essential that students work with their advisors during the advance registration period to develop programs that follow an organized pattern leading to graduation. Advisors can help students with internships and graduate school selection. If you are a theatre major and have not been assigned an advisor, see Mrs. Sophia Mackiewicz, Department Secretary, in VE409.

My Faculty advisor is _____.

My Faculty advisor's phone number is _____.

My Faculty advisor's office hours are _____.

DEPARTMENT OF THEATRE MISSION, OBJECTIVES AND GOALS

The Department of Theatre seeks to engender lifelong artistic appreciation by providing cultural and educational experiences for the student body, the university, and surrounding communities. We are deeply committed to exploring cultural diversity through learning about oneself and the human condition and learning about world cultures, past and present.

In support of the above mission statement, we have developed specific objectives for the department, attainable via coursework, mentorship, and participation in the theatre production series:

1. Develop an understanding of the humanistic values found in the study of theatre.
2. Develop knowledge of the history, traditions, and literary richness of theatre.
3. Develop oral and written communication skills applicable in theatre and related fields.
4. Develop research skills and techniques.
5. Develop critical and creative thinking in relation to design, performance, production, and pedagogy.
6. Develop skills in the design and technical aspects of theatre.
7. Develop skills in the performance aspect of theatre.
8. Provide pre-service experience and training in theatre education.
9. Expose students to current developments in theatre technology.
10. Promote Kean University as a regional and statewide cultural resource in theatre.
11. Prepare student artists for the profession through one-on-one mentorship with members of our theatre academicians and professional artists.
12. Promote faculty development through active participation in state, regional, national, and international professional organizations and through scholarly, artistic and creative pursuits.
13. Promote the importance of networking within the professional community by encouraging student and faculty participation in professional activities and providing opportunities through Premiere Stages, a professional theatre in residence at Kean University, and in the New York City area.

Production Program Mission

The Mission of the production program is based on six primary premises:

1. Create for theatre students a pre-professional laboratory, in which to test and experiment with the practical and theoretical artistic skills and precepts that emanate from the academic curriculum under the guidance of professional faculty and visiting artists.
2. Enhance the cultural life of the university community through the presentation of the best theatre possible - in particular, a season of theatre balanced between that which is not readily available in the commercial sphere with those productions that are likely to have box office appeal – to audiences of all ages, but serving, primarily, the adult theatergoer (i.e. students and the community).
3. Provide theatre majors, during the course of four-year rolling cycles, with as wide a range as possible of dramatic literature from various cultures and periods, presented in a variety of theatrical modes.
4. Facilitate opportunities contributing to the evolution of American theatre with the presentation of new, unproduced scripts.
5. Introduce students to the profession by co-producing (i.e. Premiere Stages) a script from a contemporary playwright, providing students access to and interaction with AEA professionals.
6. Provide the appropriate production opportunities and facilities for the creative process.

The effectiveness of the Production Program shall be measured by:

1. Internal assessment
2. External assessment

The Theatre Season shall be divided into three categories: Mainstage, Second Stage, and Workshop, supplemented by Premiere Stages.

Mainstage Season:

1. shall consist of three or four completely realized productions annually;
2. shall include an annual tour;
3. shall be designed and directed by faculty members, qualified undergraduate students or guest artists;
4. shall be partially supported by income generated through patron and box office revenue;
5. shall be determined, with the production staff assigned, in the preceding academic year.

Second Stage Season

1. shall consist of one production per semester, providing the scheduling is possible and qualified applications are presented;
2. shall be partially or minimally-mounted in a venue appropriate to the scope and scale of the production;
3. shall be designed and directed by qualified undergraduate students;
4. shall be supported by moderate production budgets negotiated by the theatre council as producer;
5. may be minimally supported through the generation of ticket income;
6. applications must be approved by the Department of Theatre faculty three months prior to auditions, or earlier.

Workshop Season

1. shall consist of an undesignated number of productions and/or presentations annually;
2. shall be essentially non-mounted productions (i.e. stock/unit pieces pulled but not modified, costumes pulled and minimally modified, and minimal lighting) presented in black box, classroom, or appropriate workshop venue;
3. shall be directed or coordinated by qualified faculty, staff, visiting artists, or undergraduate students;
4. shall be produced with budgets limited to applicable royalties and/or fees;
5. shall represent the realization of specific training objectives of the students involved in the productions and/or presentations.

Selection of the Mainstage Season

Functioning as a committee of the whole, the Department of Theatre faculty shall, during the months of October and November of the preceding academic year, discuss scripts to be mounted during the following two academic years. Suggestions from students and faculty may be solicited as well. All suggestions will be considered from several perspectives, focusing primarily on a play selection that would fulfill the objectives and goals outlined in the mission statement. During the course of each two year production season cycle, at least one script from each of the following categories should be scheduled for the Mainstage Season: period classic, modern classic, musical, modern realism, modern non-realism, new script, and theatre for youth. In addition script selection should include both western and world theatre.

Additional considerations for season selection, related to the Department Mission, include the following.

1. Professional training needs of the undergraduate students
2. Plays that address issues and lives of diverse populations
3. Professional development of the faculty

The department missions inform all decision-making in the theatre unit. The theatre curricular offerings undergo a regular review with the changing needs and desires of our students in mind. We encourage innovative thinking on the part of both the faculty and the students in the program. In all cases of long range planning, curricular development, innovative activities, operational decisions, and production season, the entire faculty is consulted and consensus determines the outcome. The entire theatre faculty functions as the search committee for new positions when such cases arise, and the mission of the program is key in determining the job description and hiring objectives for any new faculty.

DEGREES IN THEATRE

BACHELOR OF ARTS IN THEATRE--a generalist, liberal arts degree allowing for a specialty in theatre and the opportunity to develop other areas as well. 51 (of 124 total) credits in Theatre and related courses

BACHELOR OF ARTS IN THEATRE WITH TEACHER CERTIFICATION--a degree in Theatre leading to K-12 teacher certification. 2.75 GPA required for admission to College of Education. Bachelor of Arts in Education with Second major in Theatre. The following are some of the degree options available at Kean to combine theatre and education:

- B. A. in Theatre with Theatre Certification (K – 12)
- B.A. in Early Childhood Education (P – 3), with 51 or 30 Theatre credits
- B.A. in Elementary Education (K – 5), with 51 or 30 Theatre credits
- B.A. in Middle School Education (5 – 8), with 51 Theatre credits
- Post-Baccalaureate Teaching Certification: Theatre
- Post-Baccalaureate Teaching Certification: Speech/Drama

See the **Theatre Education Handbook** (separate document) for more information.

BACHELOR OF FINE ARTS IN PERFORMANCE --specialized pre-professional degree in actor training. 87 credits in theatre and related areas (of 130 total)

BACHELOR OF FINE ARTS IN DESIGN AND THEATRE TECHNOLOGY--specialized pre-professional degree in technical theatre. 84 credits in theatre and related areas (of 129 total)

THEATRE DEPARTMENT REQUIREMENTS

THEATRE LAB

In order to enable students to obtain credit for their crew work, a course entitled Theatre Laboratory has been established. These courses will be graded on a Pass/Fail basis. It is suggested that all students consult with their Advisors on this subject. Theatre majors must enroll in Theatre Lab. The number of lab semesters varies according to degree. Transfer student's lab requirements are determined by the chairperson when their entrance transcript is evaluated.

THEATRE LAB AND STRIKE PARTICIPATION POLICY (8/08)

GENERAL THEATRE LAB DESCRIPTION

Theatre Lab (THE 2301-4) is a .5 credit course requiring students to attend lab for 2 hours and 50 minutes of class time per week providing the technical laboratory education as well as support for the department's production season. All lab students must attend at least 2 strikes per semester and submit an updated resume at the end of the semester. All lab students must attend all required majors meetings.

GENERAL STRIKE REQUIREMENTS

All cast and crew members who are theatre majors or minors are required to participate in strike on the final night of the production.

THEATRE LAB AND STRIKE REQUIREMENTS BY DEGREE

It is not recommended that Theatre Lab be combined with THE 1000 Intro to Theatre or THE 2300 Tech Theatre Production in any degree plan except BFA design/tech.

BA Theatre Majors

CREDITS: 6 semesters of THE 2301-4 or THE 4301-4 Theatre Lab at .5 credits for a total of 3 credits.

STRIKE: BA students are not required to attend strikes during semesters they are not enrolled in Lab unless they are part of a production (cast or running crew).

BFA Performance Majors

CREDITS: 2 semesters of THE 2301-4 or THE 4301-4 Theatre Lab at .5 credits for a total of 1 credit.

Transfer BFA performance students must take a minimum of 1 semester of Theatre Lab.

STRIKE: All BFA Performance majors are required to participate in a minimum of one strike per semester. The student will be assigned to the strike associated with the production in which they are cast. During the semesters they are registered for Theatre Lab, they will be assigned to two strikes, as required for the course, one of the strikes will be the production in which they are cast. If the student is not cast within a certain semester they will be assigned a strike to attend.

BA Theatre Education Majors

CREDITS: 4 semesters of THE 2301-4 or THE 4301-4 Theatre Lab at .5 credits for a total of 2 credits.

Transfer BA education students must take a minimum of 2 semesters of Theatre Lab.

STRIKE: All BA Education majors are required to participate in a minimum of one strike per semester. They shall not be assigned to a strike during the semester of their Senior Field Experience.

NOTE: BA Theatre Education students who are not cast in a departmental production and are not registered for Senior Field Experience should be encouraged to register for at least 1 credit of Behind the Scenes (ID 3341, 3342, or 3343). This will keep them involved in the department and may be substituted for Theatre Lab in the event that they are unable to complete the Theatre Education major or decide to change to a BA major after their sophomore year.

BFA Design/Tech Majors

CREDITS: 8 semesters of Theatre Lab THE 2301-4 or THE 4301-4 at .5 credits per semester for a total of 4 credits.

AND

6 total credits of Behind the Scenes (ID 3341, 3342, or 3343).

It is not recommended that Behind the Scenes be combined with THE 1000 Intro to Theatre or THE 2300 Tech Theatre.

Transfer students are required to take Theatre Lab every semester enrolled with a minimum of 4 semesters. No more than 2 credits or 4 semesters of lab may be transferred from another institution. Transfer students must be enrolled in Behind the Scenes each semester, for a minimum total at graduation of 4 credits.

STRIKE: BFA design/tech students are required to attend ALL mainstage strikes but no more than 3 per semester.

NOTE: BFA performance students who are not cast within a semester should be encouraged to register for at least 1 credit of Behind the Scenes (ID 3341, 3342, or 3343). This will keep them involved in the department and may be substituted for Theatre Lab in the event that they are unable to complete the BFA Performance major or decide to change to a BA major after their sophomore year.

BEHIND THE SCENES (ID 3341, 3342, or 3343).

Credits will vary according to project or responsibility with the number of credits to be determined by supervising faculty. Students should not take on more than 3 credits worth of responsibility per semester.

Examples of credits (credit level set by faculty advisor):

Designer 3 credits

Stage Management 3

Assistant Designer 1 - 2 credits

Assistant Stage Management 1 - 2

Props Master 1 - 2

Lightboard operator .5 - 1 credit

Soundboard operator .5 - 1 credit

Spotlight operator .5 - 1 credit

Dresser .5 - 1 credit

Wardrobe Chief 1 - 2 credits

Master Electrician 1- 2 credits

Running Crew (tech and production weeks only) .5 - 1 credit

Positions may be combined for additional credit. (Example: Master Electrician/Assistant Lighting Designer 3)

NOTE: Students under academic probation may not take more than 1 credit of Behind the Scenes per semester until restriction is lifted by department.

GE THEATRE CAPSTONE

The capstone courses listed below, satisfy the three credit requirement under the university's General Education program. Capstones provide a means of demonstrating the knowledge, skills, and values learned while a student at Kean University.

You must have formally declared your major and be accepted into a particular degree program before you may register for the capstone equivalent course. You must register for the approved course for the degree program under which you plan to graduate (see approved course listing below). Petitions are required for registration and will only be approved when students have met all the prerequisites for the course.

As you plan your graduation date please be aware of when these courses are offered and adjust your schedule accordingly.

THE 4900 Senior Seminar in Theatre - BA Capstone

THE 4220 Topics in Theatre Education - BA Theatre Ed Capstone

THE 4150 Acting as a Profession - BFA Performance Capstone*

THE 4350 Portfolio Preparation - BFA Design & Technology Capstone*

* BA students may elect these capstone options with permission of advisor and department chair. Students must have demonstrated exceptional work within the area of interest. Approval will be based on, but not limited to, faculty recommendations, coursework in area of concentration, production participation and the student's interest in a career in that area of expertise.

BFA Performance and Design/Technology majors should be aware that you must take an additional approved theatre or supportive course to fulfill the minimum credits required for graduation.

ASSESSMENTS

An annual assessment is required of each theatre major. Freshmen are assessed by all faculty, sophomores and juniors by their primary and secondary advisors, seniors by all faculty. Preparation for each assessment varies according to degree program and year of study.

DEPARTMENT MEETINGS

Meetings are held throughout the year to provide information or special workshops. All Theatre majors are REQUIRED to attend all meetings. Guest artists are featured at some meetings.

OPPORTUNITIES FOR THEATRE MAJORS

KEAN THEATRE COUNCIL

The Theatre Series Council is an organization developed to oversee all aspects of the productions stated below. Its membership consists of a President, Vice President, Recording Secretary, Treasurer and Publicity. The Theatre Arts faculty are also part of the council, and all members have voting power. Meetings are held once a month and are open to all Kean students. See pages 8-10 for the Theatre Council Constitution.

THEATRE PRODUCTIONS

Students enrolled as Theatre Majors are required to participate in one or more of the productions listed below.

- 1) Major Productions. Three (3-4) during the academic year. The productions are most often directed by members of our faculty.
- 2) Kean Second Stage Productions. Two - four productions during the academic year. Productions produced by the theatre council to showcase student work.

- 3) Children’s Theatre on Tour and Kean Players on Tour. The company tours local school systems. Each tour is part of a 3 credit course.
- 4) Director’s Workshops. Part of a 3 credit course, productions are student directed. Auditions for all productions are open to Kean University students.
- 5) Cabaret Series. Once each semester. Open to all students.

UNITED STATES INSTITUTE OF THEATRE TECHNOLOGY (USITT)

USITT is an international organization that works for the constant exchange of current information in all areas of technical theatre. Students may attend a national conference held each spring in a major US city.

2010--Kansas City, Missouri (50th Anniversary celebration) March 30-April 2

2011--Ft. Lauderdale, Florida March

ALPHA PSI OMEGA

Established for the purpose of providing acknowledgment to those students demonstrating a high standard of accomplishment in theatre and through the expansion of ALPHA PSI OMEGA among colleges and universities, providing a wider fellowship for those interested in theatre. Kean students who are members of ALPHA PSI OMEGA who maintain their high academic standards and level of participation in theatrical production are honored at graduation. (See pledging qualifications in the Appendix)

**QUALIFICATIONS FOR ADMISSION TO INDUCTION FOR
ALPHA PSI OMEGA, NATIONAL HONORARY THEATRE SOCIETY
ALPHA GAMMA GAMMA CHAPTER**

1. A minimum average GPA overall of 2.7 or better
2. A minimum average GPA in theatre classes of 3.0 or better
3. Completion of 2 semesters of participation in the theatre program at Kean University
4. Accumulation of 75 points or more for hours above and beyond course and lab requirements from at least 2 of the following 7 categories (assignment of points determined by the active members of the Alpha Gamma Gamma Chapter)
 - Category 1. Theatre Performance
 - Acting (15-30 pts.)
 - Dance (15-30 pts.)
 - Singing (15-30 pts.)
 - Category 2. Theatre Production
 - Design (20-30 pts.)
 - Producing (20-30 pts.)
 - Stage Management (20-30 pts.)
 - Production Coach/Other (5-25 pts.)
 - Crew Chiefs (10-20 pts.)
 - Construction Crews (10-20 pts.)
 - Running Crews (5-15 pts.)
 - Front-of-House (1-15 pts.)
 - Public Relations/Publicity/Marketing (5-20 pts.)
 - Category 3. Directing
 - Stage directing (25-40 pts.)

Choreography (20-30 pts.)
Musical directing (20-30 pts.)
Category 4. Dramaturgy: (20-40 pts.)
Category 5. Playwriting:
Play/Book for musical: (10-30 pts.)
Musical Composition for Theatre Performance (10-30 pts.)
Category 6. Special: Officer in Drama/Theatre Org/Club (5-10 pts.)
Category 7. Special: Membership in Delta Psi Omega (50 pts.)

DEPARTMENT SCHOLARSHIPS

The Theatre Program offers several scholarships for students that meet the criteria.

- **VISUAL AND PERFORMING ARTS SCHOLARSHIP** – A select number of full-tuition scholarships are awarded to incoming freshman with a minimum 3.0 unweighted high school GPA who pursue undergraduate degrees in theatre. These scholarships are renewable for up to four years with a minimum cumulative 3.0 GPA and continuous full-time enrollment. Eligible applicants will be required to submit a College of Visual and Performing Arts Scholarship Application and provide a portfolio review, audition, or assessment by the department faculty.
- **VINCE LEONA MEMORIAL SCHOLARSHIP** – Awarded to students with a minimum 2.5 GPA who are interested in theatre management or stage management.
- **Choregos Endowed Scholarship** – A merit/talent based scholarship awarded to an undergraduate majoring in theatre or theatre and education. Audition/portfolio review and interview required.
- **ADELAIDE ANNA MARIA KORNAU ENDOWED SCHOLARSHIP IN THEATRE** – Awarded to undergraduate theatre majors in high academic standing who demonstrate financial need and have a conviction to pursue a career in theatre.
- **ESTELLE RITCHIE SCHOLARSHIP** (amount varies) - to support a female performer.
- **ELIZABETH MCCOLGAN THEATRE SCHOLARSHIP** – Granted to a senior theatre major with a minimum 3.0 GPA and proven financial need.
- **SHAFFER-KORAS COLLEGE OF VISUAL AND PERFORMING ARTS ENDOWED SCHOLARSHIP** – Granted to sophomore, junior, and senior majors within the College of Visual and Performing Arts with a minimum 3.0 GPA.
- **THOMAS H. KEAN SCHOLARSHIP** – Qualified students must be United States citizens and New Jersey residents who are pursuing an undergraduate degree in the performing arts, have completed 60 credits and are registered for a minimum of 6 credits in the upcoming semester. Awarded through the Garden State Arts Center Foundation.
- **JAMES R. MURPHY ENDOWED SCHOLARSHIP FOR LONDON THEATRE STUDY** – Granted to theatre majors or minors who are interested in studying in London.

Other grants and scholarships are available from the university. Information and applications may be obtained on the university web site. Application must be made by the March 15 deadline for consideration. To view the Scholarship Handbook, go to http://www.keanfoundation.org/s/720/images/editor_documents/Scholarship%20Handbook%202K9.pdf.

DEPARTMENT AWARDS

An annual banquet celebrates the end of the theatre season, and introduces a schedule for the upcoming year for. Awards are presented at this time for outstanding accomplishments.

THE LENORE VAUGHN-EAMES AWARD goes to a student who has had positive involvement in acting or directing and technical work for six consecutive semesters. The student must have demonstrated leadership in the department as well as a professional attitude in his or her work.

DIRECTOR'S AWARD goes to a student that has worked in an onstage or directorial capacity during the mainstage theatre season.

TECHNICAL DIRECTOR'S AWARD goes to a student that has worked in a technical and/or designer capacity on all major productions during the year. The student must demonstrate skills beyond class requirements.

OUTSTANDING NEWCOMER AWARD goes to a student new to the department that has worked on all major productions during the year. The student must demonstrate a genuine interest in theatre above any class requirements.

DRAMATURGY AWARD goes to a student who has demonstrated superior skills of dramaturgy having served as dramaturg to the director of a main stage production. Assessment of the dramaturgical portfolio by the theatre faculty and director's recommendation will determine the awardee.

JAMES R. MURPHY AWARD goes to a student who has demonstrated superior professionalism, discipline, teamwork, and commitment throughout the current theatre season.

ERNARAKATEHO AWARD goes to a student who exemplifies excellence in theatre and education.

DEPARTMENT CALLBOARD (Bulletin Board)

All announcements about department activities, extracurricular productions, theatre council meetings and many other items are posted on a bulletin board outside VE 118. It is important that you check the board at least one time every day. You may also leave messages for other people in the department on the board.

KENNEDY CENTER/AMERICAN COLLEGE THEATRE FESTIVAL (KCACTF)

The Theatre Department is involved in KCACTF, which offers opportunities for students to see selected productions from other colleges and network with faculty and students from across the country. At the festival, students also compete in the areas of acting, design, stage management and dramaturgy. Students nominated for the Irene Ryan compete with selected scene partners. The regional festival is held in January and the Theatre Department has a tradition of attending.

JOBS FOR THEATRE MAJORS

OFFICE ASSISTANT

Students may apply for office aide positions in the Theatre Office, VE 409. The student's responsibilities include answering the telephone, greeting visitors, running errands, typing and copying materials for instructors.

Students applying must have a courteous and respectful attitude toward visitors, callers and co-workers. Workers must be attentive to office security, careful and productive in completing work, willing to learn, accepting suggestions and helping wherever needed.

COSTUME SHOP ASSISTANT II

Supervisor: Karen Hart Phone 737-4423

Requirements:

Must have a good sense of organization and self motivation.

Must be willing to work alone or with large groups.

Must be available for all strikes.

Must be able to work at least 10 hours per week the majority of the hours on weekdays.

Previous sewing experience a plus.

Must have an eye for detail.

Must have a sense of humor.

Salary will vary according to previous experience and skill level.

Primary Duties:

Costume shop maintenance

Machine maintenance

Stock maintenance

Storage organization and maintenance

Some filing as needed

Costume rental and checkout

Measurement records

Secondary Duties:

Shop supervision or assistance during
non-lab work sessions

Costume construction as needed

Wardrobe, makeup or hair crew as needed

Crew supervision

Research as needed

COMPUTER LAB ASSISTANT

A work study student may be employed in the theatre Macintosh computer lab in VE309 for a maximum of 15 hours a week. The student's responsibilities include maintaining the condition of the lab, cleaning, updating computers, installing programs, and helping students use the computers and software.

Students applying must have a courteous and respectful attitude toward other students and faculty.

Schedule may vary with more hours needed near the end of the semester as student projects require more time in the lab.

TECHNICAL ASSISTANT

Supervisor: Nadine Charlsen Phone 737-4422
Karen Hart Phone 737-4423

Description: The technical assistant is a student(s) who has an interest in technical theatre. The student should have taken technical theatre production, have two semesters of theatre lab and have worked backstage for at least one year (preferably in the current university situation).

Qualifications: The technical assistant should have a cheerful positive attitude about technical work. They should be a full time student at Kean University and maintain a grade point average of 3.0 or higher.

Salary: The technical assistant will be paid according to the university wide system of wages for student aide positions. Accurate accounting of hours and work completed must be turned in to the faculty supervisor weekly.

Duties: The technical assistant is responsible for the following:

1. Organization of VE shop.
2. Maintenance of tools, hardware and paint cabinets in 119 shop.
3. Maintenance of rehearsal lighting for 118-119.
4. Maintenance of the theatre spaces and dressing rooms in 118 and 119.
5. Organizing/updating technical catalogues. Making lists for ordering materials.
6. Posting and maintaining of schedules for 118 & 119.
7. Maintenance of the callboard outside of 118.
8. Posting and organizing students to help with space maintenance.

Note: Specific jobs will depend on theatre usage and production schedules. These jobs are not intended to put a strain on the tech assistant's schedule but meant as guidelines for supervision. The TA should be assisted by other students in the department as part of their hour requirements for theatre classes.

WORK STUDY PROGRAM

This program is offered through the financial aid office. Those students who are eligible for loans may apply to work while going to school to pay off loans before graduation. Dependent on how much the student is allocated they may work 10-20 hours per week. The theatre department offers several work study positions: costume shop assistant, wardrobe assistant, construction/prop shop assistant, computer lab assistant, lighting assistant.

ADMISSION TO THEATRE MAJOR:
REQUIRED COMPETENCIES & SKILLS
(Revised 19 November 2008)
(Effective 1 January 2009)

Date _____

Student's Name (print) _____ Signature _____

Advisor's Name (print) _____ Signature _____

For student entering Kean as a Freshman, the following must be completed by their Sophomore assessment in order to declare.

- _____ 1. Successful completion of 4 semesters at Kean University
- _____ 2. Successful completion (C or better) of 3 of the following 4 courses: Introduction to Theatre, Acting I, 1 Drama lit class, or Technical Theatre Production
- _____ 3. Successful completion of at least 2 theatre labs
- _____ 4. Submission of 1 page written statement of intent:
 - a. Goals for time spent in department
 - b. Theatre intent after graduation
- _____ 5. Participation as member of cast, crew, or staff in minimum of 3 mainstage productions
- _____ 6. 2.7 average in theatre classes
- _____ 7. Participation in annual assessments
- _____ 8. Up-to-date resume

For student entering Kean as a Sophomore – Fall Semester, the following should be completed by their Sophomore assessment in order to declare.

- _____ 1. Successful completion of 2 semesters at Kean University
- _____ 2. Successful completion (C or better) of 2 of the following 4 courses: Introduction to Theatre, Acting I, 1 Drama lit class, or Technical Theatre Production
- _____ 3. Successful completion of at least 2 theatre labs
- _____ 4. Submission of 1-page written statement of intent:
 - a. Goals for time spent in department
 - b. Theatre intent after graduation
- _____ 5. Participation as member of cast, crew, or staff in minimum of 2 mainstage productions
- _____ 6. 2.7 average in theatre classes
- _____ 7. Participation in annual assessments
- _____ 8. Up-to-date resume

For student entering Kean as a Sophomore –Spring Semester, the following should be completed by their Sophomore assessment in order to declare.

- _____ 1. Successful completion of 1 semester at Kean University
- _____ 2. Successful completion (C or better) of 2 of the following 4 courses: Introduction to Theatre, Acting I, 1 Drama lit class, or Technical Theatre Production
- _____ 3. Successful completion of at least 1 theatre lab
- _____ 4. Submission of a 1-page written statement of intent:
 - a. Goals for time spent in department
 - b. Theatre intent after graduation
- _____ 5. Participation as member of cast, crew, or staff in minimum of 1 mainstage production
- _____ 6. 2.7 average in theatre classes
- _____ 7. Participation in annual assessments
- _____ 8. Up-to-date resume

For a Transfer Student entering Kean as a Junior, or for a student who already has an undergraduate degree seeking a second major, the following must be completed & evaluated in order to declare.

- _____ 1. Associates degree or two years of study from an accredited college or university or a Bachelor's degree from an accredited college or university.
- _____ 2. Transcript
- _____ 3. Audition or portfolio presentation
- _____ 4. Submission of a 1-page written statement of intent:
 - a. Goals for time spent in department
 - b. Theatre intent after graduation
- _____ 5. Up-to-date resume
- _____ 6. Submit recommendations from two professors or director/theatre professionals
- _____ 7. Department evaluation of prior theatre work and/or study
- _____ 8. 2.7 average in theatre classes
- _____ 9. Participation as member of cast, crew, or staff in minimum of 1 mainstage production at Kean University

**PLEASE NOTE: SOME DEGREES WILL HAVE ADDITIONAL REQUIREMENTS.
SEE ADVISOR FOR DETAILS.**

**SIGNIFICANT PLAYS IN THE
THEATRE CANON THAT ALL
THEATRE MAJORS SHOULD READ
AND/OR SEE IN STAGED
PRODUCTION**

The following list of plays has been compiled by the Kean University theatre faculty. They represent only a few of the plays that any educated theatre artist would know. They represent theatrical works from our beginnings to present day, as well as multiple genres, and cross-cultural offerings. While we have listed only one play by each playwright, theatre artists would normally be familiar with multiple plays by most of these authors (especially those with an asterisk).

BRING THIS LIST WITH YOU TO YOUR ASSESSMENT EACH SPRING WITH THE PLAYS YOU HAVE READ/SEEN CHECKED OFF AND BE PERPARED TO DISCUSS THOSE PLAYS.

- | | |
|---|---|
| <p>_____ ACCIDENTAL DEATH OF AN ANARCHIST by Fo</p> <p>_____ THE ADDING MACHINE by Rice</p> <p>_____ AMADEUS by Shaffer</p> <p>_____ ANGELS IN AMERICA, Parts 1 & 2 by Kushner*</p> <p>_____ ANNA IN THE TROPICS by Cruz</p> <p>_____ ANTIGONE by Anouilh</p> <p>_____ THE BALD SOPRANO by Ionesco*</p> <p>_____ BETRAYAL by Pinter*</p> <p>_____ THE BLACKS by Genet</p> <p>_____ BLITHE SPIRIT by Coward</p> <p>_____ BLOOD WEDDING by Lorca</p> <p>_____ THE BLUE BIRD by Maeterlinck</p> <p>_____ BOYS IN THE BAND by Crowley</p> <p>_____ BRIGHTON BEACH MEMOIRS by Simon</p> <p>_____ BURN THIS by L. Wilson</p> <p>_____ CAROUSEL by Rodgers and Hammerstein</p> <p>_____ THE CHERRY ORCHARD by Chekhov*</p> <p>_____ A CHORUS LINE by Bennett</p> <p>_____ CHUSHINGURA by Izumo, Shoraku, and Senryu</p> <p>_____ THE COLORED MUSEUM by Wolfe</p> <p>_____ CLOUD 9 by Churchill</p> <p>_____ COMMUNICATING DOORS by Aychkbourn</p> <p>_____ COPENHAGEN by Frayn</p> <p>_____ THE COUNTRY WIFE by Wycherley</p> <p>_____ CYRANO DE BERGERAC by Rostand</p> <p>_____ DANCING AT LUGHNASA by Friel</p> <p>_____ DEATH AND THE KING'S HORSEMAN by Soyinka</p> <p>_____ DEATH OF A SALESMAN by Miller*</p> <p>_____ THE DESERT SONG by Sigmond and Romberg</p> <p>_____ A DOLLS HOUSE by Ibsen*</p> <p>_____ EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS by Zindel</p> | <p>_____ THE ELEPHANT MAN by Pomerance</p> <p>_____ EXECUTION OF JUSTICE by Duerrenmatt</p> <p>_____ DR. FAUSTUS by Marlowe</p> <p>_____ DUCHESS OF MALFI by Webster</p> <p>_____ DUTCHMAN by Jones/Baraka</p> <p>_____ EVERYMAN</p> <p>_____ THE FATHER by Strindberg</p> <p>_____ FAUST by Goethe</p> <p>_____ FEFU AND HER FRIENDS by Fornes</p> <p>_____ FOR COLORED GIRLS by Shange</p> <p>_____ FROM MORN TO MIDNIGHT by Kaiser</p> <p>_____ A GLASS OF WATER by Scribe</p> <p>_____ GLENGARRY GLEN ROSS by Mamet</p> <p>_____ GODSPELL by Schwartz</p> <p>_____ GOOD WOMAN OF SETZUAN by Brecht*</p> <p>_____ GREEN BIRD by Gozzi</p> <p>_____ HAMLET by Shakespeare*</p> <p>_____ THE HEIDI CHRONICLES by Wasserstein</p> <p>_____ HERNANI by Hugo</p> <p>_____ HOW I LEARNED TO DRIVE by Vogel</p> <p>_____ THE ICEMAN COMETH by O'Neill</p> <p>_____ IMPORTANCE OF BEING ERNEST by Wilde</p> <p>_____ INDIANS by Kopit</p> <p>_____ THE INSPECTOR GENERAL by Gogol</p> <p>_____ THE INVENTION OF LOVE by Stoppard</p> <p>_____ JOE TURNER'S COME AND GONE by Wilson*</p> <p>_____ THE LADY OF THE CAMELLIAS by Dumas, fils</p> <p>_____ THE LOVE SUICIDES AT SONEZAKI by Chikamatsu</p> <p>_____ LE CID by Corneille</p> <p>_____ LIFE IS A DREAM by Calderon</p> <p>_____ LYSISTRATA by Aristophanes</p> <p>_____ MAHABHARATA by Brooks</p> <p>_____ MAN AND SUPERMAN by Shaw*</p> <p>_____ THE MARRIAGE OF FIGARO by Beaumarchais</p> <p>_____ MASTER HAROLD AND THE BOYS by Fugard</p> <p>_____ MATSUKAZE by Kan'ami</p> <p>_____ MEDEA by Euripides*</p> <p>_____ THE MENAECHEMI by Plautus</p> <p>_____ MOUSETRAP by Christie</p> <p>_____ MY FAIR LADY by Lerner and Lowe</p> <p>_____ THE MYSTERY OF IRMA VEP by Ludlam</p> <p>_____ THE NORMAL HEART by Kramer</p> <p>_____ NO EXIT by Sartre</p> <p>_____ OEDIPUS THE KING by Sophocles*</p> <p>_____ ON THE VERGE OF THE GEOGRAPHY OF YEARNING by Overmeyer</p> <p>_____ ORESTEIA by Aeschylus*</p> <p>_____ OUR TOWN by Wilder</p> <p>_____ PEONY PAVILION by Ting</p> <p>_____ PHAEDRA by Racine</p> <p>_____ PHANTOM OF THE OPERA by Webber</p> <p>_____ PHORMIO by Terrence</p> <p>_____ THE PIRATES OF PENZANCE by Gilbert and Sullivan</p> <p>_____ PLAYBOY OF THE WESTERN WORLD by Synge</p> |
|---|---|

KEAN THEATRE SERIES PARTICIPATION GUIDELINES

AUDITIONS

All Kean University students are encouraged to audition for the theatre series productions. Casting is open. Each director may require his/her own preparation for the audition. It is your job to familiarize yourself with the play and to prepare whatever the director requests.

Be sure to dress appropriately. An audition is like a job interview. Without actually costuming yourself, consider the type of play you are auditioning for, yet be sure what you wear allows you to move (or dance) if asked to do so.

When completing the audition form, be sure to indicate any rehearsal conflicts (or potential rehearsal conflicts) you anticipate. If cast, the director will work around your conflicts indicated until the two weeks prior to opening night. No other conflicts will be considered.

It is appropriate (but not required) to provide a resume of your theatrical experience and a photo if you have one.

The director may keep you for only a brief period of time, or you may be asked to stay longer. This is not an indication of whether or not you will be cast, but an opportunity for the director to see more.

Though the audition process can be nerve wracking, do your best to maintain a cheerful and positive attitude. Remember that the director is also looking for a cast of people who will work well together, and your audition attitude can offer clues about your potential compatibility.

Normally, after a series of preliminary auditions, the director will ask a smaller group of actors to return for "Call Backs." At these auditions you might be asked to repeat some of the material you performed in the preliminary audition or you may be given new material. If you are on the call-back list, it is generally a good sign in terms of casting. Occasionally a director will cast someone who was not called back, but it is more typical that those called back are in contention for roles in the production.

Good casting facilitates the work of the director. Keep this in mind when, at the call backs, you are asked to read again and again, sing (if applicable), dance (if applicable), stand with a potential partner to see how the two of you "look" together, perform an improvisation, etc.

CASTING

A director will spend a great deal of time trying to come up with the best possible cast for his or her production. Be assured that there will be times when you are cast, and time when you are not. This is the nature of theatre. When the Cast List is posted, emotions can run high. If your name is on the list, it is courteous to drop a note to the director indicating that you have seen the list and accept the role (and the commitment this implies.) If cast, please initial the cast list to indicate that you have seen it. If your name is not on the list, we absolutely understand how disappointed you might feel. As educators, we also make every effort to provide feedback and instruction. You might find it helpful to know why you were not cast. Sometimes it has to do with your suitability for the role, sometimes your schedule might have too many conflicts, and sometimes you might have needed better preparation for the audition. If you are interested in this kind of feedback, though it is sometimes uncomfortable to hear, feel free to make an appointment with the director.

One male and one female understudy may be cast to cover roles in the event of an emergency.

REHEARSALS

Once you are cast, and you accept your role, you will be expected to attend every rehearsal for which you are called. Directors have different styles of creating rehearsal schedules and different styles for conducting rehearsals. Be sure you understand the schedule.

Know the personnel and how to contact them. Your show will have a Stage Manager, whose job it is (among other things) to assure that the actors who are called for a rehearsal are present. If you run into a problem and are running late for rehearsal, know how to contact the stage manager and do so! The rehearsal schedules are very tight, and we rely on you to fulfill your commitment. If you are unable to fulfill your commitment, you will be replaced by another actor.

A word about Stage Managers. It is the Stage Manager's job to assure the smooth running of all rehearsals and performances. Their list of responsibilities is lengthy. See page 31 of the Theatre Majors Handbook. The actor should accustom themselves with certain protocols. When you arrive at rehearsal, check in with the Stage Manager. Once you have checked in, it is important that you remain in the vicinity so that you are ready to rehearse when you are needed. If you must leave for some reason, be sure to notify the Stage Manager. Once in rehearsal it is important that you focus your concentration on the production. If you are not on stage, use the time to review your lines, your blocking, etc.

Food is most often prohibited in the theatres. If your rehearsal runs through a mealtime, be sure to have something with you that you can eat in the lobby. You will probably not be allotted time to run out for dinner. (Be sure the Stage Manager knows where to find you if you are going to be in the lobby, etc.)

A deadline for the memorization of lines will be established. This is known as the "off-book" deadline. It is very important that you do your utmost best to know those lines cold. It is difficult to move to the next level of performance if actors are struggling with lines. Learn the lines verbatim (unless you are told otherwise.)

The playwright chooses words very deliberately and it is our job to maintain the integrity of the script.

Generally speaking, rehearsals are closed to the public. Please do not invite your friends, relatives, etc. to rehearsals without the director's express permission.

Our theatre series uses the call board (bulletin board outside of VE 118) as a major source of communication. Schedules, changes, notes, etc. are posted on the call board. Be sure to check it regularly. You may be needed for a public relations photo call. If so, this may occur at a time other than a scheduled rehearsal. Be sure to check the call board. You will be scheduled for measurements within five days of the first rehearsal and, later, for costume fittings with the costume designer. These appointments are crucial. Fittings will be scheduled through the stage manager and posted on the call board. You must initial to indicate that you have seen the list Do not miss your appointment. During the last two weeks of the rehearsal period, it is likely that you will be needed at all rehearsals. This means that you will need to keep those times open, not make appointments, inform evening instructors (and invite them to a performance), and make any other necessary arrangements with work, family, etc.

During the rehearsal period it is important that you not make any changes to your physical appearance unless a director or designer has asked you to do so. No haircuts, new fingernails, tatoos, piercings, etc.

TECHNICAL PRODUCTION

The theatre series completely produces all the technical elements of our productions. Students build, paint, light, prop, costume and run sound under the supervision of the faculty designers. Any student who is currently enrolled at the University can participate in any part of the productions. The technical production is concurrent with the rehearsal process. Students are encouraged to participate in all areas of the production as their schedules permit. The more involved you are in each production the more you learn about different styles of theatre. Occasionally students may be eligible to become designers of main stage productions.

TECHNICAL AND DRESS REHEARSALS

This is when we are really working hard to put all the pieces of the production together. Your professional discipline will come in handy during these weeks.

The Stage Manager will be assuring that actors are in place, props are set, the stage is prepared, and will then be calling lighting and sound cues.

The Director will be looking at the culmination of the work of the designers, technicians, and actors and making final adjustments.

The Designers will be fine-tuning details of scenery, costumes, lighting, props.

Your job is to be ready to perform. Your performance may also require scene shifts.

For dress rehearsals and performances you may be asked to provide the following:

Make-up suitable for the stage

Appropriate undergarments

Hosiery

Shoes

Wig or Hair maintenance

Dressing Room Etiquette:

The Dressing Room is for preparing, getting into character. Please be considerate of those around you.

The Dressing Rooms are shared, company space. We do not have janitors who clean them.

No smoking, eating or drinking (except water) in the dressing room. We don't want spills or smells, and we don't want bugs.

No hair spray is to be applied in the dressing room - use a larger, open space.

No perfume or cologne should be used. Some people are allergic.

When sharing a communal artistic space, it is important that you limit sound, decor, etc.

If you must listen to music, use a headset.

Keep costumes on hangers and return to racks.

Clean up after yourself, including countertops, floors, chairs.

Once in costume you may not eat, drink, or smoke anywhere in the theatre.

Do not be seen in costume except on stage during the performance - it spoils the illusion.

Each actor will have a "space" in the dressing room. Respect each other's needs.

Backstage is to be kept quiet at all times.

Following the rehearsal, you may be asked to stay to go over notes, re-work a scene or an effect, etc. Be prepared.

Leave valuables at home.

Costumes, props, etc. are not to be removed from the premises.

Costumes, props, etc. are not to be altered in any way.

PERFORMANCES

Actors will be called (are to arrive) approximately two hours before curtain time. This varies slightly with different directors. Adhere to times established by your director and stage manager.

Sign in on the Stage Manager's sign-in sheet.

Warm-up (physically and vocally).

Do your make-up. We do not normally provide make-up artists.

Check your props when notified to do so. They will be set by a stage manager or props running crew member, but it is your job to double check to see that they are in the correct place. If they are not, notify the props person. Do not handle another person's prop. It is difficult to track the whereabouts of a prop if it is handled by anyone other than the props person or the actor who uses it.

Review your notes from the previous rehearsal or performance.

Get into costume.

Remind your friends and family that you will see them after the performance. They are not permitted backstage.

The Stage Manager will keep you apprised of the time by giving you the following calls: "One hour to places," "half-hour to places - the house is open," "fifteen minutes to places," "five minutes to places," and finally, "PLACES."

When "half hour" is called, you should remain backstage and quiet. The audience will then be arriving and actors are not to be seen.

Once "places" is called, you are to go to your opening position for the first scene (if you are in the first scene) and be ready to start.

At intermission the Stage Manager will again return to give you calls about time. Typical calls will be "fifteen minutes," "five minutes," and "places for Act Two."

Use the intermission to relax and prepare for the next Act.

The first Saturday of the performance run, you will be called in early for a photo shoot. Plan for this now. This is when we take photographs for our archives and our files. We normally start with the end of the show and shoot scenes backwards so you end up in your costume for the opening of the show that evening.

Opening Night. The Theatre Series normally sponsors an opening night reception for the cast, crew and audience. All are encouraged to help with this by bringing food and drink and, of course, to attend!

PRODUCTION PERSONNEL

A Brief Description

DIRECTOR - Oversees all aspects of the production from conceptualization to performance. (Dramaturgy, preparation of production book, collaborative meetings with designers, casting, characterizing, blocking, attending weekly production meetings, rehearsing, coordinating various elements of staging, polishing, refining.) COSTUME DESIGNER - After consultation with director and other designers, takes director's vision and characterizations and designs and creates costumes that will support the needs of the script and the director. Actors may be asked to provide certain pieces when necessary. HAIR AND MAKE UP DESIGNER - After consultation with the director and other designers, creates appropriate hair and make-up designs that will be worn and applied by the actors. LIGHTING DESIGNER - After consultation with the director and other designers, creates lighting to establish mood and time, enhance scenery and costumes, illuminate the stage and actors, and support the script and director's vision. SCENE DESIGNER - After consultation with director and other designers, takes director's vision of the physical production and creates a set design that will support the script and the director's concept. SOUND DESIGNER - After consultation with the director and the other designers, creates, locates, records, and plots all sound cues, including stage amplification and sound enhancement. STAGE MANAGER - Production coordinator. Facilitates rehearsals, runs production meetings, calls performances. PROPS MASTER/MISTRESS - After consultation with the director and designers, creates, locates and coordinates the properties for the production. Prop Master often runs the show as well. PUBLICITY COORDINATOR - After consultation with the director and designers, coordinate publicity efforts including press releases, calendar listings, poster and playbill design,

lobby display, photo calls, and, when requested, opening night gala.

TECHNICAL DIRECTOR - Takes set design and orders materials, organizes crew calls, builds set. RUNNING CREW - Personnel who arrange stage, costumes, props, and assist with the smooth operation of performances. Also known as stage crew. WARDROBE CREW - Assist with costume changes and maintenance.

TICKETS

Cast and crew members will be issued a form allowing them to receive ten tickets at the student price.

The theatre series is self-supporting. All ticket income must go to pay for the production expenses. We, therefore, cannot afford to offer complimentary tickets to anyone other than the Press.

A list of VIPs and press personnel will be issued to the box office by the theatre series producer.

The box office does not have any authority to issue discounts or comps other than those mentioned above.

STRIKE

All cast and crew members are expected to participate in the final "strike" (tear down, clean up) for the production. All will receive a strike assignment and be expected to complete the assignment. Bring work clothes and shoes.

CAST PARTY

Most often, we will have a final cast party after the Strike. All our work is done at that point and it is most appropriate to share some time together in celebration of our collaborative accomplishments.

Alcoholic beverages cannot be consumed on campus. Off campus, we will neither condone nor encourage any unlawful behavior such as underage drinking.



KEAN SECOND STAGE PRODUCTIONS

Produced by the Kean Theatre
Council in cooperation with
The Department of Theatre

Application Procedures:

To apply for next production block, please complete this form and submit it by _____, along with the appropriate attachments, to the secretary of the TCEB. After your production proposal has been examined you will be contacted by the TCEB. It is important that you complete the following application as thoroughly as possible. The application must be typed and is available on disk from the secretary of the TCEB. **If any changes are made to the format of the application, it will be immediately rejected.**

Project Coordinator (person submitting application must be a current Kean Student)

Name _____

Address: _____

Telephone: _____ Email: _____

Major: _____ Minor _____
Concentration _____

Number of Credits completed: _____

Number of Theatre courses completed: _____

Project description:

- Type: Published One Act Play
- Published Full Length Play
- Non published One Act
- Non published Full Length
- Series of Scenes
- Non-staged Play Reading
- Staged Play Reading
- Dance
- Other: _____

Please describe your reason for wanting to do this production:

Play Selection (if applicable):

Title of Production: _____

Author: _____

Publisher's name: _____

Publisher's address: _____

Publisher's phone: _____

Publisher's fax: _____

Date of Publication: _____

Cost of individual scripts: _____

Royalty per performance: _____

Play locations and setting: _____

Time period: _____

Number of characters(m/f): _____

Specific casting considerations (i.e. race, age, etc...): _____

Estimated running time: _____

Production dates requested: _____

Proposed rehearsal dates (please be as specific as possible)

Technical requirements:

Theatre Request:

In order to request a theatre space, the attached request form must be completely filled out and returned with this application.

____ Murphy/Dunn

____ Zella Fry

(the following spaces must be requested from the Performing Arts Facilities office and require separate applications and funds)

____ East Campus

____ Little Theatre

____ Wilkins Stage

____ Other: _____

Proposed Production Staff:

If this information is unknown at this time please indicate this with TBA. If the position is not necessary, please mark with N/A.

Production/Coordinator:_____

Director:_____

Stage Manager:_____

Set Designer:_____

Technical Director_____

Lighting Designer:_____

Costume Designer:_____

Prop Master:_____

Choreographer:_____

Light-board operator:_____

Soundboard Operator_____

Dressers_____

Running crew_____

Attachments

The following items must be attached to the application:

A list of the proposed sources of funds and expected cost for each item.

Complete script with cuts, revisions and blocking if available

Set requirements listed

Construction time/space requirements

Proposed ground plan with all furniture and set pieces clearly labeled

Prop List

Lighting requirements

Costume and Makeup dressing lists by character

Special Effects

Other cost considerations

Proposal for additional funds

PRIDE THEATRE OF NEW JERSEY

IN RESIDENCE AT KEAN UNIVERSITY
MISSION STATEMENT (revised 7 August 2008)

Pride Theatre of New Jersey is a celebration of gay/lesbian pride through theatrical productions held at Kean University. It reflects the lives, loves, hardships, and triumphs of all people, whether they are gay, lesbian, bisexual, transgender or heterosexual.

Pride Theatre of New Jersey was founded in 1993 as Kean University Gay Pride Theatre by a group of concerned students led by former department chair Dr. James R. Murphy. Our purpose is to celebrate all life and lifestyles, and to enlighten our audiences about the normalcy of alternative choices.

Pride Theatre of New Jersey is available for Second Stage production during the main school year. As such, should a script that fits the above criteria be submitted to Second Stage and accepted for production, additional funds will be available for that production, up to \$500.00 (amount to be determined by the President of the Theatre Council and the faculty advisor to Pride Theatre).

KEAN UNIVERSITY THEATRE SERIES CONSTITUTION

ARTICLE I. PREAMBLE

The Kean University Theatre Council is an organization affiliated with the said institution. It is open to all students of Kean University on an equal basis regardless of sex, race, religion, age, sexuality, ableism, academic major or class. With the above in mind we ordain and establish this constitution for the Kean University Theatre Council.

The object of the council shall be to encourage, to further an interest in, and develop an expression for all aspects of the theatre. It shall aim to do so by providing opportunities for learning, for self-expression and creative ability in an educational environment. The Theatre Council is a liaison between the students and the Theatre Arts Faculty and Staff.

ARTICLE II. COUNCIL MEMBERSHIP

Section 1. The council shall be compiled of the Theatre Council Executive Board (TCEB), the Theatre Arts Faculty and Active Participants.

Section 2. Members of the Theatre Council shall be classified as either Voting Members or Participating Members, which shall be determined by each member's attendance of council meetings.

ARTICLE III. COUNCIL ATTENDANCE POLICY

Section 1. Each member of the TCEB is expected to be present and perform those duties expected of him/her at all council meetings unless otherwise excused by fellow members of the executive board.

A. In the case of a TCEB member missing a meeting he/she is required to arrange for another member of the TCEB to fully cover his/her responsibilities at the meeting he/she will not be attending.

B. If two unexcused absences by a TCEB member should occur, a council vote for impeachment may be called for.

Section 2. Voting members of the council are allowed no more than two unexcused absences per semester. Those absences considered excused shall be determined by, and at the discretion of, the TCEB.

A. Any member of the Theatre Council who wishes to secure the privilege to vote on council business must oblige by the attendance policy.

Section 3. Each participating member is welcome to attend all, and as many, meetings as he/she wishes to attend.

A. Those who do not meet the requirements of the council's attendance policy are classified as Participating Members without voting privileges. 1. However, full participation of these members in all council events is strongly encouraged and welcomed by the Theatre Council.

ARTICLE IV. FACULTY MEMBERSHIP

Section 1. One Theatre Arts Faculty member shall act as the advisor to the council.

Section 2. All Theatre Arts Faculty shall be recognized as full voting members.

ARTICLE V. ELECTION OF OFFICERS ON THE THEATRE COUNCIL EXECUTIVE BOARD

Section 1. Those members of the Theatre Council Executive Board shall be a President, Vice President, Secretary and Treasurer.

Section 2. The election of the TCEB shall take place at the last Theatre Council meeting of the academic year.

Section 3. All information on the election must be announced at least two weeks prior to its occurrence.

Section 4. In order to be eligible to hold an office on the TCEB, an applicant must be an active participant of the Theatre Council who is not scheduled to be off campus for an extended period of time during the upcoming term of office; i.e. overseas study, practice teaching, etc...

Section 5. In order to be eligible to vote in the election of officers, he/she must be a voting council member or a student having attended at least two council meetings in the semester prior to the election.

ARTICLE VI. DUTIES OF THE THEATRE COUNCIL EXECUTIVE BOARD

Section 1. The President shall chair all meetings of the Theatre Council according to parliamentary procedures. (See attachment on rules of parliament.) He/she shall represent the council at all other related meetings. The president must act as a liaison to the Theatre Arts Faculty by attending meetings as needed. As for all committees, the president shall preside on said committee or appoint a fellow TCEB member, or council member, to fulfill this duty. It is the ultimate duty of the president to see to it that all responsibilities of the Theatre Council are completed in full.

Section 2. The Vice President shall schedule the monthly meetings and inform all of the time and location of council meetings. The Vice President shall assist the President, and therefore may be required to help with presidential duties. He/she will assist the secretary with mailings, provide assistance where necessary, and assume temporary responsibility for any vacated position. The Vice President is also responsible for keeping the Theatre Council Executive Board's Record Book.

Section 3. The duties of the secretary shall be to record and duplicate the minutes, along with attendance records, of all council meetings for distribution to the Vice President. He/she will also handle all typing and corresponding for the Theatre Council.

Section 4. The treasurer shall keep an itemized account of all council transactions and funds, and present a full report to the Vice President. He/she will be responsible for receipt of, depositions of, and disbursement of funds. (see Article VIII)

Section 5. All outgoing officers shall be required to orient their successors of the duties of the Theatre Council Executive Board.

Section 6. At the expiration of term, officers are required to turn over to the council all properties of the organization. Theatre Council properties shall be housed in the archives of the Theatre Department between the spring and fall semesters. The Vice President shall submit The Theatre Council Executive Board's Record Book.

- A. The TCEB's Record Book shall contain a complete account of the listed requirements.
 - 1. A copy of the Theatre Council Constitution
 - 2. A calendar of council events

3. An account of all Theatre Council meetings
 - a. must contain minutes and attendance information of members at all meetings
4. An account of all Theatre Council money issues
 - a. must contain budget statements and a record of all transactions performed within the council
5. A contact sheet
6. A list of any and all records of any business pertaining to the events of the Theatre Council season

Section 10. Officers may create and appoint additional positions when the need arises. Dissolution of said position will be subject to council agreement.

ARTICLE VII. TERMINATION OF COUNCIL POSITIONS

Section 1. Resignation

- A. Any officer wishing to resign from the council must submit a letter of resignation at least two weeks prior to the date on which he/she intends to be relieved of duties.

Section 2. Impeachment

- A. Any officer not fulfilling the duties and obligations of the office may be impeached by a vote of two-thirds of the entire voting council after a fair hearing.
- B. Any council member found guilty of not fulfilling his/her duties will be precluded from active participation on the council for the remainder of the academic year.

ARTICLE VIII. DUTIES OF THE THEATRE COUNCIL

Section 1. The Theatre Council is responsible for the completion in full of the following duties in the academic year.

- A. Department of Theatre representation at the annual Campus Awareness Festival
- B. Organization of an Opening Night Gala for each of the main stage productions
- C. Producing of Second Stage Productions
- D. Producing of Cabaret, under the direction of a faculty member
- E. Management and dispensation of Theatre Council funds
 1. Cabaret
 2. Second Stage Productions
 3. Student Organization grants
 4. fund raising and other events
- F. Assisting with the recruitment and retention of theatre majors
- G. Assisting with the development and maintenance of alumni contact and communication
- H. Booking and organizing the annual, end-of-the-year Theatre Banquet
- I. Completing an academic year book
- J. Serving as a liaison between the students and the Theatre Arts Faculty and Staff

ARTICLE IX. REVISION OF THEATRE COUNCIL CONSTITUTION

Section 1. This document may be revised only by obtaining faculty approval and a vote of two-thirds of the entire voting Theatre Council.

BACKSTAGE ETIQUETTE

1. Arrive early for your call and sign in. (Never have someone else sign in for you.)
2. Acknowledge the stage manager's and crew's announcements with a polite "Thank You!"
3. In the dressing room:
 - Keep your things in your allotted counter space.
 - Never borrow another actor's make-up (or anything) without permission.
 - Use deodorant, but not perfume-others may be more sensitive to smells and scents.
 - Wear clean under garments.
 - Be modest-others may be less comfortable with nudity than you.
 - Hang up your costume (unless it is a crew-assisted quick-change).
4. Do not smoke, eat or drink in costume (water and saltines are permitted).
5. Do not move, borrow or play with props-especially if they are not your own!
6. Be unfailingly courteous to the stage crew.
7. Allow for quiet time before the performance.
8. Limit talking, gossip and horseplay.
9. Practical jokes have no place in performance-ever.
10. Say "Please" before requests, "Thank you" after. (Your mother taught you this!)
11. Put your props back after use, if possible, or leave them in the same place every time if not.
12. Let the stage manager (or appropriate crew member) know if a prop, costume, or scenic element needs fixing.
13. If you make a mess-clean it up.
14. Honor stage tradition-even superstitions-to maintain esprit de corps (i.e. others may care):
 - Do not whistle backstage.
 - Do not say "Macbeth" backstage.
 - Say, "Break a leg," not "Good luck."
 - Don't walk under a ladder



KEAN UNIVERSITY

TECHNICAL THEATRE CREW GUIDE

APPENDIX A

This material is provided to all theatre students to help in understanding the duties and responsibilities of the student crew chiefs and crew members. It is a guide for you to utilize in organizing your time spent working in theatre lab and beyond.

From this materials you should be able to take some responsibility in helping the crew reach its goals on time.

Read this material before you start work on each new crew.

The basis of this material was taken from
Directing for the Theatre
by W. David Sievers

LIST OF DUTIES FOR PRODUCTION PERSONAL AND CREW CHIEFS

I. SCENIC DESIGNER.

A. Pre-production:

1. Reads and studies the play; attends first production conference at which director presents his interpretation of the play. Discusses possible scenic treatments with the director and technical director, particularly with reference to shifting problems.
2. Does research on architecture, furniture and decor of the period as well as the locale of the setting and style of the play.
3. Brings to second production conference (at least 2 to 3 weeks) before first rehearsal preliminary sketches and/or models with ground plans and color samples. Discusses any suggested modifications with director and technical director.
4. Revises and completes sketches and scale ground plan on the basis of discussion with director and technical director. Brings final sketches to third production conference for final approval of director.

B. During rehearsal period:

1. Explains designs, sketches or models to cast and to property crew. Discusses in detail with head of property crew what each item of furniture and trim should be.
2. Makes complete working drawings and painter's elevations for construction and painting crews.
3. Works with technical director in laying out the ground plan on the floor of stage or rehearsal hall.
4. Coordinates colors of set and furniture with costume designer.
5. Mixes colors for painting, recording the formula, and works closely with scene paint crew in finish work.
6. Works closely with lighting technician or light crew head in selecting gel colors.
7. Works with property crew in selecting or approving materials and other hand, set and dress props.

C. Dress rehearsal period:

1. Supervises the prop crew in placing trim, pictures and ornaments on the set.
2. Assists the director in placing furniture and spiking the set for the furniture.
3. Works with the director and technical director at the lighting rehearsal, setting the final intensity and color of light.
4. Watches dress rehearsal with director and technical director, making notes of any details to be completed.
5. Assists the director during picture taking session in order to obtain effective photographic record of all the sets.

D. During performance

1. Check production for quality control
2. Invites friends to see production

E. Post Production

1. Balance all budgets
2. Make sure all items are returned to correct sources within appropriate time.
3. Attend strike

II. COSTUME DESIGNER AND ASST. COSTUME DESIGNER

A. Pre Production

1. Attends production conferences and discusses with director and designer the interpretation of this play, period, style and general impression which the director has in mind, and each character & costumes.
2. Collects research on the period in which the play is set.
3. Obtains the budget total for the production. Check resources including shop facilities and crew availability. Estimate the total cost of cleaning the show and subtract the amount from total budget.
4. Creates a costume plot, character flow chart and quick change schedule.
5. Present rough costume research and/or sketches of each character.

- 6 Determines which costumes will be built, rented or pulled.
7. Coordinates colors and styles with the set designer and lighting designer.

B. During rehearsal period

1. Attends measurement sessions set up by crew chief and stage manager.
2. Shop fabrics and shopped items. Recording receipts
3. Maintains "Costume Production Bible" which includes a running total for petty cash and purchase orders.
 - a. All correspondence received from director on stage manager or other designers
 - b. Accurate list of sources of materials and goods.
 - c. Xerox copies of research and renderings.
 - d. Costume measurement sheets.
 - e. Costume plot & character flow chart.
 - f. Photographs of all costumes for archival reasons.
4. Arranges for publicity shot with director supplying what costumes may be available.
5. Request and attend all fitting scheduled by the costume crew chief and the stage manager.
6. Give stage manager list of credits and acknowledgements.
7. Attend all production meetings
8. Advise the construction of costumes and if necessary be available to help with construction or alterations.
9. Advise actors on the styling of their hair and make up.
10. Make-up character costume charts of each act and scene. List all articles of clothing and accessories .
11. Is available at load out from shop to theatre.

C. For Dress Rehearsals

1. Arrange for and attend a costume parade in which the director, the designer and the costume crew chief and wardrobe look at all the costumes and take notes for changes necessary.
2. Gives cast instruction on the proper wear and care of costumes as well as when to bring in personal accessories, make-up.
3. During rehearsal make notes of alterations and changes to be done before the next rehearsal.
4. Prioritize the notes for the costume crew chief.
5. Makes arrangements with the director to schedule a photo call of selected scenes.

D. During performance

1. Check production for quality control.
2. Invites friends to see production.

E. Post Production

1. Balance all budgets.
2. Make sure all items are returned to correct sources within appropriate time.
3. Attend strike.

III. LIGHTING DESIGNER

A Pre Production

1. Reads and studies the play; attends first production conference at which director presents his interpretation of the play.
2. Does research on lighting for the period.
3. Brings to an early production conference thumbnail drawings (storyboards).
4. Works with scenic designer and costume designer on production color.

B. During rehearsals

1. Attends first read thru with cast.
2. Makes preliminary plot of lighting.
3. Checks companies for rental equipment if necessary.
4. Sets up lighting color samples for costume designer.
5. Prepares plot and paperwork for hand and focus.

- C. During tech/dress rehearsals
 1. Sets cues with director and stage manager.
 2. Makes sure practicals are appropriate and workable.
 3. Works with the director and technical director at the lighting rehearsal, setting the final intensity and color of light.
 4. Watches dress rehearsal with director and technical director, making notes of any details to be completed.
 5. Assists the director during photo session making an effective photographic record of all the sets.
- D. During performances:
 1. Check production for quality control.
 2. Invite friends to see production.
 3. offer support to students wanting to learn lighting design.
- E. Post Production:
 1. Balance all budgets.
 2. Make sure all items are returned to correct sources within appropriate time.
 3. Attend strike.

IV. TECHNICAL DIRECTOR.

- A. Pre-production: (at least 2 to 3 weeks prior to the first rehearsal.
 1. Assumes responsibility for execution of scene designs after they have been finally approved by director at production conference.
 2. Prepares estimated budget for scenery, properties and set decoration.
 3. Prepares for the director a scale ground plan of the sets and supervises the layout of the ground plan on the floor on the stage or rehearsal hall with tape. Scale ground plans are also given to technician, stage manager and head of the property crew.
 4. Helps organize crews for:
 - a. Scene construction crew.
 - b. Scene painting crew.
 - c. Stage crew.
 - d. Property crew.
 - e. Lighting crew.
 - f. Sound crew.
 5. Prepares requisitions for materials and supplies.
- B. During rehearsal period:
 1. Supervises the construction and painting crews in the building and painting of the sets according to the scale ground plans, elevations, and painter's elevations furnished by designer.
 2. Supervises the property crew in the making of a complete prop list and the obtaining of props and furniture, conferring with the director when necessary concerning size and function of furniture.
 3. Supervises lighting technician or light crew head in the planning of the light plot and the hanging of equipment .
 4. Supervises maintenance of scene shop.
 5. Helps arrange the final rehearsal schedule with the director, arranging times when the stage will be used for setup, lighting, property trim, technical rehearsals and dress rehearsals.
 6. Supervises setup of scenery rigging, and trim props prior to dress rehearsal.
 7. Supervises hanging of lights, cabling, programming of light board, focus of lights and selection of gels.
 8. Assembles and gives to program editor the names of all crews under his or her supervision for program copy, as well as credits to be included in program.
 9. Attends all production meetings.
- C. During dress rehearsal period:
 1. Supervises completion of the scenery, the dressing and trimming of the sets, drapes, and backings.
 2. Supervises the lighting rehearsal at which time each dimmer reading is set, approved by the director or designer and recorded on cue sheets.

3. On multi-set plays, works with the stage manager to assign responsibilities to each crew member for scene shifts; conducts shift rehearsals with stage crew, props, and lights until shifts are sufficiently fast.
4. At dress rehearsals, sits out front with director and designer makes notes on details yet to be fixed or problems still requiring attention. Gives notes to crew heads after rehearsal.

D. During performances:

1. Checks each night to make sure that crews are on duty, and deals with any problems that arise in connection with the running of the scenery, curtain or lights.
2. Leaves running of the show in the hands of the stage manager.
3. Completes tally of production costs, including petty cash slips to be turned in to business manager.

E. After final performance:

1. Supervises the strike and storing of sets, returning of all borrowed items, striking of lights, and cleanup of stage and shop.
2. Requisitions new supplies to bring shop inventories back to working level.
3. Assembles all sketches, models and working drawings for files.

V. STAGE MANAGER. (Duties will be split between stage manager and assistant stage managers as necessary.)

A. Pre-production:

1. Makes up a production book from a script of the play.
2. Obtains ground plan from technical director and assists technical staff in laying out ground plan on floor of stage or rehearsal hall.
3. Assists director in selecting rehearsal furniture from prop rooms.
4. Makes sure that all cuts and changes are in the prompt book.

B. During early rehearsal period:

1. At or before the first read-thru with the cast, obtains their names, addresses and telephone numbers, and prepares a contact sheet.
2. Makes sure that each actor receives a rehearsal schedule and keeps cast advised of any changes.
 - a. takes attendance at the beginning of each rehearsal.
 - b. phones late comers and absentees.
 - c. prepared master conflict schedule.
3. Arrives fifteen minutes ahead of all scheduled rehearsals and sets up stage with rehearsal furniture and any required rehearsal props.
4. Clears the stage of all furniture at the end of the rehearsal. At blocking rehearsals, records in script all positions of actors, rises, seatings, crosses, movement and business as evolved by director and cast.
5. Walks through scene for any absent actor.
6. Makes sure all actors and crew are aware of back stage rules and procedures.
7. Serves as liaison with costume crew head, sending actors for measurements or fittings as needed when they have time between scenes.
8. Serves as liaison with property crew head, advising him of placement of important hand props, additional props or changes in placement of props.
9. Runs all production meetings. Communicates with designers, crew heads, as to developments occurring at rehearsal. (ie; addition or deletion of props, costume questions, photo calls, program info.)
10. Must give daily information to the shops that will effect major building or costuming projects.

C. During later weeks of rehearsal:

1. As actors begin to do scenes without book, prompts them precisely and corrects mistakes to the extent that the director wishes. Records line notes for actors.
2. Obtains substitute hand props from prop room and puts them away after rehearsal.
3. Obtains rehearsal costumes from the costume shop and returns them once dress rehearsals have started.
4. Records in production book all light cues, sound cues, music cues and curtain cues, mark them in red with a warning one page before.

5. Lists in production book the names of “beginners,” (actors on stage at the beginning of a scene) and where necessary delegates to assistant stage manager certain actors or chorus to be called
6. Holds stop watch to time each scene or speech which will have a musical background or involve the movement of scenery or props.
7. Communicates with the cast (re: rehearsal schedule changes, photo calls etc.)
8. Secures theatre at the end of the rehearsal and performance.

D. During tech/dress rehearsal period:

1. Assists director at property check-in, advising prop crew as to placement of onstage props.
2. As director and designer place the furniture, marks placement on floor or ground cloth with spike tape, one color for each different set
3. Stands in for actors at the lighting rehearsal, assisted by assistant stage managers. Records in production book each light cue, its number, and when it begins.
4. Sets up stage manager’s desk, with paging amplifiers and microphone, prior to first dress rehearsal.
5. Sets up telephone and doorbell kit when needed.
6. Takes complete charge backstage at dress rehearsals.
7. Enforces no-smoking/no eating rules strictly.
8. Enforces no-visitors rule backstage.
9. Maintains quiet backstage.
10. Checks prop crew head to be sure all props ready.
11. Checks to be sure all actors in place.
12. Checks sound man and gives him warnings.
13. Runs dress rehearsal like a performance. When going back over a cue, makes sure all involved are reset
14. Collect and secure valuables
15. Supervise set up of backstage change areas.
16. Opens and closes all work spaces during rehearsals and performances.
17. Keeps all passage ways and backstage areas clean.
18. Runs production meeting following each tech rehearsal.

E. During performances:

1. Checks in actors 1 hour before performance.
2. Assigns responsibility for cleanup and sweeping of stage each night
3. Makes sure stage is set and cast and crew are given a “House open” call.
4. Checks each actor in at performance call and reports any absences immediately to director.
5. Checks crew heads and crew members in at performance call. Makes sure props are ready.
6. Calls time to the dressing rooms at “Half-hour,” “15 minutes,” “10 minutes,” “5 minutes,” and “Places.” Calls “Places” and makes sure each actor comes onstage promptly.
7. Makes sure lights are ready.
8. Waits for go-ahead signal from house manager, also to start Acts II and III. When signal comes:
 - a. Checks to be sure all actors in place.
 - b. Calls “Worklights out.”
 - c. Makes sure curtain man in place.
 - d. Cues music or sound (if used).
 - e. Calls “House out.”
 - f. Begins cues at the top of the show.
9. Cues all lights, sound, music, curtains.
10. Notes time at the end of each act, and follows calling procedure again after 8 minutes of intermission.
11. Worklights on during intermission. No visitors backstage.
12. Lock and secure dressing rooms and theatre.

F. After final performance:

1. Cleans the stage management area.
2. Brings the production book up to date with all paperwork from the show.
3. Helps prepare post strike party.
4. Helps keep everyone working until all crews are finished.

VI. CONSTRUCTION CREW HEAD.

A. During rehearsal period:

1. Works under supervision of technical director in constructing the sets.
2. Organizes crews and delegates duties to crew members.
3. Keeps shop clean and tools put away.

B. During dress rehearsal period:

1. Works under supervision of technical director in setting up scenery and completing final bracing, trim and detail.
2. On plays with more than one set:
 - a. Works under supervision of technical director in planning how each flat will shift and be stored.
 - b. Rehearses stage crew members in shifting each set piece at an early technical rehearsal.

C. During performances:

1. Makes sure set is in place and that nothing has been damaged.
2. On plays with more than one set:
 - a. Makes sure stage crew on duty.
 - b. Makes sure storage areas clear prior to a shift.
 - c. Makes scene shifts with crew and reports to stage manager immediately when shift is over.
 - d. Takes steps to correct any delay, malfunction or fouling of scenery during shifts, or reports problem to technical director.

D. After final performance.

1. Works under supervision of technical director in striking sets, removing hardware and dutchmen and returning set pieces to storage.
2. Leaves stage clear and clean.

VII. COSTUME CREW HEAD.

A. Pre-production.

1. Attends production conferences and discusses with director and designer the interpretation of the play, period, style and general impression which the director has in mind, and each character's costumes.
2. Does research on the period in which the play is to be costumed.
3. Brings to third production conference research materials which will be used as a guide in the building, pulling and/or renting of costumes.
4. Coordinates colors used by set and lighting designer so as to avoid clashes with costumes.

B. During rehearsal period:

1. Schedules each actor to come to costume room for measurement.
2. Makes up detailed costume plot
3. Makes preliminary survey of costume rental shop or secondhand stores to find out what is available.
4. Checks wardrobe stock to find garments that can be used or remade.
5. Requisitions materials and supplies to be bought.
6. Delegates responsibility for making costumes to members of costume crew (if constructing).
8. Stage manager, schedules actors to come in for fittings as needed (at times when actor is not due on stage or in class.
9. Maintains accurate list of sources for all costumes and accessories borrowed or rented.
10. Assists director in scheduling a publicity photograph session at a time agreeable to newspaper photographer, plans with director for principals' costumes to be ready for a photo session.
11. Assembles and gives to program editor names of all crew members under costume's supervision as well as credits for program.
12. Coordinates and maintains functioning costume shop with costume designer.
13. Attends all production meetings.

C. During dress rehearsal period:

1. Arranges for director to check and approve each actor in his costume prior to first dress rehearsal. (Where necessary on a large costume play, a costume parade is held at which director and costume designer and crew chief look at and make notes on each costume worn by actors under stage lights.) The costume crew chief must be present.

2. Gives cast instruction on proper wearing and care of costumes, as well as when to bring personal accessories such as shoes and stockings.
3. Works out schedule with costume crew for tech and dress rehearsal period, assigning responsibilities including a crew member to assist each actor who has a quick change.
4. Arranges for check-out and in, safeguarding, cleaning or washing of all costumes during dress rehearsal and performance period.
5. Assists actors into their costumes at dress rehearsal and helps actors in every way to be comfortable in their costumes and to wear them correctly.
6. Sits with director and designer at dress rehearsals, noting details yet to be completed or adjusted.
7. Assists director in planning production photographs expediting picture-taking session.

D. During performances:

1. Schedules crew member to be on duty each night for emergency sewing and to assist actors.
2. Supervises check-out and check-in of costumes.

E. After final performance:

1. Supervises return of borrowed or rented costumes on first school day after close of the run.
2. Arranges for dry cleaning of costumes when necessary.
3. Supervises cleanup of costume room and dressing room.

VIII. WARDROBE MASTER

A. Pre-Production:

1. Meet with director, costume crew chief and stage manager to review all costume and make-up plots.
2. Read play.

B. Rehearsals:

1. Arrange any quick changes including setting up quick change booths.
2. Supervise and arrange running crew assigned to do wardrobe or quick changes.
3. Clean and set up all dressing rooms.
4. Tape costume charts and make-up charts to mirrors.
5. Assist costume crew chief and designer at load out of costumes from costume shop to theatre.
6. Check in all items. Make a list of items that are missing.
7. Keep a running list of notes which will be passed on to the costume crew chief during the rehearsal period.
8. Be available to help make alterations and corrections during the dress rehearsal period.
9. Set up a costume repair kit.
10. Be available to help actors with their costumes.

C. At performance:

1. The costumes are now your personal responsibility.
2. You must attend all performances.
3. Make sure all costumes are rehung each night and ironed or steamed (if appropriate.)
4. Cosmetics and bathrooms are kept in order.
5. Check costumes each night before and after each performance to make sure they are in the right place, secure and whole.
6. You are responsible for any washing and drying and if a dry cleanable item needs cleaning during the run. Getting it to the dry cleaner and back well before 1 hour before curtain.

D. Post Production:

1. Attend strike.
2. Clean and clear all dressing rooms.
3. Check in all items for each character making sure no items have become souvenirs.
4. Sort clothing into dry cleaning, laundry, accessories etc.
5. Return items to appropriate place.

IX. SOUND CREW HEAD OR OPERATOR.

A. During rehearsal period:

1. Reads play and confers with director, noting each sound cue and how it will be produced; divides all sounds into manual or recorded.
2. Notes in script whether each sound cue begins and ends definitely or is a "sneak cue."
3. Attends several rehearsal to check sound cues.
4. Obtains requisition from designer for sound effects or musical recordings to be purchased.
5. Sets time with director for dubbing session to transfer effects to tape.
6. Checks with director for approval on each manual or recorded sound as found.
7. For recorded effects, learns operation of sound control console and is checked out prior to first dress rehearsal.

B. During dress rehearsals:

1. At the dress rehearsal designated by director, runs through sound or music cues, noting in script the sound levels which the director approves for each cue.
2. Makes copy of master tape as a protection.

C. During performances:

1. Reports to stage manager one hour before curtain and warms up equipment.
2. Makes sure crew members are on duty for manual effects.
3. Takes cues either visually or by intercom from stage manager and runs sound or music effects.
4. Makes sure equipment is turned off and master tape locked in a safe place each night after performance.

D. After final performance:

1. Cleans sound area.
2. Returns tapes, records, CDs or other material.
3. Resets all sound equipment to original settings.
4. Marks all show tapes and gives to stage manager.

X. PUBLICITY CREW HEAD.

A. During first weeks of rehearsal:

1. Confers with director on general approach to be used in publicity.
2. Assembles complete cast and crew list with names checked for spelling and gives to program designer.
 3. Attends a rehearsal and interviews each actor, getting his previous experience, home town and street address as well as other feature material.
4. Assists director in liaison with art department or art student who is to design the poster and mailing piece; furnishes correct dates, curtain time and other information.
5. Prepares newspaper releases for both campus and area newspapers but does not release them until approved by director. Campus newspaper should be given at least four articles:
 - a. Release of names of cast.
 - b. Feature on backstage activity including names of technical staff, designer and backstage crews.
 - c. Feature material on play itself and the author.
 - d. Information on sale of tickets and recapitulation of previous information prior to opening night.

B. During last weeks of rehearsal:

1. Coordinates planning for newspaper photograph session, making sure that date, time and place are acceptable to photographer, director, costumer, technical director and actors designated for publicity pictures.
2. Brings publicity releases to newspaper photograph session for photographers and assists them in identifying and spelling correctly the name of each actor photographed out in advance.
3. Prepares mailing labels to send out publicity brochure or throwaway.
 4. Picks up proof of mailing piece at printer's and returns it after it has been approved by director.
 5. Picks up posters when ready and supervises distribution of them on and off campus.
 6. Prepares releases for local radio and television stations.
 7. Arranges for other campus publicity including "Burma-shave" type signs, banners, etc.

8. Prepares letters for director's signature to appropriate teachers of English, drama, foreign languages or social studies at various schools in the area and Thespian Troupes.
9. Contacts newspaper critics and invites them to opening night, arranging for complimentary tickets.
10. Prepares display cases in lobby of theatre, campus library and elsewhere featuring materials related to the play.
11. Saves clippings of all publicity for scrapbook.
12. Releases last-minute information to press as to which nights have seats still available.
13. Works with director and all crews to prepare an accurate program.
14. Makes sure the program is prepared and all crew chiefs, director, designer approve the program before printing.

C. After final performance:

1. Takes down all posters and banners on campus.
2. Brings the production scrapbook; up to date by pasting in all clippings, mailing pieces, programs, pictures and reviews of play.

XI. MAKE-UP CREW HEAD

A. Pre-production:

1. Reads and studies play, making notes on references the script which affect make-up or hair styles.
2. Does research, if necessary, on period and style, with particular reference to wigs, beards and hair styling.
3. Confers with director and designer to find out effect desired for each character as to age, health, lines and shadows, beards and hair.

B. During rehearsal period:

1. Attends rehearsal as soon as play is cast to prepare make-up chart noting facial features of actors, special problems, checking which actors can make-up themselves, and giving special instructions when necessary concerning haircuts during rehearsal period. Obtains actors' head measurements when necessary for wigs.
2. Confers with electrician or lighting technician to learn predominant colors in lights.
3. Checks make-up supplies and prepares requisitions for those necessary.
4. Assigns crew to any actor who cannot make up himself.
5. Trains make-up crew in applying make-up, or recruits a crew with previous experience..
6. Works out, for director's approval, a schedule of make-up calls for actors at dress rehearsals and performances.
7. Schedules clean-up crew for make-up room.
8. Attends all production meetings.
9. Informs actors what make-up materials will be necessary.

C. During dress rehearsal period:

1. Supervises make-up of cast, getting director's approval of each make-up before powdering.
2. Corrects make-up chart, noting any changes in base or other colors so actors will be able to do more of their own make-up.
3. Supervises hair styling.
4. Sits out front at dress rehearsal to check make-ups from first row and last row of theatre, making notes for changes.

D. During Performances:

1. Makes sure that crew is on duty at specified time.
2. Supervises make-ups and checks each actor before powdering.
3. Assigns crew member to ready quick changes or retouching of make-up if necessary.

E. After final performance:

1. Makes sure that dressing rooms and make-up rooms are clean and supplies back in place.
2. Requisitions additional supplies to bring up inventory of make-up.

XII PROPERTY CREW HEAD.

A. During first weeks of rehearsal:

1. Reads and studies play.
2. Does research if necessary on the period and style of furniture and properties.
3. Confers with the director and technical director or designer.
 - a. Obtains a ground plan showing location of all furniture.
 - b. Notes whatever comments the director or designer makes concerning the size, style, color, or function of each piece of furniture.
 - c. Notes from the designer's color sketch or model the trim props including pictures, lamps, rugs, bric-a-brac, drapes.
4. Makes up a detailed property list in triplicate; one copy to director, one for check list in gathering, one for check list in setup and shifting during performance. (Several forms in "Backstage Forms" are very good) "Source," "date borrowed" and "date returned" need not be shown on the duplicate copies. Divides property list into:
 - a. Furniture.
 - b. Trim props.
 - c. Hand props.
 - (1). On stage (indicate where).
 - (2) Off stage (indicate who carries it in).
5. After making the list of hand props from reading the play, noting each prop referred to and checking, it against list in back of acting edition (if any), checks the list with director to make sure some properties have not been omitted or added.
6. Discusses budget with director and technical director, deciding which items will have to be bought or rented.
7. Works with designer for items approved for purchase.

B. During later weeks of rehearsal:

1. Organizes property crew. A good-sized crew will make lighter work for all. Find out:
 - a. Which crew members have automobiles.
 - b. Which shopping area crew members live near or pass enroute to the theatre.
 - c. Which crew members can work property crew during dress rehearsals and performances. (Ideally each crew member who learns a job during dress rehearsal should perform it at every performance.
2. Begins to farm out props and furniture to members of the crew to locate. Each crew member should volunteer for those items he thinks he can find. The crew head should write down the name of volunteer in pencil in "Source" column and then follow through in a few days to see if the volunteer has located them. Each crew member should be conscious of public relations—he can hurt or help his theatre and school by the way he deals with people.
3. Lists possible sources for finding properties. Tries each of the following sources in priority order before going on to the next one:
 - a. The property room.
 - b. Borrowing from private sources, including members of the crew, cast, and friends in the community.
 - c. Constructing the property in the scene shop.
 - d. Borrowing from merchants, including antique shops, salvage stores, furniture stores, department stores, etc. As an inducement, a credit in the program and complimentary tickets may be promised to cooperating merchants. Turns in list to business manager promptly.
 - e. Buying the property, so as to add it to prop collection. Inexpensive used furniture can be found at such sources as:
 - (1) Salvation Army
 - (2) Disabled American Veterans
 - (3) Veterans Salvage
 - (4) Goodwill Industries.
 - (5) Antique shops
 - (6) Junk yards
 - f. Renting the property (only as a last resort). If an item cannot be found locally, there are rental studios in New York which specializes in hard-to find items.

4. Begins making trips to allocate items from the sources mentioned. Before making a commitment to obtain an item, it is wise to:
 - a. Sketch the item and measure it so as to give an accurate description to designer or director's noting color carefully.
 - b. Find out the price if purchase or rental is considered.
 - c. Discuss dates it will be needed.
 - d. Find possible alternatives if the item isn't what the director or designer wants.
5. When items are approved by director and designer, returns to merchant or lender to make final arrangements for pickup and delivery; also which night the merchant desires complimentary tickets. Arranges with technical director for school truck to pick up furniture on last school day prior to first technical rehearsal, and to return items on first school day after close of the play.
6. Attends rehearsal when necessary to note placement and use of hand props.
7. Assembles and checks out with director and designer every prop and item of furniture or trim prior to first dress rehearsal, at a time to be set in advance.
8. Attends a run-thru rehearsal early in the process to check prop list.
9. Attends all production meetings.
10. Maintains paper work necessary to keep all prop work organized.

C. During dress rehearsals:

1. Sets up on stage each item of furniture and trim prior to first light rehearsal. After positions approved by director, assists stage manager in marking on floor positions of each item of furniture, using different colors for each set.
2. Keeps all borrowed furniture covered during dress rehearsals and week of performance, and all valuable items locked in prop room between performances. Guns are to be kept locked in director's office.
3. Sets up a prop table backstage for all hand props. Sometimes more than one will be necessary, near each entrance through which many props are carried on. Actors should pick up props from prop table and return them there.
4. Prepares special list of actors' hand props which need to be personally checked each night with the actors—things in their pockets, etc.
5. During the setting and rehearsal: of prop shifts, prepares a list of duties done by each member of the prop crew.

D. During performances:

1. Sees that all food props are purchased or prepared fresh daily.
2. Checks in no later than one hour to curtain time.
3. Sweeps stage each night.
4. Sets up furniture on its marks and all hand props.
5. Reports to stage manager when all props checked and in place.
5. Makes sure all hand props are laid out and given to actors as necessary.
6. Makes sure crew is in place for shifts.

E. After final performance:

1. Returns all borrowed or rented items the first school day after close of play. Gives merchants a copy of program showing their credit.
2. Turns in to business manager all petty cash slips for items purchased.
3. Prepares on 3 x 5 cards alphabetical catalogue of all difficult props and source where located. Turns in to director.
4. Returns all of theatre-owned props to prop room, Sorts out, and leaves prop room neat.

XIII. LIGHT CREW CHIEF.

A. Pre-production:

1. Reads and studies play; lists time of day and mood for each scene and lighting effects and motivated sources of light referred to in the text.
2. Discusses with director and designer the interpretation of the play, mood, style, principal acting areas to be used, motivated light sources, and any special effects needed.

3. Turns in to technical director requisitions for gels and other materials needed for special effects.
4. Gets from technical director an overlay of the scale ground plan and studies designer's sketches.

B. During rehearsal period:

1. Prepares preliminary light plot, presenting it to technical director for his approval.
2. Confers with director, noting in his script the acting areas, mood and intensities desired for each scene of the play.
3. Discusses-with technical director any problems relative to placement of instruments, particularly backing lights and cyclorama lights.
4. Hangs all instruments and programs board.
5. Prepares gel color frames.
6. Electrifies practicals gathered by prop crew if necessary.
7. Completes all paper work for show.

C. During dress rehearsal period:

1. Focuses each light before or during the lighting rehearsal, with stage manager or assistant standing in each acting area as needed.
2. Lights each scene, adjusting or modifying lights at the request of director or technical director.
3. Makes sure each dimmer reading is recorded on a cue sheet before moving on to next cue.
4. During dress rehearsals, sits out front with director and technical director, making minor adjustments in lighting and making sure cue sheets are corrected for new readings.
5. After final dress rehearsal adjusts all paper work.

D. During performances:

1. Each night before the house is open, helps with dimmer check (for focus, burn out lamps or faded gels).
2. Checks onstage lamps and brackets.
3. Makes sure house lights and preset are on when house is opened.
4. Makes sure that lighting crew is present for run thrus.

E. After final performance:

1. Puts away all special instruments, floor units; disconnects any borrowed lamps or light fixtures. Replug any borrowed instruments.
2. Turns in to technical director, requisitions for replacement of lamps, lenses, gels, etc.
3. Turns in light plots to technical director or designer for filing.

XV. PAINTING CREW HEAD

A. During rehearsal period:

1. Works under supervision of set designer in painting the sets.
2. Organizes crews and delegates duties to crew members.
3. Orders paint and supplies for the shop.
4. Supervises the construction of drops or other soft scenery.
5. Supervises the crews as necessary to insure a high quality of finish work.
6. Attends all production meetings
7. Makes sure that paint shop is clean at the end of each day.

B. During dress rehearsal period:

1. Works under supervision of designer in touch up of scenery as needed.
2. Makes sure that paint shop is clean at the end of each day.

C. During performances:

1. Maintains the set with touch ups as necessary
2. Repairs soft goods as necessary.

IMPORTANT PHONE NUMBERS

CAMPUS POLICE	73-74800
THEATRE OFFICE	73-74420
DESIGN OFFICE	73-74422
COSTUME SHOP	73-74415
VE 119 SHOP	73-44420
BACKSTAGE WILKINS	73-44360
PAFO	73-74355
LITTLE THEATRE	73-45280
NADINE CHARLSEN	73-74422
TERESA CHOATE	73-74427
ANNA SYCAMORE DEMER	73-74436
RACHEL EVANS	73-74429
KAREN HART	73-74423
HOLLY LOGUE	73-74378
MICHELE MOSSAY-CUEVAS	73-74428
ERNEST WIGGINS	73-74426
THEATRE OFFICE FAX	73-74425
BOX OFFICE	737-SHOW
MAIN CAMPUS NUMBER	737-KEAN



THEATRE MAJOR DEGREE GUIDE SHEETS

APPENDIX B

This material is provided to all theatre students to help in understanding the degree plans available at Kean University.

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LONG TERM COURSE SCHEDULE PLAN

APPENDIX C

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**2009-2010
THEATRE
CALENDAR**

APPENDIX E

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SAMPLE ACTING RESUME

JANE DOE

Height: 5'6"
Weight: 115 lbs.

(212) XXXXXXXX
Union affiliations
Soprano (legit & belt)

Hair: Blonde
Eyes: Blue

ACTING EXPERIENCE

Carolyn Steventon (lead)	THE FROZEN DEEP	Survivor Productions
Dolly (lead)	BLACK EY'D SUSAN	Survivor Productions
Camille (lead)	LE GRAND CAFE	New Stages Theatre Co.
US: Josefine, Her, Barb, Monica	ROMANCE/ROMANCE	Old Globe Theatre
Morgan Le Fey, Ensemble	CAMELOT	Lawrence Welk
2nd Customer, Ensemble	SHE LOVES ME	Lawrence Welk
Sleeping Beauty	INTO THE WOODS	Old Globe Theatre
US: Mother, Step-family, Woman	MARRY ME A LITTLE	Old Globe Theatre
Eliza	MY FAIR LADY	Moonlight Amphitheatre
Julie	CAROUSEL	Moonlight Amphitheatre
Fiona	BRIGADOON	Forum Theatre
The Girl	THE FANTASTICKS	Forum Theatre
Amalia	SHE LOVES ME	Forum Theatre

FILM

Name of Character	Production	Company
Name of Character	Production	Company
Name of Character	Production	Company
Name of Character	Production	Company
Name of Character	Production	Company
Name of Character	Production	Company

TRAINING

BA-Music: University of California, Irvine
Musical Theatre: David Craig/Paul Gleason
Acting: Robert Cohent Old Globe Theatre/Catherine Gaffigan, NYC
Dance: Ballet, Jazz, Modern, Tap
Voice: Elizabeth Parham/Curt Allen/Alan Bowers

SPECIAL SKILLS/ABILITIES

Voice: Soprano, (low G to high D)
Extensive operatic training and professional experience
Languages: French, German, Italian, Spanish
Dialects: Standard British; Cockney; Scottish; Southern; Mountain
Instruments: Piano, Violin

*Best Leading Actress: Moonlight Amphitheatre 1986 - San Diego, CA

SAMPLE TECHNICAL RESUME

JOHN DOE

SET & LIGHTING DESIGNER

Everywhere U.S.A
New York, New York 10000

Union affiliations

Phone: 212-xxx-xxxx(Machine)
E-mail@aol.com

DESIGN EXPERIENCE:

Set/Light Designer	<u>Nellie</u>	Greenwich High School, NYC
Asst. Designer	<u>Back In The Big Time</u>	Kean University.
Asst. Designer	<u>Brass Birds Don't Sing</u>	Kean University
Set Designer	<u>The Drunkard, Cinderella</u>	Mystic Theatre Co.
Set Designer	<u>Dracula</u>	Kean University)
Set Designer	<u>I Am A Camera</u>	Kean University
Light Designer	<u>Phantom..., Pirates..., Crazy for You</u>	Union Cty Arts Cen. (1996-97)
Set/Light Designer	<u>La Cage aux Folles</u>	Union Cty Arts Cen.
Set/Light Designer	<u>One Last Ride & Getting Out</u>	National Stage Co.
Designer/Stgmgr.	<u>Julie Wilson-Weill/Sondheim</u>	Kaufman Theatre, N.Y.C.
Lighting Design/Stgmgr.	Data Translations Trade Show	Magic Source at MacWorld

TECHNICAL EXPERIENCE:

Scenic Artist	Banana Republic Store	59th/Lex. N.Y.C.
Scenic Artist	Placido Domingo Special	ABC Television
Scenic Artist	Academy of Vocal Arts	Philadelphia, Pa. (1983-1985)
Painter	<u>Jacques Brel Is.. (20 & 25 Anniv.)</u>	Kean University.
Stage manager	<u>Mama's Ghost</u>	Kean University.
Electrician	<u>Peter Samelson...Paperworks</u>	Nat Horne Theatre N.Y.C
Electrician	Sheraton Lakeview Theatre	Morgantown, W. V.
Prop Master	<u>Pooh/Charlette's Web/Christ. Show</u>	Kean University.
Prop Master	1984 Season (6 Shows)	Ivoryton Playhouse

SPECIAL SKILLS:

Drive car/truck (manual & auto), type, sewing, computer drafting, fingernail art, faux tattooing

PROFESSIONAL ORGANIZATIONS:

United States Institute of Theatre Technology; Stage Managers Association;

AWARDS

Outstanding Newcomer, Kean University 1989
Notable Technical Director Dammit Shakespeare, Anyplace Theatre Company.

EDUCATION:

1998	Studio of Scene Painting	Scenic Art Classes
1995	New School	(1995-present) Theatre and Art Classes
1994	University	Bachelor of Arts
1990	West High School	Anywhere New Jersey

RESUME RECORD

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KEEP THIS BOOK IN A SAFE PLACE

YOU WILL NEED TO BRING IT TO ASSESSMENTS AT THE END OF THE YEAR.

REVIEW IT SEVERAL TIMES DURING THE YEAR.

KEEP THE INFORMATION CURRENT.

ENJOY THE YEAR!