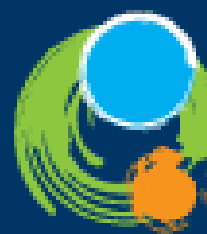


KEAN UNIVERSITY

Theatre Conservatory



HANDBOOK For Majors & Minors

Revised August 2018

Welcome to the Theatre.

A walk through our doors will allow you a wealth of theatrical experiences both in and out of the classroom. Whether you want to perform, design, direct, teach or otherwise work in theatre, Kean can help you turn your talent into a life's work, your passion into a profession, your dream into a reality. It is our common passion for theatre that creates a diverse group of students and an outstanding faculty who are working together to create a community that will help you discover the best in yourself and in others.

Accredited by the National Association of Schools of Theatre, Kean University's Theatre program mirrors the university's mission to provide a core educational foundation based on the liberal arts. Our curricula are designed to educate theatre students to enter the realm of professional theatre, theatre education or advanced graduate studies.

The theatre family here at Kean will provide you with academic and professional guidance and support throughout your college career. Whether it is a fellow student, a member of the faculty or staff, or your advisor, we are here to help you succeed.

All the best,

Holly, Teresa, Ernest, Karen, Rachel, Matthew, Janet, Sara, and Krystle

KEAN UNIVERSITY THEATRE STUDENT HANDBOOK

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THEATRE FACULTY

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, acting I, directs for the main stage

Rachel Evans - VE 411, Ext. 74429, revans@kean.edu: M.F.A. in Directing (University of Pittsburgh); 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.

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.

Holly Logue - VE 409A, Ext. 74428, hlogue@kean.edu: M.F.A. (Rutgers University), M.T.A. (Rutgers University); Professional Affiliations: AEA (Equity), SDC (Society of Stage Directors and Choreographers), NTC (National Theatre Conference), NAST (National Association of Schools of Theatre), ATHE (Association of Theatre in Higher Education), Phi Kappa Phi; teaches acting, directing, musical theatre, camera technique, dialects, theatre as a profession, directs for the main stage

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.

ADJUNCT FACULTY

David Barber, Bill Bowers, Rachel Brown, Stephen Davis, Lisa Deo, Charles Del Risco, Jonathan Dewberry, Heather Harrington, Joy Hermalyn, Hope Hudson, Martin Hurt, Heather Helley, Kathleen Kelly, Gavin Lee, Lauren Mills, Mary Elizabeth Stubbs, Corrine Tighe, Valerie Van Hoven, Susie Wall, Marissa Wolf, Dan Yates, Chris Young

Adjunct Professors, may be reached by calling the Theatre office, Ext. 74420 or leaving a message in their mailbox:

THEATRE STAFF

Janet DeAugustine - Office Manager - VE 409, Ext. 74421, jdeaugus@kean.edu

Matthew Eggleton - Technical Director - VE 223, Ext. 74422, meggleto@kean.edu

Michele Mossay - Academy for Performing Arts partnership and dance minor - ,W 405E, Ext. 71612, mmossay@kean.edu

Sara Leone and Krystle Seit—Academic Specialists VE 409C

Costume Shop Manager - VE 117, Ext. 74415

The Theatre email address is theatre@kean.edu.

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 advanced registration period to review the curriculum sequencing and develop a personal graduation map, charting a course to a timely (4-5 year) 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 Janet DeAugustine, Office Manager, in VE409.

My Faculty advisor is _____.

My Faculty advisor's phone number is _____.

My Faculty advisor's office hours are _____.

MISSION

The Theatre program offers students the knowledge, skills, and critical perspectives necessary for building a strong foundation for a lifelong engagement with their art and their world.

Accredited by the National Association of Schools of Theatre, Kean University's Theatre program mirrors the university's mission to provide a core educational foundation based on the liberal arts. The Kean Theatre program offers BA and BFA degree programs, constructed to make and teach theatre that celebrates the human condition and spirit. Our performance series provides quality, applied experiences that service the university and the surrounding community. During four years at Kean, students have the opportunity to explore and develop their potential as actors, educators, directors, stage managers, designers, technicians, administrators, and playwrights, and to develop the skills to pursue work in professional theatre and graduate school, or apply skills to a variety of professions both inside and outside the theatre. To this end, all theatre majors pursue coursework not only in theatre but also in the social and natural sciences, literature, technology, communications, and other areas of human experience. The study of theatre at Kean is enhanced by a partnership with Premiere Stages, an AEA company in residence, and proximity to New York, allowing for frequent guest artists.

In support of the above statements, we have developed specific student learning outcomes, attainable via coursework, mentorship, and participation in the theatre production series:

Theatre Conservatory Student Learning Outcomes (revised May 16 2018, aligned with KU and GE June 12 2018):

SLOs 1-6 apply to all degree programs; SLO 7 is added for the BFA programs

SLO 1: Identify and articulate humanistic values and cultural diversity found in the study of theatre, represented by knowledge of the history, socio-cultural traditions, and literary richness [KU1, KU2, KU3, GE1, GE8]

SLO 2: Develop and defend informed judgments about theatre through oral, written, and graphic communication skills [KU1, KU2, KU3, KU4, GE4, GE5]

SLO 3: Exhibit analytical, critical, creative thinking/ability and supportive research techniques [KU1, GE2]

SLO 4: Synthesize theatrical elements in class projects, production, and performance [KU1, KU2, KU3, KU4, GE2, GE4, GE5]

SLO 5: Articulate a coherent set of artistic and intellectual goals [KU1, KU2, KU3, KU4, GE6, GE8]

SLO 6: Demonstrate an informed acquaintance with fields of study beyond theatre such as those in the allied arts, humanities, social sciences, and natural and physical sciences [KU1, KU2, KU4, GE1]

SLO 7: Demonstrate competence in the major area of theatrical specialization by producing theatrical work [KU1, KU2, KU3, KU4, GE6, GE8]

The production program is based on five primary goals:

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, including the presentation of new scripts, presented in a variety of theatrical modes.
4. Introduce students to the profession by co-producing work with the Kean's resident professional production group, Premiere Stages, providing students access to and interaction with AEA professionals.
5. 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 be designed and directed by faculty members, qualified undergraduate students or guest artists;
3. Shall be partially supported by income generated through patron and box office revenue;
4. Shall be determined, with the production staff assigned, in the preceding academic year.

Selection of the Mainstage Season

Functioning as a committee of the whole, the Theatre faculty shall, during the months of October and November of the preceding academic year, discuss scripts to be mounted during the following 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 Theatre 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 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.

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.

Second Stage Season - application and further details may be found on pages 31-36

1. Shall consist of one production per semester, provided scheduling is possible and qualified applications are presented.
2. Shall be designed and mounted in such a way that complete load in and tech occurs within 48 hours of opening day (day 1: load in, hang, and focus; day 2: dress tech; day 3: production opens).
3. Scenic and lighting elements must allow for scheduled classes to continue as normal.
4. Rehearsal and performance space(s) must be restored for the space's regularly scheduled activities at the end of each day's use.
5. Does not interrupt the normally scheduled activities in the room.
6. Rehearsal space on campus is based on availability and must be scheduled in advance, however the needs of the faculty/staff have priority and rehearsal space may become unavailable
7. Use of technical facilities must be arranged in advance with Advisor or appropriate staff member.
8. Strike will follow final performance and must be scheduled in consultation with the advisor.
9. The on campus facility must be vacated by 11 pm (or earlier if the particular facility requires it).
10. Shall be designed and directed by qualified undergraduate students as demonstrated by appropriate experience.
11. Shall be supported by allotted production budgets negotiated by the Theatre Council as producer.

12. Completed applications must be submitted to the Theatre faculty by the add/drop date of the semester they wish to produce.
13. Recommendations for technical positions must be solicited from the appropriate faculty designers and approved by the Second Stage Advisor before placing them on the application form.
14. Shall adhere to all rules and regulations concerning technical elements, with specific attention to prop weapons, money, and narcotics.
15. Shall adhere to all rules and regulations regarding fire codes and emergency exit accessibility.
16. Shall be supervised by an appointed Advisor from the faculty/staff.
17. Shall schedule regular production meetings with production notes submitted to the Advisor within 24 hour.

DEGREES IN THEATRE - NOTE All degrees currently are under revision

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 120 total) credits in Theatre and related courses.

Bachelor of Arts in Theatre with Theatre 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) (now in the College of Education)
- 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

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

Bachelor of Fine Arts in Performance --specialized pre-professional degree in actor training. 86 credits in theatre and related areas (of 124 total)

Bachelor of Fine Arts in Design and Theatre Technology--specialized pre-professional degree in technical theatre. 86 credits in theatre and related areas (of 124 total).

THEATRE POLICIES

THEATRE LAB

In order to enable students to obtain credit for their crew work, a course entitled Theatre Laboratory has been established. 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 2301-6) 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 production season. All lab students must attend at least 2 strikes per semester and submit an updated resume at the end of the semester.

General Strike Requirements

Students will be assigned their production strike(s) for each semester based on their degree program, cast/crew responsibilities, and lab enrollment.

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 the BFA performance or BA Theatre Education.

BA Theatre Majors

CREDITS: 6 semesters of THE 2301-6 or THE 4301-6 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 2301-6 or THE 4301-6 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.

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 program 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.

BA Theatre Education Majors

CREDITS: 4 semesters of THE 2301-6 or THE 4301-6 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 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 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 2301-6 or THE 4301-6 at .5 credits per semester for a total of 4 credits.

AND

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

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.

**PUBLIC PERFORMANCE and BEHIND THE SCENES
(ID 3331, 332, 3333 - ID 3341, 3342, or 3343)**

Credit is available for onstage and backstage work, pending acceptable academic and professional standing in the program. 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 Behind the Scenes 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)

Examples of Public Performance credits (credit level set by production director)

Principal Role (Lead) 3 credits

Supporting Role 1-2 credits

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

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 cumulative 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. 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.

When enrollments are insufficient to run a capstone, alternative arrangements will be made to allow the student timely completion of their degree program.

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.

PROGRAM 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.

CLASSROOM ATTIRE

Many performance courses require specific attire, which will be identified in your course syllabus.

Adherence to this and all policies relating to classroom conduct are expected.

OPPORTUNITIES FOR THEATRE MAJORS

KEAN THEATRE COUNCIL

The Theatre Series Council is an organization developed to provide student leadership and assistance to the program. Its membership consists of a President, Vice President, Recording Secretary, Treasurer and Publicity Manager. 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 Theatre Council Constitution.

THEATRE PRODUCTIONS

Students enrolled as Theatre Majors are expected to participate in one or more of the productions listed below. Maintaining your major's minimum gpa is required.

- 1) Major Productions. Three (3-4) during the academic year. The productions are most often directed and designed by members of our faculty or guest artists.
- 2) Kean Second Stage Productions. One-two 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 districts. 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. Open to all students.

THEATRE AMBASSADORS

Students are regularly invited to serve as representatives for events such as open houses, orientation, admission auditions, the NJ Thespian Festival, prospective student visitation days, etc. If you would like to be part of this service corps, please let us know and we will add you to our email list.

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.

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.)

THEATRE 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 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, maintaining quality artistic academic achievement 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 faculty.

Choregos 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 an undergraduate theatre major in high academic standing who demonstrate financial need and have a conviction to pursue a career in theatre.

Estelle Ritchie Scholarship - 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-Koros College of Visual and Performing Arts Endowed Scholarship – Granted to a sophomore, junior, or senior major 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 1 deadline for consideration. To view the Scholarship Handbook, go to <http://www.keanfoundation.org>

THEATRE AWARDS

An annual banquet celebrates the end of the academic year, and introduces the next years' theatre season. Awards are presented at this time for outstanding accomplishments.

The Lenore Vaughn-Eames Award goes to a student who has demonstrated excellence in acting, directing, or technical work for six consecutive semesters. The student must have demonstrated leadership in theatre as well as a professional attitude in his or her work.

Director's Award goes to a student who demonstrated excellence in an onstage or directorial capacity during the main stage theatre season.

Technical Director's Award goes to a student who has demonstrated excellence 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 program who 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 a commitment to 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.

Terpsichore Award goes to a student who demonstrates excellence in movement and dance.

THEATRE CALLBOARD (Bulletin Board)

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

CAMPUS EMPLOYMENT FOR THEATRE MAJORS

Office Assistant

Students may apply for office aide positions in the Theatre Office, VE 409. Examples of student's responsibilities include answering the telephone, greeting visitors, running errands, filing, 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

Supervisor: Costume Shop Manager Phone 737-4415

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

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: Matthew Eggleton Phone 737-4422
Karen Hart Phone 737-4423

Description: The technical assistant is a student who has an interest in technical theatre. The student should have completed technical theatre production, two semesters of theatre lab and 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 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 program 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 20 July 2013)

(Effective 1 January 2009)

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. Participation as member of cast, crew, or staff in minimum of 3 mainstage productions
- _____ 5. 2.7 average in theatre classes
- _____ 6. Participation in annual assessments
- _____ 7. 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. Participation as member of cast, crew, or staff in minimum of 2 mainstage productions
- _____ 5. 2.7 average in theatre classes
- _____ 6. Participation in annual assessments
- _____ 7. Up-to-date resume

_____ 6. Participation in annual assessments

_____ 7. 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. Up-to-date resume

_____ 5. Submit recommendations from two professors or director/theatre professionals

_____ 6. Faculty evaluation of prior theatre work and/or study

_____ 7. 2.75 (BFA), 2.5 (BA) average in theatre classes

_____ 8. 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. PLEASE SEE ADVISOR FOR DETAILS.

SIGNIFICANT SCRIPTS IN THE THEATRE CANON THAT ALL THEATRE MAJORS SHOULD READ AND/OR SEE IN STAGED PRO- DUCTION

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.

ANCIENT GREEK

Lysistrata by Aristophanes

Oedipus the King by Sophocles

Oresteia by Aeschylus

Medea by Euripides

ROMAN

The Brothers Menaechmus by Plautus

Phormio by Terrence

Thyestes by Seneca

MEDIEVAL

Dulcitius by Hroswitha

Everyman by Anonymous

Second Shepherd's Play by Anonymous

York Crucifixion by Anonymous

NON-EUROPEAN CLASSIC

CHINA

Peony Pavilion by Ting

Snow in Summer (The Injustice Done to Tou Ngo) by Guan Hanquing

INDIA

Shakuntala by Kalidasa

The Little Clay Cart by Shudraka

JAPAN

Chushingura by Chikamatsu

Matsukaze by Kan'ami

RENAISSANCE TO 18TH CENTURY

ENGLAND

Dr. Faustus by Marlowe

Duchess of Malfi by Webster

Hamlet by Shakespeare

School for Scandal by Sheridan

She Stoops to Conquer by Goldsmith

The Country Wife by Wycherley

The London Merchant by Lillo

The Recruiting Officer by Farquhar

The Rover by Behn

The Way of the World by Congreve

Volpone by Jonson

FRANCE

Cyrano de Bergerac by Rostand

Le Cid by Corneille

Phaedra by Racine

Tartuffe by Moliere

Triumph of Love by Marivaux

SPAIN

Fuente Ovejuna by Vega

Life Is a Dream by Calderon

NEW SPAIN (later MEXICO)

Loa to the Divine Narcissus by Cruz

ITALY

Green Bird by Gozzi

Servant of Two Masters by Goldoni

19TH CENTURY

ENGLAND

Importance of Being Ernest by Wilde

The Pirates of Penzance by Gilbert and Sullivan

FRANCE

A Glass of Water by Scribe

Hernani by Hugo

King Ubu by Jarry

The Lady of the Camellias by Dumas, fils

GERMANY

Faust by Goethe

The Weavers by Hauptmann

IRELAND

The Octoroon by Boucicault

NORWAY

A Doll's House by Ibsen

SWEDEN

The Father by Strindberg

Carousel by Rodgers and Hammerstein

The Colored Museum by Wolfe

Death of a Salesman by Miller

Dutchman by Jones/Baraka

Fires in the Mirror by Smith

Glengarry Glen Ross by Mamet

How I Learned to Drive by Vogel

Machinal by Treadwell

M. Butterfly by Hwang

My Fair Lady by Lerner and Lowe

Mud by Fornes

Joe Turner's Come and Gone by Wilson

Long Day's Journey Into Night by O'Neill

Our Town by Wilder

Raisin in the Sun by Hansbury

Seussical by Nottage

Showboat by Kern and Hammerstein

Sweeney Todd by Sondheim

The Adding Machine by Rice

The American Play by Parks

The Heidi Chronicles by Wasserstein

The Sea at Dauphin by Walcott

Trifles by Glaspell

True West by Shepherd

Uncle Tom's Cabin by Aiken

Who's Afraid of Virginia Wolfe by Albee

Zoot Suit by Valdez

AUSTRALIA

The Golden Age by Nowra

CARRIBEAN

A Tempest by Aimé Césaire

CHINA

The Other Shore by Xingjian

20TH CENTURY

AFRICA

Death and the King's Horseman by Soyinka

I Will Marry When I Want by Ngugi

Master Harold and the Boys by Fugard

Sizwe Bansi is Dead by Fugard, Kani, and Ntshona

Ubu and the Truth Commission by Taylor

AMERICA (United States)

A Chorus Line by Bennett

Angels in America, Parts 1 & 2 by Kushner

Anna in the Tropics by Cruz

A Streetcar Named Desire by Williams

Blues for Mister Charlie by Baldwin

Boys in the Band by Crowley

Brighton Beach Memoirs by Simon

20th CENTURY

ENGLAND

Blithe Spirit by Coward

Homecoming by Pinter

Cloud 9 by Churchill

Man and Superman by Shaw

Norman Conquests by Ayckbourn

Phantom of the Opera by Webber

Rosencrantz and Guildenstern Are Dead by Stoppard

EGYPT

Song of Death by el-Hakim

FRANCE

Antigone by Anouilh

The Bald Soprano by Ionesco

The Maids by Genet

No Exit by Sartre

Waiting for Godot by Beckett

GERMANY

From Morn to Midnight by Kaiser

Mother Courage and Her Children by Brecht

Woyzeck by Buchner

IRELAND

Juno and the Paycock by O'Casey

Playboy of the Western World by Synge

Pillowman by McDonagh

Translations by Friel

ITALY

Accidental Death of an Anarchist by Fo

Six Characters in Search of an Author by Pirandello

LATIN AMERICA

Death and the Maiden by Dorfman

Information for Foreigners by Gambaro

Kiss of the Spiderwoman by Puig

RUSSIA

The Cherry Orchard by Chekhov

The Lower Depths by Gorky

SPAIN

Blood Wedding by L

KEAN THEATRE SERIES PARTICIPATION GUIDELINES

All students who wish to participate in theatre productions must be in good standing.

AUDITIONS

All Kean University students are encouraged to audition for the theatre series productions. Theatre majors are expected to audition (unless pursuing a non-performance Casting is open. Each director will 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 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. Casting is not based on seniority but on who the director feels is best for each role. Be assured that there will be times when you are cast, and times when you are not. This is the nature of theatre. When the Cast List is posted, emotions can run high. 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 permission.

Our theatre series uses the call board (bulletin board outside of VE 119) 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, tattoos, 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 Council 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, attending!

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 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 are permitted to purchase ten tickets for each production 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.

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. Dressing room photography should be sensitive to fellow actors' state of dress.

You do not want Facebook or Instagram photos that are compromising to your professionalism.

5. Do not smoke, eat or drink in costume (water and saltines are permitted).

6. Do not move, borrow or play with props-especially if they are not your own!

7. Be unfailingly courteous to the stage crew.

8. Allow for quiet time before the performance.

9. Limit talking, gossip and horseplay.

10. Practical jokes have no place in performance-ever.

11. Say "Please" before requests, "Thank you" after. (Your mother taught you this!)

12. Put your props back after use, if possible, or leave them in the same place every time if not.

13. Let the stage manager (or appropriate crew member) know if a prop, costume, or scenic element needs fixing.

14. If you make a mess-clean it up.

15. 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

PREMIERE STAGES

At Premiere Stages, the Equity theatre-in-residence at Kean University, Kean students have the opportunity to earn professional credits and work towards union affiliation in Actors' Equity Association over the summer months through competitive internships and performance/understudy opportunities at Premiere. Acting students selected for the Kean Actors Showcase in New York City are afforded the opportunity to audition for industry personnel, including agents and casting directors. Students who have participated in the Showcase and Premiere's intern program have established important contracts that have led to professional work in the industry. The Premiere Artists series brings high-profile professional artists to the Kean University campus. Artists engage students in intensive, carefully crafted master classes or extended intensives.



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, gender, 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.

Kean Theatre Council is a direct connection between the students and faculty of the Kean Theatre and University. Our mission is to foster interest in the performing arts here at Kean and beyond. We take the lessons learned in the classroom and/or theater space and apply them in fully realized, student produced productions every semester! Other events include Opening Night Main stage Galas, Broadway Bus Trips, Workshops with Theatre Professionals, and more.

ARTICLE II. COUNCIL MEMBERSHIP

Section 1. The council shall be compiled of the Kean Theatre Council Executive Board (KTC), the KTC Faculty Advisor, and all general body members.

Section 2. Members of KTC 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 KTC Executive Board 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 KTC Executive Board member missing a meeting he/she is required to arrange for another member of the KTC Executive Board to fully cover his/her responsibilities at the meeting he/she will not be attending.

Section 2. 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. However, full participation of these members in all council events is strongly encouraged and welcomed by the Theatre Council.

B. Any member of KTC who wishes to secure the privilege to vote on council business must be present for two meetings.

ARTICLE IV. FACULTY MEMBERSHIP

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

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

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

Section 1. Members of the Theatre Council Executive Board shall be a President, Vice President, Secretary, Treasurer, and Public Relations.

Section 2. The election of the KTC Board shall take place when notified by Student Org.

Section 3. In order to be eligible to hold an office on the KTC Executive Board, 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, student teaching, etc.

Section 4. 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 Robert's Rules of Order. He/she shall represent the council at all other related meetings. The president must act as a liaison to the Theatre Faculty by attending meetings as needed. As for all committees, the president shall preside on said committee or appoint a fellow KTC Executive Board 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. The President shall be responsible for final collection of all documents pertaining to the year in which s/he serves. All documents must be compiled into the KTC Records Binder.

Section 2. The Vice President shall serve as Artistic Director/Producer for Second Stage. Details of this job description may be found within the Second Stage pages of the Student Handbook. The Vice President may be asked to assist the President as needed, or to fill in if other positions are unexpectedly vacated. The Vice President should create an agenda no later than one week prior to a general body meeting and should distribute to KTC Executive Board, Faculty Advisor, and Student Org. Advisor.

Section 3. The duties of the Secretary shall be to record and distribute the minutes, along with attendance records, of all council meetings. Minutes will be sent to the President, KTC Faculty Advisor, and the Student Org. Advisor. He/she will also handle all correspondence 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 President. He/she will be responsible for receipt of, depositions of, and disbursement of funds. (see Article VIII)

Section 5. The Public Relations manager shall promote all council and theatre activities so as to raise visibility of events. Print and digital media, the creation of an archival portfolio, and copies of all media such as photos, reviews, playbills, shall be kept on file with the Theatre program. Social media sites including, but not limited to, Facebook, Twitter and Instagram will be kept updated.

Section 6. All outgoing officers shall be required to orient their successors of the duties of the Theatre Council Executive Board.

Section 7. 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 program between the spring and fall semesters. The President shall update the KTC Record's Binder with new information concerning the past year.

A. The KTC Records Binder 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 8. 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. Theatre Program representation at annual Campus Awareness Events (i.e. new student orientation, Kean Day, relay for life, etc).

B. Organization of an Opening Night Gala for each of the main stage productions.

C. Producing of Second Stage Productions.

D. Producing of Cabaret.

E. Holiday Party.

F. Broadway Bus Trip.

G. Workshops with theatre professionals.

E. Management and dispensation of Theatre Council funds, including potential fundraising.

F. Assisting with the recruitment and retention of theatre majors.

G. Booking and organizing the annual, end-of-the-year Theatre Banquet.

H. Keeping the KTC Records Binder up to date.

I. Serving as a liaison between the students and the Theatre Faculty.

ARTICLE IX. Revision of Theatre Council Constitution

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

Revised August 4, 2018—Manzo, Lindsey, Hart, Gottfried, Logue (advisor)



Kean Theatre Council Second Stage Production Guidelines

Mission Statement:

The purpose of Second Stage Productions is to provide students the opportunity to direct and/or design their own productions. While the Theatre Faculty will be available to advise the student directors and designers, the students are the ones ultimately responsible for producing one show per semester. Funding shall be made possible through the Kean Student Organization.

Parameters:

1. Script shall be no more than 60 pages in length, with a cast of no more than six.
2. Shall be designed and mounted in such a way that complete load in and tech occurs within three days of opening. Load out must be completed on day of final performance. No work may begin before 9:30 am and all work must conclude by 11:00 pm.

Additional time may be scheduled pending space availability and faculty approval.

3. Scenic and lighting elements must allow for scheduled classes to continue as normal.
4. Rehearsal and performance space(s) must be restored for the space's regularly scheduled activities at the end of each day's use.
5. Rehearsal space on campus is based on availability and must be scheduled in advance, **Scope & Parameters of Second Stage:** however the needs of the faculty/staff have priority and rehearsal space may become unavailable.

6. Use of departmental technical facilities must be arranged in advance with KTC Faculty Advisor and appropriate staff member. (Load out: The theatre, dressing rooms, old scene shop, and any other spaces utilized for the production must be cleaned, including removal of all production items during strike, and returned to the original condition as found prior to the day of load-in. Removal and storage of all lighting and sound equipment must be included in the strike, unless specific arrangements are made with Tech Faculty/Staff. KTC is responsible for removal and disposal.)

7. Access to storage, costume and prop stock, and equipment must be arranged in advance with the KTC Producer.

8. Scenery must come from stock, or be purchased utilizing the budget. KTC may not use any Conservatory consumables (such as paint). Consumables must come from the budget. No scenery may be constructed. The Technical Director must approve stock flats and platform selection. Set example - Endgame - two walls, a door, and trash cans

9. Props must be pulled from stock, inventoried, and returned to the prop room, approved by TD.

10. Sound: following the guidelines of the Second Stage Sound Inventory that M. Eggleton will provide, no more than two speakers in the grid with audio playback, or amplification of the band (if a musical)
11. Lighting: No more than 50 lighting instruments. M. Eggleton will provide available inventory list.
12. Video: no video may be used for these productions as there are currently no students with expertise in this area. Exceptions will be considered on a case-by-case basis.
13. Costumes borrowed from stock must be restored to original condition if alterations are made. All costumes must be signed out through shop manager.
14. Seating must be coordinated with shows prior and following so as to minimize riser/seating shifts. This means that second stage must use either the current configuration or the next configuration in line for production (if approved by Matthew and doable within his time frame). Riser shifts that do not conform to the show before or following are not permitted due to the intensive labor required. The best bet for faculty approval of an application is to remain with whatever seating is in place versus requiring early shift to next arrangement.
15. Second Stage cannot require added labor from the Conservatory technical staff. All must be achievable through the use of Kean Theatre students, who will work only on 2nd stage for the period of production (not have overlapping production responsibilities).
16. ALL budgets need to be reviewed by HL for guidance before submission and must fit entirely within student org allowance.
17. Tech positions must be assigned by Karen Hart - no one designing a show that overlaps Second Stage is eligible, and those whose gpas are in trouble may not be eligible. Assignments are made based on learning objectives for the design-tech students, offering them the desired experiences for their resumes.
18. Musicals may only have a band of 2-3 (piano-bass-drums, or dual pianos) and must still adhere to the 60-page limit.
19. Auditions will take place concurrently with the Spring auditions.
20. Shall be designed and directed by qualified undergraduate students as demonstrated by appropriate experience [THE 3400 for directors; recommendation from design faculty or staff for designers].
21. Completed applications must be submitted to the Kean Theatre Council Executive Board by the given submission date for review. Both the Executive Board and the Department of Theatre Faculty will review applications.
22. Shall adhere to all rules and regulations regarding fire codes and emergency exit accessibility.
23. Shall schedule regular production meetings with production notes/minutes submitted to both the Second Stage Producer and the KTC Faculty Advisor within 24 hours.
24. Shall include Second Stage Producer, KTC President, and KTC Faculty Advisor in all email correspondence regarding the Second Stage production.
25. Shall keep the KTC Student Organization Advisor informed and up to date with all monetary needs and purchases.
26. All Second Stage Applications are approved as submitted. Changes will be considered only under extreme

circumstances. (Example, rights not available).

27. All procurement *must* adhere to the guidelines and deadlines established by Student Org.

28. Posters and playbills must be designed by a student, and must be submitted to faculty advisor for approval and printing by established deadlines.

29. The Second Stage producer may not direct, design, or audition for the production.

Second Stage Producer/Kean Theatre Council Vice President Duties:

The Kean Theatre Council Vice President shall be responsible for Second Stage and will act as Producer. S/he will not be allowed to audition for any Second Stage shows during their term as Vice President. S/he shall be responsible for ordering the production rights and working with Student Organization to finance the show.

1. Shall be the chief liaison between the Theatre faculty and Second Stage.
2. Coordinates announcement of Second Stage application process.
3. Collects applications for review by council E-board and faculty committee.
4. Identifies areas of application lacking sufficient detail and corresponds with applicant.
5. Presents applications to council and leads meeting for discussion of applications.
6. Corresponds with faculty for final review.
7. Coordinate auditions, rehearsal and performance schedule with selected director.
8. Attends production meetings, coordinated with stage management and production team.
9. Coordinates with Kean Theatre Council Treasurer on the purchase of goods, payment of royalties, and providing necessary reports (including receipts) to Theatre and Student Organization.
10. Provides regular reports to Technical Director.
11. Attends periodic rehearsals for quality control and assessment of progress.
12. Determines whether production is in need of additional support or intervention.
13. Coordinates all publicity with Kean Theatre Council PR representative.
14. The Cougar Link event for the performance dates must be submitted four weeks prior to the opening performance.
15. Schedules faculty coverage at all performances.
16. Schedules archival photo shoot and provide playbill and digital photos to theatre and KTC Executive Board.
17. Arranges for distribution of keys to director or stage manager and assure their safe and prompt return following the production.
18. Arranges for notification of production (rehearsal and performance dates/times/locations) to all necessary Kean offices, including campus Police.
19. Assures that strike is complete, with all loose ends being tied up in a manner approved by the technical director.
20. Shall contact the Student Organization Faculty Advisor 3-4 weeks before buying any items for the production, with full descriptions of where they will be purchased and totals.
 - 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

with full descriptions of where they will be purchased and totals.

21. KTC Producer must approve the rehearsal schedule and double check room availability. Any revisions to schedule must also be approved by the advisor at least 24 hours before schedule change.

Second Stage Faculty/Staff Advisor Duties:

1. Serves as an advisor during the application review process.
2. Advisor may request further revisions to the application before said application is submitted to the faculty for final approval.
3. Advisor does not serve as a director, designer, staff, or crewmember on the production.
4. Advisor approves scope and scale of all final design elements.
5. KTC Faculty Advisor needs to be on call during tech week when equipment needs to be used.
6. Advisor will attend the first production meeting and may attend more if he/she so desire.
7. Advisor will confirm that student producer has arranged faculty coverage for all performances.

Number of Theatre Courses Completed: _____

Have you completed the Directing Course THE-3400 or equivalent?: _____

Number of semesters in Kean Theatre Program: _____

Number of semesters at another institution (if applicable): _____

Second Stage Application

Application Procedures:

Complete this form and submit it by the deadline as stated by the current KTC Executive Board. The completed application and all necessary attachments are to be submitted digitally by email **and** given as a hard copy to the current Second Stage Producer. After your proposal has been thoroughly examined by the KTC Executive Board and Kean Theatre Faculty, you will be contacted with a decision. It is important that you complete the application as thoroughly as possible, as that may affect the chances of your proposal being chosen. Please note that all applicants and participants must be current Kean University students at the time of the production and have already taken THE-3400 at Kean University or similar course at prior institution [with KTC faculty advisor approval]. Changes to the requirements of this application are prohibited.

CONTACT INFORMATION

Name: _____

Address: _____

Telephone: (____) _____ - _____ Email: _____

MAJOR AND CREDITS

Major: _____

Minor: _____

Number of Credits Completed: _____

PRODUCTION INFORMATION

Title of Production: _____

Author: _____

Date of Publication: _____

Setting: _____

Time Period: _____

Number of Characters (m/f): ____/____

Estimated Running Time: _____ min.

Please attach a short paragraph explaining reason for selection.

PUBLISHER AND FEES

Publisher/Licensing Company: _____

Address: _____

Phone: (____) _____ - _____ Fax: (____) _____ - _____

Website: _____

Royalty per Performance (or Royalty Quote for Musical): \$ _____

Cost of Individual Scripts (or Score): \$ _____

Material Shipping Fees (Scripts and Scores): \$ _____

/f submitting a musical, please also include the following information.

Will you be planning on using live or recorded orchestrations? _____

Number of musicians the score requires: _____

Will these musicians be volunteers or paid? _____

Any additional security fees needed? _____

If no student is available for the following positions, an outside artist may be hired.

Will you need to hire a music director? (Yes or No):

Estimated Cost? \$ _____

Will you need to hire a choreographer? (Yes or No):

Estimated Cost? \$ _____

Please note: The KTC Executive Board and the Theatre faculty will determine all production dates. The Second Stage Producer will fill out all royalty and performance request forms with the KTC Student Organization Advisor after a production has been chosen.

PROPOSED PRODUCTION TEAM

If certain positions are unknown at the moment, mark with TBA. If certain positions are unnecessary, mark with N/A. The position of Producer will always be filled by the Vice-President of Kean Theatre Council.

Director: _____

Stage Manager(s):

1. _____ 2. _____

Assistant Stage Manager(s):

1. _____ 2. _____

Set Designer(s):

1. _____ 2. _____

Lighting Designer(s):

1. _____ 2. _____

Costumer(s):

1. _____ 2. _____

Sound(s):

1. _____ 2. _____

Other(s):

1. _____ 2. _____

The director, with all members of the production team, must sign the Second Stage Responsibilities Acceptance Form and submit it with the Second Stage Application.

SECOND STAGE APPLICATION ATTACHMENTS

Please attach all materials to the application in the following order. Place the completed application with all necessary attachments in a folder or binder clearly labeled with your full name and production. A digital application, along with all necessary documents, must be submitted as well.

1.Theatre Space Request: Murphy Dunn (119)_____ Zella Fry (118)_____

Other _____

2. Production Concept (brief statement of vision or approach described in director's terms, including innate (required by the script or your vision) elements of design, staging, etc.) Think about what you feel you must have for the production to work in accordance with your vision within the scope of the Second Stage parameters.

3. Plot Summary (brief description of each scene).

4. Casting requirements - number and types of actors.

5. Costumes (initial descriptions communicated visually - photo collage for example).

6. Set (initial images/requirements - for example, —a tunnel, three blocks, and a ramp - with as much detail and visual imagery as available for major essential scenic elements)

7. Props (preliminary list required by the script and/or your vision)

8. Lighting (general description, remembering to include effects, any special requirements.)

9. Music/Sound requirements (staff, playback requirements - recorded? live?)

10. Special Needs/Effects, Projections, Blood, Water Elements, Weapons

11. Proposed rehearsal schedule - note, second stage access to the venue is limited to tech and performance days.

12. Projected Budget

13. Complete Script

14. Additional information as needed

KEAN UNIVERSITY



TECHNICAL THEATRE CREW GUIDE

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 &

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 this 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 assigns 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. Creates a production book from a script of the play.

- 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. prepares master conflict schedule.
 - b. takes attendance at the beginning of each rehearsal.
 - c. phones late comers and absentees.
 - 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, all movement and business as developed 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. (i.e.; 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. Advises 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. Records in production book each light cue, its number, and it's timing - start-finish.
 - 4. Sets up stage manager's desk, with headset 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 engineer and gives 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 appears onstage as directed.
 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. Confirms "Work lights 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. Work lights 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.

- 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).
 - 7. Stage manager, schedules actors to come in for fittings as needed (at times when actor is not due on stage or in class).
 - 8. Maintains accurate list of sources for all costumes and accessories borrowed or rented.
 - 9. 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.
 - 10. Assembles and gives to program editor names of all crew members under costume's supervision as well as credits for program.
 - 11. Coordinates and maintains functioning costume shop with costume designer.
 - 12. 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

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

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. Pre-production
 1. Reads and studies play, researching the period and style of furniture and properties.
- B. During first weeks of rehearsal:
 1. 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.
 2. 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).
 3. 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.
 4. Discusses budget with director and technical director, deciding which items will have to be bought or rented.
 5. Works with designer for items approved for purchase.
- C. 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.

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 valua-

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.
 6. Makes sure all hand props are laid out and given to actors as necessary.
 7. 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.

XIV. 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
COSTUME SHOP	73-74415
BACKSTAGE WILKINS	73-44360
TMPO	73-74355
LITTLE THEATRE	73-45280
TERESA CHOATE	73-74427
MATTHEW EGGELTON	73-74442
RACHEL EVANS	73-74429
KAREN HART	73-74423
HOLLY LOGUE	73-74428
MICHELE MOSSAY	73-71612
ERNEST WIGGINS	73-74426
UCVTS-APA OFFICE	73-71610
THEATRE OFFICE FAX	73-74425
BOX OFFICE	737-SHOW
MAIN CAMPUS NUMBER	737-KEAN

All numbers are preceded by area code 908

Listings above show 7-digits, first two (73) are omitted when dialing internally.

APPROVED GE COURSES

Students entering Kean as Freshmen in Fall 2002 and in subsequent semesters must select all GE distribution courses from the following list. Transfers admitted to Kean in Fall 2002 and in subsequent semesters must select all their remaining GE distribution courses from the following list. The following codes identify the distribution area in which a course may be used:

GEHU Humanities; GESS Social Sciences; GESM Science and Mathematics; GEHPE Health and Physical Education.

GEHU HUMANITIES

AH 1700 Art-Prehistoric to Middle Ages
AH 1701 Art-Renaissance to Modern World
CDD 1102* American Sign Language II
CHIN 1102* Basic Chinese II
CHIN 2102* Intermediate Chinese II
ENG 2403 World Literature
FA 1000 Introduction to Art
FA 2150 Digital Multimedia Arts
FA 2300 Visual Thinking
FA 2950 Creative Concepts in Arts & Crafts
FREN 1102* Basic French II
FREN 2102* Intermediate French II
GERM 1102* Basic German II
GERM 2102* Intermediate German II
HEBR 1102* Elementary Hebrew II
HEBR 2102* Intermediate Hebrew II
ID 1300 Introduction to Women's Studies
ID 3230 Understanding Images
ITAL 1102* Basic Italian II
ITAL 2102* Intermediate Italian II
MUS 1000 Music Survey
MUS 1050 Music Fundamentals
MUS 1051 Music in the P- 5 Classroom
MUS 2201 Music History I
MUS 2202 Music History II
MUS 2220 Music and World Culture
MUS 2950 Intro. to Music Therapy
PHIL 1100 Introduction to Philosophy
PHIL 2300 Introduction to Ethics
PHIL 2505 Critical Thinking
PORT 1102* Basic Portuguese II
PORT 2102* Intermediate Portuguese II
REL 1700 Intro to Religions of the World
REL 2700 Eastern Religions
REL 2702 Western Religions
REL 3709 Liberation Theology
SPAN 1102* Basic Spanish II
SPAN 2102* Intermediate Spanish II
THE 1100 Acting I
THE 1000 Introduction to Theatre

*Note on GE credit for Foreign Languages:

GE Humanities credit in the Foreign Language area is awarded only upon successful completion of the second semester of a two-semester sequence at the Elementary (Basic) or Intermediate level. A student who completes the specified two-semester sequence (for example, SPAN 1101 and SPAN 1102) may use the three credits from the first semester (SPAN 1101) to fulfill a lower-level elective requirement (depending on the major) and the three credits from the second semester (SPAN 1102) to fulfill a GE Humanities requirement in the Foreign Language area (depending on the major).

GESS SOCIAL SCIENCES

ANTH 1800 Cultural Anthropology
ANTH 1900 Introduction to Archeology
ANTH 2805 Films of African World Experience
ECO 1000 Economics Issues
ECO 1020 Principles of Economics I
ECO 1021 Principles of Economics II
GEOG 2010 World Geography
HIST 1000 History of Civil Society in America
HIST 1062 Worlds of History
ID 2415 Group Communication
PS 1010 Introduction to Politics
PS 2100 American Government and Politics
PS 2300 Intro to Comparative Politics
PS 2400 Intro to International Relations
PSY 1000 General Psychology
PSY 1005 Honors General Psychology
SOC 1000 Introduction to Sociology
SOC 1001 Introduction to Sociology Honors
SOC 2052 Methods of Social Research
SOC 2100 Sociology of the Family
SOC 2300 American Racial & Ethnic Groups
SOC 2500 Introduction to Global Studies

GESM SCIENCE & MATHEMATICS

ASTR 1100 Introduction to Astronomy
BIO 1000 Principles of Biology
BIO 1200 Biology and Society
BIO 2402 Human Physiology and Anatomy
CHEM 1010 Preparatory Chemistry
CHEM 1030 Essentials of Chemistry
CHEM 1083 Chemistry I
CHEM 1084 Chemistry II
CHEM 1200 Chemistry in Your World
CPS 1031 Introduction to Computers
CPS 1032 Microcomputer Applications
CPS 1231 Fundamentals of Computer Science
ES 1000 Observing the Earth
GEOL 1200 Introduction to Geology
ID 1400 Computing in Modern Society
MATH 1010 Foundations of Mathematics
MATH 1016 Statistics
MATH 1054 Precalculus
METR 1300 Introduction to Meteorology
PHYS 1050 Energy, Physics, and the Environment
PHYS 2091 General Physics I
PHYS 2092 General Physics II
PHYS 2095 Physics I
PHYS 2096 Physics II

GEHPE HEALTH & PHYSICAL EDUCATION

ID 1010 Leisure and Recreation in a Multicultural Society
ID 1225 Critical Issues and Values of Contemporary Health
ALL PED "Movement Forms" courses except PED 1500
All 1000 and 2000 level PED dance courses (updated 10/12)

**Summer 2018**

August 27, 28, 29 T2K for Theatre majors and APA

Fall 2018

Thursday, August 30 Opening Day Activities & Faculty Meeting

Monday September 3..... Labor Day University CLOSED

Tuesday September 4 First Day of Classes

Tuesday September 4 Fall Show Auditions 6-10 pm

Wednesday September 5 Fall Show Auditions 6-10 pm

Thursday September 6..... Kick off and pizza preview of *Brick City* 6 pm

Friday September 7-23 Premiere and Theatre Co-Production

Friday-Saturday September 7-8... Fall show callbacks 6-10 pm and 9am-12 pm

Monday September 10 Faculty Meeting 3:30

Tuesday September 11 Majors Meeting 3:30

Tuesday September 11 Last day for Add/Drop

Friday September 21 APA Orientation Day

Sunday September 23 Strike Premiere SHOW

Thursday September 27 Faculty Meeting 3:30

Saturday September 29 Open House/Conservatory Admission Auditions

Monday October 8 Columbus Day, University Open

Friday October 12 BLOOD WEDDING Opens 8PM

Saturday October 13 BLOOD WEDDING 2PM & 8PM

Sunday October 14 BLOOD WEDDING 2PM

Wednesday October 17 BLOOD WEDDING 8PM

Thursday October 18 BLOOD WEDDING 5PM followed by Q&A

Friday October 19 BLOOD WEDDING 8PM

Saturday October 20..... BLOOD WEDDING 2PM & 8PM

Sunday October 21 Strike BLOOD WEDDING

Thursday October 25 Faculty Meeting 3:30

Sat October 27..... KTC Halloween event

Saturday November 3 MARCAS Mid Atlantic Auditions – Rowan U

Sunday November 4 Open House/ Conservatory Auditions

Tuesday November 6 Election Day, University CLOSED

Friday November 9 Opening night 10:30AM & PARADE 8PM

Friday November 9 Veterans Day, University Open

Saturday November 10	PARADE 2PM & 8PM
Sunday November 11	PARADE 1PM
Monday November 12	Majors Meeting 3:30
Tuesday November 13	Faculty Meeting 3:30
Wednesday November 14	PARADE 8PM
Thursday November 15	PARADE 5PM followed by Q&A
Friday November 16	PARADE 8PM
Saturday November 17	PARADE 2PM & 8PM
Sunday November 18	Strike PARADE
Thursday November 22-25	Thanksgiving Recess
Monday November 26	Classes Resume
Tuesday November 27	Freshmen/Transfer Assessments 3:30
Thursday November 29	Faculty Meeting 3:30 – Season ideas
Monday December 3	Freshmen/Transfer Assessments 3:30
Tuesday December 4	Freshmen/Transfer Assessments 3:30
Tuesday December 4	Spring Show Auditions
Wednesday December 5	Spring Show Auditions
Thursday December 6	Freshmen/Transfer Assessments
Thursday December 6	Spring Show Callbacks
Saturday December 8	APO Induction Event
Thursday December 13.....	Fac Mtg - Season
Monday December 17	Voice Juries 6:45-9:15 Enlow Hall
Thursday December 20	Holiday Party 3:30
Friday December 21	Last Day of Classes

Winter Session

Wednesday January 2	Term Begins
Monday January 8	Faculty Retreat – Professional Days? Season meeting
Show 3 rehearsals TBD	
Friday January 18	Term Ends
Monday January 21	Martin Luther King Jr. Day, University CLOSED

Spring Session

Tuesday January 22	First day of classes
Tuesday January 22	Majors Meeting/ Premiere Play Readings
Thursday January 24	Faculty Meeting 3:30 – Season Deadline
Saturday January 26	Conservatory Admission Auditions
Monday February 18	Presidents Day – University CLOSED
Friday February 22	Opening Night MIDSUMMER NIGHT’S DREAM 8PM
Saturday February 23	MIDSUMMER 2pm & 8PM
Sunday February 24	MIDSUMMER 2PM
Monday February 25	Faculty Meeting 3:30
Wednesday February 27	MIDSUMMER 8PM
Thursday February 28	MIDSUMMER 5PM followed by Q&A
Friday March 1	MIDSUMMER 10:30AM and 8PM
Saturday March 2	MIDSUMMER 2PM & 8PM
Sunday March 3	STRIKE MIDSUMMER
Thursday March 7	Majors Meeting
Monday March 11-15	SPRING RECESS
Monday March 18	Classes Resume
Thursday March 21	Faculty Meeting 3:30
Saturday March 23	Open House/Conservatory Admission Auditions
Tuesday March 26-Sunday March 31	NAST annual meeting (HL) Minneapolis
Monday April 1	Directors Workshop Auditions
Tuesday April 2	Directors Workshop Auditions
Tuesday April 2	Assessments
Thursday April 4	Assessments
Friday April 5	SHOW #4 8PM – Second Stage
Saturday April 6	SHOW #4 2PM & 8PM
Sunday April 7	SHOW #4 strike
Monday April 8	Assessments
Thursday April 11	Assessments
Thursday April 18	Faculty Meeting 3:30
Friday April 19.....	Good Friday/ No Classes
Sunday April 21	Easter
Tuesday April 23-28	Directors’ Tech Prep Days

Wednesday April 24	Anticipated Research Day performances
Monday April 29	Directors' Q2Q
Tuesday April 30-May 2	Directors' Workshop
Sunday May 5	Open House/Conservatory Admission Auditions
Monday May 6	Senior Capstone Presentations (Mon to coincide w/class & allow debrief 5/13)
Thursday May 9	Faculty Meeting 3:30
Friday May 10	Banquet
Monday May 13	Juries 6-9PM
Tuesday May 14	Senior Assessments
Wednesday May 15	Last day of term
Tuesday May 21	Graduate Commencement
Wednesday May 22	Assessment Meeting
Thursday May 23	Undergraduate Commencement
Monday June 17	Conservatory Admission Auditions