

Undergraduate Student Handbook

Department of Theatre Arts, University of Oregon
(Revised September 2025)



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General Information

The head of the Department of Theatre Arts works in close consultation with the faculty to administer both the academic component of the department and the production component, known as University Theatre (UT).

Faculty Meetings

The department holds weekly meetings throughout the academic year. Those participating in the meetings include all full-time faculty and staff, a student representative elected by the undergraduate majors (see the “Pocket Playhouse” section in this handbook), and a student representative elected by the graduate students. This group is responsible for overseeing, creating, and implementing administrative and academic policy in the department, as well as all operational aspects of University Theatre.

- For all matters involving personnel, students, and curriculum, faculty bear sole responsibility and vote on relevant motions or questions, but they may seek the advice of staff and student representatives.
- On matters pertaining to the running of University Theatre, both student representatives and staff have full voting privileges.

Theatre Arts Program Questions

Theatre Arts program questions may be directed to:

- Email: theatrearts@uoregon.edu (preferred method of contact)
- Phone: 541-346-4171

Academic Support Unit Organization

Theatre Arts is part of Academic Support Unit or ASU 5 within the College of Arts and Sciences. ASU 5 staff work in a variety of administrative and operations areas to help ensure our department functions, including budgetary matters, class schedule or classroom needs, supplies, and student assistance. If in-person help is needed, undergraduate students may visit the ASU 5 office located in 201 McKenzie Hall.

Student Files

Students are entitled to have access to their student files. If you would like to access the items in your student file, use your uoregon.edu email address to contact theatrearts@uoregon.edu. Please include the reason for your request, name, and student 95 number in the body of the email.

Office Equipment and Supplies

The Theatre Arts copier/printer and office supplies are intended for faculty and GE use to create classroom or production materials. They are not intended for student use to complete homework, flyers, scripts, or personal content. Students who have a University Theatre production position that requires copier/printer use or office supplies will arrange access with their supervisor.

Faculty and Staff Appointments

Theatre Arts faculty members and staff serve as advisors or coordinators for certain functions essential to the running of the department and University Theatre. Students may make an appointment to meet with these faculty or staff as follows:

- Department Head: Bradley Branam
- Associate Department Head: n/a
- Director of Graduate Studies (DGS): Michael Malek Najjar
 - Janet Rose is the interim DGS contact for Fall 2025 due to sabbatical.
- Director of Undergraduate Studies (DUS): Tricia Rodley
- Internships Coordinator: Jeanette deJong
- New Voices Playwriting Competition: Michael Malek Najjar
- Technical Director: Bradley Branam
- Production Manager: Janet Rose
- Costume Shop Manager: Heather Bair
- Scene Shop Supervisor: Michael Walker
- KCACTF Liaison: Tricia Rodley

Departmental Advising and Support

Initial questions may be answered by checking the [Department of Theatre Arts website](#). Students are also encouraged to meet with advisors and mentors regularly to confirm progress or plans.

Lead Faculty Advisor for TA Undergraduate Majors or Minors

New undergraduate majors and minors, including transfer students, are encouraged to contact the Director of Undergraduate Studies for program-specific advising. Continuing students are also encouraged to meet with the DUS for help with course selection, schedule planning, degree completion, and petition for course substitution or waiver.

Tricia Rodley, Director of Undergraduate Studies

- Email: rodley@uoregon.edu
- Specialty Areas: acting and acting pedagogy, directing, dramaturgy, new play development, voice and dialect/accents.
- Theatre Production Credits: Contact for TA 324 Assistant Directing or Dramaturgy if faculty director for the project of interest.

Theatre Arts Faculty Mentors

Students are also encouraged to meet with Theatre Arts faculty mentors in their specialty areas. Faculty are well-connected to local theatre companies and can help you build a portfolio, prepare for graduate school applications, or discuss steps to support your career goals.

Aycan Akçamete

- Email: akcamete@uoregon.edu
- Specialty Areas: Performance Studies, intercultural theater, contemporary theater in the UK and Türkiye, theatre criticism.

Bradley Branam

- Email: bbranam@uoregon.edu
- Specialty Areas: projection and sound design, technical direction.
- Theatre Production Credits: Contact for TA 324 projection, sound, technical direction production areas or running crew positions.

Jeanette deJong

- Email: jdejong@uoregon.edu
- Specialty Areas: costume design, patterning/draping, professional practice in costume design, fashion.
- Theatre Production Credits: Contact for TA 322 costume production areas.

Mary Jungels Goodyear

- Email: mjungels@uoregon.edu
- Specialty Areas: scenic design, scenic painting, properties.
- Theatre Production Credits: Contact for TA 321 scenic and TA 324 properties production areas.

Michael Malek Najjar

- Email: mnajjar@uoregon.edu
- Specialty Areas: theatre history, playwriting, contemporary Arab-American theatre, Middle Eastern theatre.
- Theatre Production Credits: Contact for TA 324 Assistant Directing or Dramaturgy if faculty director for the project of interest.

Janet Rose

- Email: jrose@uoregon.edu
- Specialty Areas: lighting, stage management, VectorWorks.
- *Theatre Production Credits*: Contact for TA 323 lighting and TA 324 stage management production areas or for general production questions.

College of Arts and Sciences – CAS Advising

College of Arts and Sciences or [CAS Advising](#) is another essential resource. CAS Advising is the academic and career advising destination for all students who are declared majors and minors in the College of Arts and Sciences. You can work with professional college and career advisors to schedule your classes, plan for graduation, discuss career possibilities, and more. CAS advisors can especially help with University of Oregon requirements as well as most program-specific advising.

- Location: Tykeson Hall

- Phone: 541-346-9200
- Website: <https://cas.uoregon.edu/advising> (to schedule or to view drop-in hours).

Theatre Arts Undergraduate Programs

At the University of Oregon, undergraduate degrees in Theatre Arts involve the holistic study of the theatre within contexts of the liberal arts and sciences. Degrees include Bachelor of Arts or Bachelor of Science for majors and a Theatre Arts minor.

Major or minor requirements encourage students to gain knowledge and experience in all aspects of the field. Scholarly pursuits and production training are given equal emphasis. The well-rounded major or minor will include course work and experience in the literature, history, cultural resonance, and current processes of theatre from critical viewpoints as well as creative design, technology, and performance.

How to Declare a Theatre Arts Major or Minor

To declare a major or minor, please use the [Theatre Arts online form page](#) on the department's website.

When you declare a Theatre Arts major or minor, you will be encouraged to meet with the Director of Undergraduate Studies and faculty mentors in the interest areas that you included on the form.

Majors and minors will also be added to our TA Undergrad group email, which is sent out every week (Fall, Winter, Spring) and includes departmental announcements, audition notices, production opportunities, and student or theatre-focused activities.

Online Resources

- [Theatre Arts Major Requirements](#) on the department's website.
- [Theatre Arts Minor Requirements](#) on the department's website.

Theatre Arts Major Requirements

All required courses for the major guide students through a balanced program of hands-on and scholarly coursework with holistic exposure to theatre's varied practice areas. The major is structured by course groups (see below).

Major Requirements Overview

To complete a major in Theatre Arts, students must fulfill the following requirements:

- All courses must be taken for letter grade and completed with a C grade or higher (exception: Theatre Production Credits as noted).
- Required Theatre Arts credits:
 - 67 minimum major credits (course credits in theatre arts).

- 24 minimum upper-division credits earned at UO (300-level or above).

Required Core Courses (Group 1)

Of the ten required core courses, five are introductory, and five are advanced.

- 5 introductory core courses for 20 lower-division UO credits:
 - TA 210. Introduction to Design. 4 credits.
 - TA 211. Theatre Production I. 4 credits.
 - TA 212. Theatre Production II. 4 credits.
 - TA 250. Introduction to Acting. 4 credits.
 - TA 271. Introduction to Theatre Arts. 4 credits.
- 5 advanced core courses for 20 upper-division UO credits:
 - TA 367. History of Theatre I. 4 credits.
 - TA 368. History of Theatre II. 4 credits.
 - TA 369. History of Theatre III. 4 credits.
 - TA 470. Majors Seminar. 4 credits.
 - TA 490. Theatre Capstone: [Topic]. 4 credits.

Theatre Production Credits (Group 2)

Details are outlined in the “Major Requirements – Theatre Production Credits FAQs” section. Majors complete:

- 3 Theatre Production Credits for 3 upper-division UO credits.
- UO credits are taken as P/NP (the only course credits for the major not taken for a letter grade).

Upper-Division Electives (Group 3-A and 3-B)

Majors choose six elective courses, and three must be completed from each group.

- 6 advanced courses in varied topics for 24 upper-division UO credits.
- 3 courses completed from each group:
 - (Group 3-A) Upper-division courses in Acting, Directing*, Design, Technical Production, or Playwriting* that enhance practical skills:
 - TA 367. Lighting for the Stage. 4 credits.
 - TA 399. Special Studies: [Topic]. Variable credits.
 - TA 410. Experimental Course: [Topic]. Variable credits.
 - TA 416. Costume Design. 4 credits.
 - TA 418. Costume Pattern Drafting. 4 credits.
 - TA 419. Costume Construction. 4 credits.
 - TA 441. Scene Design: Single Set. 4 credits.
 - TA 445. Advanced Projects in Theatre Technology: [Topic]. 4 credits.
 - TA 452. Advanced Acting: [Topic]. 4 credits.
 - (Group 3-B) Upper-division courses in History, Literature, Criticism, or Dramaturgy* that deepen critical perspectives:
 - TA 411. Costume History I. 4 credits.
 - TA 412. Costume History II. 4 credits.

- TA 471. Studies in Theatre and Culture: [Topic]. 4 credits.
 - TA 472. Multicultural Theatre: [Topic]. 4 credits.
- Please Note:
 - *TA 490 Theatre Capstone Topics:
 - After completing one TA 490 course for the required advanced core courses, additional TA 490 courses in other topics may fulfill upper-division elective requirements as indicated.
 - Substitutions:
 - One upper-division course in another department may be substituted in History, Literature, Criticism, Dramaturgy (Group 3-B) with prior approval from the Department Head or the Director of Undergraduate Studies.

Graduating with Departmental Honors

Each year, our department recognizes graduating students with departmental honors. To be eligible for consideration, a student must:

- Complete the baccalaureate degree with a major in Theatre Arts.
- Earn a cumulative grade point average of at least 3.65
- Contribute substantially to University Theatre and Pocket Playhouse productions.

Theatre Arts Minor Requirements

Like the major, a Theatre Arts minor involves both hands-on and scholarly coursework with exposure to theatre's varied practice areas. It also allows for some specialization. For many students, the minor keeps them involved in creative practice or complements their major in other disciplines.

Minor Requirements Overview

To complete a minor in Theatre Arts, students must fulfill the following requirements:

- All courses must be taken for letter grade and completed with a C grade or higher.
- Required Theatre Arts credits:
 - 24 minimum minor credits (course credits in theatre arts).
 - 16 minimum upper-division credits (300-level or above).
 - 16 minimum credits earned at UO.
 - At least one course in each category:
 - Literature/Criticism
 - Performance
 - Technical Theatre
 - Theatre History

Courses by Minor Category

A general list of courses that fall under each minor category are included below.

- Literature/Criticism

- TA 271. Introduction to Theatre Arts. 4 credits.
- TA 399. Special Studies: [Topic]. Variable credits.
- TA 471. Studies in Theatre and Culture: [Topic]. 4 credits.
- TA 472. Multicultural Theatre: [Topic]. 4 credits.
- TA 490. Theatre Capstone: [Topic]. 4 credits.
- Performance
 - TA 250. Introduction to Acting. 4 credits.
 - TA 251. Acting Scene Study. 4 credits.
 - TA 252. Acting Auditions. 4 credits.
 - TA 399. Special Studies: [Topic]. Variable credits.
 - TA 410. Experimental Course: [Topic]. Variable credits.
 - TA 452. Advanced Acting: [Topic]. 4 credits.
- Technical Theatre
 - TA 210. Introduction to Design. 4 credits.
 - TA 211. Theatre Production I. 4 credits.
 - TA 212. Theatre Production II. 4 credits.
 - TA 416. Costume Design. 4 credits.
 - TA 418. Costume Pattern Drafting. 4 credits.
 - TA 419. Costume Construction. 4 credits.
 - TA 441. Scene Design: Single Set. 4 credits.
 - TA 445. Advanced Projects in Theatre Technology: [Topic]. 4 credits.
 - TA 467. Lighting for the Stage. 4 credits.
- Theatre History
 - TA 367. History of Theatre I. 4 credits.
 - TA 368. History of Theatre II. 4 credits.
 - TA 369. History of Theatre III. 4 credits.
 - TA 411. Costume History I. 4 credits.
 - TA 412. Costume History II. 4 credits.

Theatre Arts Course Details for Majors and Minors

More information about Theatre Arts courses will be useful for majors and minors in long or short-term planning. Toward that goal, general guidance and unique instances are introduced below along with related information for common courses.

General Guidance on Courses

- Most courses are not offered every term, and some are not offered every year. Advanced courses often repeat in rotation every other year.
- Use the [Theatre Arts Course List](#) on the department's website for academic year planning.
- Check the [UO Class Schedule](#) before registration for term planning.
- Lower-division courses may not be taken for upper-division credit by adding another assignment.

- If you agree to complete a theatre production credit after UO registration deadlines for the term, you may register for UO credits the following term only.
- Theatre Arts required courses may not be completed as “TA 405. Reading.” course credits in other terms. Please take required courses when they are offered.
- Transfer students are encouraged to discuss major or minor degree requirements with advisors as soon as possible, especially because they may need to petition the department for special consideration to waive or substitute requirements.

Petition for Course Substitution or Waiver

Students have final responsibility to fulfill degree requirements for graduation. Those who believe that they have justification for a course substitution or a waiver may petition the faculty by meeting with the Director of Undergraduate Studies. Petition requests should be made three weeks prior to the end of each term.

Related Information for Common Courses

Common courses that fulfill Theatre Arts major and minor requirements are listed below in numerical order with course title and number of credits, followed by a brief course description. Related information includes prerequisites and additional details for student planning. The [UO Catalog page for Theatre Arts](#) includes all Theatre Arts course numbers.

TA 210. Introduction to Design. 4 credits.

Introduces the principles of design as applied to the arts of theater design, scenery, costumes, and lighting. Includes creative projects to develop concepts of visual imagery.

- Prerequisites:
 - None.
- Additional Details for Student Planning:
 - Usually offered twice each year, in Winter and Spring.
 - TA 210, 211, 212 are part of a series intended for first-year majors and may be taken in any order.
 - Registration includes a lab section to be assigned in stagecraft, costume construction, or lighting.

TA 211. Theatre Production I. 4 credits.

Introduces the mechanics of mounting a theatrical production including basic construction of scenery and props and use of lighting equipment.

- Prerequisites:
 - None.
- Additional Details for Student Planning:
 - Usually offered twice each year, in Fall and Winter.
 - TA 210, 211, 212 are part of a series intended for first-year majors and may be taken in any order.
 - Registration includes a lab section to be assigned in stagecraft or lighting.

TA 212. Theatre Production II. 4 credits.

Introduces costumes and makeup. Costume construction includes basic hand and machine sewing techniques. Beginning makeup covers ingenue, beards, wounds, and fantasy.

- Prerequisites:
 - None.
- Additional Details for Student Planning:
 - Usually offered twice each year, in Fall and Spring.
 - TA 210, 211, 212 are part of a series intended for first-year majors and may be taken in any order.
 - Registration includes a lab section in costume construction.

TA 250. Introduction to Acting. 4 credits.

Introduces stage acting as well as ways to apply acting skills outside of class and beyond theatre contexts, including principles of warm-ups, individual inventory, Stanislavski system, character analysis, and rehearsal procedure.

- Prerequisites:
 - None.
- Additional Details for Student Planning:
 - Usually offered each term with multiple sections per term.
 - TA 250, 251, 252 are all prerequisites for TA 452. Advanced Acting.

TA 251. Acting Scene Study. 4 credits.

Continues the work begun in Introduction to Acting by exploring various forms of realism through acting. Includes the addition of dramaturgical awareness for the actor.

- Prerequisites:
 - TA 250.
- Additional Details for Student Planning:
 - Usually offered once each year, in Winter or Spring.
 - TA 250, 251, 252 are all prerequisites for TA 452. Advanced Acting.
 - TA 251 and TA 252 may be taken in any order.

TA 252. Acting Auditions. 4 credits.

Continues the work begun in Introduction to Acting by exploring the actor's impulse and responsiveness as necessary skills for audition, just as they are essential to the process of building a role in rehearsal or performance.

- Prerequisites:
 - TA 250.
- Additional Details for Student Planning:
 - Usually offered once each year, in Winter or Spring.
 - TA 250, 251, 252 are all prerequisites for TA 452. Advanced Acting.
 - TA 251 and TA 252 may be taken in any order.

TA 271. Introduction to Theatre Arts. 4 credits.

Engages with play and script structure, contemporary aesthetic attitudes, and the value of theater arts to society and the individual.

- Prerequisites:
 - None.
- Additional Details for Student Planning:
 - Usually offered once each year in Fall term; sometimes offered both Fall and Spring.
 - Fulfills UO Core Education: Area of Inquiry: Arts and Letters.

TA 367. History of Theatre I. 4 credits.

Investigates the development of the theater from its origins to the present by emphasizing history of dramatic literature, criticism, theater architecture, design, and performance. History I explores ancient Greece to the Renaissance.

- Prerequisites:
 - None.
- Additional Details for Student Planning:
 - Usually offered Fall term only.
 - Fulfills UO Core Education: Area of Inquiry: Arts and Letters.
 - TA 367, 368, 369 are part of a series intended for majors and may be taken in any order.

TA 368. History of Theatre II. 4 credits.

Investigates the development of the theater from its origins to the present by emphasizing history of dramatic literature, criticism, theater architecture, design, and performance. History II explores 17th-19th centuries.

- Prerequisites:
 - None.
- Additional Details for Student Planning:
 - Usually offered Winter term only.
 - Fulfills UO Core Education: Area of Inquiry: Arts and Letters.
 - TA 367, 368, 369 are part of a series intended for majors and may be taken in any order.

TA 369. History of Theatre III. 4 credits.

Investigates the development of the theater from its origins to the present by emphasizing history of dramatic literature, criticism, theater architecture, design, and performance. History III explores 20th century to the present.

- *Prerequisites:* None.
- Additional Details for Student Planning:
 - Usually offered Spring term only.
 - Fulfills UO Core Education: Area of Inquiry: Arts and Letters.
 - TA 367, 368, 369 are part of a series intended for majors and may be taken in any order.

TA 399. Special Studies: [Topic]. Variable credits.

These courses are offered infrequently. Depending on topic, they may fulfill advanced courses for the major or course categories for the minor.

TA 410. Experimental Course [Topic]. Variable credits.

These courses are offered infrequently. Depending on topic, they may fulfill advanced courses for the major or course categories for the minor.

TA 411. Costume History I. 4 credits.

Investigates history of Western clothing in cultural context. History I explores Egyptian to Renaissance.

- Prerequisites:
 - None.
- Additional Details for Student Planning:
 - Usually offered every other year.

TA 412. Costume History II. 4 credits.

Investigates history of Western clothing in cultural context. History II explores Mid-Renaissance to romanticism.

- Prerequisites:
 - None.
- Additional Details for Student Planning:
 - Usually offered every other year.

TA 416. Costume Design. 4 credits.

Explores beginning design concepts and various artistic media as applicable to costume design and rendering techniques.

- Prerequisites:
 - TA 210.
- Additional Details for Student Planning:
 - Usually offered every other year.

TA 418. Costume Pattern Drafting. 4 credits.

Explores designing patterns through flat patterning and draping techniques. Provides practical experience in pattern development and execution.

- Prerequisites:
 - TA 212.
- Additional Details for Student Planning:
 - Usually offered every other year.

TA 419. Costume Construction. 4 credits.

Explores practical problems encountered in building and decorating costumes for the stage.

- Prerequisites:
 - TA 212.
- Additional Details for Student Planning:
 - Usually offered every other year.

TA 441. Scene Design: Single Set. 4 credits.

Explores elements of scene design and the scene designer's role. Includes creating a ground plan, measured perspective techniques, elevations, and design styles as well as design process and procedures related to the proscenium stage only.

- Prerequisites:
 - TA 210.
- Additional Details for Student Planning:
 - Usually offered every other year.

TA 445. Advanced Projects in Theatre Technology: [Topic]. 4 credits.

Topics explore specialized areas of theatre technology.

- Prerequisites:
 - None.
- Additional Details for Student Planning:
 - Topics usually offered every other year in rotation.
 - Repeatable for credit if different topics.
 - Recent topics include Advanced Sewing, Costume Crafts, Costume Draping, Elegant Solutions, Projection Design, Prop Design and Construction, Scenic Painting, Stage Management, Technical Direction.

TA 452. Advanced Acting: [Topic]. 4 credits.

Topics explore performance of a specific genre or authors and specific performance techniques like voice, movement, and musical skills.

- Prerequisites:
 - TA 250, 251, 252, 271; and one from TA 210, 211, 212.
- Additional Details for Student Planning:
 - Topics usually offered every other year in rotation.
 - Repeatable for credit if different topics.
 - Recent topics include Classical Acting, Clown, Embodiment and/or Movement for Actors, Acting Shakespeare, Meisner, Voice and Dialect.

TA 467. Lighting for the Stage. 4 credits.

Explores designing lighting for the stage including technical and aesthetic problems.

- Prerequisites:
 - None.
- Additional Details for Student Planning:
 - Usually offered once per year, in Spring.

TA 470. Majors Seminar. 4 credits.

This course is a capstone seminar for junior theatre majors that surveys theatre trends, aesthetics, and post-graduation opportunities.

- Prerequisites:
 - None.
- Additional Details for Student Planning:
 - Usually offered Winter term only.
 - Only open to junior and senior-level TA majors.

TA 471. Studies in Theatre and Culture: [Topic]. 4 credits.

Topics explore dramatic literature and historical cultural concepts to establish cultural contexts for periods of drama and practices of theatre.

- Prerequisites:
 - None.
- Additional Details for Student Planning:
 - Topics usually offered in rotation, but not always every other year.
 - Repeatable for credit if different topics.
 - Recent topics include History of Stage Design, Site Specific Theatre, 20-21st C. American Theatre-Makers.

TA 472. Multicultural Theatre: [Topic]. 4 credits.

Topics explore origins and development of contributions in theater and drama by diverse cultural sectors of the United States.

- Prerequisites:
 - None.
- Additional Details for Student Planning:
 - Topics usually offered in rotation, but not always every other year.
 - Fulfills UO Core Education: Cultural Literacy: US: Difference, Inequality, Agency.
 - Repeatable for credit if different topics.
 - Recent topics include August Wilson, Latinx Theatre, Middle Eastern American Theatre, Native Theatre, World Theatre.

TA 490. Theatre Capstone: [Topic]. 4 credits.

Typically taken at senior level and intended to challenge students to synthesize previous course work and production experience.

- Prerequisites:
 - TA 210, 211, 212, 250, 271; and one from TA 367, 368, 369 (Theatre History).
- Additional Details for Student Planning:
 - Usually offered twice each year with different topics.
 - The major requirement may be fulfilled by taking any one of four topics: Devising, Dramaturgy, Play Direction, Playwriting.
 - After completing one TA 490 course for the major, additional TA 490 courses in other topics may fulfill upper-division course requirements (see the “Theatre Arts Major Requirements” section in this handbook).

Major Requirements – Theatre Production Credits FAQs

What is a Theatre Production Credit for the TA major requirement?

Theatre Production Credits are sometimes confused with UO course credits that students register for each term. In this case, the “production credit” refers to work completed on a theatre production. Students also earn UO course credits for that work.

Theatre Production Credits – General Guidelines:

- Theatre Production Credits offer experiential learning by working behind the scenes on University Theatre productions.
- This work earns TA majors 300-level UO course credits taken as P/NP (the only course credits for the major not taken for a letter grade).
- Each production experience fulfills **one** Theatre Production Credit for major requirements (reminder: three are required).
- You may only register for Theatre Production Credit course numbers with TA Faculty approval.
- Students usually register for 1 UO course credit under Theatre Production Credit course numbers.
- You and your faculty supervisor may also determine whether 1-3 variable UO course credits are appropriate given the related production workload.

Does acting for a University Theatre show fulfill a Theatre Production Credit?

Short answer: no. However, student actors may register for UO course credits when cast in a production.

- The course number and description for acting is TA 325 Performance.
- TA 325 **may not** fulfill a Theatre Production Credit for TA major requirements, but it **may** count toward UO upper-division credit totals.
- Faculty directors usually announce the TA 325 option for actors early in a rehearsal process, but students may also ask the director for information when cast.

What are the general course numbers for Theatre Production Credits?

Theatre Production Credits generally use the course numbers below that are associated with production areas. Prerequisites for these course numbers are TA 210, 211, 212.

- TA 321 Scenery
- TA 322 Costumes
- TA 323 Lighting
- TA 324 Assistant Directing, Dramaturgy, Projections, Properties, Running Crew, Sound, Stage Management.

How do I register for a Theatre Production Credit?

The process for registering uses the general steps below:

1. You discuss a production area (Scenic, Costumes, Lighting, etc.) and specific production (University Theatre show) with the appropriate TA faculty. You are encouraged to contact faculty as far in advance as possible because each position may not be available for each production.
2. The instructor emails ASU 5 with a preauthorization request and CC's you.
3. ASU 5 replies with confirmation of preauthorization.
4. You register for the UO course credits using the registration steps in the email.

Which faculty do I contact for Theatre Production Credits registration?

See below for faculty contacts and course numbers with specific titles that will be used for registration in the 2025-26 academic year.

- Assistant positions will register for main area titles, for example: Assistant Scenic Designer will use TA 321. Prod Scenic Design.
- Some positions will register for main area titles because they are less frequent, for example: a student Technical Director will use TA 324. Production.

TA 321 Scenery

- Faculty to Contact:
 - Mary Jungels Goodyear (mjungels@uoregon.edu)
- Course Numbers and Titles:
 - TA 321. Prod Scenic Design.
 - TA 321. Prod Scenic Painting.
 - TA 321. Production Scenery.

TA 322 Costumes

- Faculty to Contact:
 - Jeanette deJong (jdejong@uoregon.edu)
- Course Numbers and Titles:
 - TA 322. Production Costumes.
 - TA 322. Prod Costume Wardrobe.
 - TA 322. Prod Costume Design.

TA 323 Lighting

- Faculty to Contact:
 - Janet Rose (jrose@uoregon.edu)
- Course Numbers and Titles:
 - TA 323. Prod Lighting Design.
 - TA 323. Prod Lighting Electricn.
 - TA 323. Production Lighting.
 - TA 323. Prod Light Board Op.

TA 324 Assistant Directing

- Faculty to Contact:
 - Email the faculty director for the production.
 - For guest directors, start by emailing the Director of Undergraduate Studies.
- Course Numbers and Titles:
 - TA 324. Prod Asst Direct. (with “Show 1” etc. in title by term).

TA 324 Dramaturgy

- Faculty to Contact:
 - Email the faculty director for the production.
 - For guest directors, start by emailing the Director of Undergraduate Studies.
- Course Numbers and Titles:
 - TA 324. Prod Dramaturgy. (with “Show 1” etc. in title by term).

TA 324 Projections

- Faculty to Contact:
 - Bradley Branam (bbranam@uoregon.edu)
- Course Numbers and Titles:
 - TA 324. Prod Projection Design.
 - TA 324. Prod Projectn Board Op.

TA 324 Properties

- Faculty to Contact:
 - Mary Jungels Goodyear (mjungels@uoregon.edu)
- Course Numbers and Titles:
 - TA 324. Prod Properties Design.

TA 324 Running Crew or Scenic Construction Crew

- Faculty to Contact:
 - Bradley Branam (bbranam@uoregon.edu)
- Course Numbers and Titles:
 - TA 324. Prod Running Crew.
 - TA 324. Production.

TA 324 Sound

- Faculty to Contact:
 - Bradley Branam (bbranam@uoregon.edu)
- Course Numbers and Titles:
 - TA 324. Prod Sound Design.
 - TA 324. Prod Sound Board Op.

TA 324 Stage Management

- Faculty to Contact:
 - Janet Rose (jrose@uoregon.edu)
- Course Numbers and Titles:
 - TA 324. Prod Stage Management.

Where can I find position descriptions for Theatre Production Credits?

The most common positions are listed below in alphabetical order by title, followed by a general position description. Additional details include supervisor and position expectations for student planning. See the “University Theatre” section in this handbook for steps to access technical guidelines.

Assistant Director

Responsible for scope of activities as determined with the director of a production and related to directing processes (rather than “assistant to the director” or administrative functions).

- Supervisor:
 - Directing faculty. Not all directors work with an Assistant Director.

- Position Expectations:
 - Collaborate with the director on scope of activities, such as blocking, giving notes to the director or actors, observing, serving as a liaison between actors and director, or supporting other unique project areas related to content.
 - Attend all production meetings.
 - Participate in the audition process.
 - Attend rehearsals, run-throughs, and technical rehearsals as determined with the director.

Assistant Designer

Responsible for scope of activities and processes as determined with the faculty supervisor in collaboration with the student or faculty designer.

- Supervisor:
 - Related production area faculty.
- Position Expectations:
 - Collaborate with the designer and faculty supervisor on scope of activities, such as preparing research or inspiration materials, developing technical drawings, participating in aspects of the production build, or supporting other unique project areas related to content.
 - Work with supervisor to set and meet agreed upon deadlines.
 - Attend production meetings, rehearsals, run-throughs, and technical rehearsals as determined with supervisor.

Assistant Stage Manager

Responsible for assisting the stage manager, director, and actors during rehearsals and performances of a production.

- Supervisor:
 - Stage Management faculty.
- Position Expectations:
 - Collaborate with the stage manager and faculty supervisor on scope of activities for rehearsal and performances.
 - Attend production meetings and rehearsals as determined with stage manager and faculty supervisor.
 - Attend all technical rehearsals.
 - Manage backstage and communicate with stage manager on headset as needed during performances.

Construction (area crews)

Contact faculty by production area (scenery, costumes, lighting, etc.) to discuss options for construction focus as a Theatre Production Credit.

- Supervisor:
 - Related production area faculty.
- Position Expectations:
 - Will vary depending on crew and production area.

Costume Designer

Responsible for all costumes needed in a production.

- Supervisor:
 - Costume Design faculty.
- Position Expectations:
 - Collaborate with the director on costume design for the project.
 - Work with faculty supervisor to set and meet agreed upon deadlines.
 - Collaborate regularly with faculty supervisor and Costume Shop Manager for artistic and technical guidance as well as to arrange the purchase of fabric, garments, wigs, or other costume accessories and to track progress of the build.
 - Attend actor costume fittings.
 - Attend all production meetings.
 - Create costume renderings.
 - Attend all dress rehearsals.
 - Read daily rehearsal and performance reports sent in email.
 - Attend at least one rehearsal run-through before tech week.

Costume Wardrobe (costume crew)

Responsible for assisting actors with costumes, hair, and makeup during performances of a production.

- Supervisor:
 - Costume Design faculty and Costume Shop Manager.
- Position Expectations:
 - Collaborate with the designer, faculty supervisor, and Costume Shop Manager on specific costumes and processes related to the production.
 - Attend all dress rehearsals.
 - Attend all performances.
 - Guide actors on the proper wear of costumes.
 - Make emergency garment repairs as needed during performances.
 - Oversee costume care, maintenance, and laundry during a production run, which will include working on weekends or outside regular hours of construction and rehearsal.

Dramaturg

Responsible for scope of activities as determined with the director of a production, which may include some position expectations but not all.

- Supervisor:
 - Directing faculty. Not all directors work with a dramaturg.
- Position Expectations:
 - Collaborate with the director on critical contexts, conceptual ideas, and research needed for the play in production.
 - Attend production meetings, rehearsals, and run-throughs as determined with the director.
 - Provide a dramaturgy packet to the production team and actors.

- Research questions that arise during design or rehearsal processes.
- Write a program note.
- Create a lobby display.
- Arrange and/or participate in post-play discussions.

Follow Spot Operator

Responsible for operating follow spot lighting cues during performances of a production.

- Supervisor:
 - Lighting Design faculty.
- Position Expectations:
 - Collaborate with the stage manager to execute cues as called during a performance.
 - Attend all technical rehearsals.
 - Attend all performances.
 - Contribute to light test before each performance as agreed upon with Light Board Operator.
 - Apply knowledge of lighting instruments and other related technical functions.

Light Board Operator

Responsible for operating the lighting control system during performances of a production.

- Supervisor:
 - Lighting Design faculty.
- Position Expectations:
 - Collaborate with the stage manager to execute cues as called during a performance.
 - Attend all technical rehearsals.
 - Attend all performances.
 - Conduct a light test before each performance at an agreed upon call time.
 - Apply knowledge of computer programs to build or adjust cues and run lighting as well as lighting instruments, cables, color, and other related technical functions.

Lighting Designer

Responsible for all lighting needed in a production.

- Supervisor:
 - Lighting Design faculty.
- Position Expectations:
 - Collaborate with the director on lighting design for the project.
 - Work with faculty supervisor to set and meet agreed upon deadlines.
 - Collaborate regularly with faculty supervisor for artistic and technical guidance as well as to arrange purchase of color media, gobos, specialty lighting products, or production-specific electrical supplies.
 - Attend all production meetings.
 - Create cue list and light plot.

- Supervise lighting electrician crew for light hang, circuiting, focus, and color installation of all lighting instruments, which will include working on weekends or outside regular hours of construction and rehearsal.
- Build cues and program lighting levels for each cue.
- Read daily rehearsal and performance reports sent in email.
- Attend at least one rehearsal run-through before tech week.
- Attend paper tech and all technical rehearsals.
- Train light board operator.

Lighting Electrician

Responsible for working with the lighting designer to install the light plot needed for the production in the performance space.

- Supervisor:
 - Lighting Design faculty.
- Position Expectations:
 - Collaborate with faculty supervisor and lighting designer to meet agreed upon lighting installation deadlines.
 - Attend arranged work calls to hang, circuit, and focus lighting units according to the light plot, which will include working on weekends or outside regular hours of construction and rehearsal.

Projection Board Operator

Responsible for operating the projection control system during performances of a production.

- Supervisor:
 - Projection Design faculty.
- Position Expectations:
 - Collaborate with the stage manager to execute cues as called during a performance.
 - Attend all technical rehearsals.
 - Attend all performances.
 - Conduct a projection test before each performance at an agreed upon call time.
 - Apply knowledge of computer programs to build or adjust cues and run projections as well as projector equipment, cables, and other related technical functions.

Projection Designer

Responsible for all projections and related media needed in a production.

- Supervisor:
 - Projection Design faculty.
- Position Expectations:
 - Collaborate with the director on projection design for the project.
 - Work with faculty supervisor to set and meet agreed upon deadlines.
 - Collaborate regularly with faculty supervisor for artistic and technical guidance as well as to arrange purchase of any projection components.

- Attend all production meetings.
- Create cue list.
- Determine projection cue sources and create cue content.
- Read daily rehearsal and performance reports sent in email.
- Attend at least one rehearsal run-through before tech week.
- Attend paper tech and all technical rehearsals.
- Train projection board operator.

Properties Designer

Responsible for all properties (props) needed in a production.

- Supervisor:
 - Properties faculty.
- Position Expectations:
 - Collaborate with the director on properties for the project.
 - Work with faculty supervisor to set and meet agreed upon deadlines.
 - Collaborate regularly with faculty supervisor for artistic and technical guidance as well as to arrange the purchase of props.
 - Attend all production meetings.
 - Create prop list.
 - Determine prop sources, which may include pulling from storage, purchasing, or making items needed.
 - Read daily rehearsal and performance reports sent in email.
 - Collaborate with stage manager to provide appropriate rehearsal props.
 - Attend at least one rehearsal run-through before tech week.
 - Attend technical rehearsals as determined with faculty supervisor.
 - Help the scenic designer dress the set, if needed.

Running Crew (stage crew)

Responsible for assisting with preparing and restoring the set before and after performances as well as set changes during performances of a production.

- Supervisor:
 - Faculty Technical Director.
- Position Expectations:
 - Attend all technical rehearsals.
 - Attend all performances.
 - Follow guidance of the stage manager or assistant stage managers in preparing the set before each performance and restoring the set after each performance.
 - Complete assigned set changes during each performance, which may include scenic elements, furniture, props, and other related technical functions.

Scenic Designer

Responsible for all scenic elements needed in a production.

- Supervisor:
 - Scenic Design faculty.

- Position Expectations:
 - Collaborate with the director on scenic design for the project.
 - Work with faculty supervisor to set and meet agreed upon deadlines.
 - Collaborate regularly with faculty supervisor, faculty Technical Director, and Scene Shop Supervisor for artistic and technical guidance as well as to arrange the purchase of set materials and track progress of the build.
 - Attend all production meetings.
 - Create scenic drawings and models.
 - Supervise scenic painting, which will include scenic painting contributions as well as working on weekends or outside regular hours of construction and rehearsal.
 - Read daily rehearsal and performance reports sent in email.
 - Attend at least one rehearsal run-through before tech week.
 - Attend technical rehearsals as determined with faculty supervisor.
 - Dress the set, with help from the properties designer if needed.

Scenic Painter (or Scenic Artist)

Responsible for working with the scenic designer to complete scenic painting for the production in the performance space.

- Supervisor:
 - Scenic Design faculty.
- Position Expectations:
 - Collaborate with faculty supervisor and scenic designer to meet agreed upon painting deadlines.
 - Attend arranged work calls to paint scenic elements in varied techniques, which will include working on weekends or outside regular hours of construction and rehearsal.

Sound Board Operator

Responsible for operating the sound control system during performances of a production.

- Supervisor:
 - Sound Design faculty.
- Position Expectations:
 - Collaborate with the stage manager to execute cues as called during a performance.
 - Attend all technical rehearsals.
 - Attend all performances.
 - Conduct a sound test before each performance at an agreed upon call time.
 - Apply knowledge of computer programs to build or adjust cues and run sound as well as sound equipment, speakers, microphones, cables, and other related technical functions.

Sound Designer

Responsible for all recorded or live sound effects needed in a production.

- Supervisor:
 - Sound Design faculty.

- Position Expectations:
 - Collaborate with the director on sound design for the project and with composer if applicable to the production.
 - Work with faculty supervisor to set and meet agreed upon deadlines.
 - Collaborate regularly with faculty supervisor for artistic and technical guidance as well as to arrange the purchase of any sound components.
 - Attend all production meetings.
 - Create cue list.
 - Determine audio cue sources and create cue content.
 - Install or rearrange sound equipment, including speakers, microphones, or other technical sources, which may include working on weekends or outside regular hours of construction and rehearsal.
 - Build cues and program sound levels for each cue.
 - Read daily rehearsal and performance reports sent in email.
 - Attend at least one rehearsal run-through before tech week.
 - Attend paper tech and all technical rehearsals.
 - Train sound board operator.

Stage Manager

Responsible for managing all rehearsals and performances of a production.

- Supervisor:
 - Stage Management faculty.
- Position Expectations:
 - Collaborate regularly with faculty supervisor and director to meet artistic and technical goals of the project.
 - Collaborate regularly with the production team to track progress of the build.
 - Collaborate regularly with actors and assistant stage managers during the rehearsal and performance phases of the project.
 - Attend all production meetings; take meeting notes and distribute them to the production team.
 - Record blocking in rehearsal.
 - Send daily rehearsal and performance reports in email.
 - Collaborate with Properties Designer to provide appropriate rehearsal props.
 - Attend paper tech and all technical rehearsals.
 - Plan for set changes with director, assistant stage managers, and running crews.
 - Call cues during performances in collaborate with board operators, assistant stage managers, and actors.
 - Organize archival photo shoot with production design team and actors.
 - Coordinate strike with Technical Director.

Technical Director

Responsible for build and installation of all production elements in the performance space.

- Supervisor:

- Faculty Technical Director.
- Position Expectations:
 - Collaborate with director and production team to ensure all production elements are installed and work in the performance space.
 - Work with faculty supervisor to set and meet agreed upon deadlines.
 - Collaborate regularly with faculty supervisor, designers, and Scene Shop Supervisor for artistic and technical guidance as well as to arrange purchases and to track progress of the build.
 - Attend all production meetings.
 - Create technical drawings or other materials.
 - Read daily rehearsal and performance reports sent in email.
 - Attend at least one rehearsal run-through before tech week.
 - Attend technical rehearsals as determined with faculty supervisor.
 - Coordinate load-in, technical rehearsals, and strike with faculty supervisor and Stage Manager.

Performance-Related Courses in Dance and Music

Theatre Arts major or minors with a performance focus are strongly encouraged to include at least one of the following in their four years. If musical theatre is an emphasis, the department's recommendation is to take as many of the following as possible.

Dance Activity and Dance Professional

- DANC 170. Contemporary I. 1 credit.
- DANC 172. Ballet I. 1 credit.
- DANC 175. Hip Hop I. 1 credit.
- DANC 199/299. Special Studies: [Topic]. Variable credits.
- DAN 255. Dance Production I. 2 credits.
- Please Note:
 - Also see [Dance Activity \(DANC\)](#) and [Dance Professional \(DAN\)](#) Course Catalog listings. Dance courses may charge an additional fee.

Music and Music Performance

- MUP 114. Fundamentals of Music Performance Studies I: Voice topic. 2 credits.
- MUP 165. Music Performance Studies: Voice topic. 2 credits.
- MUS 125. Understanding Music. 4 credits.
- MUS 126. Music Theory Fundamentals. 3 credits.
- MUS 131. Music Theory I. 2 credits. (MUS 134 is prerequisite or co-requisite).
- MUS 134, 135, 136. Aural Skills I-III. 2 credits each. (Part of a sequence; see catalog for prerequisites/co-requisites).
- MUS 398. Opera Workshop. 2 credits. (Audition required).
- Please Note:

- Also see [Music \(MUS\)](#) and [Music Performance \(MUP\)](#) Course Catalog listings.

Student Welcome Event

Each academic year, Theatre Arts holds a welcome event early in Fall term, to introduce new students to the department's faculty, graduate students, classes, production season, and other opportunities. All students are welcome: new majors and minors, returning students, non-majors/minors but interested in theatre activities.

Graduation Celebration

Theatre Arts majors and minors will be contacted by administrative staff for celebration dates, activities, and RSVPs. Any departmental celebrations may be separate from the main [University of Oregon Commencement](#).

Undergraduate Scholarships

In the spring of each year, the faculty consider all Theatre Arts majors, both graduate and undergraduate, for any available scholarships for the following year. Criteria vary, but faculty usually study both earned grade point average and participation in University Theatre. Awards are competitive, and the number and amount reflect available funding. Typically, students with a cumulative grade point average lower than 3.5 are not considered for Theatre Arts scholarships.

If you are a theatre arts major with a GPA at or above 3.5, you will be encouraged to complete an online scholarship application via email invitation in the spring.

Anna Boyd Reed Scholarship

Awarded to students studying theatre arts. Recipients include continuing graduate or undergraduate students.

Burrell Family Scholarship

Awarded to acting-focused Theatre Arts majors. Recipients include two undergraduate students: a current sophomore and junior to receive the scholarship in the next academic year as a junior and senior.

Eleanor Wood Karrer Scholarship

Awarded to undergraduate Theatre Arts majors. Recipients include current freshman, sophomore, or juniors.

Marks Family Scholarship

Awarded to acting-focused students. Recipients include continuing graduate students or current sophomore/junior undergraduate students to receive the scholarship in the next academic year as juniors/seniors. Students must also carry a full course load while majoring in drama.

Kenneth Olsen Scholarship

Awarded to an undergraduate student with interest in pursuing a career in arts management, including theatre and stage management or administration. The recipient is a current sophomore or junior to receive the scholarship in the next academic year as a junior or senior.

Carol and Ellis Rose Theatre Arts Scholarship

Awarded to students studying theatre arts. Recipients include continuing graduate or undergraduate students.

Theatre Arts Alumni Gift Fund Scholarship

Awarded to students studying theatre arts. Recipients include continuing graduate or undergraduate students.

Jack Watson Memorial Scholarship

Awarded to students admitted to the Theatre in London Program, aimed to diversify opportunity and support for excellent students in special financial need. Recipients include graduate or undergraduate students enrolled in Theatre in London.

- Please Note:
 - This scholarship has a separate application process related to Theatre in London program application and acceptance.

The Very Little Theatre Scholarship

Awarded to students who have demonstrated outstanding work in any area of theatre production, with preference towards those who have worked with Very Little Theatre in performance or production.

- Please Note:
 - This scholarship has a separate application process open annually to Theatre Arts major or minors in Spring term.

Internships

Internships provide special training and practical experience related to a theatre arts major in an off-campus site. You are encouraged to take advantage of internships and summer theatre experiences to enhance training. Information about some specific internship programs is available from faculty mentors, who can also help you select a program and

prepare an internship proposal. Credit for internships must be arranged prior to experience.

Objectives

- To integrate classroom study with supervised work experience in a professional theatre environment.
- To develop a working relationship between University Theatre, our students and professional theatres.
- To provide practical experience and exposure to varied work methods not available on campus.

Eligibility

- Grade point average of at least 2.75 in all courses.
- Academic standing of junior or above.
- Demonstrated skills in area of internship.
- Significant progress towards completion of degree.

Application Process

Interested students should meet with a faculty supervisor to establish internship guidelines:

- Statement of student goals and how internships can contribute to these goals.
- Duration-length of internship and number of hours per week.
- Student responsibilities-description of internship duties.
- Method of evaluation.

Academic Requirements

- Internship duties must be of a scope and complexity to warrant academic credit.
- Before embarking on an internship, student and faculty supervisor must agree on method of academic evaluation.
- Student will keep a journal recording experiences and observations of the theatrical process.
- During the internship period, the student must keep the faculty supervisor informed of their progress at predetermined intervals, no less than every two weeks.
- Upon completion of the internship, the student will be required to return to campus to prepare a presentation for the supervising faculty. The presentation should exhibit evidence of creative accomplishments and must be accompanied by a written summation.
- Internships may be taken Pass/No Pass.

Guidelines for Theatre Arts Course Credits

- The credits earned during an internship will be upper-division and registered as “TA 404. Internship.”
- The number of UO course credits should correspond with the number of work hours anticipated. The scale should be the same that is used for Theatre Arts lab credits: 30 hours of work for one UO course credit for a maximum of 12 total credits.
- A maximum of four “TA 404. Internship.” course credits may be applied to the upper-division requirements for the degree.
- If the internship includes a stipend or salary, credit may only be given for accompanying academic work.
- Theatres or organizations considered for internships must meet the following requirements:
 - Demonstrated production excellence.
 - Trained supervisors willing to participate in evaluation.
 - Quality facilities and equipment.
 - Opportunity for student to participate on a professional level.

Theatre in London Program

Every other Spring term, the Department of Theatre Arts leads between 12-20 students to London for a 9-week residency. All UO students are eligible to apply. Theatre Arts majors and minors are given priority.

Application and Information on the GEO Program Page

The program is fully accredited and organized via UO’s Global Education Oregon (GEO). You can view [GEO’s Theatre in London page](#) for details year-round. All credits earned apply to Theatre Arts major and minor requirements like courses taken on the UO campus. This is an advantage over some study abroad programs where course equivalencies are not automatic. Majors and minors may fulfill up to three course requirements.

Theatre in London - Required Course

- Recent British Theatre
 - Earns 8 credits total; 4 credits may fulfill one Group 3-B requirement for majors or the Literature/Criticism category for minors.
 - Each student enrolls for this course content, which includes:
 - Attending 35-40 performances in London and regular course meetings to discuss the critical impact and production elements of these performances.
 - Trips/excursions out of London to Stratford-upon-Avon, Bath, Stonehenge, Salisbury or Canterbury, Brighton or Dover.
 - A midterm travel break of four-five days to allow individual exploration of the UK and Europe.

Theatre in London - Optional Courses

- London Performing
 - 4 credits that may fulfill one Group 3-A requirement for majors or the Performance category for minors.
 - Students with performance interest attend weekly workshops led by professionals in London to explore current trends in training, acting, and theatre companies.
- London Period Styles
 - 4 credits that may fulfill one Group 3-B requirement for majors or the Theatre History category for minors.
 - This independent study of period styles is formulated especially for students interested in theatre design, directing, and dramaturgy. Students explore the museums, galleries, historical sites, and landscapes relevant to each major period of British history while developing a blog/casebook around a specific topic.

Oregon Shakespeare Festival Intensive

Thanks to a generous foundation-gift “in perpetuity” from UO patron Carol Williams, undergraduate students from our department can join faculty in a Spring Break research trip to the Oregon Shakespeare Festival, in Ashland, Oregon, for 5-6 days. The Oregon Shakespeare Festival’s unique repertory structure and its one-of-a-kind success over many decades has garnered several awards, including the Tony award for best Regional Theatre.

For just \$100 each, students in the group see 4-5 plays, participate in talks and workshops designed specifically for our group, and take guided tours of OSF’s amazing facilities. UO group transport (van travel) and housing in the Oak Street Cottages (nearby the OSF campus with kitchen facilities) are also provided. For students demonstrating financial need, full or partial scholarships may be available.

Typically, 16-18 undergraduate students plus two faculty make up the group. There will be one orientation meeting prior to the trip to announce the itinerary and talk through expectations of joining this extraordinary opportunity to see the very best professional theatre in our region. Trip dates may vary by year but will not interfere with classes. College credits are not available for this program.

A call for applications will be distributed in the TA Undergrad group email as well as the Theatre Arts website and social media. Application criteria:

- Open to undergraduate theatre majors or minors with GPA 2.5+.
- Participant must be registered as a student in the term prior to the trip.
- Priority will be given to seniors and juniors who have not previously participated in the OSF trip.

- All students who have previously participated are welcome to apply, but preference will be given to new applicants.

Kennedy Center American College Theatre Festival (KCACTF)

KCACTF is a national theater program started in 1969. Currently, the program includes eight regional conferences, followed by a national conference in Washington, D.C. If selected at the regional level, students join colleagues from around the United States in developmental opportunities and competition for scholarships at a national level. Students who attend KCACTF regional or national conferences experience their work within a peer network and gain exposure to theatrical professionals in related fields.

Through inclusive categories of participation, KCACTF engages many areas of theater. Interested students are encouraged to research guidelines in detail via the KCACTF Region 7 and National websites (see below), then discuss potential projects with their faculty mentors and the department's KCACTF Liaison. Possible categories include, but are not limited to:

- Acting: Irene Ryan Acting Auditions and Musical Theatre Initiative.
- Critical Approaches: Institute for Theatre Journalism and Advocacy (ITJA) and Scholarly Paper Competition.
- Directing: Stage Directors and Choreographers Society (SDC) Directing Initiative.
- Design: Design, Technology, Management (DTM Expo)*.
- Devising: National Devising Theatre Project.
- Dramaturgy: LMDA/ATHE/KCACTF Student Dramaturgy Award*.
- Leadership: Aspire Leadership Fellows.
- Playwriting: National Playwriting Program (NPP).
- Stage Management: Design, Technology, Management (DTM Expo)*.
- Technical Theater: Design, Technology, Management (DTM Expo)*.
- Please Note:
 - *Class projects may be entered at the regional level, but to compete at a national level for Design, Technology, Management and Dramaturgy categories, students must have designs or work realized in production.

UO is part of KCACTF Region 7, which includes: Alaska, northern California, Colorado, Idaho, Montana, northern Nevada, Oregon, Washington, and Wyoming. KCACTF respondents from college programs or theaters in Region 7 respond to University Theatre (UT) productions because the department enters most UT shows each year.

Each University Theatre production response occurs after a designated performance with the cast, production team, and respondent. Once determined, the director or stage manager communicates the response date to the entire production team. Project responses are not critiques or requests to change what the director, production team, or actors have built together. Rather, responses are intended to provide an outside view from

a colleague who values the diverse work produced in university or college theater programs. Respondents may also give Meritorious Achievement awards for exceptional production work of any kind, including acting.

Entering productions for responses allows UO students to take part in the annual KCACTF Region 7 conference. Students who receive Meritorious Achievement awards are not required to attend, but they are encouraged to consider the option. Students self-nominate and then apply for department support to attend the conference. The department's online application becomes available in Fall term after an informational meeting about KCACTF. Once accepted, students may attend the conference and submit outstanding production work or class projects for competition in a range of categories.

The KCACTF Region 7 conference takes place in February (usually in UO's Week 7) at various host locations around the region. In addition to participating in focused categories, conference attendees may observe student work in other areas as well. For instance, students may view Irene Ryan rounds, design displays, or play readings – and may even take part in play readings cast on site. Three to four productions from around the region are also invited to perform at the conference with free admission for conference attendees.

While students are encouraged to prepare their best work as competitors in KCACTF and to experience peer projects in other areas, they are equally encouraged to take advantage of developmental and networking opportunities. Conference activities also include: keynotes and workshops with professional theatre artists from around nation, daily workshops in a broad range of theatre topics, and panel discussions related to varied content. Similarly, professional opportunities like the Next Step auditions and interviews provide employment or academic contacts, while casual contests like the Tech Olympics bring students with shared focus areas together.

For specific information, please visit the [Region 7 website](#) or the [National website](#) and talk with the faculty KCACTF Liaison as well as your Theatre Arts faculty mentors.

University Resident Theatre Association (URTA)

URTA is an organization of MFA theatre training programs associated with professional theatre companies. Each year, several hundred positions are offered to talented young theatre artists and technicians to bridge the gap between advanced student to aspiring professional through engagement with graduate programs, Shakespeare festivals, resident theatre companies (on and off campuses), and summer theatre companies. There are acting, arts leadership, design and technology, directing, and stage management URTA opportunities.

For specific information about the program and the types of opportunities available, please visit the [URTA website](#) and talk with your Theatre Arts faculty mentors.

United States Institute for Theatre Technology (USITT)

USITT is a national organization for theatre arts designers and technicians. USITT holds an annual convention with presentations, workshops and a showroom of theatrical supplies. The conference also schedules specific activities for students, which include job search and portfolio review opportunities.

In even years, a Design Expo is held to identify, recognize and display works of practicing and studying designers of today and the past. All visual aspects of design for the performing arts (costumes, scenic, lighting designs) are eligible for inclusion. Designs in this exhibit are evaluated by a panel of judges and winners are selected for publication in *Theatre Design and Technology*, the journal of USITT. In the other years, the organization holds an unjuried exhibit called “Cover The Walls.”

In the odd years, a Tech Expo is held featuring innovations in technology in all areas. Some of these exhibits are selected for publication in a manual distributed by USITT.

For specific information about the organization or attending USITT, please visit the [USITT website](#) and talk with your Theatre Arts faculty mentors.

New Voices Playwriting Competition

New Voices is not currently accepting student submissions. Program details will be updated when available.

Overview

The Department of Theatre Arts may seek student submissions of previously unpublished, never produced, play scripts. Submissions will be reviewed anonymously by a panel comprised of faculty members from the Department of Theatre Arts and invited graduates and undergraduate judges.

Prizes

Winning script(s) are offered a public play reading with the potential of a future production. This will be done with the full support of the Department of Theatre Arts and directed by a faculty member during winter term. If selected for production, the show will be a participating entry in the Kennedy Center American College Theater Festival (KCACTF) and the scripts will be submitted to KCACTF for consideration in playwriting award categories.

Guidelines

- This competition is open to all theatre arts undergraduates and graduate students at UO. Students are encouraged to enroll in TA 409 (practicum) for fall term. Playscripts must be full length, 30-90 pages, with no more than nine characters. Also, the play must be unpublished, unproduced, and free of royalty and copyright

restrictions. Plays which have had previous workshop readings or Pocket Playhouse productions are acceptable. No musical or screenplays will be accepted.

- Playwrights may submit only one script.
- Scripts are judged anonymously. Authors must REMOVE all identifiable information from scripts for their work to be considered.

Questions?

Any questions may be directed to Professor Michael Malek Najjar.

University Theatre

University Theatre (UT) is the production component of the Department of Theatre Arts. Each academic year, we produce a season that usually includes five plays and may also include special events or guest artists. The plays are directed by faculty, graduate students, and sometimes guest directors. Productions are presented in the Robinson Theatre (capacity 300) and Hope Theatre (capacity is flexible from 120 to 140).

Student Production Opportunities and Course Credit

- Students participating in University Theatre productions are eligible for course credit. See the “Major Requirements – Theatre Production Credits FAQs” section in this handbook.
- Students who are interested in volunteer production opportunities should also review the FAQs and contact appropriate faculty based on area interests.

University Theatre Production Handbook

The “University Theatre Production Handbook” includes related details and processes, with additional technical guidelines for many student production positions. That handbook is currently under review and will be linked when available.

Pocket Playhouse

The Pocket Playhouse is a student-run theatre organization whose productions are directed and designed by students with funding from the ASUO through the Program Finance Committee. All UO students are invited to propose productions or get involved in Pocket Playhouse.

The Department of Theatre Arts collaborates with Pocket Playhouse by providing its primary performance space: 110 Villard Hall. Additionally, the Pocket Playhouse Board includes an elected student representative to the faculty who attends regular Faculty Meetings as a liaison between undergraduate students and the faculty.

Pocket Playhouse Guidelines

The Pocket Playhouse Guidelines include related details and processes. That document is currently under review and will be linked when available. For Pocket Playhouse social media, also see: <https://linktr.ee/pocketplayhouse>.

Theatre Arts Spaces in Villard Hall

The UO Heritage Rehabilitation Project 2023-2025 has included significant renovations to Villard Hall. Following the department's move back into Villard Hall in Fall 2025, additional details will be added to the handbook (such as building hours, access, or safety details).

Theatre Arts Classroom and Space Use – Reservations

For all Theatre Arts spaces, the following have priority in the reservation process:

1. Theatre Arts classes.
2. University Theatre productions.
3. Faculty and graduate student coaching sessions or technical work.
4. Pocket Playhouse productions.
5. Official department events, such as the New Student Welcome Event or Graduation Celebration.

Students may also reserve space for rehearsal or course-related activities. A new process for student reservations will be available during Academic Year 2025-2026.

Theatre Arts Classroom and Space Use – General Guidelines

1. Use resealable water bottles only in Department of Theatre Arts studio classrooms for safety and to maintain these work spaces (no other food or drink, please).
2. At the end of your session: always return the space and furniture to a neutral state, carry all garbage to a trash can, and turn off the lights.
3. You may not use any scenic units prepared for other productions.
4. Do not move any of the rehearsal blocks or benches from one room to another.
5. On opening nights for University Theatre productions, classroom and rehearsal space reservations are not available.
6. Never prop doors open that lead to the outside of the building, especially during rehearsals, performances, and evening hours. Keep safety and security in mind!
7. *Green Room* (located in the basement level near the Robinson Stage):
 - The Green Room is for general student use, and most of the guidelines above apply to this space. Please respect what others are doing, such as studying, napping, eating.
 - Exceptions:
 - No rehearsals for class or University Theatre and Pocket Playhouse productions should be held in the Green Room, even if the room appears to be empty for a moment.

- Food and drink are allowed in the Green Room. Please pick up after yourself and take good care of the facilities as well as furniture.

Theatre Arts Space Rental

For space rental information or questions, please email: theatrearts@uoregon.edu.