



UNDERGRADUATE STUDENT HANDBOOK

for the Department of Theatre Arts



(REVISED WINTER, 2016)
UNIVERSITY OF OREGON

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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.

The department holds meetings every other week 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 “faculty liaison” under “Pocket Playhouse”), 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 the University Theatre (UT). For all matters involving personnel, student discipline 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 Office

The Theatre Arts office (216 Villard) is open five days a week. The office staff are able to assist you with many departmental matters. For questions of advising, however, students should be consulting their faculty advisers or Jerry Hooker, our Undergraduate Coordinator.

The office can be reached at **541-346-4171**.

Student Files

Students are entitled to have access to their student files while in the office. In order to protect the privacy of all students, only faculty and staff may remove or replace student files in the cabinets, or take them from the office. Students may ask permission to have something from their files copied, but may not remove anything from their files or take them out of the office.

Office Equipment and Materials

The office fax, printer, and copy machine is reserved for faculty and GTF use only. The copy machine is only for authorized classroom or production related materials and may not be used for student’s homework, flyers, scripts, or for personal use.

Design Lab

Computers are located in 308 Villard. These computers are primarily for use by design students, although students may also use them to prepare flyers for departmental activities. The code is available from the office manager.

Faculty Service Appointments

Each Theatre Arts faculty member serves as advisor or co-ordinator for certain functions essential to the running of the department and the production program. If you have any questions or problems, please make an appointment to see the appropriate faculty member.

Departmental Head: John Schmor
Director of Graduate Studies: Theresa May
Undergraduate Advising Coordinator: Jerry Hooker
Internships Coordinator: Jeanette De Jong
New Voices: Michael Najjar or La Donna Forsgren
Technical Director: Bradley Branam
Production Manager: Janet Rose
Costume Shop Manager/Storage: Vicki Vanecek-Young
KC/ACTF Liaison: Tricia Rodley

Undergraduate Courses and Degrees

At the University of Oregon, the undergraduate degree in Theatre Arts involves the study of the theatre as a whole, within the context of the liberal arts and sciences. Requirements encourage students to gain knowledge and experience in all aspects of the field, and scholarly pursuits and production training are given equal emphasis. The well-rounded major will include course work and experience in history and literature, theory and criticism, as well as design, technology, and performance.

How to Declare a Theatre Arts Major

1. Pick up a change of major form from office staff (216 Villard). You will be automatically assigned a faculty advisor who will contact you shortly after your form is processed. You can change your adviser at any time. You will also be signed on to our "circus" list-serve which sends out e-mail announcements every week about auditions, production assignments as well as new courses and other departmental opportunities.
2. Pick up the fact sheet entitled "Major Requirements: Theatre Arts Major" Keep this sheet and use it as a checklist as you complete each requirement. Bring it with you when you make appointments for advising.

Graduation requirements for the Theatre Arts Major

Jerry Hooker is our Undergraduate Advising Coordinator – you can reach him at 541-346-0070 or jshooker@uoregon.edu.

When you have a question regarding graduation requirements, first check the UO catalog, via our University homepage. The UO catalog provides extensive and up to date information and serves as a contract between you and the university. You may also come to the office to pick up a checklist sheet to help you track and plan for completing major or minor requirements.

When you declare the theatre arts major, we will assign you a faculty advisor. You may change your advisor by filling out a form you can obtain from the office staff. Your advisor can help you with course selection, schedule planning, and degree completion. Make an appointment to see your advisor regularly to confirm your progress and plans. Note that you can, of course, consult with any faculty member at any time.

Twice a year, Theatre Arts faculty cancel one day of class meetings in order to schedule meetings with all advisees, particularly new students to the major. In Fall, Seniors, Juniors and Transfer students sign up. In Spring, Freshmen, Sophomores and Transfer students sign up. In addition to our regular “Advising Days,” we encourage all Theatre Arts majors and minors to check in with their academic advisors once a term, especially near the time to register for the next term’s classes (usually starting in Week 8)

Students have final responsibility for satisfying their degree requirements for graduation. Only those students who have completed all course work and any additional graduation requirements will be allowed to take part in the department’s commencement ceremony. Those who believe that they have justification for an exception may petition the faculty by writing to the Department Head at least three weeks prior to Finals Week, Spring term.

Theatre Arts Major Requirements **Group I - Required Core Courses**

TA 210: Introduction to Design

All aspects of design in theatre, with an emphasis on developing a sense of visual imaging for production. The course includes a laboratory component, with assignments made in stagecraft, costume construction, or lighting. This course is part of a sequence with TA 211 and TA 212, intended for first-year majors.

TA 211: Theatre Production I

Basic stagecraft and lighting in order to prepare students for backstage work; there is a laboratory requirement to be assigned in stagecraft or lighting.

TA 212: Theatre Production II

Costume construction and makeup in order to prepare students for presenting the actor's image; there is a laboratory requirement in costume construction.

TA 250: Acting I

An introduction to basic concepts and vocabulary for the actor. There are no prerequisites, but students who wish to take further acting courses must present auditions or submit applications.

TA 271: Introduction to Theatre Arts

Play analysis and structure, incorporating theatre aesthetics and the role of theatre in society.

TA 367, 368, 369: History of Theatre I, II, III

Theatre from its origins to the present day. These may be taken in any order. The faculty recommend that majors complete all three courses by end of junior year. Each is a group satisfying course in Arts and Letters.

TA 470: Theatre Majors Seminar

This course surveys future trends in contemporary theatre and prepares all Junior-standing Theatre Majors to be thinking about Senior year auditions, internships, projects and thinking about futures beyond graduation.

TA 490: Theatre Capstone

This degree requirement can be fulfilled by taking any one of the four regularly offered topics under TA490: Play Direction, Playwriting, Dramaturgy, or Devising. At least two of these are offered every year. Pre-requisites include all 200-level major requirements and at least one of the Theatre History courses. TA 490 courses are intended to challenge students to synthesize previous course work and production experience, and are typically taken in the senior year. Please note: students cannot "double dip" one course for both their Theatre Capstone and one of the IIIA or IIIB advanced group requirements.

Group II - Production Credits

NOTE: TA 210, 211, 212 are prerequisites for TA 321, 322, 323 and 324.

Three assignments from:

TA 321: Scenery Production

Completion of a supervisory level position on a University Theatre production, either Robinson or Hope, as a crew head or an assistant in scenery or properties. 1-3 credits.

TA 322: Costume Production

Completion of a supervisory level position on a University Theatre production,

either Robinson or Hope, as a crew head, stitcher, or an assistant in costuming. 1-3 credits.

TA 323: Lighting Production

Completion of a supervisory level position on a University Theatre production, either Robinson or Hope, as a crew head or an assistant in lighting. 1-3 credits.

TA 324: Production

Completion of a supervisory level position on a University Theatre production, either Robinson or Hope, as a stage manager, assistant director or dramaturg. 1-3 credits.

Group III – Advanced Coursework

Six four-credit, upper-division courses – three courses in each of the following two areas:

III A: acting, directing, design, technical production, devising or playwriting

III B: history, literature, criticism, or dramaturgy

NOTE: for one course in area B, ONE upper division course in another department may be substituted with prior approval from the department head and/or faculty advisor

All courses for the major must be taken for a letter grade unless the course is offered P/N, as in the case of TA 321-324. All graded courses must be completed with a C or better, so a C- or lower is not satisfactory.

Of the 180 credits required for graduation, 62 must be taken in upper-division courses (300 level or higher). You must complete 168 credits with grades of A, B, C, D, or P*; the latter grade reflects passing work in a course offered only pass/no pass.

In plotting out your course work, consider the following points:

1. All theatre arts majors have the same required courses. All are students of theatre as a whole and course requirements are selected to guide students through a well-rounded major with experiences in all fields of theatre.
2. Most courses are not offered every term and some are not offered every year. Check the course schedule carefully to make sure your plans are feasible.
3. Lower-division courses may not be taken for upper-division credit by adding another assignment.

4. If you sign up for a crew after the registration deadline, you may register for credit for that crew the following term only.
5. Regularly-taught courses may not be taken in another term, or at another time, under TA 405: Reading. Please plan to take these courses when they are offered.
6. Transfer students may petition the department head for special consideration with regard to waiving degree requirements. Consult your advisor to initiate this process.

Graduating with Departmental Honors

Each year, the faculty recognize select graduating students with departmental honors.

To be eligible for consideration, a student must:

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

Theatre Arts Minor Requirements

The purpose of the minor in Theatre Arts is to expose the student to a variety of the disciplines within theatre and to allow for some specialization. A minimum of 24 hours of University level courses in theatre arts are required; at least 16 of these credits must be taken at the University of Oregon and at least 16 must be upper-division work. Lower division courses must be passed with a grade of C-/Pass or better, upper-division courses must be passed with a C- or better.

The course of study must include at least one course in each of the following areas: International students must also submit the following:

Performance

TA 250 Acting I

TA 251 Acting II

TA 252 Acting III

TA 410 – Experimental Topics (Devising, Applied Theatre)

TA 452 - Advanced Topics in Acting: scheduled on a rotation. (Topics include Voice/Dialect, Morris technique, Meisner technique, Movement, Clown, and Acting Shakespeare) Pre-requisites: completion of Acting III. Transfer students may petition for exception to these pre-requisites.

Literature/Criticism

TA 271 Introduction to Theatre Arts

TA 472 Multicultural Theatre or Special Topics
TA 474 Themes in Dramatic Literature

Technical Theatre and Design

TA 210 Introduction to Design
TA 211 Theatre Production I
TA 212 Theatre Production II
TA 416 Pattern Drafting
TA 417 Costume Design I
TA 418 Costume Design II
TA 419 Costume Construction
TA 441 Scene Design I
TA 442 Scene Design II
TA 467 Lighting for the Stage

Theatre History

TA 367 Theatre History I
TA 368 Theatre History II
TA 369 Theatre History III
TA 414 Costume History I
TA 415 Costume History II
TA 416 Costume History III

Students focused on acting (majors or minors) are strongly encouraged to include at least one of the following in their four years. If musical theatre is an emphasis, the encouragement is to do as many of the following as possible:

Dance

DANC 170 Modern I, DANC 172 Ballet I, DANC 175 Jazz I, DANC 175 Jazz I
DANC 176 Tap I, DANC 184 Ballroom I, DAN 255 Dance Production
Note: Dance courses may charge an additional fee.

Music

MUP 101 Voice, MUP 140 Voice, MUS 125 Basic Music,
MUS 126 Rudiments of Music Theory, MUS 134, 135, 136 Aural Skills
MUS 398 Opera Workshop

Commencement

Held in the Robinson Theatre, the department's June commencement ceremony is designed to honor graduating Theatre Arts majors, minors and "friends." The ceremony usually features an honored guest speaker, a slide show of productions from the past four years, personalized introduction of each graduate, and other festivities that vary from year to year.

The Theatre in London Program

Every other Spring term, the Department of Theatre Arts leads between 18 and 22 students to London for a 9-week residency. All UO students are eligible to apply, but Theatre Majors are given priority.

The program is fully accredited and organized via UO's GEO office. All credits earned apply exactly as courses taken in regular residency on the UO campus. This is a decided advantage over the foreign study programs where reciprocity is seldom automatic. Each student enrolls for a basic eight credits in Recent British Theatre. This involves attending thirty-five to forty performances in London and Stratford Upon Avon, and attending a daily seminar which reviews the critical and production constituents of each experience.

In addition, there are two optional courses. The first, London Performing, can count as an upper-division IIIA major requirement, for four credits. Students with performance interest attend weekly 4-hour workshops led by professionals from companies and conservatories in London. The second elective, London Period Style, can count as an upper-division IIIB major requirement, for four credits. Students explore the museums, galleries, historical sites and landscapes relevant to each major period of British history. This is an independent study course formulated especially for students with interest in theatre design and British period styles.

Overnight excursions out of London include trips to Stratford-upon-Avon, Bath, Stonehenge, Salisbury or Canterbury, Brighton or Dover. A midterm break of four-five days allows opportunities for individual exploration of the UK or Europe.

Oregon Shakespeare Festival Spring Break 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, its one-of-a-kind success over many decades has garnered several awards, including the Tony award for best Regional Theatre. For just \$200 each, students in the group see 4-5 plays, join informal panel discussions with designers, management professionals and actors, participate in acting and dramaturgy workshops, and take guided tours of OSF's amazing facilities. UO group transport and housing in the Oak Street Cottages are also provided. Some basic food supplies are provided, but on the first day students will be driven to an Ashland grocery store to buy what they individually want for the duration of their stay. (Each of the four cottages include a fully equipped kitchen.) Students demonstrating financial need can seek reduction to the fee by appealing to the department head. Applicants must have a 2.5 g.p.a. to be eligible. Students with a strong grade record applying for the first time will have some priority over

students wanting to go for their second or third time. (Typically, 16-18 undergraduate students plus two faculty make up the group.) Applications typically are posted in January with a February deadline. There will be one orientation meeting prior to Spring Break to announce the itinerary and talk through expectations of behavior in joining this extraordinary opportunity to see the very best professional theatre in our region.

Internships

Internships provide special training and practical experience related to your major in an off campus site. Students are encouraged to take advantage of internships and summer theatre experiences to enhance your theatre training. Information about some specific internship programs is available from faculty advisors, who can also help you select a program and prepare an internship proposal. Credit for internships must be arranged prior to experience.

Following are the guidelines for internships.

I. Objectives

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

II. 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.

III. Application Process: Interested students should meet with a faculty advisor to establish internship guidelines:

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

IV. Academic Requirements: Academic viability will be determined by the theatre arts faculty using the following guidelines.

Internship duties must be of a scope and complexity to warrant academic credit.

Before embarking on an internship, student and advisor must agree on method of academic evaluation. The following would be required:

Student will keep a journal recording experiences and observations of the theatrical process.

During the internship period, the student must keep the advisor 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. The oral presentation should be supplemented by a written summation.

Internships may be taken Pass/No Pass.

V. Guidelines for granting credit:

1. The amount of credit to be granted should correspond with the number of work hours anticipated. The scale should be the same that is used for lab credits – 30 hours of work for one academic credit towards a maximum of 12 credits.
2. The credits earned during an internship will be upper-division and registered as TA 406/606: Field Studies.
3. A maximum of 4 credits of internship may be applied to the upper-division requirements for the degree.
4. If program includes a stipend or salary, credit may only be given for accompanying academic work.
5. Theatres considered for internships must meet the following requirements:
 - A. Demonstrated production excellence.
 - B. Trained supervisors willing to participate in evaluation.
 - C. Quality facilities and equipment.
 - D. Opportunity for student to participate on a professional level.

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

Anna Boyd Reed Scholarship

Awarded each year to a new student, either freshman or transfer, who are completing their first year in the program. Students must have above a 3.0 grade average and demonstrate evidence of extra-curricular theatre activities.

Arnold/Isabelle/Rupert Marks Scholarship

Awarded to actors carrying a full course load; may be given to graduate students (incoming or continuing) or undergraduates completing their sophomore or junior years.

Kenneth Olsen Scholarship

Awarded to third- or fourth-year undergraduates who demonstrates active extra-curricular involvement and interest in theatre management and administration or technical theatre.

Theatre Alumni Gift Scholarship

Awarded to students who combine excellent scholarship with outstanding production work.

Ty and Holly Burrell Scholarship

Awarded to two students focusing on performance or future professional work in theatre, television or film.

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.

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 VLT in performance or production. Faculty send nominations to VLT for selection.

University Theatre

University Theatre productions are presented in the Robinson Theatre (capacity 300) and Hope Theatre (capacity is flexible from 120 to 140). The season usually consists of five plays and one special event (guest artists). The plays are directed by faculty, graduate students, and sometimes guest directors.

University Theatre productions generally run two or three weekends for seven to eight performances.

As part of our community outreach, each UT production raises funds for a local charitable organization picked each year to be highlighted throughout the season. Previous organizations that have been beneficiaries of our fundraising efforts include: The Emerald Valley Boys and Girls Club, Ophelia's Place, Womenspace, HIV Resources, and Food for Lane County. For each production, during the second weekend's four performances, actors ask audiences to donate what they can. A season of fundraising has raised as much as \$10,000 across five productions.

At least one show in each season is designated as an appropriate show for middle and high school audiences. That production will have one or two matinées added during the week, usually on a Wednesday or Thursday morning, usually replacing the pick up rehearsals for that production. Participants who consequently miss university classes will receive letters requesting permission to be absent from the Department Head.

Play Selection Process

During the academic year prior to a season, faculty and student representatives discuss the scheduling of and call for proposals (from faculty and graduate student directors) to discuss and select the next year's season.

Several considerations contribute to the shaping of a season:

1. The need to present a variety of dramatic literature and theatrical styles.
2. The artistic merit of proposed titles as they "balance" the season.
3. The educational needs of students with regard to design and performance.
4. Special casting needs, i.e. roles for women or under-represented groups.
5. Audience appeal and title recognition.
6. Balanced load for design and technical components.
7. The availability and interests of faculty and graduate student directors.
8. Programming musicals and Shakespeare plays on alternate years.

Once the season has been determined, the design faculty determines design assignments.

Course Credit

Students participating in all University Theatre productions are eligible for course credit. See the play director or your faculty advisor for information on registration. Production Credit does not include, however, performance – performance credits are electives not required for completion of the major.

Audition Policy

Auditions are held each term for Robinson and Hope productions for the following term. Audition dates are determined by faculty consensus soon after announcement of the new season. Our “circus” e-mail announcements each week let students know of all upcoming auditions. Posted flyers and descriptions of roles available are usually posted by directors a month prior to the auditions. Auditioners need to check rehearsal schedules to determine whether rehearsals and performances will conflict with other productions not auditioning at that time.

Scripts are usually made available for prospective auditioners to check out for two hour readings from the Theatre Arts Office.

No student may participate in a major production at the University Theatre if his/her GPA for the previous term, or his/her cumulative GPA is less than 2.5 at the time of casting or crew assignment.

Casting Policy

Auditions for University Theatre productions, including New Voices, are open to all University of Oregon students, regardless of major. While our primary responsibility is to offer a variety of opportunities for our theatre majors and minors, university students who are not majoring or minoring in Theatre Arts are not to be regarded as “outside” the normal casting pool for any production.

Actors from outside the university may be cast in roles requiring attributes or skills not found or expected in the normal pool, especially actors of particular age, ethnicity, or special ability. For any University Theatre production, casting outside the university student pool should be limited to filling a maximum of three supporting/secondary roles.

Casts fewer than ten should not cast from outside our university student pool without faculty discussion prior to casting based on exceptional need. With such faculty permission, directors of productions with ten roles or fewer may cast only one role from outside the normal student pool. Directors of casts over ten but less than twenty may cast one or two from outside the student pool. Casts over twenty may cast to the maximum cap of three outside the student pool.

In every case, directors should look ahead when proposing play titles and be able to guess where there may be need to cast outside the university student pool – and if needs only come clear through the process of auditioning, directors should bring their wishes to the full faculty for discussion and approval or compromise.

On special occasion, and with prior consent from the faculty in selecting the season, we may hire a professional actor to take a leading role, as guest artist and in conjunction with other educational access for our students. Theatre Arts

faculty or staff, when available, may be preferred over a professional hire or community member's assignment.

The season selection committee should keep in mind, for both Robinson and Hope productions, available roles should be no fewer than eight (with the exception of New Voices) – with the agreed upon (ideal) aim for the season's balance of roles to come close to 50 roles, half available to women, half to men, from our University of Oregon student pool.

Rehearsals may begin no more than 8 weeks prior to opening unless approved by faculty. Most rehearsals are held Sunday through Thursday, between 6:00pm and 10:00pm.

Directors' Advice to Actors

The following represents a compendium of ideas and suggestions from theatre faculty, members of the Pocket Playhouse Board, and theatre students.

1. Read the entire play before the audition and study it before the first rehearsal.
2. Check the rehearsal schedule carefully for any conflicts with prior commitments.
3. Meet all scheduled appointments and deadlines including rehearsals, coaching sessions, character analysis, memorization, publicity assignments, or other special assignments.
4. Bring no food or drink (other than bottled water) into the theatres.
5. Report to the theatre a minimum of 10 minutes prior to each scheduled rehearsal time. The scheduled time is for the start of the rehearsal, so you should plan for time to warm up, change into rehearsal clothing, and focus your concentration.
6. Write down all notes given by the director during the rehearsal process, as well as appointments and rehearsal calls. You are responsible for this information.
7. Use rehearsal time wisely by bringing studies or other projects for the time you are not actively involved.
8. Costume fittings are equally important as rehearsals, and it is considered a breach of etiquette and professional discipline to miss a costume fitting.
9. Stage Managers or Directors will notify actors and crew of any scheduling changes.

10. All actors for University Theatre productions need to have their own makeup kit, such as the one many students purchase for TA 212. University Theatre will provide any additional specialty makeup not provided in the standard kit.

11. Do not use participation in theatre as an excuse for missing class or not completing assignments.

12. Be responsible for your own health and well being. Rehearsals are a draining activity and you may be vulnerable to sore throats, colds and flu. Good nutrition, rest and exercise are essential.

Production Job Opportunities

Assistant Director: responsible for prompting the actors, serving as liaison between the director and the design team, and other special projects as assigned by the director. If interested, see the director before auditions. (Not all directors assign an AD for every production.)

Dramaturg: The dramaturg is the research and literary assistant to the director. This person participates in conceptual process, provides necessary historical information, program notes, and creates the lobby display. If interested, see the director as soon as play is selected. (Not all directors assign a dramaturg for every production.)

Assistant Designer: The assistant designer assists set, costume, or lighting designers in research and preparing visuals or technical drawing, and participates in the execution of design.

Stage Manager: The SM is primarily responsible for recording the blocking, managing the running crews, calling cues for performances, and planning set changes.

Assistant Stage Manager: assists both director and stage manager and is typically on headset during performance, as chief manager of the stage crew.

Lighting: The lighting crew helps in the hanging, focusing and placing gels on the lights. Some will be responsible for running lights in performance.

Sound: This person runs the sound for the play, and sometimes is responsible for locating or designing the soundscape for a production.

Costuming: The costume crew is responsible for assisting actors with their costumes. They also take responsibility for proper wear and use of costumes as well as emergency repairs. Some receive credit for their work in constructing costumes under the supervision of the costume studio manager and costume designer.

Properties: This crew, or person, is responsible for finding, buying, borrowing, or making properties required for rehearsals and performances, supervised by the set designer and sometimes in consultation with costume design.

Stage and Construction Crew: Stage crew is responsible for shifting props and set pieces during the show. Construction crews build, paint, rig, and strike scenery, properties and lighting.

NOTE: Credit for all of these positions counts towards a requirement for the major.

Complementary (Comp) Ticket Policy

People entitled to complimentary tickets will receive coupons that need to be exchanged in advance for reserved seats for a specific date. Having a comp coupon alone does not guarantee your admission to a performance.

1. Actors do not receive comp tickets for the plays they are in. Stage Managers and Running Crew do not receive comp tickets
2. Directors will have ten comp tickets to each performance; additional discretionary comps can be requested through the Department Head.
3. Musical Directors/ Choreographers will have two comp tickets to the performance of their choice. In addition, one ticket for any of the performances can be reserved for their use to observe the play in performance. Requests should be made in advance to the Department Head.
4. Each Assistant Director & Dramaturg will have two comp coupons to the performance of his/her choice. In addition, any assistant director or dramaturg may attend any performance on a space-available basis.
5. Design Staff will have two comp tickets to the performance of their choice. These tickets will be for the Scene Designer(s), Costume Designer(s), Lighting Designer(s), and Sound Designer(s). Designers need to request additional comps for their design assistants, limited to two for each assistant.
6. Theatre Arts Faculty and Staff will have two comp coupons for reserving tickets to the performance of their choice. In addition, one comp ticket is available to children of faculty/ staff members living at home.
7. Theatre Arts GTF's will have two comp coupons for reserving tickets to the performance of their choice.

8. Theatre Arts Work Study, Lab Students, and Construction Crews, as well as LCC Theatre students, are invited to the final dress rehearsal for UT productions, but they do not receive comps to performances.

9. Promotional Give-aways: Up to twenty comps are used for University Theatre productions as giveaway promotions leading up to opening of each play. These tickets are most often for the Thursday evening performance.

10. Two comps are available for the KC/ACTF respondents for each UT production.

Management Procedures

Box office locations

Tickets for University Theatre productions are available at the EMU Box Office (by phone or ordered online) and one hour prior to each performance at the theatre lobby box office, as available.

Archives

All University Theatre productions are photographed and some videotaped for archival records. Selected pictures are archived in galleries on our University Theatre website. Photos from older productions are housed either with our Marketing Coordinator or housed at University Archives in the Special Collections section of the Knight Library, and patrons may place orders, for a fee, through their reception desk.

Outside Participation Policy

Theatre Arts majors are encouraged to give highest priority to participation in University Theatre productions, not only for educational benefits, but also to support University Theatre with their training and talents. Scripts are selected to enhance the academic portion of the program. Students may choose to supplement their experience by participating in productions offered by local theatres. Before committing to an outside project, we suggest that you consult with your advisor to determine if the additional load will benefit your degree process. While outside assignments may be used to build a resume or portfolio, students may not receive credit for any work done off campus unless in a pre-authorized internship position.

Pocket Playhouse

The Pocket Playhouse is a student-run theatre organization whose productions are directed and designed by students with funding by ASUO through the Program Finance Committee. All students are welcome and encouraged to propose productions for the Pocket Playhouse Season.

The Pocket Playhouse Board

The purpose of the Pocket Playhouse Board is to aid students in various ways, be it problems with the Department of Theatre Arts (the liaison can bring ideas, questions and problems to the faculty), or promoting students' work (in either workshop or production form). They are there for the students; so students' ideas, problems and suggestions are always welcome, and meetings are always open to everyone.

The undergraduate theatre arts majors hold an election every spring to elect the board members for the following year.

See the Pocket Playhouse Guidelines, or contact a Pocket Playhouse Board member for more information: <https://pocketplayhouse.wordpress.com>

Directing for the Pocket

All students who have paid their incidental fees are eligible to direct. Students who wish to produce original scripts are encouraged, and conversely, students may propose plays with high royalties, although budgeting is always limited.

No plays may be produced during dead week, and performances may not occur on the day of an opening of a Robinson or Hope production.

Technical guidelines for the Pocket Playhouse

There are five very important things to keep in mind when planning a production in the Pocket Theatre:

1. The Pocket is primarily a classroom for acting and lighting classes. Any Pocket production must be prepared to completely clear the set and redo lighting after every rehearsal and performance.
2. The Pocket is open 24 hours a day, so it is not wise to keep or store expensive equipment there.
3. Any production in the Pocket will be more successful if well planned and minimal in technical needs.
4. Each production should identify an individual to act as liaison with the faculty Technical Director and/or faculty Production Manager.
5. All scenery, props, furniture, and lighting must be properly struck and put away. Failure to do so will result in the organization losing the opportunity to use the Pocket again.

Space Reservations

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

1. Theatre Arts classes (as scheduled by Department Head and Office Manager)
2. University Season productions
3. Faculty and graduate student coaching sessions or technical work
4. Pocket Playhouse productions
5. official department events, such as Commencement.

All others may reserve space only through the department office.

Which spaces are available for Theatre Arts students?

* available as class schedules permit, mostly evenings: Villard 102, 104, 201, and 300

* OFF LIMITS: Theatre Lobby, 103 Villard, Dressing Rooms or Green Rooms

* Villard 202 is available for Faculty or Graduate sign-up only.

By noon on each Friday, the Production Manager will post a schedule for the following week; the sheets will appear on the first floor of Villard Hall, opposite the entrance to the Pocket Playhouse.

When you sign out a time and space, clearly write your full name and the purpose for the use (e.g., Pocket rehearsal, audition, class coaching, etc.).

Pocket Playhouse productions may reserve six hours for the Sunday tech and three hours per day for the final three days of rehearsal (Monday, Tuesday, Wednesday).

Rehearsal Space Restrictions

1. Food and drink (except bottled water) are banned from all rehearsal spaces. Always return the space and furniture to a neutral state at the end of your session, and carry all refuse to an appropriate trash can. Turn off the lights.
2. You may not use any scenic units prepared for other productions.
3. Do not move any of the rehearsal blocks or benches from one room to another.

4. On opening nights for University Theatre productions, the Pocket is blacked out and unavailable.
5. Those rehearsing in 202 Villard during a Pocket Playhouse performance should not drag furniture or otherwise make disturbing noises.
6. Villard Hall is locked by Security at midnight Monday through Sunday, and unlocked at 5:30 a.m. Monday through Friday, and 6:30 a.m. on weekends.

Green Room (off Robinson Stage)

The Green Room is for general student use, so no rehearsals, for class or Pocket productions should be held there, even if the room appears to be empty for a moment. Student lockers are available and can be reserved through the Pocket Playhouse board. The same rules for theatre spaces apply to the Green Room except for the no food or drink policy – otherwise, do pick up after yourself, take good care of the furniture, respect what others are doing (studying, napping, eating), and help keep the place safe from intruders or thieves by never propping open the basement door that leads to the outside of the building!

KC/ACTF

The Kennedy Center American College Theatre Festival (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 theater disciplines. Interested students are encouraged to research guidelines in detail via the KCACTF Region 7 and National websites (see below), and then discuss potential projects with their advisors or the department's KCACTF Liaison. Possible categories include, but are not limited to:

- Acting: Irene Ryan Acting Scholarships
- Critical Approaches: Institute for Theatre Journalism and Advocacy and Scholarly Paper Competition
- Directing: Stage Directors and Choreographers Society (SDC) Student Directing Fellowship
- Design: Design, Technology, Management Expo (DTM)
- Devising: KCACTF National Devised Theatre Project
- Dramaturgy: LMDA/ATHE/KCACTF Student Dramaturgy Award
- Playwriting: National Playwriting Program (NPP)
- Stage Management: Design, Technology, Management Expo (DTM)
- Technical Theater: Design, Technology, Management Expo (DTM)

UO is part of KCACTF Region 7, which includes: Alaska, northern California, Colorado, Idaho, Montana, northern Nevada, Oregon, Washington, and Wyoming. Because the department enters University Theatre shows as “associate” productions, KCACTF respondents from theater programs or theaters in Region 7 respond to each UT production. Entering associate productions also allows UO students to take part in the KCACTF conferences. Based on outstanding work in production, class projects, or nomination (in the case of Irene Ryan actors), the department may invite theater students to submit their work to the KCACTF Region 7 conference in a range of categories.

Each UT 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.

Please note the following about Irene Ryan participation:

- The KCACTF respondent nominates one Irene Ryan actor for each UT production, often considering input from the director. After nominations are announced (up to a month after the response) the department's KCACTF Liaison will contact Irene Ryan actors with additional process details. Irene Ryan nominees may then choose their partner, material, and coach.
- Occasionally, UT directors may choose not to nominate an Irene Ryan actor, especially in instances of ensemble casting or devised works.

Please note the following about production team positions and participation:

- The KCACTF respondent may give Meritorious Achievement Awards for exceptional production work of any kind, often considering input from the director. Students who receive awards are not required to attend the Region 7 conference.
- The department may consider sending students to the Region 7 conference who receive achievement awards, but may also send students who do not receive awards as well as students with outstanding class projects.
- In order to be considered at a national level for Design, Technology, Management: students must have formal designs that have been realized in production or must have fulfilled technical or management roles in production.

The KCACTF Region 7 conference takes place in February at various host locations around the region. The location changes each year. In addition to participating in focused categories, conference attendees have access to student work in other categories 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 “participating” productions from around the region are also invited to present throughout 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 disciplines, they are equally encouraged to take advantage of developmental and networking opportunities. To that end, conference activities also include: relevant speakers from around nation, workshops in a broad range of theatrical 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.

Websites:

Region 7 <http://kcactf7.org/>

National http://www.kcactf.org/KCACTF.ORG_NATIONAL/KCACTF.html

University Resident Theatre Arts Association (U/RTA)

U/RTA is an organization of professionally-oriented 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 engagements with graduate (usually MFA) programs, Shakespeare festivals, resident theatre companies on and off campuses, and summer theatre companies. There are also design, technical and directing U/RTA opportunities, for more specific information about the program and the types of opportunities available, please see your faculty advisor or the Department Head.

United States Institute Of Theatre Arts Technology (USITT)

United States Institute for Theatre Technology 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 including 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 and lighting designs from all the performing arts 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.