

**W.O.U.**  
**Theatre Program**

**Student &  
Production  
Handbook**

**Revised Fall 2015**

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## **THE THEATRE PROGRAM MISSION & GOALS**

The Theatre Program offers a B.A./B.S. and a B.F.A., with a curriculum that includes historical, practical, technical, and creative aspects of the art, providing a solid base in acting, directing, technical theatre and design, performance, history, literature, and theory. The program's theatrical productions exhibit artistic standards to which students can aspire. Students will be prepared for post-graduate opportunities including: graduate programs, teacher licensure programs, internships, professional theatre, and participation in the arts in their communities.

Program Objectives – Graduating students from the Theatre Program will:

- Understand processes involved in creating theatre, from script analysis through public performance.
- Demonstrate competency in various production processes (B.F.A. students achieve significant mastery in one area of study).
- Understand the historical, literary, theoretical, stylistic, and cultural dimensions of theatre, and how theatrical works exist within societal contexts.

## **PROGRAM DESCRIPTION**

Our programs create theatre artists who recognize and appreciate the importance of American and world theatre as a dynamic part of our social, political and cultural lives.

Our programs cultivate in theatre students a high standard of ethics and personal and professional responsibility as they prepare students in all aspects of theatre.

Those with specific interest in theatre education will find theatre classes as a part of their elementary program, and those interested in middle or high school teaching will find that the school of education offers a masters of arts in teaching degree which, when added to the B.A., B.S., or B.F.A. in theatre, will provide a licensure for teaching drama in the state of Oregon.

Our graduates have acted in and designed for such theatres as the Oregon and Utah Shakespeare Festivals, the Houston Alley Theatre, the South Coast Repertory Theatre, the Santa Fe Opera, the Salem Repertory Theatre, Minneapolis Children's Theatre, Seattle's ACT, Portland Center Stage and off-off Broadway.

Our graduates have also contributed their talents to playwriting, directing, designing and stage management around the state. Other graduates have gone on to careers in television, film, arts administration, and teaching in public schools, colleges and universities.

Western Oregon University provides opportunity for students' participation in national and regional activities of the Kennedy Center American College Theatre Festival.

The theatre program provides opportunities for student participation in three to four mainstage productions per year and up to three studio productions, often directed by students. Every other winter, WOU produces a musical and we do at least one mainstage production every summer.

Productions are performed in Rice Auditorium on campus. It seats 619 in the mainstage auditorium and 52 in the studio theatre. The Gerald and Selma Leinwand Outdoor Festival stage is available for summer events. Rice Auditorium also houses a scene shop and lighting, sound, costuming and make-up areas.

## **THEATRE FACULTY**

**TED DECHATELET**, Non-Tenure Assistant Professor (RA 102, 838-8879, [dechatet@wou.edu](mailto:dechatet@wou.edu)): Ted is a professional actor who has worked extensively both in New York and in Regional Theatres around the country, including: Classic Stage Company, The Culture Project NYC, A Contemporary Theatre, Milwaukee Rep, Repertory Theatre of St. Louis, Buffalo Studio Arena, and the Shakespeare Festivals of Colorado, Connecticut, Georgia, Illinois, and North Carolina. He currently teaches Acting, Stage Combat, and Theatre Education.

**SCOTT GRIM**, Professor (RA 106, 838-8417, [grims@wou.edu](mailto:grims@wou.edu)): Scott is the resident Scenic Designer and teaches an array of technical theatre classes, including Scenic Design, Digital Imagery for Theatre, Stage Management, and Scenic Painting. He holds an M.F.A. in Theatre (Scenic Design emphasis) from the University of Georgia. Scott has designed numerous theatrical productions around the country, including productions at Leach Theatre in Missouri, Highlands Playhouse of North Carolina, and Pentacle Theatre in Salem, Oregon. A number of his designs have been included in the United States Institute for Theatre Technology International Design Showcase. He has served as Technical Director at various institutions for over 14 years, including the Jekylle Island Musical Comedy Festival on Jekylle Island, Georgia. Some of the over 50 productions he has designed include *Playboy of the Western World*, *God's Country*, *Fuddy Meers*, *Into the Woods*, *Macbeth*, *Noises Off* and *You Can't Take it With You*.

**SANDRA HEDGEPEETH**, Associate Professor (RA 107, 838-8739, [hedgepes@wou.edu](mailto:hedgepes@wou.edu)): Sandy received her M.F.A. in Costume Design from Florida State University. She has worked as a professional costume designer all over the United States, including Tygres Hart Theatre, Northwest Children's Theatre, and the Portland Opera in Portland, Oregon, as well as the Utah Shakespeare Festival and the Barter Theatre. She has also worked extensively with Michael Curry Design Studios.

**DAVID JANOVIAK**, Professor (RA 105, 838-8310, [janovid@wou.edu](mailto:janovid@wou.edu)): David is a professional actor, director, and teacher. He has performed at regional and professional theatres across the country and abroad, including The Northern Stage Company, Theatre Hebertot, Actor's Repertory Theatre, the Dallas Shakespeare Festival, and seven seasons with the Utah Shakespeare Festival. He has also directed over forty productions. He has served as artistic director of the Spotlight Theatre Company for five seasons and has won numerous awards for acting and directing, including Best of 1990 in Theatre Week Magazine for his performance in the title role of Dr. Faustus. In addition to his work at WOU, he is the Co-Artistic Director of Salem Repertory Theatre.

**MICHAEL PHILLIPS**, Associate Professor (RA 104, 838-8433, [phillipm@wou.edu](mailto:phillipm@wou.edu)): Michael received his M.A. in Theatre from Western Washington University and his Ph.D. in Theatre from the University of Oregon. His scholarly interests include the interconnections between the sciences and theatre, in particular the creative connections between quantum physics and relativity theory with dramatic literature and practices. Michael is also a professional director, and has directed in a variety of theatres around the country, including *The Drawer Boy*, *I Have Before me a Remarkable Document Given to me by a Young Lady from Rwanda*, *Putting it Together*, and *Rabbit Hole* at Salem Repertory Theatre, *The Barber of Seville* at the Lancaster Opera of Pennsylvania, *Arcadia* at Lord Leebrick Theatre in Eugene, Oregon, and *Romance/Romance* at the Neighborhood Playhouse in Atlanta, Georgia. He is also a professional dramaturg, working most recently with Sojourn Theatre in Portland on their original

production, *Hidden*. At WOU, Michael teaches Theatre History, Text Analysis, Musical Theatre, and Directing.

**TAD SHANNON**, Associate Professor (RA 108, 838-8095, shannont@wou.edu): Tad joined the WOU faculty after many years as a freelance lighting designer. He was the resident designer with Portland's Do Jump Movement Theatre from 1992 to 2012, designing the lighting and rigging for national tours in 2000, 2001, 2007 and 2012. He received a Theatre LA Ovation award for the lighting of the Los Angeles production of Do Jump's *Openings and Doors* at the Geffen Playhouse. He has designed lights for a wide variety of regional dance and theatre companies including many productions as the resident designer for Portland's New Rose Theatre and San Francisco's Sweet Can Productions. He has designed for Rainbow Dance Theatre since 2002. Tad received his Ph.D. in Systems Science from Portland State University in 2007.

## **PERFORMANCE OPPORTUNITIES**

**Mainstage Productions:** Typically, the department produces three faculty-directed mainstage shows a year. These productions represent the best of historical and contemporary literature, and cover a variety of styles and genres. The department also produces a large musical every other year and a large classic production (Shakespeare, Brecht, etc.) every other year. Auditions, for all of the department's productions, are open to all WOU students. Majors and minors are expected to participate in departmental productions, either onstage or backstage, and credit is available for production work.

**Studio Productions:** The department produces up to three studio productions each year, both faculty and student directed. The number of productions is dependent on the number of student directors available in any given year. One of the annual studio productions is typically a student-directed One-Act Festival, in which student directors cast, rehearse, and present one-act plays in a rotating, festival format. (See "Student Directed Productions" for more information.)

**5 O'Clock Shadow Productions:** The department makes the studio theatre available for student-produced productions as schedule permits. These productions are very low budget and very low tech, and are granted to students on a first-come, first-served basis. Students may produce virtually any kind of show they like as long as they meet the following criteria: 1) the show lasts no more than 90 minutes maximum; 2) the student producers assume all responsibility for auditioning, rehearsing, technical and costuming needs, and advertisement; 3) auditions are open to all students when appropriate but may not utilize individuals not registered as current WOU students; and 4) the studio theatre is kept clean and organized, and all items used are struck after each rehearsal and performance so that classes may meet there during the day. Typically these productions will begin at 5:00 and end no later than 6:30. The number of performances is dependent on the availability of the studio each term. Watch for posters that give the available dates each term, and the deadline for application. While approval is granted strictly on a first-come, first-served basis, no student may produce a show two terms in a row unless there are fewer applicants than slots available. (NOTE: two or more students may produce work on the same night, *as long as the entire evening lasts no more than 90 minutes.*)

## GUIDELINES & PROCEDURES FOR THEATRE MAJORS & MINORS

Advising Procedures: All majors and minors **MUST** have a theatre faculty advisor. While there are some obvious advisee/advisor combinations (David Janoviak for students interested in Acting, Scott Grim for students in scenic design, etc.), you have the right to choose a faculty advisor that you are comfortable with. (Any of the faculty can help you do that.) Each student must see his/her advisor prior to registration each term. This serves two purposes: first, it fulfills a university-wide requirement that each student meet with an advisor each term so that academic holds can be removed, enabling you to register for classes; and second, it allows your faculty advisor to keep up with the progress you're making towards your degree, and help you with any scheduling problems that may hold up your graduation. Any adjustments to the department curricular requirements must be approved by the student's advisor.

Majors and Minors Meeting: There is at least one required meeting of all Theatre majors and minors each year. These meetings are used to communicate important information about productions, curriculum, etc. to the entire department. They are required (attendance is taken). Watch the information boards for announcements regarding these meetings.

Audition and Casting Policy: The Theatre program holds auditions for, and casts, up to six full productions each academic year. The following procedures apply to all departmental productions, both faculty and student directed:

- Because the Theatre and Dance department is supported by student fee money, it is the policy of the department that ALL auditions will be open to all students on campus.
- We do not pre-cast productions.
- Specific audition requirements are determined by the directors, although the vast majority of productions require at least one (and sometimes two) memorized monologue for the first round of auditions. Watch the callboards for specific audition information.
- Being cast in a production is not a "right" but an earned privilege. (In other words, just as in the real world, you must audition well and earn a role.)
- If there is both a mainstage and a studio show in the same term, both productions will generally hold joint auditions, followed by separate callbacks. Directors of mainstage productions get first choice in casting as a matter of policy, but there is often some room for negotiation between the two directors.
- Cast lists are posted (usually within a day or two of the auditions) on the boards in the hallway and/or on the directors' doors.

Academic Standards and Progression toward Degree: It is of prime importance that students keep up with class work and steadily progress toward receiving a degree. Faculty advisors will review student progress on a regular basis, and can provide advice or strategies if a student is struggling. Poor academic performance or a general lack of progress toward a degree can result in the removal of the student from any production assignments (acting, directing, designing, crewing, etc.) in order to allow the student to fully concentrate on class work. This can occur

even if the production assignment is in progress. Students who are struggling academically are encouraged to seek advice from faculty as soon as possible.

Rehearsal Space: Rehearsal space is very limited. You will often have to be very creative at finding rehearsal space around campus. However, the studio theatre and MN 108 are available on a limited basis for rehearsal when classes are not being held in those spaces. Full studio productions have first use of the space, followed by projects associated with classes. Beyond that, you may use the studio on a first-come, first-served basis anytime the room is open. You must ALWAYS return the room to classroom status after every usage.

## **THEATRE CURRICULUM**

Degrees Offered: Bachelor of Arts, Bachelor of Science, Bachelor of Fine Arts (with area concentrations in Acting, Scenic Design, Lighting Design, Costume Design, Stage Management, and Technical Direction), and a Theatre Minor

### THEATRE COURSE DESCRIPTIONS

#### **TA 110D Introduction to the Theatre Arts (3)**

An introductory study of the theatre arts including theatre history, play analysis, and production.

#### **TA 112 Introduction to Film (3)**

Introductory study of the history and process by which films are made, including general history, production planning, process, and a basic understanding of the components that are synthesized to produce films.

#### **TA 165 Production Dynamics (3)**

Introduces all the elements involved in modern theatre production. Concerned with acquainting majors with the opportunities, expectations and requirements within the theatre program. Required for all freshman theatre majors.

#### **TA 166 Text Analysis (3)**

Concentration in the process of reading, understanding, analyzing and interpreting play texts for production. Required for all freshman theatre majors.

#### **TA 167 Play Reading (3)**

Students apply critical and analytical methods learned in TA 165 and TA 166 to analyze classic and modern dramatic literature. Required for all freshman theatre majors.

#### **TA 199 Special Studies**

Terms and hours to be arranged. May be repeated for credit.

#### **TA 205 Stage Speech I (3)**

Exploration of the essential components of voice and speech. Detailed concentration on the types of sounds in spoken English, the International Phonetic Alphabet and mastering standard American stage speech.

#### **TA 210 Oral Expression Through Theatre (3)**

Experience in stage diction. Concentrated study of speaking skills for use on the stage.

#### **TA 240 Creative Drama for Teachers (3)**

Creative dramatics leadership principles that apply to the classroom. Techniques of employing the child's native aptitude.

#### **TA 244 Technical Theatre: Scenecraft (2)**

Lecture, reading and discussion in the basic principles and process of theatrical scenecraft, with suitable opportunity for practical applications.



**TA 245 Technical Theatre: Lighting (2)**

Lecture, reading and discussion in the basic principles and process of theatrical lighting, with suitable opportunity for practical application.

**TA 246 Technical Theatre: Costuming (2)**

Lecture, reading and discussion in the basic principles and process of theatrical costuming and design with suitable opportunity for practical application.

**TA 247 Technical Theatre: Sound (2)**

Lecture, reading and discussion in the basic principles and process of theatrical sound, with suitable opportunity for practical applications.

**TA 250 Basic Movement and Vocal Development for the Theatre (3)**

Basic movement and voice training for the actor. Theory and practical application through body and vocal exercise.

**TA 251 Elements of Acting (3)**

For non-majors and non-performance theatre majors. Exploration of the modern acting technique with a concentration of the basic elements of acting.

**TA 252 Technical Theatre: Makeup (3)**

Basic principles and processes of theatrical makeup, including demonstrations and daily practice.

**TA 253 Production Workshop (1-3)**

Provides students with lower division credit for participating in acting or technical work for the theatre program. May be repeated for credit. *Prerequisite: consent of instructor*

**TA 255 Movement I (3)**

Introduction to the principles of movement for the stage with a focus on developing dexterity, strength and coordination.

**TA 261 Movement II (3)**

In depth, practical study of advanced movement techniques for actors. Actors will explore character development from a physical level and apply all of the above in performance.

**TA 265 Acting I (3)**

A rigorous study of modern acting technique that explores the basic tools of the actor and introduces the fundamentals of the Stanislavsky system.

**TA 271 Acting II (3)**

An in-depth application of theories learned in TA 265 and explored through rigorous scene and monologue work. *Prerequisite: TA 265*

**TA 290 Voice I (3)**

Introduction to the principles of Fitzmaurice Voicework with an emphasis on deconstructing the breathing process.

**TA 305 Stage Speech II: Dialects (3)**

Students apply theories learned in TA 205 to mastering European and American stage dialects.  
*Prerequisite: TA 205*

**TA 308 History of Fashion (4)**

A course in the development of fashion from earliest times to the present with an emphasis on western world culture.

**TA 310 Elements of Acting II (3)**

A continuation of TA 251, with a more advanced concentration and exploration of modern acting technique. This course will deal with advance theory and practical application.

**TA 315 Musical Theatre Studio I (4)**

An introduction to Musical Theatre performance with emphasis on Musical Theatre acting techniques, score reading, and text analysis.

**TA 316 Musical Theatre Studio II (4)**

Continuation of study in Musical Theatre performance with emphasis on lyric study, characterization, storytelling and song mapping.

**TA 320W Dramaturgy (3)**

An exploration of the role of the production dramaturgy, including research skills, the dramaturgy's relationship with other members of the creative team, and special emphasis on theatre-specific dramaturgical writing.

**TA 321W Performance Art (3)**

Introduction to the field of Performance Art, through an examination of the history and practitioners of Performance Art, and the practical creation and development of a performance art piece.

**TA 328 Stage Combat Studio (2)**

Course covers the history and practical application of Stage Combat as regulated by the Society of American Fight Directors (SAFD). The focus of this course is threefold: foremost is safety, followed by technical proficiency, and emotional investment in the acting of stage violence. Each term course will focus on one of the weapon styles recognized by the SAFD. Course may be repeated for credit.

**TA 330W Script Writing (3)**

Concentrates on the basic skills of writing scripts for the theatre: plotting, character development, form and structure.

**TA 334 Stage Management (4)**

Basic principles and procedures of stage management. This course is strongly suggested for all students desiring to stage manage departmental productions.

**TA 336 Stage Properties (4)**

Principles and techniques of stage properties design and production. Includes script analysis, construction techniques and organizational strategies.

**TA 338 History of Architecture and Decor (4)**

A study of architecture, furniture and decorative arts from early Greek to modern, focusing on those eras that most commonly influence theatrical production styles.

**TA 343 Costume Design (4)**

Basic principles and studio practice in costume design.

**TA 344 Costume Crafts (4)**

Concentrates on special materials and techniques used in the costume shop, including mold-making/casting, thermoplastics, dyes, paints and printing.

**TA 345 Scenic Painting I (4)**

Basic principles and studio practice in scene painting.

**TA 346 Scenic Design (4)**

Basic principles and studio practice in scene design. *Prerequisite: TA 244 or consent of instructor*

**TA 347 Drafting for Theatre (4)**

A studio course dealing with basic drafting techniques and practices used for theatrical design.

**TA 348 Lighting Design (4)**

Basic principles and studio practice in lighting design. *Prerequisite: TA 245 or consent of instructor.*

**TA 349 Scenic Design Studio (3)**

Advanced studio course dealing with design analysis, composition and drawing/rendering techniques. *Prerequisite: TA 346 or consent of instructor.*

**TA 350 Advanced Creative Dramatics: Puppetry (3)**

A study of special dramatic techniques and literature for a practical approach to producing puppet plays with children in grades 3-8.

**TA 351 Voice II (3)**

Continues the exploration of Fitzmaurice Voicework with an emphasis on restructuring the breathing process and connecting the voicework to the text.

**TA 353 Advanced Production Workshop (1-3)**

Provides students with upper-division credit for participating in acting or technical work for the theatre program. May be repeated for credit. *Prerequisite: consent of instructor*

**TA 354/454 Production Design (1-3)**

Scenic, lighting, costume or sound design for main stage or studio theatre productions. May be repeated for credit. Eligible for the RP grade option. *Prerequisite: consent of instructor*

**TA 355/455 Production Management (1-3)**

Stage management, shop supervision or other leadership roles in theatre production. May be repeated for credit. Eligible for the RP grade option. *Prerequisite: consent of instructor*

**TA 356 Theory of Acting (3)**

Principles and techniques of acting; problems in analysis and interpretation of dramatic literature of various historical periods. An exploration of the various historical styles and theories of acting and how they were affected by the manners of the time. *Prerequisites:*  
*TA 250 and 251 or consent of instructor*

**TA 360 Contemporary Audition (3)**

Involves the practical study and application of developing modern audition techniques and career development for the stage. *Prerequisite: TA 251 or TA 265 or consent of instructor*

**TA 364 Play Direction (4)**

Introduction to dramatic theories and techniques and their application to play direction.

**TA 365 Theatrical Comedy (3)**

A course in the concept of comedy as a theatrical form from classical Greece to contemporary theatre. Selected comedies will be read.

**TA 366 Theatrical Tragedy (3)**

A course in the concept of tragedy as a theatrical form from classical Greece to contemporary theatre. Selected tragedies will be read.

**TA 368 Masks (3)**

Intermediate movement dynamics are explored through intensive character mask work in a conservatory/lab setting.

**TA 370 Acting For The Camera (3)**

By performing and viewing work on camera everyday, students will learn how to temper their acting from the broadness required for the theatre to the intimacy of the camera. Audition techniques, acting in commercials, acting in film and acting in television will be covered.

**TA 371 Acting Meisner I (4)**

Intermediate exploration of modern acting with a focus on the theories of The Sanford Meisner Technique.

**TA 375 Asian Theatre (3)**

A survey of the history and literature of Asiatic Theatre with particular attention to India, Southeast Asia, China, Korea and Japan.

**TA 381 Theatre History I (4)**

An integrated examination of the history, literature, theory, and criticism of the theatre from the Greeks through the Renaissance.

**TA 382 Theatre History II (4)**

An integrated examination of the history, literature, theory, and criticism from the Restoration to the beginning of the 20<sup>th</sup> century.

**TA 383 Theatre History II (4)**

An integrated examination of the history, literature, theory, and criticism of the theatre from the beginning of the 20th century to the present..

**TA 386D International Theatre (3)**

An integrated examination of the history, literature, theory, and criticism of the theatre around the world. The focus will include theatre from Asian, Latin American, African and others.

**TA 390 Performance Studies in Acting (3)**

Individual study of a character in the context of performing a character in a play before an audience. *Prerequisites: TA 250, TA 251, TA 356*

**TA 394 Acting Meisner II (4)**

A continuation of Sanford Meisner's work with a focus on achieving emotional freedom on stage. *Prerequisites: TA 371*

**TA 395, 396, 397 Special Studies: Plays in Performance (2 each)**

B.F.A. students only. The study of plays through performance; viewing, analyzing, critically assessing. Students attend six professional performances per year and complete associated written work assigned by faculty advisor.

**TA 399 Special Studies (1-3)**

Terms and hours to be arranged. May be repeated for credit.

**TA 405 Acting Shakespeare (3)**

Concentration in the process of acting Shakespeare for the stage. Verse speaking, text analysis, antithesis, and a view to the ever-changing world of the Elizabethan acting style. *Prerequisite: TA 251 or TA 265 or consent of instructor*

**TA 406 Independent Study (1-15)**

Terms and hours to be arranged. May be repeated for credit.

**TA 406 Independent Study: Capstone Thesis (3)**

Involves preparation and presentation of a theatrical production or appropriate theatre project. B.F.A. candidates only.

**TA 407 Seminar (1-15)**

Terms and hours to be arranged. May be repeated for credit. **TA 408 Workshop (1-15)**

Terms and hours to be arranged. May be repeated for credit.

**TA 409 Practicum (1-15)**

Terms and hours to be arranged. May be repeated for credit.

**TA 412 Portfolio Review (1)**

Portfolio and resume refinement, interview skills for technical theatre, and a survey of the job market. *Prerequisite: consent of instructor*

**TA 414 Children's Theatre (3)**

The study of aesthetic and technical problems in producing theatre for youth, including the history, philosophy and psychology and literature of children's theatre.

**TA 415 Musical Theatre Studio III (3)**

Continuation of study in Musical Theatre performance with emphasis on relationships, staging, and live performance.

**TA 420 Acting: Scene Study (3)**

Intermediate acting technique with emphasis on Sanford Meisner's approach to the text/ script.  
*Prerequisites: TA 251 or TA 265 or consent of instructor*

**TA 427 Contemporary Theatre (3)**

Intensive study of skills required when acting various modern acting styles and traditions. Through practical application and scene work, students explore Becket, Pinter, Ibsen, Checkov, Stringdberg, O'Neil and others. Explores the world view of the plays and performance traditions. *Prerequisite: TA 371*

**TA 432 Acting Styles I: Modernism (3)**

Intensive study of the skills required when acting various modern acting styles and traditions. Explores world views of the plays and performance traditions. *Prerequisite: TA 251 or TA 265 or consent of instructor*

**TA 433 Acting Styles II: Restoration/Manners (3)**

Intensive study of the skills required when acting various classical acting styles tradition. Explores world views of the plays and performance traditions. *Prerequisite: TA 251 or TA 265 or consent of instructor*

**TA 434/534 Advanced Scenecraft (3)**

Advanced work in scenic techniques and processes. *Prerequisites: TA 244 or consent of instructor*

**TA 436/536 Advanced Costume Techniques (3)**

Advanced work in the area of costuming. *Prerequisite: TA 246 or consent of instructor*

**TA 437 Acting Shakespeare II (3)**

Advanced techniques of acting Shakespeare and approaching heightened language and verse.  
*Prerequisite: TA 405*

**TA 440 Theatre Management (3)**

A study of the problems and procedures involved in running the business affairs of a theatre: The box office, house, publicity, ticket sales, supporting funds, budgeting.

**TA 442/542 Using Creative Dramatics to Teach Across the Curriculum (3)**

Study of and experience in the basic techniques of creative dramatics as these apply to the teaching of most disciplines in the curriculum from Early Childhood/Elementary to High School levels. (K-12). *Prerequisite: upper-division or graduate standing*

**TA 443 Advanced Costume Design (4)**

Advanced principles and studio practices in costume design.

**TA 445 Scenic Painting II (4)**

Advanced principles and studio practice in scenic painting. *Prerequisite: TA 345 or consent of instructor*

**TA 446 Advanced Scene Design: CAD (3)**

Advanced principles and studio practice in scenic design, using computers for drafting and painting. *Prerequisite: TA 346 or consent of instructor*

**TA 447 Digital Imagery (4)**

Advanced studio class dealing with the creation, manipulation and use of digital images in theatre production.

**TA 448 Advanced Lighting Design (4)**

Continued study and practice of lighting design. *Prerequisite: TA 348 or consent of instructor.*

**TA 453 Capstone Experience (3)**

Capstone independent study to be determined for all majors by faculty advisor. Eligible for the RP grade option.

**TA 457/557 Advanced Directing (3)**

Study of the practical processes of directing by which plays are produced in the theatre. *Prerequisite: TA 364 or consent of instructor*

**TA 606 Special Individual Studies (1-3)**

Designed for graduate advanced individual study in some aspects of the theatre arts. *Prerequisite: consent of instructor*

**TA 607 Seminar (1-9)**

Terms and hours to be arranged. Designed for graduate students as a supplemental enrichment course of study in the theatrical literature and history, or production techniques, of a specific nation, culture or the work of a particular theatrical artist of contemporary or historical significance. *Prerequisite: consent of instructor*

**TA 608 Workshop (1-3)**

Terms and hours to be arranged.

**TA 609 Practicum (1-9)**

Terms and hours to be arranged.

**Theatre Degree: B.A./B.S.**

(72 Credit Hours)

TA 165 Production Dynamics (3)

TA 166 Text Analysis and Scene Study (3)

TA 167 Play Reading (3)

TA 220 Production Participation—6 Terms (0)

TA 244 Tech Theatre—Scenecraft (2)

TA 245 Tech Theatre—Lighting (2)

TA 246 Tech Theatre—Costumes (2)

TA 251 Elements of Acting or TA265 Acting I (3)

TA 381 Theatre History I (4)

TA 382 Theatre History II (4)

TA 383 Theatre History III (4)

TA 386 International Theatre (3)

TA 453 Capstone Experience (3)

Choose One: (4)

TA 364 Directing

TA 334 Stage Management

Choose elective Theatre classes--at least 16 Upper Division (32)

*For the BS in Theatre: Note: A combined total of twelve (12) credit hours in Mathematics, Computer Science or designated statistics courses is required for this degree. A minimum of one course in Mathematics and one course in Computer Science is required; any remaining required credit hours may be from either discipline or statistics. MTH 105, and CS 101 may not be used to meet any portion of this twelve (12) credit requirement.*

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**Theatre Degree: B.A./B.S.—Musical Theatre Emphasis**

*(72 credits) \* The Musical Theatre Emphasis is an option within the Theatre BA/BS degree. Admission to each Musical Theatre Studio class is by audition only. Auditions are generally held during the term before the class is offered. Audition information can be obtained at the theatre box office in Rice Auditorium.*

Theatre core:

- TA 165 Production Dynamics (3)
- TA 166 Text Analysis and Scene Study (3)
- TA 167 Play Reading (3)
- TA 220 Production Participation--6 Terms (0)
- TA 244 Technical Theatre: Scenecraft (2)
- TA 245 Technical Theatre: Lighting (2)
- TA 246 Technical Theatre: Costuming (2)

TA 251 Elements of Acting or TA 265 Acting I (3)

Choose one: (4)

- TA 334 Stage Management
- TA 364 Directing

- TA 381 Theatre History I (4)
- TA 382 Theatre History II (4)
- TA 383 Theatre History III (4)
- TA 386 International Theatre (3)
- TA 453 Capstone Experience (3)
- TA 371 Acting Meisner I (4)
- TA 394 Acting Meisner II (4)
- TA 315 Musical Theatre Studio I (4)
- TA 316 Musical Theatre Studio II (4)
- TA 415 Musical Theatre Studio III (4)
- D 185-187 Ballet (1 each, 3 total)
- D 188-190 Jazz (1 each, 3 total)
- D 196-198 Tap (1 each, 3 total)
- D 357 Dance in Musical Theatre (3)

*Students admitted to the BA/BS: Musical Theatre Emphasis are encouraged to take a minor that fulfills the music portion of the emphasis. Students may either take the minor in music, or a minor in the arts.*

## **Theatre Degree – B.F.A.**

### **BFA Core Curriculum** (46 Credit Hours)

- TA 165 Production Dynamics (3)
  - TA 166 Text Analysis and Scene Study (3)
  - TA 167 Play Reading (3)
  - TA 220 Production Participation (*9 terms*)
  
  - TA 244 Technical Theatre: Scenecraft (2)
  - TA 245 Technical Theatre: Lighting (2)
  - TA 246 Technical Theatre: Costuming (2)
  - TA 265 Acting I or TA 251 Elements of Acting (3)
  
  - TA 381 Theatre History I (4)
  - TA 382 Theatre History II (4)
  - TA 383 Theatre History III (4)
  - TA 386 International Theatre (3)
  
  - TA 364 Play Direction (4)
  - TA 395, 396, 397 Special Studies—Plays in Progress (6)
  - TA 453 Capstone Experience (3)
- 

### **BFA Actor Training** (69 Credit Hours)

- D Beginning Dance Sequence (3)
  - TA 205 Stage Speech I (3)
  - TA 252 Technical Theatre: Makeup (3)
  - TA 255 Movement I (3)
  - TA 261 Movement II (3)
  - TA 271 Acting II (3)
  - TA 290 Voice I (3)
  - TA 305 Stage Speech II (3)
  - TA 351 Voice II (3)
  - TA 357 Production Performance (10)
  - TA 360 Contemporary Audition (3)
  - TA 368 Masks (3)
  - TA 370 Acting for the Camera (3)
  - TA 371 Acting Meisner I (4)
  - TA 394 Acting Meisner II (4)
  - TA 405 Acting Shakespeare (3)
  - TA 420 Acting: Scene Study (3)
  - TA 432 Styles I: Modernism (3)
  - TA 433 Styles II: Restoration/Manners (3)
  - TA 437 Acting Shakespeare II (3)
-

**BFA Production Training** (71 Credit Hours)

A 204, 205, 206 Art History Sequence (12)  
TA 247 Technical Theatre: Sound (2)  
TA 252 Technical Theatre: Makeup (3)  
TA 308 History of Fashion (4)  
TA 334 Stage Management (4)  
TA 336 Stage Properties (4)  
TA 338 History of Architecture and Decor (4)  
TA 343 Costume Design (4)  
TA 345 Scenic Painting I (4)  
TA 346 Scenic Design (4)  
TA 348 Lighting Design (4)  
TA 412 Portfolio Review (2)

Choose Two: (6)

TA 354 Production Design  
TA 355 Production Management  
TA 359 Production Fabrication

Approved Production Electives: (16)

A 130 Beginning Drawing (4)  
A 230 Introduction to Life Drawing (4)  
TA 344 Costume Crafts (4)  
TA 347 Drafting for Theatre (4)  
TA 349 Scenic Design Studio (4)  
TA 436 Advanced Costume Techniques (4)  
TA 443 Advanced Costume Design (4)  
TA 445 Scenic Painting II (3)  
TA 446 Advanced Scenic Design: CAD (4)  
TA 447 Digital Imagery for Theatre (4)  
TA 448 Advanced Lighting Design (4)

*Note: A combined total of twelve (12) credit hours in Mathematics, Computer Science or designated statistics courses is required for this degree. A minimum of one course in Mathematics and one course in Computer Science is required; any remaining required credit hours may be from either discipline or statistics. MTH 105, and CS 101 may not be used to meet any portion of this twelve (12) credit requirement.*

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**A minor is not required for a B.F.A. in Theatre.**

**Minor in Theatre**

(27-2 credits)

TA 110 Introduction to Theatre (3)

TA 220 Production Participation—3 Terms (0)

TA 251 Elements of Acting (3)

Choose one of the following (2)

TA 244 Tech Theatre—Scenecraft

TA 245 Tech Theatre—Lighting

TA 246 Tech Theatre—Costumes

Choose one of the following (3-4)

TA 381 Theatre History I

TA 382 Theatre History II

TA 383 Theatre History III

TA 386 International Theatre

Upper-division electives in Theatre (16)

## **Special Requirements for the B.F.A. Degree**

All students admitted to WOU are eligible to pursue the BA or BS in General Theatre or the theatre minor. Admission to the BFA program is by audition/interview only. Each student should consult a departmental advisor in the desired area of concentration to determine a suitable course of study. Students are admitted to the Bachelor of Fine Arts Theatre Program based on an audition or interview occurring in Fall quarter of their freshman or sophomore year. (Transfer students should consult with an advisor.)

To be considered for the BFA Program all students must:

- 1) Submit an application to the Western Oregon University BFA prior to the scheduled audition/interview date.
- 2) Have taken or be in the process of taking TA 165 Production Dynamics and TA 166 Text Analysis. (Transfer students must consult with an advisor.)
- 3) Submit the following:
  - ◆ Letter of intent, providing highlights of previous theatre experience and plans for future development.
  - ◆ Resume.
  - ◆ Recommendation numbers from one or two teachers or directors or other theatre professionals familiar with the students work and potential.

The above must be submitted at least one day prior to the scheduled audition/interview date.

### **Acting Audition Preparation:**

- ◆ Prepare two monologues of not more than two minutes each. Do not exceed four minutes in total.
- ◆ Bring current head shot or picture (black and white).
- ◆ Monologues must be memorized.
- ◆ Monologues may be chosen from any time period and should offer as much contrast as possible. One of the monologues must be from a contemporary realistic play. Choose roles in which you could be cast professionally at this point in your career and which show you off to your best advantage. Do not attempt roles out of your current age range and roles with European dialects.
- ◆ On the day of the audition, arrive at least fifteen minutes prior to the scheduled time of registration and general session. Dress appropriately in comfortable clothes. At the conclusion of your audition, you will be interviewed by the screening committee. The combined length of the interview audition is approximately twenty minutes.

Once enrolled in the program, all BFA Actor Training majors are required to audition for all department productions. Continuation in the program is determined by an annual review process.

### **Costume, Light, Set Design; Stage Management, Technical Theatre Preparation:**

- ◆ Admittance to the BFA in Theatre—Costume, Light, Set Design; Stage Management or Technical Theatre is based on an interview with the theatre department faculty.
- ◆ On the day of the interview, arrive at least fifteen minutes prior to the scheduled time of registration and general session. The length of the interview is approximately twenty minutes.

### **About the B.F.A. in Theatre**

A BFA is a pre-professional degree. It is intended for students who demonstrate a reasonable potential to succeed in the profession. The limitations for acceptance are based on accepted national standards and criteria. No more than seven to ten students will be accepted in the program each year.

The number of students admitted to the BFA in Theatre is limited. Priority is given to students who:

- 1) Demonstrate a reasonable potential to succeed as a professional in their chosen area of concentration. Acceptance is based on potential for growth more than acquired skills.
- 2) Have shown a work ethic and commitment to work in keeping with professional standards—initiative, responsibility, and reliability.
- 3) Possess the intellect, interest and aptitude to successfully complete the academic requirements of the program, as demonstrated by overall GPA and GPA in the major.
- 4) Manifest a positive, professional attitude toward class work, assignments, production workshops and projects during their freshman year.
- 5) Demonstrate an ability to work collaboratively with others, communicate clearly, and assume a position of leadership and responsibility within the program.
- 6) Can exercise a positive influence on the overall learning environment of the program.

Evaluation of these criteria will be based largely on faculty assessment of students during their freshman year performance in TA 165 Production Dynamics, TA 166 Text Analysis, and TA 253 Production Workshop.

**Continuation in the BFA Program is contingent upon an annual evaluation. The criteria used to determine the success of a student within the program is based on a minimum cumulative GPA of 2.75 and 3.0 in the major and a student's ability to demonstrate continued progress in their area of concentration as evidenced in their class work, production work and annual juries.**

## **Senior Capstone Project**

Each graduating senior with a B.A./B.S. or B.F.A. in Theatre will conduct a culminating project that is designed to highlight their experience and development while at WOU. Credit for Capstones will be granted via enrollment in TA 453W, offered every year. In coordination with their advisor, students are encouraged to consider projects related to departmental productions starting spring term of the year prior to their intended date of graduation.

Capstone projects will be presented for the faculty, fellow students, and invited guests (family, friends, etc.). The presentation is intended to be a synopsis of the Capstone Project.

Presentations are expected to be 20 minutes each, and may contain performance elements, audio or video segments and audience interaction. The date of presentation will be set in consultation with the faculty after completion of a draft of the capstone paper.

The Capstone class will have a strong written element, including the submission of a formal Capstone Proposal, the documentation of the Capstone Project itself through informal journal writing and portfolio development, and the completion of a formal report at the end of the project. Capstones are meant to be an opportunity for each student to develop a presentation that addresses what it means to be a theatre artist, demonstrates the skills and knowledge gained while at WOU, and integrates those skills and knowledge into a public presentation.

## **Student Directed Projects**

Students who complete the Directing sequence (TA 364 Play Direction & TA 457 Advanced Directing) with good grades (“B” or better) are eligible to apply for a directing slot in the Studio Theatre. As part of that application, students direct an audition production of a short to medium length one-act, usually in the year before they are applying to direct a full-length production.

Just as in the case of auditioning for a role in a production, there is no guarantee of a directing slot. After directing the audition one-act, students may formally apply for a directing slot by completing an “Application for Directing Projects” form. Students are required to submit at least two, and preferably three choices of script that they are interested in directing. (These may be ordered by preference.) The faculty will then meet with each student director and discuss the various submitted plays, the technical needs of each of the shows, and whether the student’s strengths and weaknesses match up well to the submitted scripts.

Final determination regarding which students will be given directing slots, and what plays they will direct, is based on a number of factors, including (but not limited to) the number of slots available versus the number of applicants, the success of the student’s audition one-act, the faculty’s belief that the student is ready to direct a full-length play, whether the plays submitted match to the student’s skill level, whether a particular play submission would help the student grow as a director, and how the play fits into our overall season.

Student directed productions, even though lower in budget than mainstage productions, are nevertheless fully mounted productions, with assigned designers, stage managers, etc.

## WOU Theatre Production Responsibilities

### General Production Guidelines

- Everyone involved in productions is expected to read the play after they have been given their assignments. A copy of the script will be provided by the show's director.
- All involved should be ready to begin work at the **start** of rehearsal, and not a moment later. That means Stage Managers (SMs), Assistant Stage Managers (ASMs) and Assistant Directors (ADs), etc., should arrive early enough to have their preparatory work done before the start of rehearsal. Actors should have done their warm-ups, line run-throughs, costume preparations before hand and be ready to start.
- Said another way, if you walk in just in time for rehearsal to begin, you're late!
- Scene shop crews are responsible for clearing all refuse from building the set during the day at least 30 minutes before rehearsals are to begin.
- Refrain from eating food during rehearsals. No food shall be eaten on stage, unless it's part of the production.
- Keep your focus on the task at hand, even if you're not on stage. If you wish to read a book or conduct other non-rehearsal activities, don't be rude to those trying to work. Instead, either wait until after rehearsal or go to the green room or lobby.
- No food or drink backstage or in the control booths.
- During performances, no guests should be admitted in the green room. This is a "safe space" for actors (and crew personnel as necessary) only.
- During performances, no one should be in the control booth other than those required to be there for the running of the show.
- All crew members, including the SM, should keep conversations on the headsets focused on the work at hand. NO extraneous conversation should happen on headsets.
- Back stage crews should be in their areas during the entire run of the show, on headsets if necessary, and paying attention to the production in case of mishaps or emergencies.
- Students will be required to dress appropriately for Run Crew assignments. This includes a **black shirt** (no obvious writing and logos visible), **black jeans or slacks**, and **dark shoes/socks**. Bare skin should not be visible other than hands, neck and face. Crew members often work in front of the audience in near-blackout conditions; appropriate clothing insures a uniform and discrete look. See instructor or Stage Manager for details.
- All members of the company (actors and crew) should take care of your health, including getting enough sleep and eating properly. It is a shame to work as long and hard as we do on a production, only to crash and burn during performances.
- Schedule your time and commitments sensibly. Care in planning your schedule will ensure that you have enough time for all your classroom responsibilities and still have time for the play. This is your responsibility.



- The department strongly urges you to refrain from taking classes or employment that impinges into the evening hours. Failure to leave your evenings clear severely limits your castability and your availability to participate in other areas of the production process. Concessions are rarely made for students who fail to do this.
- If there is a serious emergency that compromises your ability to fulfill your obligation, it is **your** responsibility to let the rest of the team know as soon as possible. The problem may or may not be your fault, but failure to contact your supervisor, director, stage manager, or technical director is. If the appropriate people are informed in time they can help solve the problem. Don't let us discover the problem when it is too late to fix it. PLEASE COMMUNICATE!

### **Stage Manager**

- Stage Managers (S.M.s) are assigned to all theatre productions. Applications to SM should be turned in prior to the end of Spring term for the following years productions.
- S.M.s receive Production Management class credit and work directly for and with the Director, but receive course credit from and meet weekly with the faculty member responsible for supervising stage management – generally Scott Grim.
- To be eligible for a S.M. position on a production, a student must first take TA 334 Stage Management and perform the duties of Assistant Stage Manager (A.S.M.) for at least one production.
- The primary duty of the S.M. is to help facilitate the smooth and efficient planning, rehearsal and performance of a production. Exact duties may vary, but helping everyone else do their jobs as easily as possible is a prime factor.
- Stage managers should be in constant contact with the Director, actors, Technical Director, and the rest of the production design team, helping to assure that all departments are “in sync” with each other. They are taskmasters, motivators, coordinators, communicators and troubleshooters.
- Though the list of duties can vary widely from production to production, it is generally true that the S.M. is the first person into the building and the last to leave, with a long list of things to do in between. In fact, S.M.s are assigned a set of theatre keys, allowing them access at times when the building is otherwise closed.
- In the end, S.M.s have responsibilities in and to all areas of production, with the exception of artistic interpretation. S.M.s offer no opinions about artistic interpretation or effort.

### **Assistant Stage Manager**

- One or more Assistant Stage Managers (A.S.M.s) are assigned to most theatre productions. Applications to A.S.M. should be turned in prior to the end of Spring term for the following years productions.
- A.S.M.s may receive Production Workshop class credit and work for and with the S.M. and Director, but receive course credit from the faculty member responsible for supervising stage management – generally Scott Grim.

- To be eligible for an A.S.M. position on a production, a student should first take TA 334 Stage Management.
- The primary duty of the A.S.M. is to assist the S.M. in facilitating the smooth and efficient planning, rehearsal and performance of a production. Exact duties may vary, but typically include:
  - Taking notes
  - Sweeping the rehearsal area
  - Being “on book” during rehearsals
  - Photocopying
  - Making phone calls or sending emails for the S.M.
  - Being backstage during productions, in communication with the S.M.

### **Assistant Director**

- If an Assistant Director (A.D.) is assigned to a given production, he/she will be under the direct supervision of the faculty director of the production.
- The specific duties of an A.D. will vary from production to production and will be determined by the faculty director of the production.
- Some possible duties for the A.D. could include (but are not limited to): 1) working with the director on all stages of a production, from audition to performance; 2) providing the director with a “second pair of eyes” in the rehearsal process; 3) working directly with actors in a limited way and with permission from the director; 4) attending production meetings at the request of the director; 5) sharing, with the director, some of the organizational and creative work of the production; and 6) other duties as determined in coordination with the production’s faculty director.
- In general, A.D.s should not be “gofers” or perform other unskilled tasks, but should be part of the creative team of the production.

### **Dramaturg**

- If a Dramaturg is assigned to a given production, he/she will be under the direct supervision of the production’s Director and the faculty Dramaturgy instructor.
- The Dramaturg’s tasks vary widely, depending on the particular director of a production, and that particular production’s needs.
- The Dramaturg will consult with the director to determine how best he/she can assist the director and the production.
- Some of the various tasks that a Dramaturg may be asked to perform include (but are not limited to):
  - Clearly articulating the director’s vision (concept) for the play.
  - In the case of new plays, working with the playwright in developing the script from page to stage.

- Comparing and contrasting various translations/editions of a particular play and make knowledgeable recommendations regarding the strengths and weaknesses of each.
  - Assisting the director in making cuts or edits, if appropriate.
  - Completing a thorough play and character analysis of the play.
  - Researching the social, cultural, religious, and political contexts of the play, and of the culture from which the play came.
  - Using visual or aural means to find ways into the “world of the play.” If appropriate, be able to share these with designers, actors, etc.
  - Researching the play’s author, production history, and any relevant criticism about the play.
  - Creating a glossary of unfamiliar terms, including pronunciation and meanings.
  - Creating an “Actor’s Packet” of any information that would be especially helpful to the actors.
  - Attending rehearsals as often as needed. Watch with as objective an eye as possible, then provide the director with feedback.
  - Creating a lobby display that provides appropriate context to the production.
  - Preparing study guides for school groups who may be attending the play.
  - Writing and editing program materials intended to give the audience background information on the play, the playwright, or any other element that would be interesting and helpful to the audience.
  - Helping plan and pre- or post-show discussions.
  - Anything else that may be needed in terms of research or script preparation.
- The Dramaturg should not be simply a researcher, but should be a fully integrated member of the creative team.

### **Master Electrician**

- If a Master Electrician, (M.E.) is assigned to a given production, he/she will be under the direct supervision of the faculty Technical Director and/or the Lighting Designer.
- The M.E. is responsible for interpreting the light plot for the assigned production. With assistance, hanging, focusing, gelling and circuiting the plot by predetermined date.
- M.E. is also responsible for trouble-shooting problems with the equipment during set-up and running of technical rehearsals and performances.
- M.E. is responsible for maintaining the lighting equipment throughout the rehearsal and performance process.
- Where necessary teaches techniques used to accomplish job.
- Maintain communication with Lighting Designer and Technical Director throughout the process.

- Assist Lighting Designer in making changes.
- Maintain a calm demeanor and be knowledgeable of how the lighting system functions.
- M.E. with assistance from the light board operator will run the light check for all technical rehearsals and performances.

### **Light Board Operator**

- The Light board operator, (L.O.), is under the direct supervision of the Technical Director, Director and Stage Manager.
- L.O. must be familiar with the assigned production prior to technical rehearsals by reading the script and attending rehearsal, (make arrangement with production Stage Manager).
- L.O. will aid the T.D. in setting up light board if other location than the light booth is required for assigned production.
- L.O. will assist M.E. and/or T.D. in troubleshooting problems with lighting equipment.
- The primary function of the L.O. is to operate the light board during technical rehearsals and performances. All lighting cues are communicated from the Stage Manager.
- Must be knowledgeable of the equipment being operated. Contact the T.D., Lighting Designer or faculty lighting instructor to learn proper use of required equipment.
- L.O. may be required to participate in rehearsals prior to technical rehearsals and performances.
- L.O. is required to check proper function of equipment and aid M.E., T.D., or other technician in light check prior to dress rehearsals and performances.
- L.O. is responsible for properly turning on, operating and shutting down equipment.

### **Sound Board Operator**

- The Soundboard operator, (S.O.), is under the direct supervision of the Technical Director, Director and Stage Manager, as well as faculty sound instructor.
- S.O. must be familiar with the assigned production prior to technical rehearsals by reading the script and attending rehearsal, (make arrangement with production Stage Manager).
- S.O. is responsible for setting up all sound equipment and communication system.
- S.O. with assistance from the T.D. will troubleshoot problems that occur with any sound equipment used for assigned production.
- Primary function of the S.O. is to run the sound equipment during the technical rehearsals and performances.

- Must be knowledgeable of all sound equipment used for the assigned production including playback equipment and communication equipment. Contact T.D., Sound Designer, of faculty Sound Instructor to learn proper use of required equipment.
- S.O. may be required to participate in the rehearsal process prior to technical rehearsals.
- All sound equipment must be checked prior to all technical rehearsals and performances.
- S.O. makes all adjustments to sound cues on the directive of the production director, Sound Designer, T.D., or the Stage Manager. Keep organized notes of all cues.
- S.O. is responsible for properly shutting down and striking sound equipment during technical rehearsals, performances and at the end of the run.

### Wardrobe Crew

- Responsible to Costume Designer prior to run, then to Stage Management during the run of the show.
- Usually begins involvement one week prior to opening.
- Runs costumes during the show.
- Responsible for simple repairs and daily laundry.
- Required to attend strike.
- Students will be required to dress appropriately for Run Crew assignments. This includes a **black shirt** (no obvious writing and logos visible), **black jeans or slacks**, and **dark shoes/socks**. Bare skin should not be visible other than hands, neck and face. Crew members often work in front of the audience in near-blackout conditions; appropriate clothing insures a uniform and discrete look. See instructor or Stage Manager for details.
- Prior to Rehearsal:
  - Meets with the costume designer before first dress rehearsal to discuss any special requirements for costumes.
  - Attends at least one rehearsal to see the run of the show.
- During Dress Rehearsal:
  - Learns where to set costumes before each performance, and with Costume Designer rehearses any fast changes.
  - Learns to assist performers with any dressing issues (both before and during the show).
  - Checks in and checks out all costumes.
  - Sets any costumes needed for quick changes, also any racks or dressing lists for this purpose.
  - Does the laundry for the show, as per the Designer's instructions.

- After the performance, strikes all costumes to the dressing room, takes any notes from the Costume Designer.
- During Performance:
  - Checks in and checks out all costumes.
  - Sets costumes and assists with changes as rehearsed, strikes costumes to the dressing room after the performance.
  - This person may not be responsible for every actor's costume personally, but s/he is responsible for checking the appearance of all of the actors and assisting where necessary.
  - Does the laundry for the show, as per the Costume Designer's instructions, completes small repairs, notifies the shop manager of any large repairs.
  - Attends strike until released by the Costume Designer or Costume Shop Manager.

### **Make-up/Hair Crew**

- Usually begins involvement one week prior to opening depending on the complexity of the design.
- Supervises and assists in the make-up room during the production.
- Prior to Rehearsals:
  - Speaks with the designer before the performance to see about special needs.
  - If there is a need for period hair or make-up the make-up or hair designer will need approval from the Costume Designer.
  - Attends at least one rehearsal to a run of the show.
- During Dress Rehearsal:
  - Learns where to set any specific make-up needs before each performance, and with the Costume Designer. Learns how to execute any special make-up changes.
  - Learns to assist with any make-up issues (both before and during the show).
  - Sets any special supplies needed for quick changes, also any research and make-up charts needed for the purpose (these need to be struck every night).
- During Performance
  - Sets supplies and assists with changes as rehearsed.
  - This person may not be responsible for every actor's hair and make-up personally, but s/he is responsible for checking all of the actors and assisting where necessary.
  - Is responsible for setting up the different areas of the make-up room at the top of the show and breaking down at the close of the show.

### **Prop Master/Mistress**

- The Props Master/Mistress (P.M.), under the supervision of the Scenic Designer and Technical Director, is responsible for the acquisition, creation, preparation, storage and post-production dispersal of all hand, decorative and possibly set props needed for a production.
- The P.M. is part of the Production Design Team, and attends all design and production meetings throughout the production process.
- Planning and coordinating are primary skills for the P.M., allowing them to balance the many needs of the production.
- The P.M. may need to be a researcher, designer, decorator, craftsperson and shopper, though all skills are not needed to the same degree for all productions.
- The P.M. will gather and prepare rehearsal props, providing them to the S.M. on or prior to the date scheduled for their need.
- The P.M. will gather and prepare the actual, or “running”, props, providing them to the S.M. on or prior to the date scheduled for their completion.
- The P.M. may be, but isn’t always, part of the Backstage Crew for a production. This will be determined by agreement between the P.M. and the Technical Director prior to or early in the production process.
- The P.M. is responsible for the storage, disposal or return of props after the run of a production. This process begins at Strike, which typically takes place immediately after the final performance.

### **Backstage Crew**

- Backstage crew needs vary a great deal with each production. If you sign-up and are assigned to work backstage you will be contacted by the Stage Manager or Assistant Stage Manager as soon as production needs are known. Once you have accepted the crew assignment you will need to be familiar with assigned production by attending rehearsal prior to technical rehearsals, (contact Stage Manager).
- If your assignment includes responsibilities prior to technical rehearsals, you will work closely with the T.D., designers, Stage Manager or Director, depending on the nature of the job.
- Your particular assignment will often evolve throughout the early technical rehearsals as production needs become more apparent. It is necessary to remain flexible, focused on the task at hand, be patient and quiet.
- Always arrive at the theatre ready to work and on time.
- Wear appropriate clothing. This usually means all black. If other garments are required the Stage Manager will give you instructions.

# Sample Performance Resume

(One Page only)

YOUR NAME HERE

Phone Number Here (If Desired) / Email Here

Acting Experience/School:

Name of Show	Name of Character	School,City,State
Name of Show	Name of Character	School,City,State
Name of Show	Name of Character	School,City,State
Etc...		

Acting Experience/Other:

Name of Show	Name of Character	Theatre,City,State
Etc...		

Additional Training:

List any vocal or dance training you have, and number of years studied.  
If you play an instrument put it here, and number of years studied.  
If you did any Workshops/School/Seminars  
If you took a foreign language, what it was, and number of years studied.  
If you took any college level courses while in high school, put what, when, and number of credits earned.  
Any additional training, workshops, and seminars you may have attended.  
Any other talents you may possess that you would like us to know about you.  
Etc..

Vital Statistics:

Graduated from Name of School, Wherever it was, Whatever state and year.  
High School GPA  
Current WOU GPA, whatever you know it is as of now.

Awards and Accomplishments:

List any awards you have won and the year. List extracurricular activities, groups, and organizations, service awards, etc.

References and Recommendations:

List teachers/directors you have worked with.



## Sample Design/Technical Resume

(One Page only)

**YOUR NAME HERE**

Phone Number Here (If Desired)/ Email Here

### Theatre Experience:

Name of Show	What you did	School,City,State
Name of Show	What you did	School,City,State
Name of Show	What you did	School,City,State
Etc...		

Other Experience: (if you worked other places or did other kinds of technical work e.g. costumes/sound/lighting/hair/etc.)

Name of Event	What you did	Place,City,State
Etc...		

### Additional Training:

List any relevant work experience, e.g. construction, seamstress, etc.

If you studied art and/or multimedia- number of years, what, and where.

If you did any relevant workshops/ school seminars.

If you took a foreign language and what was it and number of years studied.

If you took any college level courses while in high school, put what, when, and credits earned.

### Vital Statistics:

Graduated from Name of School, Wherever it was, Whatever state and year.

High School GPA

Current WOU GPA, whatever you know it is as of now.

### Awards and Accomplishments:

List any awards you have won and the year. List extracurricular activities, groups, and organizations, service awards, etc.

### References and Recommendations:

List teachers/directors you have worked with.

## PLAY SELECTION PROCESS

Each Fall Term, the department of theatre chooses the main stage shows for the following academic year. The objectives and procedures for play selection are listed below:

Objectives for play selection process:

1. Provide an outstanding educational and training experience for the students participating in the play production and offer diverse entertainment experiences for the play going audience.
  - a. Student and faculty will engage in artistic and institutional collaboration in order to achieve a shared artistic vision—the season—for the ultimate benefit of the play going audience.
  - b. Students and faculty will be challenged by the intricacies of choosing diverse entertainment experiences that engage, challenge, provoke and inspire the WOU community.
  
2. Rely on students to represent the best interests of their peers and the campus community (i.e., the Students, Staff, Faculty, Theatre Department, the Creative Arts Division, the College of Liberal Arts and Sciences and the University)
  - a. Students will be asked to consider several specific factors in selecting the season.
    - i. The mission and goals of the theatre department.
    - ii. The technological and financial resources and limitations.
    - iii. The diverse artistic preferences represented by the student body.
    - iv. The departmental history as it relates to season selection and short and long term goals and aspirations.
    - v. The overall diversity represented by the greater WOU community and the community at large.

Process:

1. Up to three students will be selected from among theatre majors capable of graduating at the end of the year (before the season being selected) by peer nomination and election.
2. Selected students will join Theatre Faculty and Staff as the play selection committee.

3. Each theatre faculty member will suggest up to three plays that s/he believes fulfills the first objective and represent artistic challenges that are within their capabilities to produce.
4. Scripts for those plays will be acquired no later than final exam week of Spring Term and copies made available to all committee members.
5. The committee will be read all scripts before the first week of Fall Term and be ready to discuss the merits of each in meeting(s) beginning after the first week of Fall Term.
6. The committee will – by consensus – agree on a season of three plays.