



Department of Theatre and Dance

MANUAL FOR UNDERGRADUATE STUDIES

This manual is a guide for applicants, students, and faculty members in matters related to undergraduate studies in the School of the Arts: Department of Theatre and Dance. As such, it complements the Samford University academic catalog. The catalog and manual together are binding on candidates for undergraduate degrees in theatre and dance.

Questions about the manual or about undergraduate studies in music should be addressed to the Department Chair in Theatre and Dance.

Beck Taylor, President

Michael Hardin, Provost

Larry Thompson, Interim Dean, School of the Arts

Mark Castle, Chair, Department of Theatre and Dance

CONTENTS

DEPARTMENT

Samford University Statement Of Purpose.....	3
School Of The Arts Mission	3
Department Of Theatre And Dance Mission.....	3
Baccalaureate Goals.....	4
Degrees Offered	6
Program Objectives	7
Outcomes Assessment	8
Department Faculty And Staff.....	10
Faculty & Staff Job Descriptions	11

STUDENTS

Application For Admission.....	20
Audition Requirements.....	21
Scholarship Information.....	24
Advisory Information.....	24
Academic Information	25
Attendance Policy.....	34
Academic Integrity.....	35
Course Load Credit.....	37
Senior Project Requirements.....	39
Study Abroad.....	40
Alpha Psi Omega.....	41

PRODUCTIONS

Play Selection Policy.....	42
Production Requirements.....	45
Production Responsibilities.....	46
Student Work Study Positions/Student Assistant Positions.....	62

SAMFORD UNIVERSITY STATEMENT OF PURPOSE

Mission

To nurture persons in their development of intellect, creativity, faith, and personhood. As a Christian university, the community fosters academic, career, and ethical competency while encouraging social and civic responsibility, and service to others.

Core Values

The Samford community values lifelong:

- belief in God, the Creator of heaven and earth, and in Jesus Christ, His only Son, our Lord.
- engagement with the life and teachings of Jesus
- learning and responsible freedom of inquiry
- personal empowerment, accountability, and responsibility
- vocational success and civic engagement
- spiritual growth and cultivation of physical well-being
- integrity, honesty, and justice
- appreciation for diverse cultures and convictions
- stewardship of all resources
- service to God, to family, to one another, and to the community

SCHOOL OF THE ARTS MISSION

To prepare today's artist to shape tomorrow's world by developing artistic skills, scholarly understanding, and professional readiness in a Christian environment committed to excellence in the arts.

DEPARTMENT OF THEATRE AND DANCE MISSION

To nurture persons by developing artistic skills, knowledge, and understanding appropriate to their academic development, vocational objectives and personal needs, within the framework of curricula and co-curricular activities provided at this institution, and to contribute to the fulfillment of the broader mission of the University.

BACCALAUREATE GOALS

(Approved December 2011, Revised April 2017 and September 2017)

The Baccalaureate Goals are a guiding document for the crafting of Samford's general education curriculum. They should guide curriculum development. They are assessed through indirect and direct measures at the university level.

Samford University will accomplish its stated purpose for undergraduate education when students demonstrate growth in:

- *Commitment.* Preparing to fulfill their responsibilities to God's creation, to their faith-based and civic communities, and to themselves, students will strengthen their commitment to:
- *Critical Reflection.* Graduates will think systematically and creatively about the world and their place in it, developing innovative ideas while carefully identifying and evaluating evidence and argument.
- *Ethical Reasoning:* Graduates will examine the values that shape their choices in conversation with the Christian ethical tradition and exercise integrity as they act with an understanding of the moral, ethical and practical consequences of those choices.
- *Social Engagement:* Graduates will offer their communities service and leadership informed by the Christian message to "love your neighbor as yourself."
- *Holistic Well-Being:* Graduates will take personal responsibility for their own physical, psychological, social, spiritual, and environmental well-being.
- *Aesthetic Engagement:* Graduates will engage with works of art and design, music, theatre and, or dance in order to experience thinking, reacting, and working in imaginative ways.
- *Capacity for Complexity.* Aware that they live in a wonderful and terrible world where an easy answer to a difficult question is probably wrong, students will integrate knowledge and methods from a variety of disciplinary perspectives in order to address the complicated reality of:
- *The Natural World:* Graduates will develop the curiosity and skills to explore questions about the natural world using careful data collection, rigorous analysis, and openness to reinterpretation.
- *The Human Experience:* Graduates will gain a foundation in the cultures, histories, literatures, religions, and philosophies of civilizations past and present.
- *Human Relationships:* Graduates will better understand how individuals, groups, institutions, and societies behave and influence one another.
- *Intercultural Connections:* Graduates will understand and respect the values and customs important to members of other cultures and learn to interrogate their own beliefs, values, locations, and stories based on multiple cultural perspectives.
- *Christian Faith:* Graduates will be able to describe the testimonies of the Bible and the Christian intellectual, ethical, and aesthetic tradition about important ideas, values, and practices, and will be able to evaluate them and discuss their implications for the challenges of life.
- *Competence.* Possessing the skills needed to uphold their commitments and to engage the world's complexity, students will develop their competence in:

- Written Communication: Graduates will write with depth of thought and strength of purpose in order to communicate precisely and responsively with their audiences.
- Oral Communication: Graduates will speak and listen effectively by communicating meaningful messages for specific audiences.
- Quantitative Literacy: Graduates will comprehend and utilize quantitative information for the purposes of analysis, discovery, and problem-solving.
- Information Literacy: Graduates will locate and assess information from a variety of sources, and will use that information as the basis of thoughtful judgments and intelligent decisions.

DEGREES OFFERED

Students majoring in Theatre may become candidates for one of the following degrees:

- Bachelor of Arts in Theatre
 - Bachelor of Arts in Theatre with a concentration in Acting & Directing
 - Bachelor of Arts in Theatre with a concentration in Production Design & Technology
- Bachelor of Fine Arts in Musical Theatre
- Bachelor of Fine Arts in Theatre for Youth
- Bachelor of Arts in Worship and the Arts
- Minors in:
 - Dance
 - Film Production (interdisciplinary)
 - Minor in Theatre

PROGRAM OBJECTIVES

The distinctiveness of Samford University's theatre and dance program lies in its combination of theory and practice. Students of theatre and dance are exposed to a total experience involving acting, design, lighting, costuming, directing, playwriting, theatre management, theatre history, dramatic literature, and performance theory. This broad range of practical and academic theatre training provides students with a solid foundation of experience and knowledge, which serves as basis for their future work as educators and professional artists. These objectives are as follows:

Scholarship

- Have knowledge of the historical, cultural, and theoretical dimensions of theatre, including masterworks of leading playwrights, actors, directors, and designers both past and present. Understand basic production processes such as acting, directing, scenic, costume, and lighting design; and basic technical and managerial operations related to productions
- Develop an understanding of the common elements and vocabulary of theatre and of the interaction of these elements, and be able to employ this knowledge in analysis, including analysis of specific productions

Critical & Analytical Skills

- Become familiar with and develop competence in a number of fundamental theatre skills, such as text analysis, vocal production, visual awareness and movement techniques
- Understand and evaluate contemporary thinking about theatre and related arts.
- Make informed assessments of quality in works of theatre
- Develop the ability to think, speak, and write clearly and effectively about the theatre and its place in the world
- Collaboration & Community Enrichment
- Acquire the ability to work collaboratively, and develop a sense of responsibility and self-discipline in the theatre
- Apply the skills of collaboration and community engagement at the university, local and global community levels

Performance

- Be actively involved in the creation and presentation of theatrical productions
- Develop visual and aural perceptions related to theatre performance
- Provide a focus for thinking about the application of theatre skills to careers, vocation and calling

OUTCOMES ASSESSMENT

Guidelines

These guidelines are those endorsed by the Association for Theatre in Higher Education guidelines for theatre programs in higher education.

Outcomes can be categorized in three ways: Knowledge, Skills, and Attitudes.

Knowledge:

- Awareness of the complex nature of the human condition acquired through aesthetic, spiritual and intellectual perceptions as evidenced in various modes of theatrical production.
- Knowledge of the various means (acting, directing, designing, constructing, playwriting, etc.) through which a theatrical concept is realized.
- Knowledge of plays that are representative of the development of theatre and drama.
- Knowledge of theatre history, including its cultural context and its modes of production.
- Knowledge of various critical theories, research sources and methodologies.

Skills:

- The ability to analyze and interpret plays and other theatrical events with special attention to the skills involved in acting and performance, directing, designing, and playwriting.
- The ability to reach an audience effectively through at least one of the components of theatrical art (acting, directing, designing, playwriting, etc.).
- The ability to function safely and effectively using contemporary theatre technology.
- The ability to use the skills and techniques needed in research.
- The ability to express in performance, in writing, in speaking, and through other modes of communication the results of research, critical judgment, and other findings and discoveries.
- The ability to relate theory to theatrical literature and performance.
- The ability to respond as a critically informed member of the theatre audience.

Attitudes:

- Development of a creative imagination.
- Development of an inquiring mind.
- Development of a sense of social responsibility.
- Development of a professional discipline.
- Development of a collaborative attitude.
- Development of artistic standards and judgment.
- Development of respect for the art form.

Identifying Assessment Sources and Instruments

- Information for assessments can come from such sources and instruments as,
- Course examinations, papers, and grades
- Special projects, essays, and theses
- Journals and production books

- Periodic class performances
- Post-production critiques
- Internal surveys (student, faculty, etc.)
- Exit interviews
- External surveys (alumni, graduate schools, employers, etc.)

DEPARTMENT FACULTY & STAFF

Larry Thompson, Interim Dean, School of the Arts
Mark Castle, Chair and Professor of Theatre and Dance
Don Sandley, Professor, Acting, Directing, Theatre History and Literature, Playwriting
Laura Byland, Professor, Theatre for Young Audiences
David Glenn, Associate Professor, Production Design & Technology
Chelsea Reynolds Nicholson, Assistant Professor, Musical Theatre
Christian Specht, Assistant Professor, Lighting and Sound
Mary Gurney, Instructor, Costume & Instructional Design
Alisa McCool, Instructor, Dance
Lindsey Troha, Instructor, Dance
Joanna Dehart, Instructor, Dance
David Odenwelder, Instructor, Dance
Jen Lane, Instructor, Stage Management
Ann-Houston Campbell Skaggs, Instructor, Arts & Society & Advanced Directing
Victor McCay, Lecturer, Acting for the Camera

Christopher Crews, Instructor, Theatre Production
Jane Caswell, Administrative Assistant
Marilyn Locke, Costume Lab Foreman

All Samford University Theatre and Dance faculty serve first as teaching faculty. For a complete description of the expectations for teaching faculty please consult the Samford University Faculty Handbook at this internet link: [Office of the Provost](#)

FULL-TIME FACULTY

Laura Byland, Professor, Theatre for Young Audiences

- Coordinates the TYA program through curriculum implementation and assessment
- Teaches courses within the TY curriculum
- Teaches Beginning Acting courses
- Coordinates touring to local schools
- Works with Administrative Assistant to coordinate on-campus matinee scheduling
- Writes and distributes Educational Study Guides.
- With Theatre and Dance faculty, selects plays or scripts for production, and determine how material should be interpreted and performed.
- Study and research scripts in order to determine how they should be directed.
- Interpret stage-set diagrams to determine stage layouts, and supervise in conjunction with the scenic designer, placement of equipment and scenery.
- Promote and market productions by giving interviews, participating in talk shows, and making other public appearances.
- Choose settings and locations for the production and determine how scenes will be blocked in these settings.
- Schedules, in association with the stage manager, all rehearsals and be present for all rehearsals to address the acting and technical development of the production.
- Recruits and auditions performers for admission to the departmental degree programs and/or scholarship consideration

Mark Castle, Chair and Professor of Theatre and Dance

The Department Head serves as senior faculty member, leader, and administrator of the Department Chair performs professional duties requiring leadership, vision, long-term and short-term planning, decision making, and coordination for instruction, research, extension/outreach, and international programs.

At the departmental level, the Chair is responsible for faculty and student recruitment and development, instructional program development and quality enhancement, coordination of departmental research and service programs, and evaluation of personnel and, through the Dean, represents the department's interests to units inside and outside the University. The Chair also maintains relationships with students; alumni; college and university administrators, councils, and committees; regional, national, and international professional organizations; statewide constituents and clientele; and various other public and private groups.

The Department Chair administers the expenditure of allocated funds and other resources available to the department. The Chair ensures that accurate fiscal and human resource records and files of departmental policies and activities are maintained.

The Chair exercises independent judgment and discretion about details of daily work. Work is self-directed and the Chair oversees unusual matters. The Chair must have effective interpersonal

and human resource management skills. The Chair must have a clear understanding of the university, its mission and its constituents.

The Chair always seeks input and guidance from departmental faculty relative to overall direction, philosophies, and policies of the department. All shall be concerned with the maximum attainment of the department's collective goals. Recommendations relative to all matters of departmental policy and administration shall be made to the Chair by departmental faculty, but the responsibility for final decisions and implementation shall rest with the Chair. All should continually realize that through their recognized interdependence and the value of continued two-way communication, maximum productivity of the department may be achieved.

Specific Job Responsibilities of the Chair:

- Provide leadership, vision, long-term and short-term planning, and coordination for research, instruction, extension/outreach, and international programs within departmental disciplines. Demonstrate effective administrative leadership, sound fiscal management, visionary program development, and strong advocacy abilities.
- Appoint and coordinate all working groups within the department. Coordinate departmental research and service programs. Formulate short-term and long-term plans for the department. Evaluate programs on a consistent basis. Initiate corrective action to address inadequate program areas.
- Advocate the needs of the department to the Dean. Maintain liaisons with related offices such as the Registrar, Graduate School, Alumni Association, Development, etc. within the University. Maintain strong and effective relationships and be an advocate with students, alumni, industry, state regional, national, and international professional organizations, and state-wide constituents.
- Coordinate with the Human Resource office relative to faculty, administrative professional and staff human resource functions. Conduct recruitment activities in accordance with AA/EEO, COA, and departmental minority plans and human resource policies and procedures. Evaluate faculty, administrative professionals, and staff. Conduct annual evaluations and review procedures for promotion and tenure recommendations for faculty plus process graduate faculty renewals and appointments, and appointments for adjunct and affiliate faculty in a timely fashion. Approve recommendations for career ladder promotions of administrative professionals and staff.
- Manage and oversee all departmental resources including financial, human, facilities, equipment, etc. Assign resources to program areas. Ensure that accurate records and files are maintained.
- Direct disciplinary processes according to established policies and procedures. Enforce policies and implement procedures so as to be fair, impartial and consistent.
- The Chair may exercise independent judgment but leads the department in a manner that will ensure that recommendations of appropriate department committees are solicited and considered. The Chair must have effective interpersonal and human resource management skills.
- Decisions relative to the direction, philosophies and policies of the department will be made by the faculty under the leadership and guidance of the Chair. The Chair shall have the responsibility and authority to resolve any conflicts that affect the overall welfare of the department.

- Study and research scripts in order to determine how they should be directed.
- Interpret stage-set diagrams to determine stage layouts, and supervise in conjunction with the scenic designer, placement of equipment and scenery.
- Promote and market productions by giving interviews, participating in talk shows, and making other public appearances.
- Choose settings and locations for the production and determine how scenes will be blocked in these settings.
- Schedules, in association with the stage manager, all rehearsals and be present for all rehearsals to address the acting and technical development of the production.
- Recruits and auditions performers for admission to the departmental degree programs and/or scholarship consideration

David Glenn, Associate Professor, Production Design & Technology

- Responsible for the design (or supervision) and implementation of all scenic elements of a production in a timely manner and within budgetary limits.
- Reads and studies the play; attends first production conference at which Director presents his/her interpretation of the play. Discusses possible scenic treatments with the Director and Technical Director.
- Does research on architecture, furniture and decor of the period as well as the locale of the setting and style of the play.
- Generates thumbnail sketches for presentation to the Director by the deadline established on the Department Calendar. Discusses any suggested modifications with the Director and Technical Director.
- Generates ground plans, color samples and/or models in collaboration with Director and Technical Director. Revises sketches and scale ground plan for final approval by the "Designed by" date on the Department Calendar.
- Meets with Director(s) with preliminary designs in hand on the "Preliminary Design Due" date on the Department Calendar.
- Explains designs, sketches, or models to cast and crew at first rehearsal. Discusses in detail with what each item of furniture and set dressing should be. Works closely with Props Designer in selecting and approving drapery materials and other set dressing.
- Makes complete working drawings and painters' elevations for Construction and Painting Crews.
- Coordinates colors of set and furniture with Props Designer.
- Meets with Lighting Designer to discuss color choices and practicals, and to coordinate lighting and scenic elements.
- Is available for consultation during Load-in and any Scene Shift rehearsals.
- Attends Stagger-through/Stumble-through/First Run through and Crew View.
- Submits weekly Production Budget Reports to the Staff Production
- In cooperation with Props Designer establishes the placing of trim, pictures, ornaments, and any other set dressing on the set.
- Makes notes of any details yet to be completed.

- During Strike, the Scenic Designer will collaborate with the Scene Shop Student Manager, Production Technical Director and the Master Carpenter in returning material to storage and insuring all items are returned in good condition.
- Gives report during the Post-production review
- Recruits and interview designers and technicians for admission to the departmental degree programs and/or scholarship consideration

Chelsea Reynolds Nicholson, Assistant Professor, Musical Theatre

- Coordinates the Musical Theatre program through curriculum, implementation and assessment
- Teaches courses within the MT curriculum
- With Theatre and Dance faculty, selects plays or scripts for production, and determine how material should be interpreted and performed.
- Study and research scripts in order to determine how they should be directed.
- Interpret stage-set diagrams to determine stage layouts, and supervise in conjunction with the scenic designer, placement of equipment and scenery.
- Promote and market productions by giving interviews, participating in talk shows, and making other public appearances.
- Choose settings and locations for the production and determine how scenes will be blocked in these settings.
- Schedules, in association with the stage manager, all rehearsals and be present for all rehearsals to address the acting and technical development of the production.
- Recruits and auditions performers for admission to the departmental degree programs and/or scholarship consideration

Don Sandley, Professor, Acting, Directing, Theatre History and Literature, Playwriting

- Provides leadership for the BA in Theatre Generalist and Acting/Directing tracks
- Teaches Theatre History and Literature courses, and supervises student Dramaturgy projects
- Teaches Playwriting and Screenwriting courses and provides assistance with student writing
- Teaches SOA 10 introductory courses, and Beginning Acting
- With Theatre and Dance faculty, selects plays or scripts for production, and determine how material should be interpreted and performed.
- Study and research scripts in order to determine how they should be directed.
- Interpret stage-set diagrams to determine stage layouts, and supervise in conjunction with the scenic designer, placement of equipment and scenery.
- Promote and market productions by giving interviews, participating in talk shows, and making other public appearances.
- Choose settings and locations for the production and determine how scenes will be blocked in these settings.

- Schedules, in association with the stage manager, all rehearsals and be present for all rehearsals to address the acting and technical development of the production.
- Recruits and auditions performers for admission to the departmental degree programs and/or scholarship consideration

Christian Specht, Assistant Professor, Lighting and Sound

- The Director of Lighting Design is responsible for the design (or supervision) and implementation of all lighting elements of a production in a timely manner and within budgetary limits.
- With Theatre and Dance faculty, selects plays or scripts for production, and determine how material should be interpreted and performed.
- Meet with the director and other members of the production team throughout the design process
- Attend rehearsals as needed
- Attend all design and production meetings
- Create the following documents in order to communicate the design to all members of the production team: research, concept, light plot, cues, magic sheet
- Be in communication with all members of the production team about any issues that might affect others such as: color, texture, fog, special effects
- The Lighting Designer will collaborate with the other designers to create a unified production concept working closely with the director.
- Hang/ Focus -The Lighting Designer will coordinate the hang/focus calls.
- Attend the dry tech with a list of prepared cues for the SM and the director
- Program cues into the console
- Work with lighting/scenic crew to implement practical lighting fixtures into scenic elements as needed.
- Work on perfecting visual content and timing of cues
- Take focus and cue notes to be worked on in production calls outside of tech
- Help problem solve with issues that arise during tech that involve lighting
- Attend any departmental post-production critiques
- Recruits and interview designers and technicians for admission to the departmental degree programs and/or scholarship consideration

Mary Gurney, Instructor, Costume & Instructional Design

- The Costume Designer is responsible for the design (or supervision) and implementation of all costume elements of a production in a timely manner and within budgetary limits.
- Meet with the director and other members of the production team throughout the design process
- Attend rehearsals as needed
- Attend all design and production meetings
- Create the following documents in order to communicate the design to all members of the production team: research, concept, costume plot, costume sketches

- Be in communication with all members of the production team about any issues that might affect others such as color, quick change needs
- The Costume Designer will collaborate with the other designers to create a unified production concept working closely with the director.
- Attends the dry tech if needed with necessary information for the SM and the director
- Prepares a costume plot for the production
- Takes notes to be worked on in production calls outside of tech
- Helps problem solve with issues that arise during tech that involve costumes
- Attends any departmental post-production critiques
- Recruits and interview designers and technicians for admission to the departmental degree programs and/or scholarship consideration

PART-TIME FACULTY

Alisa McCool, Instructor, Dance Coordinator

- Teach courses within the BFA in Musical Theatre & Dance Minor curriculum
- Supervise the Student Choreography Showcase & annual Dance Concert
- Co-ordinates the academic program of the Dance minor by locating adjunct faculty and acting as a liaison with our educational partner the Alabama Ballet.
- Creates and teaches original dances for ballet, musical, or revue to be performed for main-stage productions
- Composes dance designed to suggest story, interpret emotion, or enliven show, coordinating dance with music.
- Instructs performers at rehearsals to achieve desired effect.

Lindsey Troha, Instructor, Dance

- Teach courses within the BFA in Musical Theatre & Dance Minor curriculum
- Creates and teaches original dances for ballet, musical, or revue to be performed for main-stage productions

David Odenwelder

- Teach courses within the BFA in Musical Theatre & Dance Minor curriculum
- Provide choreography as needed for the Dance Concert

Victor McCay, Lecturer, Acting for the Camera

- Teach the Acting for the Camera course as an elective within all three degree plans

Jen Lane, Instructor, Stage Management, Business of the Arts, Production Management

- Assist the stage manager in scheduling all rehearsals.
- Works with Stage Manager in taping out the ground plan on the floor of the stage or rehearsal hall, placing and spiking furniture, rugs, etc.
- Supervises student production assignments for the season

Ann-Houston Campbell Skaggs, Instructor, Arts in Society, Advanced Directing, Props Production

- Teaches the Advanced Directing course as an elective within all three degree plans
- Teaches the Arts in Society course within the general education curriculum
- Supervises the Props production lab, and the construction, adaption and purchase of props for the show.

STAFF

Jane Caswell, Administrative Assistant

Program Assistance

- Serve as course guardian for the Department of Theatre and Dance, enter courses into Banner, manage permissions, administer course evaluations
- Assist with course scheduling and sequencing
- Faculty Assistance
- Assist at Theatre and Dance faculty meetings (notify faculty, reserve room, help prepare handouts, take roll, take minutes)
- Assist with accreditation materials (purchase airline tickets and make reservations for travel)
- Prepare Letters of Agreement & supplemental pay sheets for Adjunct faculty, Guest artists and Summer contracts
- Assist in correspondence
- Collect and organize syllabi from the Department of Theatre and Dance faculty

Office Assistance

- Create check requests, purchase requisitions, budget transfers, and new vendor Requests
- Assist in website maintenance for the Department of Theatre and Dance (update faculty listings, update forms, update production information)
- Assist summer camp programs (registering students, collecting and depositing money, reserving classrooms, copying handouts, processing payroll)
- Maintain office supplies
- Process mail and packages for the Department of Theatre and Dance
- Student Assistance
- Coordinate work study students for the Department of Theatre and Dance
- Manage Time Clock Plus for student and Part time employees
- Assist with record keeping related to student advising
- Process student locker keys
- Facility Assistance
- As building manager, process maintenance work orders and reserve Harrison, BBS 225 and Studio 60 and Bolding Studio, submit maintenance & key requests, process faculty/staff keys

Theatre Season

- Submit license requests, process contracts and manage script materials, schedule dates and reserve refreshments for receptions, assist with program creation

Christopher Crews, Instructor, Theatre Production, Scenic Charge Artist

- Supervise implementation of all scenic elements of a production in a timely manner and within budgetary limits
- Assists with the supervision of the Scene Shop and manages Theatre Production labs

Marilyn Locke, Costume Lab Foreman

The Costume Shop Supervisor assists in providing the costume elements for all main stage productions and to maintain the costume shop and storage areas.

- Coordinate the construction of costumes
- Conduct costume fittings
- Conduct selective finishing work on costumes
- Supervise student costume crews
- Coordinate costume maintenance for shows in production including repair, laundry and ironing as needed
- Keep shop area clean and uncluttered
- Help with costume strike after final performance
- Check costumes in/out with Costume Check-out Form
- Assist Costume Designer

APPLICATION FOR ADMISSION

In order to apply for admission to the School of the Arts, undergraduate students must apply to Samford University through the Office of Admission and have declared a major within the School of the Arts. You must have a university application on file in order to register for an audition or interview and submit a division specific School of the Arts application.

Please note admission to Samford University and admission to the School of the Arts are dual admission processes for majors within the Division of Music and Department of Theatre and Dance. Only when you have received successful admission to Samford University and the School of the Arts are you permitted to enroll in a major within Music or Theatre and Dance.

Follow these steps and timeline to ensure that you submit the required materials and meet appropriate deadlines:

- **Apply to the University**
 - [Apply for admission](#) to the university and declare a major housed within the Department of Theatre and Dance on your application. Your university application will give you access to a Samford-specific “[Application Status Page](#).” Only when you submit the university application will you gain access to the Theatre and Dance Application.

- **Apply to Theatre and Dance**
 - Submit the Theatre and Dance Application through your Samford-specific “Application Status Page.” Please answer all required fields including a preferred audition and interview date. Once you submit a completed application and provide all introductory materials, you will be contacted via email confirming your audition date.
 - All theatre prospects are required to provide an artistic resume and headshot as part of the Theatre and Dance Application.

- **Complete an Audition and Interview**
 - Attend your audition and interview date. Live, in-person auditions are preferable. If you are unable to audition live, please contact Katie Overturf at kovertur@samford.edu for virtual audition options.

CHANGE IN MAJOR AND/OR ADVISOR

Students desiring to change majors within the department must do so by contacting the Chair of the Department, who will in turn present the request to the faculty of the requested discipline, required auditions or interviews will be scheduled. Upon completion of a satisfactory audition or interview the student will submit their request to officially change majors via the Office of Student Records ([insert Link](#)).

AUDITION REQUIREMENTS BY DEGREE

BFA Musical Theatre

Introductory videos should include:

Songs – 3 pieces

- Each song should be a 60-90 second cut
- One song should be a ballad, one song should be up-tempo, and one song should be the student's choice of tempo
- One song should be from a musical written prior to 1970, one song should be from a musical written after 1970 and one song should be from an Italian Art Song
- Applicants must sing to live or recorded piano accompaniment. No "a cappella" singing.

Monologues – 2 pieces

- Each monologue file should be 60-90 seconds in length
- Monologues must be from a published play
- One Contemporary (written after 1900)
- One Classical (written pre-1900)

Dance – 2 videos

- Dance media can be self-choreographed but must be a solo video of you. This can include a show, competition, or other performance so long as you are clearly featured on your own.
- All choreography must be performed to music; no "a cappella" dance media please.
- One 30-60 seconds of dance, in whatever dance discipline you are most comfortable with: jazz, ballet, modern, African, hip hop, lyrical, or contemporary
- One 30-60 seconds executing grand battements; pirouettes, chaine turns, sau de chat (to both sides)

Live Auditions

Applicants may be asked to perform all or part of their song and monologues at a live audition. Be prepared to discuss your desire to pursue musical theatre and be directed by faculty on one of your monologues. Be prepared for a vocal and musical assessment through tonal memory exercises, range check and sight reading. The live dance call will consist of learning a musical theatre combo.

BFA in Theatre for Youth

Introductory videos should include:

Monologues – 2 pieces

- Each monologue file should be 60-90 seconds in length
- Monologues must be from a published play
- One Contemporary (written after 1900)
- One Classical (written pre-1900)

Songs – 3 pieces (only required if pursuing voice intensive track)

- Each song should be a 60-90 second cut
- One song should be a ballad, one song should be up-tempo, and one song should be the student's choice of tempo
- One song should be from a musical written prior to 1970, one song should be from a musical written after 1970 and one song should be from an Italian Art Song
- Applicants must sing to live or recorded piano accompaniment. No "a cappella" singing.

Dance – 2 videos (optional)

- Dance media can be self-choreographed but must be a solo video of you. This can include a show, competition, or other performance so long as you are clearly featured on your own.
- All choreography must be performed to music; no "a cappella" dance media please.
- One 30-60 seconds of dance in whatever dance discipline you are most comfortable with: jazz, ballet, modern, African, hip hop, lyrical, or contemporary
- One 30-60 seconds executing grand battements; pirouettes, chaine turns, sau de chat (to both sides)

Recommendation Letter

- Upload a recommendation letter from a teacher, minister, arts professional or mentor who can speak to your work with children and/or alternatively abled individuals.

Live Auditions

Be prepared to discuss your desire to pursue theatre for youth, your background working with children or alternatively abled communities and be directed by faculty on one of your monologues. If pursuing the vocal intensive track, be prepared for a vocal and musical assessment through tonal memory exercises, range check and sight reading. If pursuing the dance intensive track, the live dance call will consist of learning a musical theatre combo.

BA in Theatre: Acting

Introductory videos should include:

Monologues – 2 pieces

- Each monologue file should be 60-90 seconds in length
- Monologues must be from a published play
- One Contemporary (written after 1900)
- One Classical (written pre-1900)

Live Auditions

Be prepared to discuss your desire to pursue acting and be directed by faculty on one of your monologues.

BA in Theatre: Production Design & Tech

Applicants are to upload a pdf or PowerPoint demonstrating work in areas of lighting, costuming, scenic design, sound design, marketing, and stage management as a required part of the application.

Applicants will participate in an interview with production design and technology faculty at the audition weekend. Be prepared to discuss your design process, strategy, and experience. Be prepared to discuss why you want to study production design and technology.

MINORS

Dance Minor

No audition is required, but placement tests occur during the first week of classes to assess the correct level of entry into the minor.

Theatre Minor

No audition required.

Film Production Interdisciplinary Minor

No audition required.

SCHOLARSHIP INFORMATION

Theatre and Dance students will be considered for scholarship awards based on the aforementioned admission procedure. Scholarships are traditionally awarded no later than the first day of April to eligible students who are majoring in the degree programs housed in the Department of Theatre and Dance.

Scholarship recipients are expected to maintain a grade point average of 2.85 in overall university work and a 3.00 in Theatre and Dance courses. All scholarship recipients are also required to fulfill all production and performance assignments to the satisfaction of the departmental faculty. The Department Chair upon recommendation of supervising faculty will review each scholarship recipient in the spring of the school year to determine renewal status.

ACADEMIC REQUIREMENTS:

To remain eligible for production activity (performance, design and technical) and to enroll in the courses required to seek a Theatre degree the student must:

1. Maintain a 2.5 overall grade point average in their Samford course work and a 2.8 grade point average in their Theatre and Dance Department course work.
2. Those students on scholarship must meet the minimum requirements.
3. Should the student's academic standing fall below the minimum department standards the student will be asked to withdraw from the major, but can reapply for admission upon completion of sufficient academic progress to meet department standards.

ADVISORY PROGRAM

The Department of Theatre and Dance has a personalized approach to academic advising. All Theatre majors are given individual academic advising by the Faculty within the area of major and concentration. In addition, all professors maintain regular office hours to answer questions from students and to advise them on academic matters.

ACADEMIC INFORMATION

Bachelor of Arts in Theatre

The Bachelor of Arts in Theatre degree is ideal for students who want a broad education in addition to production and performance experience. Students can take classes in a variety of theatre areas such as acting, directing, stage management, design, and playwriting. The program is designed to insure that students graduate with a sound artistic and experiential base for further pursuits in education and in life beyond the university.

[View Curriculum](#) in the Samford Catalog

Bachelor of Arts in Theatre with a concentration in Acting & Directing

A Bachelor of Arts in Theatre with a concentration in Acting and Directing allows students to focus on a single area of study, or combine their passions to develop a desired skill set.

Acting

The acting sequence offers a series of techniques and ideas that allow students to customize their craft to fit their objectives and roles. This training is combined with course work in critical and historical studies, stagecraft, technical theatre, scenic design, costume and lighting.

All undergraduate students in the department (from any sequence) are able to audition for all departmental productions in our main stage season. In addition, each semester there are casting opportunities in student directing projects, as well as in student created independent projects in our Underground Season.

Directing

Our directing students learn to analyze texts, make conceptual choices and guide actors in the rehearsal process. Experiences as assistant directors for faculty and student directed productions offer the opportunity to learn and gain practical knowledge.

Most importantly, our student directors discover an artistic voice through direct work with actors not only in the classroom, but also in ten-minute and one act directing projects presented each semester in our studio theatre spaces as part of the directing curriculum, and through the student directed Underground Season.

Productions

Our main stage season produces seven shows a year in a variety of spaces featuring a mix of classical and contemporary shows. In addition, we have a complete student directed second season called Underground, which features contemporary plays chosen by students, which can speak to topics of interest.

Students also have the opportunity to act or direct in the Ten-Minute Play Festival every fall and the One Act Play Festival each spring.

Internships

Students can work on internships during the semester with local theatre companies. Many students also use their summer break to complete internships with regional professional theatres.

Career Opportunities

Our students go on to work professionally in theatre as actors, directors, designers, stage managers and technicians at all levels from Broadway to regional theatre, children's theatre, and in film and television. In addition, graduates also pursue careers as teachers, coaches, producers, and critics.

In addition, many graduates continue their studies at prestigious schools such as New York University, Columbia University, Louisiana State University, University of Nevada, Las Vegas, University of Georgia and University of North Carolina at Greensboro.

[View Curriculum](#)
[Graduation Plan](#)

Bachelor of Arts in Theatre with a concentration in Production Design and Technology

Our concentration in design and technology combines challenging courses and the opportunities to perform vital roles in both our main stage season and our student produced Underground Theatre. Students work closely with theatre professionals and learn the fundamental skills necessary to be successful in the entertainment business, and they are given the opportunity to take leadership roles on productions and throughout the department.

Our willingness to lean on students to design and manage production aspects of our shows early in their college careers results in them gaining valuable experience and resume credits throughout their four years. Our faculty often act as assistant designers to our students to help bolster them as they tackle their first projects.

Our faculty members help students find professional opportunities while they are in college and actively promote them for prime internships, competitive graduate degree programs, and professional opportunities after they graduate.

While the production entertainment field has grown in churches, theme parks, cruise ships, and resorts, the number of young technicians entering the field has continued to decrease. Design and technology graduates are in high demand, and students that demonstrate dependability, strong work ethics, and the ability to work well with others will have numerous opportunities available to them.

Some students come to us planning to focus on one area while others choose to study several areas. We encourage personal growth and professional exploration. We will help to shape a student's coursework and production experiences to help them gain the skills and experience to be successful in their chosen fields.

Set Design & Construction

Students who want to focus on Scenic Design will be assessed to determine their current skill level, and we will begin their training to improve them from that level. Opportunities to assist the faculty designer, design elements of mainstage shows, design underground studio productions, and ultimately main stage set design opportunities will be offered based on the student's demonstrated initiative and the trust formed with the faculty. We believe in providing those opportunities early in a student's career if a successful outcome seems probable. Our design program leans heavily on computer-based 3D modeling and traditional scale model construction. Students interested in construction will work closely with the Technical Director and Shop Foreman through the planning phases of shows and through the construction processes that lead to a successful season. Students will learn construction techniques and the ability to draw those into construction plans. With over 55 years of combined experience, our Shop Foreman and Technical Director demonstrate creative problem solving, professional expectations, and construction efficiency.

Lighting & Projection Design

Students will learn the skills necessary to design lights and projections in our 5 venues and gain the communication skills necessary to engage with directors and other designers in the

collaborative process. Students also gain the artistic skills that make them well-rounded Lighting and Projection designers and the technical skills that make them marketable in the professional world. Our faculty Lighting Designer has worked on recent Broadway productions and offers students the opportunity to join him on professional projects. At Samford, design opportunities are available and based on the student's effort and initiative. Students will work with ETC Ion consoles while learning Vectorworks for design and Watchout 6 for projections.

Costume Design & Construction

Students will learn the process and skills necessary to bring costume designs from conceptualization to the stage. Our Faculty Costume Designer has over 25 years of experience designing and building productions for the stage. She offers students the opportunity to design elements of main stage shows early in their careers and works with students that exhibit the ability and dedication required to design an entire main stage production. She also runs a professional design and rental business that offers students the opportunity to gain professional credits while working on outside productions and events.

Sound Design

Students will gain the skills necessary to create original sound designs and to engineer in the live sound environment. Opportunities to design and engineer are available in our theatre and dance productions as well as with the Samford Opera and the Wright Center Concert Hall. Students will utilize QLab show software as well as work with a variety of digital and analog sound consoles. Students that show the ability to professionally handle a production's sound needs will be given many opportunities to do so.

Stage Management

Students will learn the management and organizational skills necessary to be successful as a stage manager. They will be given opportunities early in their careers to assist production stage managers, and students that show the ability to successfully handle the responsibilities of the position will get the opportunity to stage manage our main stage and underground productions. Our courses in Stage Management are currently being taught by an adjunct faculty with several years of experience in regional theatre and strong A.E.A. credentials.

Properties Design

Students interested in property design and coordination are offered opportunities very early in their college careers as we pair them with shows that fit their current abilities. As they gain additional skills, the students will be given opportunities to act as Prop Master on larger and more involved productions. Students focused on props will work closely with the Technical Director, Costume Designer, and Scene Shop Foreman to learn the broad skillset necessary to be successful as a props artisan.

Scenic Art

Students who focus in scenic art will be paired with our Shop Foreman/Scenic Charge Artist. He has over 30 years of experience in theatre including over 20 years as the owner of a large scenery construction and rental business. Students will learn how to mix color, apply paint with a variety of scenic techniques, and create textures that improve the quality of our productions. Students

interested in scenic art will be given every opportunity to contribute early in their careers and will be given advanced projects and responsibilities based on their performance.

[View Curriculum](#)
[Graduation Plan](#)

Bachelor of Fine Arts in Musical Theatre

The Bachelor of Fine Arts (B.F.A.) degree in Musical Theatre is designed for students who wish to pursue a career in musical theatre. The program provides interrelated educational experiences in music, theatre, and dance that prepare students for the production of musical theatre in the professional, academic, and community theatre environment.

[Recent productions](#) include *1776*, *Children of Eden*, *Nice Work if You Can Get It*, *Pretty Funny*, *On the Town*, *Jane Eyre*, *Bat Boy* and *the Wizard of Oz*.

[View Curriculum](#)
[Graduation Plan](#)

Musical Theatre Guidelines

Performing professionally in music theatre is difficult, and a student's true potential for this profession is difficult to determine before college. For this reason, the music theatre faculty will evaluate progress of all students in the BFA program at the end of each semester. Students will be evaluated in the following areas: improvement, work ethic, attitude, academic progress, and ability. If a student fails to thrive in the music theatre program he/she will be placed on probation or counseled to consider other theatre degrees that better fit his/her talents.

Private Vocal Study

Students are expected to study voice every semester that they are at Samford.

Performance Lab

Each voice teacher has a performance lab. Most of the seminars meet on Mondays & Fridays from 1:00 – 2:05, however, some teachers have a different schedule depending on conflicts. MT students should plan on attending the Friday Performance lab and schedule their production hours at another time. If they are not scheduled during the Monday performance lab time they are free to attend it as well.

Voice Class/Lesson Numbers – An Explanation

All voice classes and lessons are four-digit numbers. The first number represents the student's year of study, and the second number represents the number of credits.

For example, MUSA 3257 signifies that a junior (first number 3) is taking voice for two hours credit (second number 2). It is important that students sign up for the correct voice number. Failure to sign up for the correct number might result in a delayed graduation because of insufficient upper-level credit hours.

Repertoire Requirements for MT Voice Study

- MUSA 2157 (one hour credit) – 6 or more songs Taken the sophomore year
- MUSA 2257 (two hours credit) – 8 or more songs Taken during the freshmen, junior, and senior years The student must be approved to take two hours of voice credit (in Spring Juries) during the sophomore year.

Jury Requirements

Students pursuing the Bachelor of Fine Arts in Musical Theatre are required to present a jury examination in each semester in which they are enrolled in applied voice.

Specific repertoire is at the discretion of the instructor. The standard repertoire requirements are:

First year voice class – a minimum of six songs

Sophomore year

- 1 hour credit – a minimum of six songs, three classical, three musical theatre
- 2 hours credit – a minimum of eight songs, three classical, five musical theatre

Junior year

- 1 hour credit – a minimum of six songs – two classical, four musical theatre
- 2 hours credit – a minimum of eight songs, two classical, six musical theatre

Senior year

- 1 hour credit – a minimum of six songs, all musical theatre
- 2 hours credit – a minimum of eight songs, all musical theatre

Bachelor of Fine Arts in Theatre for Youth

The Bachelor of Fine Arts (BFA) in Theatre for Youth provides students with comprehensive training experience including academics, studio training, performance opportunities, and outreach.

[View Curriculum](#)

[Graduation Plan](#)

MINORS

Dance Minor

Samford students can continue to explore dance through the Dance Minor or the Dance Company. The program attracts students from across the Samford campus from different schools and majors. Students perform annually in a custom choreographed event as well as take part in theatre or music productions. There are two on-site dance studios available for classes and production rehearsals.

The Dance Minor provides a broad but deep foundation in dance. It includes a critical study of the history and culture of dance, while also weaving in courses in choreography, performance and dance technique.

Students will participate in dance creation and performance, and develop technical skills that deepen their scholarly appreciation of dance as a medium. Each year, students perform at an annual dance concert and participate in other productions.

The minor is open to all undergraduates. No previous dance experience or audition is required, however students with dance experience may audition for upper level dance courses. Students pursuing a minor do not have to be a member of the Samford Dance Company. Additional technique classes fulfill the requirements of the Dance Minor.

- Classes include:
 - 6 semesters of a dance technique class (including ballet, modern dance, and jazz)
 - 2 performance credits
 - Dance History
 - Dance Pedagogy
 - Choreography
 - Business of the Arts

The Samford Dance Company

The Dance Company is for intermediate and advanced dancers, skilled in ballet and/or modern technique. The class includes weekly technique classes in ballet and modern dance, as well as rehearsals for the Dance Company Concert that is held in February. Full participation in the concert is expected.

[View Curriculum](#)

Theatre Minor

This general minor in theatre invites students to explore the many facets of this exciting field. Students have the opportunity to take a variety of classes in acting, playwriting, stage management, directing, costume, set or lighting design and stage management. The curriculum is

very flexible and encourages students to develop a primary interest for upper-division course work. All minor students are eligible to participate in performance and production projects.

[View Curriculum](#)

Film Production Minor (Interdisciplinary)

The interdisciplinary film production minor, offered in cooperation with the Department of Journalism and Mass Communication, allows students to become conversant with the conceptual and practical aspects of visual storytelling. Students will write and edit their own scripts, use digital video cameras to capture scenes, and edit their own projects using high-end software.

[View Curriculum](#)

ATTENDANCE POLICY

Class attendance policies are established by each school at the University, and specific attendance requirements are indicated in the syllabus of each class. Each student bears the responsibility to be aware of and to comply with attendance and punctuality requirements.

The following policies have been established by the faculty of the Department of Theatre & Dance. Exceptions may be granted only by the Department Chair or by a majority vote of the faculty in response to a written petition. *Each instructor may establish more restrictive requirements or penalties, provided that these are presented in the syllabus distributed at the beginning of the semester.*

- The number of absences permitted in a class in the Department of Theatre & Dance shall not exceed twice the number of class meetings per week for a class that meets throughout a semester. Absences in a January or summer term class shall not exceed 15% of the class meeting time. If a student's absences exceed these guidelines, a grade of FA may be entered on his or her record. (See [Letter Grading System](#) under Academic Policies and Regulations in the University Catalog).
- At the discretion of the instructor, a student may be permitted to make up examinations, quizzes or other class work in the following situations:
 - Illness requiring hospitalization or off-campus medical treatment (must be verified with a note from the attending physician)
 - Death in the immediate family
 - Required participation in a University sponsored event

The student is responsible for communicating with the instructor prior to the class meeting time. Absences for these reasons are **among, not in addition to**, the maximum set by this policy or by the instructor.

- Three tardies count as one absence.

ACADEMIC INTEGRITY

The Department of Theatre & Dance refers all majors, minors and non-major class participants to the Samford University Student Handbook for the policy concerning academic integrity. Failure to abide the university policy will be punishable to the full extent of university guidelines.

Academic Integrity

A degree from Samford University is evidence of achievement in scholarship and citizenship. Activities and attitudes should be consistent with high Academic standards and Christian commitment, and should be in keeping with the philosophy and mission of the university. When a student is found guilty of dishonesty in academic work, for a first offense, the student will be placed on probation, and the professor will receive a recommendation that the student receive an “FX” in the course. Any student already on probation who is found guilty of dishonesty again automatically will be suspended.

Students, upon enrollment, enter into voluntary association with Samford University. They must be willing to observe high standards of intellectual integrity; they must respect knowledge and practice academic honesty. Those who cheat on an examination or class assignment are not only academically dishonest, but also completely deficient in the scholarly maturity necessary for college study.

Plagiarism

- Copying homework answers from your text and handing them in for a grade
- Quoting text or other works on an exam, term paper or homework without citing the source
- Submitting a paper purchased from a term paper service or acquired from any Internet source
- Submitting another’s paper/project as your own
- Taking a paper from an organization’s files and handing it in as your own
- Conspiracy
- Planning with one or more students to commit a violation of the Academic Integrity Values Statement
- Giving your term paper/project to another student who you know will plagiarize
- Misrepresentation
- Having another person do your computer program, course project or lab experiment
- Lying to a professor to increase your grade

Student Government Association Samford University Honor Pledge

Preamble

Samford University’s motto—For God, For Learning, Forever—brings together our commitment to our Christian heritage, the pursuit and transmission of knowledge, and the enduring virtues. Only a particular kind of person and institution can fulfill such a demanding motto. To do this, the individuals who form the Samford community must embrace honor in all areas of life and scholarship. Thus, an honor pledge is an appropriate way for the Samford community to live out its motto.

Honor Pledge

I believe that the members of the Samford community possess dignity and are worthy of honor. I understand that honoring others fosters academic achievement, personal growth, and spiritual development.

I commit to hold myself and my peers to the standards of conduct and academic integrity maintained by the University.

To this I, _____, pledge my sacred honor.

For God, For Learning, Forever

Updated: July 29, 2021

COURSE LOAD CREDIT

Guidelines for Awarding Credit in the School of the Arts

The following guidance indicates how the University Credit Hour Policy is applied to the more commonly used credit situations in the School of the Arts. This includes the standard 15-week format, 7 or 10-week format, non-classroom based learning experiences, and online course delivery experiences. The American Association of Collegiate Registrars and Admissions Officers (AACRAO) guidelines for awarding credit are used as a basis for this document.

Standard 16-Week (15 week semester/1 week final exams)

- **Lecture/Seminar Classes:** A unit of credit equates to three hours of student work per week (1 hour in-class or direct instruction plus a minimum of 2 hours of out-of-class). Total term (or semester) hours are calculated by multiplying the weekly hours by 16.
- **Studio Classes:** A unit of credit equates to 6 hours of student work per week (2 hours in-class or direct instruction plus a minimum of 4 hours of out-of-class). Total term (or semester) hours are calculated by multiplying the weekly hours by 16.
- **Laboratory/Experiential Classes:** A unit of credit equates to 4 hours of student work per week (1-3 hours in-class or direct instruction in a laboratory/experiential setting plus a minimum of 1-3 hours of out-of-class). The range allows for discipline and student level differentiation. Instructors of record for a course are encouraged to state the expected out-of-class student work in their course syllabus.
- **Ensemble/Production Classes:** A Unit of credit equates to 6 hours of student work per week (3-6 hours in-class or direct instruction plus a minimum of 1 hour of out-of-class). Total term (or semester) hours are calculated by multiplying the weekly hours by 16 but may happen in irregular scheduling. 0 Credit may be awarded for Ensemble or Production Classes beyond degree requirements.
- **Applied (Private) Studio:** A unit of credit equates to a minimum of 3 hours of student practice per week, plus the necessary individual instruction. 1 credit receives a 30-minute private lesson, 2 credits receive a 45-minute private lesson and 3 credits receive an hour private lesson. All applied students also participate in weekly performance seminars; students studying a secondary area are encouraged, but not required, to attend seminars for that area. Total term (or semester) hours are calculated by multiplying the weekly hours by 16.

Courses meeting Fewer than 15 weeks

The credit hours awarded for a given course or academic experience must be reasonably equivalent to the standard of 3 hours combined direct instruction and student work per credit hour for a 15-week term.

E.g. A 3-credit course should require the equivalent of 9 hours of combined direct instruction and student work per week for the equivalent of a 15-week term. At Samford University, we define the “course hour” as equal to 50 minutes, which would give a baseline of 112.5 total hours for the course example. These hours may consist of a variety of course activities including: face to face course meetings, time to read course materials/texts, virtual course meetings, experiential learning activities such as service learning projects or research with faculty, and synthesis/reflection time.

Directed Study and Experiential Learning Courses

Credit hours applicable for a given course or academic experience must be reasonably equivalent to the standard of 3 hours combined direct instruction and student work per week, per credit hour for a 15-week term. Specific independent study and experiential guidelines and forms are provided at the school/college from which the course is being taken. Guidelines at the college/school may include the number of independent studies (or credits) and experiential learning opportunities permitted per student for a single degree, required student GPA, and which course numbers are assigned as independent study.

SENIOR PROJECT REQUIREMENTS

In their final-semester, students should complete a major project in theatre, in conjunction with a faculty mentor. Students are encouraged to inspire each other across disciplines as they dream bigger, go deeper, and complete a capstone project for public display. These projects will prepare students to enter their fields or graduate study by requiring them to integrate and apply what they've learned and to reflect on these professional level experiences.

SOA 480 - Senior Project: Theatre (6)

Implementation and public presentation of a focused individual or collaborative investigation under the direction of a primary and secondary advisor. The final course in the School of the Arts sequence. Must have approval. Individual sections by program.

Prereqs: [SOA 101](#), [SOA 250](#), and [SOA 301](#). Offered: Fall and Spring.

Checklist:

1. Proposal (before the semester begins, or in 1st week)
2. Initial Meeting – 1st Week of classes. Schedule of assignments due (see below) – students sign to indicate their understanding.
3. Analysis* of the Project (done before rehearsals/construction/creation begins)
 1. For Actors & Directors – e.g. text analysis & scoring
 2. For Designers – e.g. text analysis, research
 3. For Stage Managers – e.g. scene breakdown, initial prop list, etc...
 4. For Playwrights – rough outline or first draft
4. Schedule (when and how will the project be accomplished?)
5. Process Rehearsals/Meetings (was the student present – a feedback form from the Director/Supervisor)
6. Mid-semester Meeting - to update the supervisor on progress
7. Journal (of your progress and development)
8. Performance/Presentation (an evaluation by the director)
9. Self-Evaluation** (1 week after project, to include how was the project different from the proposal, what did I learn during the process, what will I apply to future projects?)
10. Post-Mortem Meeting (1 week after Self-Evaluation submitted)

Example of an MT Senior Project

During the senior year the BFA in Musical Theatre Major is required to complete a Senior Project (also called Catalyst).

Examples include:

- Performance in a main stage musical (a starring or supporting role),
- Performance of a recital/cabaret (demonstrating the skills that the student has learned in the BFA degree) of 30-45 minutes duration.
- Attendance at a Professional Intensive

STUDY ABROAD

International Study and the Samford Department of Theatre and Dance

Samford University's Department of Theatre and Dance has an exceptionally rich history of international study dating to the opening of the Daniel House in London. Samford's London study center, Daniel House was opened by, then Chair of Theatre, Harold Hunt in January of 1984. In the years since The Department of Theatre has taught at least one class in London every year and multiple classes in most years. The London experience is a cornerstone of the Samford theatre education. Samford theatre majors have interned at major theatres in London and worked with some of the world's greatest artists.

The Daniel House in London

As part of its commitment to internationalization of the curriculum, Samford University provides a special opportunity for students and faculty to live and study in one of the most cosmopolitan and culturally rich cities in the world – London. Daniel House, Samford's London Study Centre, serves as home and classroom to students and faculty throughout the year in a variety of academic programs.

Daniel House is located in the heart of London near Kensington Gardens, the Victoria and Albert Museum, the Museum of Natural History, and the former residences of Winston Churchill, T.S. Eliot, Alfred Hitchcock, and John Lennon. More than 130 years old, the Victorian townhouse serves as the setting for a semester abroad program during fall and spring semesters for students and professors-in-residence from the Birmingham campus. In addition to courses taught by Samford professors in their fields, British professors lecture in offerings that focus on British theatre, history, culture, and life. Students may also participate in experiential learning courses or internships to complete their course of study.

During Maymester, the Daniel House is the base for a large number of Samford faculty and students involved in accelerated, special courses that take advantage of the London setting. Two two-week sessions offer a variety of courses focusing on such subjects as art/drama appreciation, English literature, the British health care system, the theology and history of the English Reformation, and London as a world financial center. Students have the option of traveling for the two weeks they are not in class.

Summer Term in London allows students to do an in-depth study in one interdisciplinary course offered in a four-week term. Students may elect to add travel time at the end of their studies. In addition to an interdisciplinary course taught by the professor-in-residence, courses listed under "Semester Abroad Courses" are offered in the fall and spring Semester Abroad Program only. Courses taught in Jan Term are in the Summer Term in London vary each term. Current information is available from the International Studies Office. For more information on any of the programs based at Daniel House, please contact the International Studies Office in Brooks Hall, 726-2741 or online at www.samford.edu/international.

Samford's Department of Theatre and Dance has also offered unique experiences including a month-long performance and study experience in London that culminates with performances at the world-renowned Edinburgh Festival Fringe. The Department has also played a significant

role in the exciting School of the Arts take-over class that provides students from all departments in the School of the Arts the opportunity to study together in an interdisciplinary environment in London, France, Italy and beyond.

ALPHA PSI OMEGA

Alpha Psi Omega is the National Honor Society for Theatre. Samford University Department of Theatre and Dance's cast, Tau Lambda, was founded in the 1980s, and currently contains over 40 members. Students earn membership through a combination of GPA, production assignments and class projects.

Alpha Psi Omega has enjoyed continuous national growth and, with over 600 casts, is the largest national honor society in America. Colleges and universities of recognized standing, having an established theatre program or theatre club for the purpose of producing plays, are eligible for membership. Membership in Alpha Psi Omega is granted only to fully accredited institutions with a four-year curriculum in theatre and drama leading to a degree. Membership, however, is not restricted to Theatre Majors.

The Tau Lambda cast participates in the activities of the department through fundraising, volunteer work, special performances, and the annual awards banquet known as the Bonies. Students earn credits for every production they participate in, through their freshman and sophomore years, and are normally inducted after completing a specified number of credits. For more details see the APO president, faculty advisor or officers.

THEATRE PRODUCTIONS

Play Selection Policy

Samford University's Department of Theatre and Dance is committed to the liberal arts educational mission of the university's undergraduate curriculum. The theatre and dance season will reflect that commitment by selecting important works of world literature from the full historical and cultural range available. The works will be well staged and serve as teaching vehicles both in the theatre classroom and the whole of the academic commons.

The selection of the season will be the collaborative effort of the theatre and dance faculty with consultation from students. The season will display fiscal prudence, creative and artistic curiosity and an overarching desire to grow the knowledge base of the Samford Theatre and Dance students.

Samford's Theatre and Dance commitment is to seek works that point the audience toward a life-affirming understanding in the best traditions of Christian higher education. The Samford Theatre and Dance season is an artistic license granted by the producing organization, Samford University, and the Board of Trustees of this respected university. As an acknowledgement of that license the Samford Department of Theatre and Dance will strive to avoid the portrayal of gratuitous acts of violence or obscenity. Theatre, as an art form, demands the debate of difficult moral dilemmas. Literary material will be employed as part of the unavoidable, poetic truth of the written work.

Samford University Theatre and Dance commits to an open dialogue concerning the work of the stage and will create open forums for public dialogue following works of exceptional complexity, or of controversial nature.

Timeline for Season Selection

Before Spring Semester	Proposals submission begins
By end of January	Committee Meetings to review proposals
By end of February	Committee Proposes a Season (<i>with potential alternates and backups</i>)

Proposal Form

Proposals should include:

- Title of the Play & Author
- Publisher/Rights Holder and Confirm Availability for University Production
- Cast Size, Gender Breakdown,
- Rationale: A Brief Justification for the Selection
- Technical Demands: Set & Costumes requirements
- Proposed Dates

A Season should:

- Be compatible with the mission statement of the college and the mission statement of the Department of Theatre & Dance

- Offer the potential for a variety of styles of play and production in a single season
- Fulfill at least one of the categories identified as the department goal for producing a cycle of play types in a four to six year period

Suggested Categories

In a four to six year cycle the Department of Theatre & Dance will aim (as an ideal) to rotate the selection of plays through the following categories to achieve the educational aims of the performance season:

- Musical Theatre – a traditional “Broadway” style musical at least every other year
- Musical Theatre – a contemporary musical at least every other year
- Young Audience – a theatre for youth production, or a play that will appeal to a family audience.
- Dance Performance – works choreographed for the Company Dance class
- Classic – a play from the Greek, Roman, Medieval or Renaissance periods
- Contemporary – a play written within the last 25 years
- American Play – a play authored by an American playwright from any period
- New Play – a previously unproduced play or a play that has not received widespread commercial production.
- Female Playwright – a play authored by a woman from any period or culture.
- Diversity – a play that reflects the diverse ethnicities and cultures of the United States.
- Curriculum Related – a play that has a specific tie-in with a course or courses regularly offered within the curriculum of the University
- Christian Heritage – a play that reflects the Christian heritage of the Samford community
- Non Western – a play selected from Asian, Latin, African or other non-western tradition

Mainstage Season Proposal Form

Title & Author:

Publisher/Rights Holder:

Proposed by:

Cast Size/Gender: (e.g. 3M, 2F)

Genre(s):

Please consider the following questions thoughtfully. If you need more space, feel free to continue on another page.

In order to optimize opportunity for student learning outcomes the season selection committee will use the following overarching goals as the main guides for the season selection process:

- To represent a variety of theatre styles and genres
- To represent a variety of theatrical historic periods
- To represent a diversity of peoples, experiences and perspectives
- To represent a diversity of playwrights
- To represent a variety of storytelling approaches
- To produce a variety of scales of production

Which of the above goal(s) does this title serve? Please provide a rationale.

Why here? Why now? Are there political, social, historical, artistic, or educational reasons to produce this play at Samford now?

Are there any dance, movement, or special skill requirements specified in the text? (e.g. Stage Combat, En Pointe)

Are there any voice or dialect requirements specified in the text?

For Musicals and plays with music, please specify special orchestration needs. (e.g. requires two harps; it's a big band musical; original music needing orchestration)

Is this title associated with a particular historical period or artistic movement?

What are the number/types of settings as specified in the text? (e.g. one room, or 14 locations)

Are there any specific costume requirements or challenges specified in the text? (e.g. passage of time, multiple roles, historical period, blood, special effects, hair & wigs, makeup and prosthetics)

Are there technical challenges as specified in the text? (e.g. projections, video, sound effects, props, special effects, weapons)

Any additional considerations? Please note below.

PRODUCTION REQUIREMENTS

One of the important aspects of a Theatre and Dance major's educational experience is the practical application of theatre craft. As such, every Theatre & Dance major and is required to participate in assigned technical labs and performance majors are required to audition for each and every departmental production. The laboratory requirements are as follows:

Theatre majors must enroll in the THEA 201 Theatre Production for seven semesters and must meet the requirement for passing the course to remain a theatre major and to be considered for acting, design or production roles. Students who fail Theatre Production will be placed on probation until the course is successfully passed. Probation prohibits the student from participating in any aspect of production except for laboratory and running crew.

Theatre Minors must enroll in the THEA 201 Theatre Production for four semesters, and must meet the requirement for passing the course to remain a theatre major and to be considered for acting, design or production roles. Students who fail Theatre Production will be placed on probation until the course is successfully passed. Probation prohibits the student from participating in any aspect of production except for laboratory and running crew.

Auditioning for Shows

Auditioning is an integral part of the music theatre career and it is a important component in all performance programs. All Performance students are required to audition for every play and musical in the Theatre Department. Failure to audition without permission from the music theatre faculty may result in loss of scholarship or dismissal from the program.

Professional & Community Theatre

Students are encouraged to seek additional professional auditions in order to hone their skills. However, they must realize that their first allegiance is to the School of the Arts. Students who wish to audition for shows outside of Samford they must first obtain permission from the theatre faculty. Permission will be granted if the faculty determines that the absence of the student will not adversely affect performances in the Theatre Department. The request for permission can be made to any of the theatre faculty.

THEATRE PRODUCTION RESPONSIBILITIES

As part of the THEA 201 Theatre Production course each student must complete a crew assignment for each semester that they are enrolled in the course. Examples of the responsibilities for each assignment are given below:

Student Stage Director Responsibilities

Pre-production

- Student will create a rationale for the works value to the educational, spiritual and artistic mission of the university.
- Student will create a fully developed production concept and analysis with performance space preference at least two months weeks prior to rehearsals.
- Student will complete a Director's Analysis. This work should be thorough, typed and in full sentences. This is a documentation of the director's experience and a working tool for character development. The Director's Analysis is due one week before auditions.
- Student will work with the stage manager to create a scene breakdown and rehearsal schedule appropriate to the needs of the production.
- Student will work with the stage manager to create well-crafted audition forms and notes on the casting process and maintain detailed information/contact sheets on each cast member.

Rehearsals

- Student will attend each and every rehearsal, arriving before the appointed time and approaching warm-ups with a professional attitude that leads the other cast members.
- Student will attend all production meetings, give creative input during the meetings and if need be will meet with Designers on a one-to-one basis to ensure the best possible implementation of the concept
- Student will attend all technical rehearsals (paper, dry, wet, dress, final)
- Student will make appropriate changes during the technical rehearsal process and make the stage manager aware of all changes

Performance

- Student will attend each and every performance, arriving before the appointed time and approaching the meetings with courtesy and professionalism.
- Student will provide notes to the actors, stage manager and designers on the ongoing level of production.
- Student will supervise any needed understudy or makeup rehearsals.
- If above guidelines are not met, student director will forfeit credit for direction.

Post-Production:

- Student will assist with strike of the production in their production lab area.
- If needed, Student will attend a post-mortem with the department chair or production supervisor.

Student Choreographer Responsibilities

Pre-production

- Student will create a fully developed choreography concept, in line with the director's

overall concept, at least two weeks prior to rehearsals.

- Student will complete a Choreographer's Analysis. This work should be thoroughly typed and in full sentences. This is a documentation of the choreographer's experience and a working tool for story-driven and character developing choreography. The choreographer's Analysis is due one week before auditions.
- Student will work with the director and stage manager to create a choreography breakdown, including numbers to be choreographed and casting required for such numbers.
- Student will complete a breakdown of required rehearsal time for each piece of choreography, including initial staging and cleaning. Student will work with the director and stage manager to assist in the creation of appropriate rehearsal time.

Rehearsals

- Student will attend each and every rehearsal, arriving before the appointed time and approaching warm-ups with a professional attitude that leads the other cast members.
- Student will attend all production meetings, give creative input during the meetings and if need be will meet with Director on a one-to-one basis to ensure the best possible implementation of the concept
- Student will attend all technical rehearsals (paper, dry, wet, dress, final)
- Student will make appropriate changes during the technical rehearsal process and make the stage manager aware of all changes.

Performance

- Student will attend each and every performance, arriving before the appointed time and approaching the meetings with courtesy and professionalism.
- Student will provide notes to the actors, stage manager and director on the ongoing level of production.
- Student will supervise any needed understudy or makeup rehearsals.
- If above guidelines are not met, student choreographer forfeits credit for said choreography.

Post-Production:

- Student will assist with strike of the production in their production lab area.
- If needed, Student will attend a post-mortem with the department chair or production supervisor

Student Technical Director Responsibilities

Pre-production

- The student will meet with designers and the faculty Technical Director to determine the feasibility of the project being mounted.
- The student will complete a cost and labor breakdown for all elements of the show that gives an accurate accounting of the both totals.
- The student will work with the faculty Technical Director and the show's Scenic Designer to adapt the design if it appears to be over-budget.
- The student will generate a complete packet of technical drawings that detail the construction of all elements of the show.

- The student will create and maintain a production schedule that shows the expected completion dates for all of the pieces.

During Construction

- The student will coordinate the daily build list and verify that the drawings and materials are in place for the slated projects.
- The student will work with the faculty Technical Director to ensure that the necessary materials are acquired.
- The student will attend production meetings and communicate outside of those meetings to ensure that everyone is clear on the progress of the scenery.
- The student will help to maintain a clean and effective shop space and will oversee the cleanup of any construction debris on the actual set.
- The student will coordinate with the scenic artists to create a schedule for the paint process that is logical.
- The student will work with the faculty Technical Director to determine when elements are ready for use by the actors.
- The student will work with the faculty Technical Director to ensure the safe rigging of any scenic elements that fly.

During Tech Week

- The student will help train the run crew in the operation of the scenery and the safe movement of the scenic pieces.
- The student will work with the Stage Manager to develop the shift plots as they relate to the scenery movement.
- The student will help create the backstage storage plan for the scenery and large props.
- The student will ensure that the backstage area is clean and organized.

Strike and Post Production

- The student will prepare the tools, tool carts, and hardware buckets for the strike.
- The student will develop a clear plan for the safe deconstruction of the scenery.
- The student will oversee the student crew as they work to clear the stage and restore the theatre to its preconstruction state.
- The student will tally the receipts to come up with an accurate cost of the actual production.

Student Scenic Charge Artist Responsibilities

Pre-Production

- The student will meet with the Technical Director and the production's Scenic Designer as soon as possible to evaluate the sculpting and painting demands of the scenery and properties. Ideally, six to eight (minimum) weeks prior to production opening. This person serves as the liaison between the designer and the painters in the shop throughout the realization of the set.
- In the period leading up to the production's first Technical Rehearsal, the student will:
 - Analyze the paint needs of the set dividing the work into manageable units.
 - Coordinate with the Technical Director to create a painting schedule / calendar to mesh with the master build / fit-up schedule.
 - List, create and obtain any tools needed to accomplish the scenic art required for the production.

Check the inventory and advise the T.D. of any paint purchases required to realize the production's scenery.

- Prepare in advance of the first paint call, (and any other paint call) any special equipment needed. (Foam rubber stamps, stencils, cut roller pads, masking, etc.) As well, cover the designer elevations and research material with acetate to protect them from paint spatter and damage during paint calls. Coordinate with the T.D. and the crew to arrange for efficient paint calls to move the scenery through the paint process in a timely fashion. Organize and supervise the crew as they perform the needed paint tasks during each paint call. Organize the elevations, research, tools and supplies including mixing colors and labeling containers in advance. As Charge Scenic, it is this student's responsibility to ensure that the projects are done on time, crew or no crew.
- Ensure that all paint equipment and the paint area, shop and stage are clean, orderly and properly maintained at the beginning and end of each work call. Remember to return each mixed color to the "Mother Bucket" (cover it!) and wash the other buckets. Return all stock colors to their shelves in the paint storage room with the lids in place. Place the mixed color buckets on the "mixed" shelves in appropriate groups with their labels showing. The paint sink should have nothing in it but air at the end of the day.
- Attend all production meetings.

During the Technical and Dress Rehearsals the student will:

- Watch rehearsal and take paint notes as needed. This should be done with the scenic designer.
- Prioritize these notes into a "To Do" list for the next day's paint call.
- Supervise the crew to attack the list items (or do them yourself) to ensure adequate progress before the next rehearsal.
- Remember to coordinate the painting of the stage floor with the T.D. and the Stage Manager.

During the Performance

- Reserve some of each paint color for touch ups.
- Perform any touch ups as needed.
- Clean remaining paint containers, any tools and the paint area. It should be neater than when the student found it.

Strike & Post Production

- Perform the final paint area clean up ensuring that all tools, brushes, sprayers and buckets are clean and in their place. Assure that the paint room floor is clean.
- Return all designer elevations and reference / research material to the designer.
- Join the other crews as the Stage Manager instructs.
- If above guidelines are not met, the student charge scenic artist forfeits program credit.

Student Sound Designer Responsibilities

Pre-Production

- Student will submit a 2-3 page computer/typed generated sound design analysis which will include a bibliography of all resource material, six (minimum) weeks prior to production opening.
- Student will attend all production meetings. The student will give design input during the meetings and if need be will meet with Director on a one-to-one basis to ensure the best possible sound solution.
- Student will draw a 1/4" scale ground plan which will indicate sound equipment i.e. speakers, monitors and discuss with director.
will attend a minimum of two rehearsals to assess sound/sfx needs.
Stage Manager will supply designer with a list of sfx needs.
will attend all technical rehearsals (paper, dry, wet, dress, final)
will become familiar with all sound equipment including the SFX software
will prepare written list of sound/sfx cues to present at the paper tech
The stage manager will be given a copy
All sound cues will be labeled alphabetically, i.e. A,B,C,D,E,etc.
will have all cues programmed for dry tech
 - a. Student will teach sound board operator during dry tech
 - b. Student will save all sound cues to CD
- The Director will have final say on all designs.

During Production

- Student will check with stage manager to see how production is running and if any changes need to occur.

Post-Production

- Student will assist with strike of sound elements.
- All recorded CD's will be given to the Technical Director.

Student Scenic Designer Responsibilities

Pre-Production

- Student will submit a 3-5 page computer/typed generated scenic design analysis which will include a bibliography of all resource material, photos/reviews of prior productions eight (minimum) weeks prior to production opening.
 - Student will also submit a scenic elements collage to the first production meeting.
- Student will attend all production meetings.
 - The student will give design input during the meetings and if need be will meet with Director on a one-to-one basis to ensure the best possible scenic solution.
 - Student will draw a 1/4" scale ground plan and discuss with director.
 - Student will create a 1/4" scale white model and discuss with director.
 - Once the model (design) has been approved, designer will complete other scale drawings, i.e. elevations, composites, sections.
 - Student will create a 1/4" scale finished model and share with others on design team (costume, lights, director).
 - The final design is due six weeks prior to opening night
- Student will assist the stage manager in taping out the ground plan prior to the first rehearsal.
- Student will attend a minimum of two rehearsals to assess ground plan.
- Student will attend all technical rehearsals (paper, dry, wet, dress).

- Student will be available to the shop supervisors in assisting on the build of the scenic elements.
 - Student will supply the shop with ‘-‘5;-1” scale working drawings the day the design goes to the shop, including elevations.
 - Student will supply painting elevations with paint samples.
 - Student will assist in the mixing of and painting scenic elements.
- Student will choreograph with the assistance of the Technical Director all scenic changes.
- The Director and Technical Director will have final say on all designs.
- If above guidelines are not met, student designer forfeits credit for said designs.

During Production

- Student will check with stage manager to see how production is running and if any changes need to occur.

Post-Production:

- Student will assist with strike of scenic elements.

Student Lighting Designer Contract

Pre-Production

- Student will submit a 3-5 page computer/typed generated lighting design analysis which will include a bibliography of all resource material six weeks prior to production opening Student will attend a minimum of two full rehearsals prior to drawing a rough plot
- Student will attend all production meetings
 - a. The student will give design input during the meetings and if need be will meet with Director on a one-to-one basis to ensure the best possible lighting solution Student will attend all technical rehearsals (paper, dry, wet, dress, final) Student will attend the hang/focus of light plot a. Student will supervise hang/focus crew Student will be familiar with all lighting equipment including the lighting console and all fixtures Student will submit a working light plot one week prior to scheduled hang/focus day
 - a. Including location of fixtures, color, circuiting, patching
 - b. This plot will be submitted to the Technical Director
 Student will supply appropriate paperwork to the stage manager including cue list, magic sheet (if appropriate), light check list Student will have all cues identified and ready for the paper tech
- Student will have all cues programmed for dry tech
 - a. Student will teach lighting board operator during dry tech b. Student will save all lighting cues to a floppy disc
- Student will make appropriate changes during the technical rehearsal process and make the stage manager aware of all changes
- The Director and Technical Director will have final say on all designs If above guidelines are not met, student designer forfeits credit for said designs.

Production

- Student will check with stage manager to see how production is running and if any changes need to occur

Post-Production

- Student will assist with strike of lighting fixtures, and will clear the lighting console of all cues.

Student Costume Designer Responsibilities

Pre-Production:

- Student will submit a 3-5 page computer/typed generated costume analysis and bibliography listing all resource material six weeks before show opens.
- Student designer will furnish 8 1/2 x 11 colored sketches of all costumes at the beginning of the semester before show opens (special arrangements will be made for children's show and first show of season). Sketches must be colored pencil or watercolor.
- Student designer will submit a complete costume plot, listing costumes to be pulled, bought, built and/or borrowed with sketches.
- Student designer will submit an estimated cost/budget with sketches.
- Student designer will attend at least 3 rehearsals prior to tech week, attend all dress rehearsals, and be back stage for at least 3 performances.
- Student designer will spend at least 6 hours in the costume shop each week (not including Saturday workdays).
- Student designer will meet with costume shop personnel once a week to discuss costume production prior to production meeting.
- Director and/or Costume Shop Supervisor have final say on all designs.
- Student designer will complete 8 1/2 x 11 water color rendering with fabric swatches attached no later than 1 week prior to show opening.
- Attend all dress rehearsals

During Performance:

- Check with Costume Supervisor to see how production is running.

Post-Production:

- Student designer will assist in strike of costumes.

Student Stage Manager Responsibilities

Stage Managers must have served as an Assistant Stage Manager prior to performing the duties of Stage Manager.

Pre-Production

- Attend auditions/assist director in the organizations of auditions
- Be familiar with all aspects of the production
- Create and maintain a prompt book
- Become acquainted with the performance space
- Become aware of the location and use of the nearest fire extinguishers

During Production

- Gather and maintain actor information sheets
- Create and distribute contact sheets

- Attend Production meetings
- Post notice of production meetings
- Mediate the production meetings
- Maintain and post a rehearsal schedule, consult with the director 12. Maintain present production space on the Theatre callboard
- Complete and distribute rehearsal reports
- Consult Stage Manager's Handbook for additional duties

Pre-Performance

- Arrange time and notify personnel for Paper Tech as early as possible
- Mediate paper tech
- Arrange time for dry and wet tech rehearsals
- Run tech rehearsals
- Train technical crews
- Consult Stage Manager's Handbook for additional duties

During Performance

- Establish head-set etiquette
- Calls cues as noted
- Create and distribute performance reports

Post-Performance

- All crew must check out before leaving
- Ready the stage for next performance
- Consult Stage Manager's Handbook for additional duties
- Post-Production
- Assist in strike

Student Makeup Designer Responsibilities

Pre-Production

- will submit a makeup design analysis which will include the following:
 - Given Circumstances
 - Character Analysis including the seven factors relating to the characters Plot analysis
- will submit a makeup pictorial for each character to be designed.
- will submit materials at least eight weeks prior to opening of production.
- will attend all production meetings.
 - The student will give design input during the meetings and if need be will meet with Director on a one-to-one basis to ensure the best possible makeup solution.
 - The final design is due six weeks prior to opening night.
- will attend a minimum of two rehearsals to assess ground plan.
- will attend all dress rehearsals
- The student will work with faculty member to order the necessary supplies
- The Director will have final say on all designs.
- If above guidelines are not met, student designer forfeits credit for said designs.

During Production

- Student will check with stage manager to see how production is running and if any changes need to occur.
- Student will work with makeup assistants to implement the designs. Post-Production
- Student will assist with cleanup of makeup elements.

STUDENT CREW ASSIGNMENTS

Assistant Stage Manager

Pre-Production

- Report often to the Stage Manager.
- Attend all rehearsals.
- Be familiar with all aspects of the show.
- Maintain Assistant Stage Manager's notebook.

Pre-Performance

- Make sure everyone is doing their job. If something turns up missing and you cannot find it, report to the Stage Manager immediately.
- At five minutes after the call, make sure all required crew members are present. If their absence is unexcused, call them, then report to the Stage Manager.
- When wardrobe, props, and set are finished setting up and the heads of the crews report to you, make sure that everything is in place. If not, take care of it. If it cannot be taken care of, report to the Stage Manager.
- Right before the house opens, make sure the stage is clear of things that do not belong and the house is clean.
- At 10 minutes till the curtain, make sure all actors are dressed and ready and crew is present and in place.

During Performance

- You will wear a headset backstage and be in communication with the Stage Manager.
- Maintain quiet in backstage areas and in Greenroom.
- Dress Code: Blacks

Post-Performance

- After the show ends, be sure everything is where it needs to be.
- See that no crew member leaves the theatre without checking out with the Stage Manager.

Post-Production

- Assist in strike.

Deck Chief

Pre-Production and Pre-Performance

- Helping set up and strike rehearsal furniture and props
- Oversee the scenery and furniture shift choreography
- Discuss Scene shift plot with the Stage Managers and the run-crew and supervise shift rehearsals.

During performance

- Responsible for striking props during intermission or scene changes

- Storing all props immediately following each performance. These duties may be delegated to Run Crew members.
- Oversees handing out props (in particular weapons) directly to actors going onstage and collecting them from actors leaving the stage. These duties may be delegated to Run Crew members.
- Should be the last crewmember to leave the stage and does a final check to insure all props and scenery have been properly set.
- Remains on headset or insures that a Run Crew member is on headset at all times to facilitate communication with the backstage area.
- If there is a photo call scheduled for the production, the Deck Chief should receive a photo call list in advance. The ASM/Stage Manager should prepare for the photo call by determining any props or costume changes that will be needed for each shot and coordinating the Run Crew and Wardrobe Crew to insure the efficient and smooth running of the photo call.

Post-Production

- Assist in the oversight of scenic strike and storage
- Gives report during the Postmortem.

Sound Technician

Pre-Production

- Familiarize yourself with the sound system.
- Attend crew view to familiarize yourself with the show. 3. Attend all tech rehearsals (except paper tech).

Pre-Performance

- Report to the theatre at a time designated by the Stage Manager and sign in.
- Test all equipment to make sure it is working. If not, report to the Stage Manager and/or Technical Director immediately. Conduct a sound check.

During Performance

- Run the sound equipment.

Post-Performance

- Turn off all equipment.
- Throwaway all trash in the booth.
- Check out with Stage Manager before leaving the theatre.

Post-Production

- Assist in general strike.
- Make sure all sound equipment is stored in the proper location.

Microphone Technician

Pre-Production

- Familiarize yourself with the sound system.
- Attend crew view to familiarize yourself with the show. 3. Attend all tech rehearsals (except paper tech).

Pre-Performance

- Report to the theatre at a time designated by the Stage Manager and sign in.

- Test all equipment to make sure it is working. If not, report to the Stage Manager and/or Technical Director immediately.
- Assist the Actor(s) with securing microphone
- Assist with sound check

During Performance

- Remain backstage for assistance with microphones as needed

Post-Performance

- Assist in removing and Turn off all equipment.
- Return all microphone to a secure location
- Check out with Stage Manager before leaving the theatre.

Post-Production

- Assist in general strike.
- Make sure all microphone equipment is stored in the proper location.

Lighting Technician

Pre-Production

- Familiarize yourself with the lighting system.
- Attend crew view to familiarize yourself with the show before any tech rehearsals.
- Attend all tech rehearsals (except paper tech).

Pre-Performance

- Arrive at the theatre in a time designated by the Stage Manager and sign in.
- Conduct a light check to make sure everything is working properly. If not, inform the Stage Manager immediately.

During Performance

- Run the lights.

Post-Performance

- Make sure all equipment is turned off. 2. Check out with the Stage Manager.

Post-Production

- Assist with the general strike.
- Strike all lighting equipment and instruments.

Followspot Operators

Pre-Production

- Familiarize yourself with the followspot equipment.
Attend crew view to familiarize yourself with the show before any tech rehearsals.
- Attend all tech rehearsals (except paper tech).

Pre-Performance

- Arrive at the theatre in a time designated by the Stage Manager and sign in.
- Conduct a light check to make sure everything is working properly. If not, inform the Stage Manager immediately.

During Performance

- Run the followspot.

Post-Performance

- Make sure all equipment is turned off.
- Check out with the Stage Manager.

Post-Production

- Assist with the general strike.
- Strike all lighting equipment and instruments as needed.

Deck Electrician

Pre-Production

- Familiarize yourself with the lighting equipment on stage.
- Attend crew view to familiarize yourself with the show before any tech rehearsals.
- Attend all tech rehearsals (except paper tech).

Pre-Performance

- Arrive at the theatre in a time designated by the Stage Manager and sign in.
- Assist in the light check to make sure everything is working properly. If not, inform the Stage Manager immediately.
- Report to the Deck Chief 4. Dress Code: All Black

During Performance

- Move, change, run electrical equipment as needed.

Post-Performance

- Make sure all equipment is turned off. 2. Check out with the Stage Manager.

Post-Production

- Assist with the general strike.
- Strike all lighting equipment and instruments as needed.

Gel Changers

Pre-Production

- Familiarize yourself with the lighting fixtures and equipment.
- Attend crew view to familiarize yourself with the show before any tech rehearsals.
- Attend all tech rehearsals (except paper tech).

Pre-Performance

- Arrive at the theatre in a time designated by the Stage Manager and sign in.
- Assist in a light check to make sure everything is working properly. If not, inform the Stage Manager immediately.
- Set the gels in locations where they can be accessed easily and in order
- Dress code: All Black

During Performance

- Change the gels as directed by the stage manager.

Post-Performance

- Make sure all gels are returned to proper storage and ready for next performance.
- Check out with the Stage Manager.

Post-Production

- Assist with the general strike.
- Strike all lighting equipment and instruments as needed.

Wardrobe Crew

Pre-Production

- Make sure dressing rooms are clean.

- Attend all tech rehearsals except paper tech.
- Assist in maintenance of costume storage.
- Attend crew view.
- Coordinate with Costume Shop Supervisor.

Pre-Performance

- Arrive at the theatre at a time designated by the Stage Manager. Sign-in.
- Assist actors in dressing, hair, and make-up as requested. 3. Set up costumes for quick changes as needed.
- Iron, wash, dry as necessary.

During Performance

- Serve as a dresser.
- Keep running list of all costume incidents which require attention before next show.

Post-Performance

- Make sure all costumes are hung up neatly and stage and wings are clear of costumes.
- Make sure dressing rooms are clean.
- Check out with Stage Manager before leaving the theatre.

Post-Production

- Assist in general strike.
- Assist in collection, storage, and return of costumes.
- Dress Code - All Black

Make-Up Supervisor

Pre-Production

- Meet with Makeup Designer about requirements of make-up and hair designs.
- Clean makeup counters, mirrors and general cleaning of the greenroom.
- Clean out make-up cabinet and determine what is needed to purchase.
- Submit makeup order three weeks prior to first dress rehearsal.
- Attend all tech rehearsals except paper tech.
- Coordinate Make-up workshop prior to photo or tech week.
- Attend crew view.

Pre-Performance

- Arrive at time designated by the Stage Manager. Sign in.
- Assist actors with make-up, hair and other needs as requested.

During Performance

- Perform any make-up and hair changes as necessary.
- Clean up make-up counters.
- You may leave at time designated by the Stage Manager.

Post-Production

- Assist in general strike.
- Make sure all make-up is put away neatly and counters and mirrors are clean.

Prop Manager

Pre-Production

- Confer with Director to obtain a list of rehearsal props and production props.

- If some props need to be constructed, make sure with the Stage Manager and Technical Director that those arrangements have been made.
- Collect rehearsal props by stated deadline (immediately).
- Begin collecting other props. Store them in the prop closet.
- All props must be obtained by a date designated by the Stage Manager.
- Attend production meetings with the Stage Manager.
- Attend rehearsals as required to stay updated about props.
- Once properties crew is assembled by the Stage Manager, enlist their help in collection of props.
- Attend all tech rehearsals (except paper tech).
- Generate a prop list and check it.

Pre-Performance

- Arrive at a time designated by the Stage Manager. Sign in.
- Oversee the set up of properties by the properties crew. Once completed, give form to Stage Manager.
- If a member of the properties crew is late, report to the Assistant Stage Manager.
- If anything is missing and you cannot locate it, report to the Stage Manager.
- After the properties set up is complete, report to the Stage Manager so they can conduct the pre-show check.

During Performance

- Oversee the run of the properties.

Post-Performance

- Oversee strike and cleaning of props.
- Check out with the Stage Manager before leaving the theatre.

Post-Production

- Assist in general strike.
- Clean and store props in proper location in the props closet
- Return borrowed props.
- Dress Code - All Black

Properties Crew

Pre-Production

- Assist Prop Manager with the collection of props.
- Attend all tech rehearsals except paper tech.

Pre-Performance

- Report to the theatre at a time designated by the Stage Manager. Sign in.
- Set up properties. If anything is missing, report to the Prop Manager immediately.
- Make sure wings are clean and clear of trash and personal belongings.
- Attend crew view.

During Performance

- Run properties.

Post-Performance

- Make sure all properties are put away and clean.
- Check out with Stage Manager before leaving the theatre.

Post-Production

- Assist in strike
- Assist Props Manager with cleaning, storage, and return of props.
- Dress Code - All Black

House Manager

Pre-Production

- Assemble a crew of ushers.
- Attend all production meetings.
- Provide usher orientation.
- Consult House Manager's Handbook for additional duties.

During Production

- Open house doors on cue from person on headset.
- Greet/direct patrons and answer questions.
- Assist ushers
- Seat V.I.P. patrons.
- Stay in contact with person on headset regarding time warnings. Notify stage manager regarding any necessary delay in house close.
- Close house doors on cue. Dismiss ushers not staying. Watch for latecomers, problems, or cues.
- Direct patrons during intermission as needed.

Post-Performance

- Open house doors
- Interact with patrons. Thank them for coming.
- Clear house of trash and programs.
- Dismiss ushers.

Post-Production

- Assist in general strike
- Dress Code: Business Formal

Ushers

Pre-Production

- Attend Usher orientation session led by House Manager
- Report to House Manager
- Attend Crew-View to become familiar with the content and flow of the production

Production

- Arrive on time
- Report to House Manager
- Greet and direct Patrons to find seats
- Hand out programs
- Direct Patrons during intermission as needed

Post-Production

- Assist patrons as needed
- Greet and thank patrons for attending

- Assist House Manager in cleaning of theatre
- Inform House Manager before leaving

STUDENT WORKSTUDY/STUDENT ASSISTANT POSITIONS

Students eligible for Federal Work Study may apply for positions within the Department of Theatre & Dance. These include, but are not limited to:

- **COSTUME ASSISTANT**
To assist the Costume Shop Supervisor for all main stage productions and to maintain the scene shop and storage areas.
- **SCENIC ASSISTANT**
To assist in providing the scenic/prop elements for all main stage productions and to maintain the scene shop and storage areas.
- **SCENIC PAINTING ASSISTANT**
To assist in providing the scene painting elements for all main stage productions and to maintain the painting workspace.
- **LIGHTING ASSISTANT**
To assist in providing the lighting elements for all main stage productions and to maintain the lighting workspace.
- **SOUND ASSISTANT**
Purpose of Job: To assist in providing the sound elements for all main stage productions and to maintain the sound workspace.
- **CLERICAL ASSISTANT**
To assist in providing the Theatre & Dance Administrative Assistant

All applicants must complete successful interview process with Theatre Faculty or staff.