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.

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SAMFORD UNIVERSITY STATEMENT OF PURPOSE

MISSION
The mission of Samford University is 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
DEPARTMENT OF THEATRE AND DANCE
DEPARTMENTAL STRUCTURE

Joseph Hopkins, Dean School of Performing Arts
Don Sandley, Chair and Professor of Theatre and Dance

DEPARTMENT FACULTY

Don Sandley, Professor, Acting, Directing, Theatre History and Literature, Playwriting
Eric Olson, Professor of Scenic Design and Director of Design
Laura Byland, Associate Professor of Lighting Design and Theatre for Young Audiences
Mark Castle, Associate Professor of Acting and Directing
David Glenn, Assistant Professor of Design Technology and Technical Director

DEGREES OFFERED

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

Bachelor of Arts
   Acting/Directing Track
   Theatre Design Track
   Generalist Track

Bachelor of Fine Arts in Musical Theatre
Minor in Dance, Film Production, The Arts, Theatre

MISSION STATEMENT

The mission of the Department of Theatre and Dance at Samford University is 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.

The Department of Theatre and Dance actively engages in the strategic plan of Samford University. For a complete accounting of the Samford University Strategic Plan visit:
Link to Strategic Plan
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:

- Be actively involved in the creation and presentation of theatrical productions.
- Develop visual and aural perceptions related to theatre performance.
- Understand basic production processes such as acting, directing, scenic, costume, and lighting design; and basic technical and managerial operations related to productions.
- Have knowledge of the historical, cultural, and theoretical dimensions of theatre, including masterworks of leading playwrights, actors, directors, and designers both past and present.
- Become familiar with and develop competence in a number of fundamental theatre skills, such as text analysis, vocal production, visual awareness and movement techniques.
- 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.
- Understand and evaluate contemporary thinking about theatre and related arts.
- Make informed assessments of quality in works of theatre.
- Acquire the ability to work collaboratively, and develop a sense of responsibility and self-discipline in the theatre.
- Develop the ability to think, speak, and write clearly and effectively about the theatre and its place in the world.
APPLICATION FOR ADMISSION

Application for admission to the School of the Arts and the Department of Theatre and Dance includes the following:

1. Samford University application
2. School of the Arts: Department of Theatre and Dance application.
3. Transfer students must submit a transcript of all college work done elsewhere to the Office of Student Records, Samford University, and a copy to the School of the Arts, Department of Theatre. If a student is currently enrolled in college, a transcript through the last semester or quarter is needed with a supplementary copy of work in progress. For work in the major area of concentration, art faculty will assess the work in order to slot the student into the proper level of class.
4. All students seeking admission to a degree program in the Department of Theatre and Dance must either audition (for those seeking the performance track degree) or submit a design/tech portfolio for review (for technical/design track candidates) and interview with the Samford Theatre and dance faculty. This process applies to students seeking to change their major to theatre or minor in dance, transfer students, and first time college applicants.
5. Students seeking admission to the Musical Theatre Major (BFA) must have a minimum GPA of 2.5.

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.

Advisory Program
The Department of Theatre and Dance has a personalized approach to academic advising. All Theatre/Musical 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 REQUIREMENTS

To remain eligible for production activity (performance, design and technical) and to enroll in the courses required to seek a B.A. in Theatre or a B.F.A. in Music Theatre 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. The student must meet the minimum requirements for the portfolio review conducted at the end of each academic year. The portfolio guidelines are available on the department web page.
4. 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.

ACADEMIC INTEGRITY

The Department of Theatre and 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 punishable to the full extent of university guidelines. The Manuel of Style of the Modern Language Association is the accepted documentation method for scholarship in theatre and dance study.
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:
1. Awareness of the complex nature of the human condition acquired through aesthetic, spiritual and intellectual perceptions as evidenced in various modes of theatrical production.
2. Knowledge of the various means (acting, directing, designing, constructing, playwriting, etc.) through which a theatrical concept is realized.
3. Knowledge of plays that are representative of the development of theatre and drama.
4. Knowledge of theatre history, including its cultural context and its modes of production.
5. Knowledge of various critical theories, research sources and methodologies.

Skills:
1. 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.
2. The ability to reach an audience effectively through at least one of the components of theatrical art (acting, directing, designing, playwriting, etc.).
3. The ability to function safely and effectively using contemporary theatre technology.
4. The ability to use the skills and techniques needed in research.
5. 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.
6. The ability to relate theory to theatrical literature and performance.
7. The ability to respond as a critically informed member of the theatre audience.

Attitudes:
1. Development of a creative imagination.
2. Development of an inquiring mind.
3. Development of a sense of social responsibility.
5. Development of a collaborative attitude.
7. Development of respect for the art form.

Identifying Assessment Sources and Instruments

Information for assessments can come from such sources and instruments as,

1. Course examinations, papers, and grades
2. Special projects, essays, and theses
3. Journals and production books
4. Periodic class performances
5. Post-production critiques
6. Internal surveys (student, faculty, etc.)
7. Exit interviews
8. External surveys (alumni, graduate schools, employers, etc.)
CHANGE IN MAJOR AND/OR ADVISOR

Students desiring to change majors within the department must do so by contacting the Chair of the Department, and the Office of Student Records. If such a change also makes it necessary to change advisors within the department the student is asked to contact the current advisor to inform them of their intent to change.

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 and the Dean of the School of the Arts. 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.

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, each and every Theatre and Dance major and is required to participate in assigned technical labs and to audition for each and every departmental production. The laboratory requirements are as follows:

1. B.A. Theatre majors (all tracks) must enroll in the THEA 201 – Theatre Production for seven semesters, and must meet the requirement for passing the course (4 hours per week) 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.
2. B.F.A. Music Theatre majors must enroll in THEA 201 for seven semesters and must meet the requirement for passing the course (2 hours per week) to remain a music 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.

3. Theatre Minors must enroll in the THEA 201 – Theatre Production for four semesters, and must meet the requirement for passing the course (2 hours per week) 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.

SAMFORD UNIVERSITY ATTENDANCE POLICY

The classroom is a basic unit of relationships in which learning takes place, and each student contributes to the learning experience of his or her classmates. Therefore, a student should recognize that one of the most vital aspects of a residential university experience is attendance and punctuality in the classroom and that the value of this academic experience cannot be fully measured by testing procedures alone. Class attendance policies are established by the individual schools of Samford University, and specific attendance requirements will be indicated in the syllabus of each class. Ultimately, each student bears the responsibility to be aware of and to comply with attendance and punctuality requirements.

The Department of Theatre and Dance acknowledges that class attendance is directly linked to potential student success. Theatre and Dance are uniquely communal art forms and as such hold more rigorous standards of attendance than other degree programs. Course instructors set attendance and punctuality requirements for each of their individual classes. It is the student’s responsibility to follow the policy for each class.
**CAPSTONE REQUIREMENTS**

All Theatre and Music Theatre Degree candidates are required to pass the course THEA 450 – Capstone. Requirements for this class include:

1. **Senior Project** –
   a. Performance Project
   b. Directing Project
   c. Design or Technical Project
   d. Writing or Composition Project
   e. Extended Literature or History Thesis
   f. Stage Management Project

2. Satisfactory completion of a finished portfolio for those choosing a design/technical capstone
3. Senior Project written analysis and post-project review.
4. Attendance and leadership in all production strikes and workdays.
5. Detailed descriptions follow these requirements and can also be found on the Departmental Web page. [Senior Project Guidelines](#)
6. Directing or designing of a Main-stage production is a unique and unusual opportunity. Students who apply for and are granted the opportunity to direct or design for the main-stage season must model the best attributes of the Samford University School of the Arts. The following criteria are a base minimum for consideration:
   a. Highly successful completion of two production areas. The student will be required to present two letters of reference from the faculty member over the production area as proof of success.
   b. The student must have completed, with a high level of success the following:
      i. Direction of a fully realized studio production (not a ten minute play)
      ii. Stage management of a main-stage production
      iii. Assistant director, serving under a faculty director, on a main-stage production
      iv. The student must have a 3.35 grade point average in theatre and a 3.0 overall grade point average.
   c. Criteria for Designing Set, Costumes or Lighting for mainstage is as follows:
      i. Students must complete letter a.) above. Also, in the area of interest, complete the design of a fully realized studio production (not a ten minute play) or assistant design, serving under a faculty / staff designer, on a main-stage production.
      ii. Alternately, (in cases approved by the faculty design) advanced students in Set, Costume or Lighting Design courses may be assigned a final project that dovetails with a play slated for production in an upcoming season. This alternative will be given consideration, judged by the faculty.
iii. The student must have a 3.35 grade point average in theatre and a 3.0 overall grade point average.

iv. The student must present a proposal fully complete with:
   1. A one page concept statement of your point of view or position about the set, costumes or lighting’s relation to the play itself and the director’s concept.
   2. A scene breakdown noting changes in local, atmosphere / visibility or clothing throughout the arc of the play.
   3. Rough design idea sketches appropriate for each area to explain the concept and scene breakdown. For lighting design, color keys, system breakdowns and scene looks or cue descriptions are adequate. For set design, rough ground plans 1/8” or larger, rough sketches or sketch models 1/8” with color layouts are enough. And for costume design, rough sketches with color layout are the norm.
   4. Research support: collages, notebook or PowerPoint.
   5. An itemized budget must also be presented.

DETAILED CAPSTONE REQUIREMENTS

ACTING CAPSTONE

A. Analysis
   This work should be thorough, typed and in full sentences.
   I. Character
      a. How does your character develop the action of the play?
      b. What physical traits affect the way your character thinks and moves?
      c. What are the distinctive emotional traits your character has?
   II. History
      a. How does my character’s past affect my present action?
      b. What is my character’s life script?
      c. How does it dictate my actions onstage?
      d. How does my character’s childhood shape my point of view?
   III. Circumstances
      a. How does each line affect my character?
      b. How do I feel about my previous, present, and future circumstances?
      c. What key events affect my character onstage?
      d. What experiences can I associate with these events?
      e. What is my emotional response to the setting?
      f. What is the weather like?
      g. What have been my experiences been in this setting?
      h. What am I dressed for? Why? What factors went into the choice/
      i. What is required of me in this setting?
         i. Socially
         ii. Emotionally
         iii. Physically
         iv. Politically
   IV. Action
      a. Break your scenes into beat
      b. Determine your action beat by beat and line by line
c. Think through the physical choices available to each action.

V. Objectives
   a. Select strong objectives for each beat
   b. Select a clear Super-objective for the play
   c. Determine how each objective helps you attain the super-objective.
   d. What is the main obstacle you face in attaining your objectives?
   e. What are the obstacles in each beat?
   f. How do the other characters hinder me and act as obstacles?

VI. Subtext
   a. Determine denotative and connotative meaning of each line.
   b. Determine why your character chooses the words that create action.
   c. Determine what action occurs and what choices must occur between lines, word
      and phrases in the unspoken moments of the work.

B. Rehearsal
   I. Attendance for each and every rehearsal, arriving before the appointed time and
      approaching warm-ups with a professional attitude that leads the other cast members.
   II. Complete memorization of the part by the deadline set by the Stage manager.

C. Performance
   I. Complete and thorough expression of the work produced in rehearsal without egregious
      additions or subtractions

DIRECTING CAPSTONE

A. Director’s Analysis- This work should be thorough, typed and in full sentences. This is a
documentation of your experience and a working tool for character development. THE
DIRECTOR’S ANALYSIS IS DUE ONE WEEK BEFORE AUDITIONS.
   I. Given Circumstances
      A. Environmental Facts
      B. Previous Action
      C. Polar Attitudes
   II. Dramatic Action
      A. Break the piece into units and beats
      B. Assign active verbs to each beat
   III. Characters
      A. Desire
      B. Will
      C. Moral stance
      D. Decorum
      E. Summary list of adjectives
   IV. Idea
      A. Meaning of Title
      B. Philosophical statement
   V. Tempo
      A. Provide a unit by unit graph
   B. Auditions - Well crafted audition forms and notes on the casting process
      Detailed information/contact sheets on each cast member
   C. Rehearsal/Production Process –
      I. Attendance for each and every rehearsal, arriving before the appointed time and
         approaching warm-ups with a professional attitude that leads the other cast members.
II. Attendance for each and every production, arriving before the appointed time and approaching the meetings with courtesy and professionalism.
D. Performance- Complete and thorough expression of the work produced in rehearsal without egregious additions or subtractions.
E. Post-production reflection on your process. This should not be used as a platform for expressing how you felt others failed you. This is a reflection on your work as a director and your work alone.

PLAYWRITING CAPSTONE

I. Draft Work Students must write a full length work of a minimum of 24 pages (12 point type)
   a. Student must submit three complete drafts for workshop with the advisor by the final day of class the semester before anticipated graduation.
   b. The student must attain written comments from at least one approved outside reader by the last day of classes the semester before graduation. Outside readers may be qualified faculty from non-theatre departments or theatre faculty from a sister university.
II. Final Draft
   a. Must be complete and submitted for grading by Mid-term of the graduating semester.
   b. Read through - Student must arrange a read-through for the entire faculty.

STAGE MANAGEMENT CAPSTONE

A. PROJECT DESCRIPTION: This project centers on the role, duties and processes performed by the Stage Manager of a live stage production in the Samford Performing Arts Season. Concentration will be in areas of Organization, Rehearsal and Performance Processes, the Prompt Book and Safety Applications.
B. PROJECT OBJECTIVES:
   o To identify the overall role of the stage manager in the production hierarchy.
   o To recognize the duties of the stage manager in auditions and rehearsals.
   o To analyze the process and importance of budgeting.
   o To understand the various duties during performance.
   o To discriminate choices appropriate to interpersonal management of the backstage machine.
   o To organize and present these choices in a way that leads to time efficient rehearsals & performances.
   o To understand the role of the stage manager during strike.
   o To codify all salient production details in an organized Prompt Book.

Theatre Safety:
   o To understand the areas of possible danger in the rehearsal process.
   o To describe the solutions to everyday safety pitfalls in the scenic, costume and lighting shops.

C. PROJECT SCHEDULE: AS EARLY AS POSSIBLE BEFORE THE PLAY IS TO BE REALIZED ALL PRELIMINARY WORK MUST BE DONE:
While many items in the Prompt Book will not be available until after auditions or later in the rehearsal process, many can be obtained before even the first production meeting. Forms such as the audition form and contact information form must be created before auditions.

D. DURING THE REALIZATION PROCESS: The student will be intimately involved in every aspect of the Audition, Casting, Rehearsal, Performance and Strike of the production. As well, the student will serve as a communication coordinator between all the artistic staff facilitating the realization of set, costumes, lighting, sound, properties and special effects. The student must attend all production meetings, fit ups, dress rehearsals and strike. Minutes of all these meetings, as well as rehearsal notes, will be typed and e-mailed to all relevant parties. As you know, the Stage Manager runs the production in the absence of the Designers and Director.

TECHNICAL DIRECTOR CAPSTONE

A. Categories of Evaluation:
   I. Production Meetings
   II. Research
   III. Budget Breakdowns
   IV. Construction calendar
   V. Working drawings
   VI. Process Photos 5
   VII. Attendance at meetings & rehearsals
   VIII. Supervision – style and effectiveness
   IX. Reflection Paper

B. Category Breakdown: A notebook and/or CD must be handed in at the end of this project, which includes all of the following categories.
   I. Attend Design / Production Meetings w/ focus on:
      1) Production budget
      2) Material needs and knowledge
      3) Crew skill
      4) Allotted time for construction (construction calendar)
      5) Knowledge of stage machinery and its capabilities
   II. Calendar
      1) Design Deadlines
      2) Coordination of all areas needing space
      3) Scheduling of crew work calls
      4) Build sequence and time estimates
   III. Research
      1) Drawing Take offs- How much material vs. how much do we have in stock
      2) Material orders
      3) Material stress and mechanics
   IV. Drawing Breakdowns
      Working drawings w/ all necessary dimensions in scale and notated for sequence.
      1) Proper line weight will be evaluated
      2) Scale, title and notes on materials and process
      3) Construction technique should fit with industry standards or reviewed w/ faculty mentor
      4) Material choices should reflect budget, availability and safety standards
   V. Construction Supervision
1) Specific crew processes  
2) Work flow to meet deadlines  
3) Material flow (availability and space accommodation)

VI. Installation Supervision (Load In)  
1) Coordination w/ Director and all design areas  
2) Safety awareness for all users  
3) Preparation vs. Application

VII. Crew Training  
1) Technical Rehearsals- train crew  
2) Maintenance

COSTUME DESIGN CAPSTONE

1. Preproduction  
   1. Script analysis & concept statement of your attitude toward the costumes in relation to the piece itself and the characters in the play.  
   2. Designer’s script: scenic breakdown, costume needs for each character, costume changes for each character and quick change notations.  
   3. Research notebook  
   4. Costume Collage  
   5. Initial sketches presented to director and faculty mentor for approval. There should be 2-3 sketch variations for each character.  
   6. Renderings (at least 8x10) of final costume design for each character, including any costume changes that character may make throughout the show. These renderings should include the title of the play, name of character, act/scene, fabric swatches and be signed by the designer. The renderings should be mounted/matted as well.

B. Production/Post Production  
   1. Costume plot for the play…including quick change notes to actors.  
   2. Photos of the building process as well as photos of the final costumes on the respective actors.  
   3. Self evaluation of the design, building and production process.  
   4. Final portfolio/notebook of entire group of work together. (all items above collected and organized together)  
   5. Provide a “to do” list for each workday on the show.

C. Attend all production meetings, technical rehearsals and instruct/assist actors with their costumes.

LIGHTING DESIGN CAPSTONE

A. Categories of Evaluation:  
   1. Script Analysis and Research  
   2. Concept discussion with director and designers  
   3. Written concept statement  
   4. Plot development and final plot  
   5. Paperwork  
   6. Attend rehearsals  
   7. Production photos

B. Category Breakdown  
   1. Notebook and/or CD
2. Script analysis and research with photo evidence for historical context, time, place, location, setting, inspiration and mood
3. Provide notes on meetings with director and other designers
4. Written concept statement
5. Plot development with section and plan drawings
6. Final plot
7. Paperwork
8. Orchestrate hang/focus sessions
9. Attend rehearsals and all tech rehearsals
10. Attend production meetings
11. Portfolio

MAKEUP DESIGN CAPSTONE

A. Pre-production
1. Script analysis & concept statement of your attitude toward the makeup design in relation to the piece itself and the characters in the play.
2. Designer’s script: scenic breakdown, makeup needs for each character, makeup changes for each character and quick change notations.
3. Research notebook
4. Makeup Collage
5. Initial sketches presented to director and faculty mentor for approval. These sketches should be in color.
6. Renderings (at least 8x10) of final makeup design for each character, including any makeup changes that character may make throughout the show. These renderings should include the title of the play, name of character, act/scene and be signed by the designer. The renderings should be mounted/matted as well.
7. Makeup worksheets for each character that include instructions for application.

B. Production/Post production
1. Meet with actors to demonstrate how to put their makeup on and fix their hair.
2. Photos of process, from demonstration phase to the actual run of the show.
3. Self evaluation of the design, pre-production and production process.
4. Final portfolio/notebook of entire group of work together. (all items above collected and organized together)

SCENIC DESIGN CAPSTONE

A. OBJECTIVE: The objective is to hone design skills and exhibit the student’s clear understanding of the Scenic Design Process. This process will demonstrate the student’s skills necessary to conceive a design for a play, create all necessary design support documentation and (if schedule and budget permit) oversee the designs realization in the scene shop and on stage. The skills to accomplish this include: the ability to read and analyze a playscript; the ability to sense the feeling of the play; the ability to artfully facilitate the physical and aesthetic needs of the play. This analysis must be clearly communicated in a short concept statement. The student should master the research process codifying relevant period decor, design sources and production style. As well, the ability to communicate the design idea in rough sketches or sketch models is crucial. But above all is the ability to create a clear communication of the design scheme through exact stage drawings and either carefully crafted large scale models or renderings and detailed painting elevations. Practical experience in the process of scenic construction and scenic art will be achieved through participation in scenic workshops during the afternoons.
B. CHECKLIST
1. A one-half page concept statement of your outlook or attitude toward the play's meaning and your approach to the scenic design.
2. A Designers script, annotating elements salient to design including a scene breakdown, property lists and notes, etc.
3. A collage(s), research notebook or research board(s) or sketch model(s) (1/8" = 1'-0" scale)
4. Rough ground plans, sketches or sketch model(s) (1/8" = 1'-0" scale)
5. Shift plans and fly cues
6. A Centerline Section Drawing in 1/4" = 1'-0" scale
7. Drafted Design Elevations (all that are needed)
8. Master Floor Plan in 1/2"=1'0" scale

C. (CHOOSE ONE OF THE FOLLOWING):
1. A rendering (" in color) a scene for the play with human figure for scale plus all " painting elevations or " = 1'0" working color model with human figure(s) for scale or 1/4" = 10" white model or value sketch with human figure for scale plus all = 1'-0" painting elevations (All drawings must be photocopied, computer printed or blueprinted.)

THIS FIRST PHASE OF THE PROJECT WILL BE COMPLETED AT LEAST ONE SEMESTER OR THREE MONTHS BEFORE THE PRODUCTION OPENS.

D. THE REALIZATION PROCESS:
(If schedule and budget permit, the designed set to be built and including in the production season) The student will be intimately involved in every aspect of the construction planning, purchasing process and the building, sculpting, painting and rigging of the setting. The student must attend all production meetings, fit ups, dress rehearsals and strike. A major element of this phase of the project will find the student in the scenic shop every day that the set is in process taking a lead role in all aspects of realization.

E. SELECTED BIBLIOGRAPHY
- DESIGNING AND DRAWING FOR THE THEATRE, by Lynn Pecktal, 1995
- ADOLPHE APPIA by Richard C. Beacham
- BRITISH THEATRE DESIGN by John Goodwin
- DESIGN FOR THE STAGE: FIRST STEPS by Darwin Reid Payne
- SCENE by Edward Gordon Craig
- SCENOGRAPHIC TECHNIQUE by W. Oren Parker
- THE SCENOGRAPHIC IMAGINATION by Darwin Reid Payne
- DESIGNING FOR THE THEATRE by Jo Mielziner
- AMERICAN SET DESIGN by Arnold Aronson
- DRAFTING SCENERY by Rich Rose
- DRAWING SCENARY FOR THEATRE, FILM AND TELEVISION by Rich Rose
- DESIGN DRAFTING FOR THE ENTERTAINMENT WORLD by Patricia Woodbridge

SOUND DESIGN CAPSTONE

A. Categories of Evaluation:
1. Script analysis
2. Concept Discussion with Director and Designers
3. Written concept statement
4. Rehearsal CD
5. Cue Development
6. Finalized plot
7. Associated paperwork
8. Console programming
9. Qlab programming
10. Technical rehearsals
11. Performances
12. portfolios

B. Category Breakdown
1. Notebook and/or CD
2. Script analysis in form of sounds/text
3. Historical context, time, place
4. Location and setting
5. Effects sequence
6. Inspiration and mood

C. Concept
1. Notes on director’s concept and discussion with other designers
2. Develop and present to the Director a one page written sound concept statement

D. Rehearsal CD or Qlab
1. Provide the director and choreographer with sound samples to be used in rehearsal.

E. Cue Development
1. Build/record effects sequences and reinforcement systems

F. Final plot and paperwork
1. Drawn in scale, check sheets, cue lists

G. Attend tech rehearsals and opening night

H. Portfolio (CD with all design work)

MUSIC THEATRE CAPSTONE

There are three options for the Musical Theatre Capstone:

Option A. Performance in a mainstage musical (in a starring or supporting role)
1. Script Analysis (See Acting Capstone guidelines)
2. Music Preparation
   i. Memorization of all music by deadlines set by the Music Director.
3. Choreography
   i. Memorization of all choreography by deadlines set by the Choreographer.
4. Rehearsal
   i. Attendance for each and every rehearsal, arriving before the appointed time and approaching warm-ups with a professional attitude that leads the other cast members.
   ii. Complete memorization of the part by the deadline set by the Stage manager.
5. Performance
   i. Complete and thorough expression of the work produced in rehearsal without egregious additions or subtractions

Option B. Performance of a recital/cabaret (demonstrating the skills that the student has learned in the BFA degree) of 30-45 minutes duration. The performance will be titled Music Theatre Recital if it is performed in typical classical recital format. The performance will be titled Music Theatre Cabaret if the format is looser (perhaps with speaking and dancing).
   • A hearing for the recital must be presented before the student’s voice teacher and one music theatre faculty member one month before the recital date.
   • The program notes and program must be completed and distributed to the faculty members
who will hear the audition one week before the hearing.

- Failure to complete the program/program notes or to demonstrate readiness for the recital in the hearing may result in a delayed recital and/or graduation.
- The student is required to study voice during the semester that the performance/senior recital occurs.

**Option C. Participation in a Professional Intensive**

1. Attend an existing professional intensive (e.g. Amy Murphy Studio Intensive in New York City)
2. Create an intensive experience through a series of workshops, auditions and voice, dance and acting classes in conjunction with the Capstone coordinator.

**DRAMATURG CAPSTONE**

**Senior Capstone Project--Dramaturgy Proposal**

Create a proposal in conjunction with your faculty advisor for submission to the department committee by mid-semester the semester before you plan to execute your Senior Project. Your proposal must include:

- Title of work and author.
- A brief statement on why this project should be your capstone project.
- Project deadlines. (Consult the Department Chair and the Stage Director to coordinate with the Department Production Calendar)
- Academic writing sample
- Current GPA. Dramaturgy is the most scholarly of pursuits in theatre. Your capacity for success must be evaluated before you embark on this journey.

**Research Requirements**

Upon approval of the Capstone Project, the student is expected to complete the following research and documentation prior to auditions:

- Thorough research regarding the history of the play and playwright.
- The production history of the play.
- An extensive bibliography.
- History of play and production from a socio-political standpoint.
- In the case of a play in translation, a compilation of a list of English translations of the play. Include a brief description and analysis of different translations and justification for final choice of script. (In the event that the student has exceptional skills in the appropriate language, the student dramaturg may assist in the development of an original translation of a play.)
- Meet regularly with the director:
- In pre-audition consultations to discuss, analyze, and assist with development of production concept.
- In auditions and provide feedback when appropriate.
- Attend at least one rehearsal per week; meet regularly with the director to give feedback on the production’s development.
- Attend all production meetings.
• Develop an educational outreach package for area schools (when appropriate).
• Provide publicity staff with material for lobby display and promotional use.
• Assist the director in the development of program information.

**Dramaturgy Portfolio**

Following completion of dramaturgy assignment, submit a completed dramaturgy portfolio package. This package will include:

• Statement of Purpose.
• Production Analysis.
• Detailed Bibliography.
• Copies of all materials created during this process.
• Representative photos of the production.
• All materials will be portfolio quality and will become part of the Samford Theatre and Dance Archive.

**Presentation**

After the advisor has approved the portfolio, the student dramaturg will formally present his/her portfolio to the department committee. The committee will confer with the advisor and a grade will be assigned.
INTRODUCTION
As a co-curricular graduation requirement, all Design/Technology students at Samford University Theatre must create a professional-quality portfolio that has been critiqued and approved by faculty in stages over the student's career at SU. Student portfolios are critiqued every semester beginning early in a student's Design/Technology career at SU. During the latter half of the degree, the portfolio review may skip a semester, depending on the progress.

I. THE FOUR STAGES OF PORTFOLIO DEVELOPMENT

STAGE ONE: THE STARTER PORTFOLIO
As soon as possible after he/she identifies himself as a Theater major on the Design/Technology track, the student begins the portfolio in the binder provided by the Theatre Department. Students are advised against investing in an expensive portfolio binder until they have a certain degree of experience with portfolio creation. The starter portfolio should, however, be presentable in all regards and reflect the student's commitment to creating a quality product. All portfolio pages are properly labeled.

The Starter Portfolio will contain the following:
- Cover letter properly formatted, concise, immaculate and grammatically correct (see sample in Appendix A)
- Resume properly formatted, concise, immaculate and grammatically correct (see sample in Appendix A)
- Final class project(s) to be determined by the faculty member
- Writing sample(s) as determined by faculty member

STAGE TWO: THE INTERMEDIATE PORTFOLIO
After the first full year as a declared Design/Technology Theatre major, the student will begin the creation of the Intermediate Portfolio. The Intermediate Portfolio is distinguished in two ways from the Starter Portfolio: 1) All notes from the first portfolio review session have been incorporated into the Intermediate Portfolio; and 2) the collection and inclusion of images and supporting documentation are significantly manifested in the Intermediate Portfolio. Images should include samples from both coursework and productions, including both photographs showing process and product, and supporting documentation such as working drawings, elevations, plots and paperwork. The focus of the Intermediate Portfolio is on the development of proper portfolio habits-- the process-- rather than the creation of a final portfolio product. Therefore, the Intermediate Portfolio may still be contained in a presentable black three-ring binder. If the student wishes to invest in a more permanent portfolio binder, he is free to do so, but this step is more prudently taken for the Advanced Portfolio after the student has gained greater understanding of portfolio development.
The Intermediate Portfolio will contain the following:
- Updated Cover letter
- Updated Resume
- Final class project(s) to be determined by the faculty member
- Writing sample(s) as determined by faculty member
- Realized Production Photographs and supporting documentation

STAGE THREE: THE ADVANCED PORTFOLIO
After the student successfully completes the Intermediate Portfolio, he/she begins the Advanced Portfolio. It is distinguished in five ways from the Intermediate Portfolio: 1) all notes from the Intermediate Portfolio review session have been incorporated into the Advanced Portfolio; 2) a more substantial number of images represent the student's work, both from coursework and from productions, and supporting documentation is extensive; 3) the portfolio binder, itself, is now of professional quality and reflects a great deal of insight into proper portfolio presentation for the student's chosen focus in the Design/Technology realm; 4) all content from the previous portfolio has been properly reproduced (enlarged, cropped, etc.) for inclusion into the Advanced Portfolio binder; and 5) The Advanced Portfolio begins to reflect one or two specific areas of specialization within the Design/Technology realm (stage management, lighting, etc.).

The Advanced Portfolio will contain the following:
- Updated Cover letter
- Updated Resume
- Final class project(s) to be determined by the faculty member
- Writing sample(s) as determined by faculty member
- Realized Production Photographs and supporting documentation
- Evidence of Area of Specialization

STAGE FOUR: THE PROFESSIONAL PORTFOLIO AND TABLETOP DISPLAY
After successfully completing the Advanced Portfolio, the student proceeds to the Professional Portfolio, which is presented in two stages: 1) the presentation to faculty of the portfolio during a review session, 2) the presentation of the Tabletop Display, of which the Professional Portfolio is the centerpiece. At this stage, the portfolio is considered ready for presentation to graduate schools and professional employers. The Professional Portfolio is distinguished in four ways from the Advanced Portfolio: 1) all notes from the Advanced Portfolio review have been incorporated into the Professional Portfolio; 2) a significant number of new images and focused documentation have been added; 3) one or two areas of specialization are clearly identified in the portfolio; and 4) the Professional Portfolio can serve, without the student's presence, as a suitable centerpiece for the student's Tabletop Display. This display is the culmination of the student's portfolio experience at SU.
TABLE TOP DISPLAY
The Tabletop Display is a format used for auditions by URTA. Participation at URTA conventions is not required for graduation in Theater at SU, but the URTA format is acknowledged as an industry standard for the display of credentials in theater design and technology. A standard six-foot convention table is allotted to each student to display his/her work, which includes, in addition to the portfolio centerpiece and current resume, other materials, which the student has created. These materials might include models or renderings of scenic designs, prompt scripts, sample of costumes or sewing details, properties work, samples of scene painting, light plots, related artworks, etc. The organization and arrangement of the display itself speaks as loudly about the student's organizational and creative capacities as the objects on display. All students who have successfully presented their Professional Portfolios will participate in one simultaneous Tabletop Display event. As per URTA guidelines, the student is not present for the Tabletop Review. Instead, the display presents itself and speaks for the student.

II. PORTFOLIO CONTENT
Design/Tech students are strongly encouraged to think of their portfolios as more than just the objective assemblage of images. The portfolio should reflect the student as an actual individual and tell the viewer something about the student's process as a worker, collaborator and theater artist. While such communication is ultimately subjective, it is nonetheless the product of very objective elements, which are listed below and which apply to every stage of portfolio development. In this regard, it is useful to think of the portfolio as something that helps the student tell his or her story.

IMAGE COLLECTION

Probably the best portfolio habit a Design/Technology student can develop is learning to stay current with the collection of images and supporting documentation, show by show and course by course. This collection should include images not only of final products, but of the work in process, possibly including images of the student actually doing the work, either on the stage, in the shop or in rehearsal. Students are advised not only to maintain printed images for inclusion in the portfolio proper, but to maintain these images as files on thumb drives for subsequent adjustment as the portfolio develops. Students should always be proactive in the pursuit of image collection. Cell phone cameras should not be relied upon for good images. If necessary, friends or faculty with cameras should be recruited. Students should also maintain a supply of slick photo paper for copying images, as regular copy paper does not enhance the image as much as photo paper.
Students should, at all costs, avoid the end-of-semester panic or running around looking for images of their work from productions and coursework. Staying current with images as the work is being done is the best hedge against such last-minute chaos. Proper portfolio preparation takes time, and, as stated above, the best habit the student can develop toward this end is to stay current with images and supporting documentation.

SUPPORTING DOCUMENTATION and RESEARCH

In addition to photographs showing work in progress and shots of actual productions, Design/Technology students should include other forms of documentation in their portfolios. Such documentation can vary widely in category, especially where the student's primary concentration is concerned. These can include, for instance: light plots, gel samples, magic sheets, working drawings, stage management paperwork, elevations of all types, floor plans, costume plates or patterns, and research. Relevant research should always be included, especially for design portfolios. Students are encouraged to incorporate supporting documentation in the portfolio in ways that will speak to the student's creative and organizational abilities. A light plot or a working drawing, for instance, could be used as the background for a portfolio page. Creative use of supporting documentation helps tell the student’s story.

PROCESS DOCUMENTATION: RESEARCH & THUMBNAILS

Prospective employers and graduate schools are interested in more than just the final product that a student might have created and placed on the stage in performance: they are keenly interested in the process that led to that final product, and what the steps were that led to the final product. Theater is, after all, a collaborative art, and it is very important that the student projects a coherent work process in the portfolio. Therefore, in addition to research, the portfolio should include relevant thumbnail sketches or so-called "napkin" drawings as evidence of orderly creative process.

CONTENT and QUALITY

Less is more where portfolio content is concerned. Images and other works should be included only if they are of high quality and only if they are a source of pride. Even if the work looked good in person, if the photograph of the work is not of high quality, it will appear amateurish and should not be included in the portfolio. As the student's knowledge of portfolio creation evolves, he/she will quickly learn to discern a good image from a poor one. The only reason to include poor work in the portfolio is to show development, for instance in a drawing class or a scene painting class, or from one year to the next.
In general, photographs will be of high quality if they are well lit, well composed, are of high image density and don't appear washed out, and speak directly to the subject at hand. Slick photo paper for printing photographs gives much more vibrant images than regular copy paper.

Contextual images will help make the portfolio more vivid. For instance, if the student has built a certain prop, costume or scenic element how it appeared on the stage in production should be included in the portfolio, not just a close-up shot in the shop. Such a contextual image will usually look best if an actor is part of the shot to show how the object appeared during performance.

NEATNESS and LABELS

Neatness counts heavily. Everything about the portfolio should be meticulously presented, including labels. Each page of the portfolio should bear a label that is neatly printed, cleanly cut, and mounted straight. A typical label should include the name of the play or project, the date, where it was executed, the names of key figures, such as the designers, and what the student's particular involvement was, such as Master Electrician or Assistant Make-up Designer. Students should determine a preferred style of label and reproduce it throughout the portfolio for coherence. Borders on labels tend to make them look more professional. Keeping labels in a computer file is an excellent idea and will save time when a portfolio page needs to be redone. When acetate sheet protectors become scratched or cloudy, replacing them will give the portfolio an easy and inexpensive face lift.

VARIETY

Students are encouraged to experiment with the portfolio. It is after all the student's portfolio and it is a reflection of the student and his/her work and work ethic. The "high school bulletin board" look with cutesy borders and such should be avoided, but slavish repetition is also to be avoided. Just as neatness will speak volumes about one's attention to detail, a portfolio that manifests significant creativity will be of greater interest to a prospective employer than one that is simply neat and well organized. Such employers routinely look at lots of student portfolios and the student will want his/hers to stand out from the pack. The Design/Technology faculty at SU do their utmost to guide each student's portfolio towards a truly professional product, but the student should realize that he/she is in charge of the portfolio and should not fear to show initiative and creativity in its design and creation. As stated above, the portfolio is a reflection of the individual who created it, and at the end of the day, no one wants to see a repetitious, humdrum portfolio, regardless of how neat it is.

ORGANIZATION and ORIENTATION

There is no set order for the contents of a portfolio. As long as its organization makes good sense to its owner, then that order will make itself apparent during presentation. One might choose to organize it chronologically (usually most
recent work comes first) or one might choose to organize it by category, depending upon one's discipline and experience level. A lighting student, for instance, might insert lighting projects first. Students should expect to reorganize the portfolio once or twice along the way toward graduation, which is why keeping up-to-date computer files of images and labels is so important. As experience is gained, the sense of what one wants his portfolio to do and be will evolve. Students should frequently look at other students' portfolios, either at SU or at conventions, and they should seek opportunities to show their own portfolios.

The opening page of the portfolio should contain either a neatly mounted resume or what is called a "splash page." The splash page is a stunning image that whets the viewer’s appetite for what is to come. Another consideration is the portfolio's orientation. It should be either horizontal or vertical; mixing the two makes for a distracting presentation as the portfolio has to be constantly turned around in order to view the pages. Ideally, the portfolio remains stationary during presentation, and only the pages are turned. The conclusion of the portfolio should also be especially memorable visually.

COPIES OR ORIGINALS?

None of the work in the portfolio needs to be original. Students should feel free to reduce, to enlarge, to copy ... whatever. As long as it is the student's work and labels have appropriate attributions, the student is free to do with it what he thinks will work best with these materials. It should be noted that sometimes copies actually look better than originals.

SIZE

Depending upon discipline and personal preference, the student's professional portfolio may be as small as 8W' x 11" or as large as 24" x 36". In some cases, the student may even choose to have multiple portfolios, one of which might include larger, original works, and a smaller one for images of production work. There are no rules governing appropriate sizes, which is why students are advised to gain as much proficiency and vision with portfolio creation before choosing a final size.

THE LAPTOP PORTFOLIO

Students may elect to create a computerized (digital) portfolio if they have the requisite computer skills to do so. Such a choice, however, adds another overlay to the process of portfolio creation. All the fundamentals described in this document about portfolio creation still hold true for the creation of a computerized portfolio. Most working designers in theater have professional websites, which serve as their online portfolios, and students might wish to regard the creation of a laptop portfolio as a step in that direction. Lighting designers and sound
designers, especially, might wish to consider a digital portfolio since their work
tends to live and breathe on the stage with elapsed time, and capturing lighting and
sound cues as they execute in a video might be more effective than a static image.

III. TRACK SPECIFIC CONTENT

As the student works toward creating a personalized portfolio, he/she will
recognize that a costume designer's portfolio will look very different
from a stage manager's portfolio. The following notes are intended to help
students focus on the concerns of each specific realm. These notes are
not meant to suggest that a student should limit the contents of the
portfolio to one area but to recognize that, by graduation, the student's
design and technical focus has begun to resolve.

STAGE MANAGEMENT

In addition to the pictorial portfolio, the stage management portfolio
should include thorough evidence of the student's activities as a stage
manager or assistant stage manager. Such evidence will usually include a
complete prompt script from a show that has been produced. This will
include a complete prompt script with cues, blocking notes, and other
types of documentation, including props lists, run sheets, contact sheets,
rehearsal schedules, or any other documents that the student helped create.
The presentation of these documents supports the student's meticulous
and comprehensive work ethic as a stage manager.

COSTUME DESIGN/TECHNICIAN

The costume designer's portfolio and the costume technician's portfolio, in addition
to production shots and research, may include small-scale samples of actual work
meant to highlight the student's skills as stitcher or cutter/draper. Fabrics that have
been distressed might also be included. Whatever can conveniently fit in to the
portfolio that will help others appreciate the student's abilities and talents can be
included. Full-color costume plates with swatches from class projects and realized
productions are expected.

SCENIC DESIGN

Original renderings of set designs or good photos of set design renderings look great
in the portfolio, especially if they were realized on the stage and are accompanied by
handsome production shots. Models are bulky and are awkward to take to job
interviews and conventions, but photographs of well-lit models should be included
in the portfolio, along with thumbnail sketches and research. Ideally, by graduation a
scene design student has at least one project of his own that has been realized on the
stage, and the portfolio will document the project's entire process, including
research, thumbnail sketches or napkin drawings, and subsequent stages of development culminating in realized production shots. In addition, the portfolio should include samples of drawing, drafting and scene painting projects.

PROPS DESIGN AND FABRICATION

In addition to production shots and research, close-up photos of props under construction and as they appeared on the stage are necessary. Props designers are forever making realistic props from the most unusual objects, and being able to manifest that particular aspect of creativity is highly prized. The props artisan should have many samples of a broad range of fabricated products in the portfolio, certainly including furniture construction, modification and upholstering.

SCENIC PAINTING

In addition to production shots, the scenic artist should be able to document a scene painting project from start to finish, including both class projects and realized ones for a production. This process would begin with the painter's elevation, model or rendering, and continue through the various stages of paint treatment, including cartooning for drops, priming, basing, texturing and detailing to completion. If the scenic designer agrees, the scenic artist might make a color copy of original designs and elevations for inclusion in the portfolio. The scenic artist might wish to include backstage photos of him/her using a pounce pattern, wallpaper stencil or similar tools and techniques. Additionally, the scenic artist might wish to make a variety of small painted samples of basic techniques, like wood graining and marbling, for inclusion in the portfolio. If the quality of these samples is high enough, the scenic artist may find work as a faux finisher for interior design clients.

LIGHTING DESIGN/ELECTRICIAN

In addition to production shots and research, the lighting designer's portfolio should include samples of all aspects of paperwork, including plots, sectionals, schedules, magic sheets, cue sheets, etc. Hand drafting can be included here, but students must demonstrate proficiency with industry standard software applications for lighting design. Overall, the portfolio should demonstrate that the student has mastered every step of the design process from script discussion to tweaking cues during final dress. The electrician's portfolio, in addition to production shots from realized productions, should demonstrate that the student has all the skills commensurate with whatever position he or she seeks.

SOUND DESIGN/ENGINEER

The sound designer's portfolio, in addition to production shots and paperwork, should include actual samples of SFX and cues from classroom projects and actual productions. These will typically be presented on a laptop, and students are encouraged to be as creative as possible with such presentation, but they are cautioned to understand that their audience will be listening to a system that
is vastly different from what was used in the theater during actual production. The student should understand the parallel here between a poor photograph of a beautiful lighting effect and a tinny-sounding presentation of an SFX that, in production, was very effective. The student’s ability to bring the SFX to life in the portfolio is a measure of his/her acumen as a designer and engineer.

HAIR AND MAKEUP

In addition to production shots and research, the hair and make-up designer’s portfolio can also include sample of actual work, like a ventilated mustache or small beard. Production and research shots can be augmented with close-up shots in the dressing room of the actor before and after make-up and hair treatments have been applied. Full-face portraits of actors should appear side-by-side with both the drawn sketch of the portrait turned into a make-up chart (worksheet) and a photo of the actor after make-up has been applied. Research images supplement these presentations into compelling narratives that demonstrate the hair and make-up artist’s work.

TECHNICAL DIRECTION

In addition to production shots, the technical director’s portfolio must demonstrate that he/she is capable of not just mounting a production but that he/she can also manage the shop, the calendar, the budget and the various technicians working on a production. The technical director is the manager of a theater’s backstage and, as such, the TD’s portfolio must show demonstrate competence not just as a builder and collaborator but also as a planner and manager. In addition to working drawings based on the scenic design, the TD’s portfolio can include cost breakdowns, crew and build schedules, and strike assignments.

GENERAL THEATRE TECHNICIAN

Students who have not yet committed to a specific Design/Technology track still need comprehensive portfolios to help prospective employers appreciate their capacities as theater technicians.

IV. PRESENTING THE PORTFOLIO

Students should cherish the opportunity to present the portfolio, which is the crowning achievement and visual embodiment of much time, work and talent. Commensurately, the verbal presentation itself should reflect as much care and attention as the portfolio, itself. This is not to say that the presentation should be memorized like a public speech because that would be grossly incorrect; rather, it should reflect the enthusiasm, care and pride that have gone into its creation.

Students should understand that, while the portfolio must be able to speak on its own without active narration, presenting it in person is a remarkable opportunity to make an impression, and this impression will be made as much with words as with the portfolio, itself. The presentation of the portfolio should make the audience
appreciate the presenter as a competent, reliable, interesting and creative theater professional who will be an enthusiastic asset to whatever production team or graduate school he/she is applying to. Students should understand that as they turn the pages of their portfolios, they are also revealing themselves -- not just their work -- and that it is perfectly acceptable to acknowledge problems in a positive way by saying things like, "The hardest part about this project was learning how to ..." or "I learned never to ..." Honesty about overcoming adversity speaks volumes about the presenter. On the other hand, the student should never make excuses for their presentation or their work. Also, no one likes an outright braggart.

Proper grooming and attire will go a long way toward achieving confidence. The same holds true for a firm handshake, good posture, steady eye contact, and calm authority in speech. The goal is to project a person who is in control and comfortable with him/herself and who will be a decided asset, if hired.

The portfolio presenter should remember that presenting the portfolio is a two-way street, almost a conversation, with give and take. No two presentations will be identical, nor should they be. People viewing the presentation may wish to linger on a certain page and they should feel free to ask questions or make comments, and the presenter should feel comfortable scooting off on tangents with them. The overall goal is to engage the viewers, not just to show them the contents of the portfolio. Knowing in advance how much time has been allotted to present the portfolio helps in this regard.

The people viewing the portfolio are at least as interested in the person showing it as they are in the portfolio itself. What is catching their interest? If they are looking for an assistant master electrician, they will probably be less interested in samples of scene painting but one never knows - having multiple areas of expertise might help get the job. Above all, portfolio presentation should project polish, confidence, dedication and competence. Also, one should never be afraid to discuss process; people enjoy hearing about an individual's unique approach to an assignment, including how certain problems were overcome.

Aside from looking at the work in the portfolio, one of the things employers or graduate schools ask themselves during a portfolio presentation is, "How much will we enjoy having this presenter around?" Aside from helping them appreciate the work and talent that the portfolio manifests, the portfolio presenter needs to assure his audience that they will want to have him/her around their theater for several years. Will this person be engaging and energetic? How will he/she react under stress and deadlines? Will he/she be a reliable team member? The manner in which the portfolio is presented goes a long way toward answering these important questions, and learning to present the portfolio effectively is as important as the portfolio itself. To this end, the Design/Technology faculty at Samford University encourage their students during portfolio review sessions to practice professionalism and to imagine that they don't know the faculty reviewers, to use the review session as a dress rehearsal.
BFA PORTFOLIO GUIDELINES

As a co-curricular graduation requirement, all BFA Musical Theatre students at Samford University Theatre must create a professional-quality portfolio that has been critiqued and approved by faculty in stages over the student’s career at SU. Student portfolios will be critiqued every year in the Spring Semester. The BFA portfolio will be in in the format of an audition book that should contain the following required items:

A. Current Headshot
The headshot must be 8”x10” and may be color or B&W. Please speak to your professors about headshot requirements.

B. Current Resume
The resume should contain contact information, professional or university experience, training and special skills. Please see your professors for examples of formatting.

C. Music
1. Repertoire List: Students in the musical theater program are juried at the end of each semester of their applied vocal requirements (private studio) and are required to develop a Repertoire List of songs through the course of their six semesters of study. This list should be started in the first semester and maintained under the headings listed below.
Selections should include:
   Songs written prior to 1942 including, operetta, parlor songs, vaudeville, etc. (e.g. Kern, Berlin, Gershwin, Arlen, Coward, Porter, Romberg, Youmans, Herbert, Gilbert and Sullivan, Henderson- DeSylva-Brown)
   Classic Broadway: Songs written between 1940 and 1960 (e.g. Loesser, Rodgers & Hammerstein, Lerner & Loewe, Hague, Rome, Bernstein, Rodgers & Hart, Jule Styne)
   Songs written between 1960 and 1980 (e.g. Bock & Harnick, Schmidt & Jones, Leigh & Darion, Herman, Kander & Ebb, Strouse, Sondheim, Hamlisch)
   1980 – 2000 (e.g. Yeston, Sondheim, Schwartz, Jason Robert Brown, Lloyd Webber, Wildhorn, LaChiusa, Guettel, Yazbek)
   Contemporary: 2000 on (including composers listed in the previous category and Bucchino, Lippa, DeBartolo, Michael Allen, Heissler and Goldrich, Tessori, Douglas Cohen)
2. Audition preparation: Selections should include audition cuts (8 or 16 bar) of at least one song, and preferably two songs each (up-tempo and ballad), for each of the following categories:
   Current Pop
   Contemporary Musical Style
   Contemporary Classical
   Country/Folk
   Jazz Standard
Note: Students should have at least one song each of Sondheim, JRB and Disney.

D. Monologues
The audition book should contain at least two (preferably 4-6) monologues (at least one each of contemporary comedic and dramatic).
BA IN ACTING/DIRECTING PORTFOLIO GUIDELINES

As a co-curricular graduation requirement, all BA Theatre Acting/Directing students at Samford must create a professional-quality portfolio that has been critiqued and approved by faculty in stages over the student's career at SU. Student portfolios are critiqued every year in the Spring Semester. The BA Acting/Directing Portfolio is in the format of a standard binder containing the following information. The binder may be supplemented by electronic resources such as a website, or e-portfolio.

A. Current Headshot
The headshot must be 8”x10” and may be color or B&W. Please speak to your professors about headshot requirements.

B. Current Resume
The resume should contain contact information, professional or university experience, training and special skills. Please see your professors for examples of formatting.

C. Acting
1. Audition Monologues – at least four monologues (contemporary comedic and dramatic, classical comedic and dramatic)
2. An example of a “marked up” script with beats, objectives, tactics and blocking.
3. Images or video of performance and rehearsal, programs, etc.
4. Examples of written work, research papers, script analyses, etc.

D. Directing
Directing students should have a completed Director’s book, which should include the following:
1. Audition forms
2. Paperwork - a detailed script analysis, rehearsal schedules, etc.
3. A “marked up” script with beats, objectives, tactics, and blocking
4. A ground plan
5. Images or video of performance and rehearsal, programs, etc.

E. Additional Materials
Additional material may be included from other projects including:

Production Assignments
As a student, you may have numerous production assignments that will generate work for your portfolio: run crews, theatre production assignments, etc.

Class projects
Class projects are an important source for design and production portfolios. This includes Theatre classes at Samford and any other class that generates work related to Theatre.

Community/Summer theatre work
Community and Summer theatre work can generate important portfolio materials. Remember to pack a camera!
READING LIST

Required Readings
Freshman- 0 to 25 completed hours
Fall
1. Aristophanes: *Lysistrata*
2. Jean Paul Sartre: *No Exit*
3. Shakespeare: *Hamlet*
4. Moliere: *Tartuffe*
5. Shaw: *Pygmalion*
6. Ibsen: *A Doll’s House*
7. Strindberg: *Miss Julie*
8. Chekov: *The Cherry Orchard*
9. Albee: *Who’s Afraid of Virginia Woolfe?*
10. Mamet: *Oleanna*
11. Neil Simon: *The Odd Couple*
12. Rostand: *Cyrano De Bergerac*
13. Beckett: *Waiting for Godot*
14. Foote: *The Trip to Bountiful*
15. Hwang: *M Butterfly*
16. Pirates of Penzance by Gilbert and Sullivan
17. The Fantasticks by Tom Jones and Harvey Schmidt
18. Porgy and Bess – Gershwine and Heyward

Spring
1. Euripides: *Medea*
2. Terence: *The Brothers*
3. Marlowe: *The Tragical History of Dr. Faustus*
4. Racine: *Phedre*
5. Congrieve: *The Way of the World*
6. Wilde: *The Importance of Being Earnest*
7. Lope De Vega – *Fuente Ovejuna*
8. Soyinka – *Death and the King’s Horseman*
9. Williams – *A Streetcar Named Desire*
10. O’Neill – *Long Day’s Journey*
11. David Hare – *Racing Demon*
12. Brecht – *The Three Penny Opera*
13. Kaufman – *You Can’t Take it with You*
14. Hansberry – *A Raisin in The Sun*
15. Ragtime – *McNally, Ahrens, and Flaherty*
16. Oliver – *Lionel Bart*
17. 1776 – *Edwards and Stone*
Sophomores 26 to 57 completed hours

Fall
1. Sophocles: Electra
2. The Second Shepherd’s Play
3. Wycherly: The Country Wife
4. Webster: The Duchess of Malfi
5. Goldsmith: She Stoops to Conquer
6. Boulcicault: The Octoroon
7. Marivaux: The Game of Love and Chance
8. Turgenev: A Month in the Country
9. Churchill: Top Girls
10. Clybourne Park – Bruce Norris
11. Coward: Blithe Spirit
12 Miller: Death of a Salesman
13 John Guare: Six Degrees of Separation
14 Beth Henley: Crimes of the Heart
15 Toney Kushner: Angels in America I
16. Pal Joey – Kauffman and Hart
17. Anything Goes – Porter, Bolton and Wodehouse
18. 42nd Street :Stewart and Bramble

Spring
1. Shakespeare: Othello
2. Chushingura: The Forty Seven Samurai
3. Genet: The Maids
4. Fornes: Fefu and Her Friends
5. Ibsen: Hedda Gabler
6. Inge: Bus Stop
7. Tracy Letts: August Osage County
8. Anderson: Anne of A Thousand Days
9. Anouilh: Beckett
10. Feydeau: A Flea In Her Ear
11. Linney : A Lesson before Dying
12 McDonagh: The Beauty Queen of Leenan
13 Durang: Sister Mary Ignacius
14 Lanford Wilson: Talley’s Folley
15 Wasserstein: The Heidi Chronicles
16. Camelot – Lerner and Loewe
17. Showboat – Kern and Hammerstein II
18 Man of La Mancha – Wasserman, Darian and Leigh
Juniors 58 to 89 completed hours

Fall
1. Euripides – *The Bacchae*
2. Shakespeare – *Much Ado About Nothing*
3. Aphra Behn – *The Rover*
4. Sondheim – *Sweeney Todd*
5. Buchner: *Woyzeck*
6. Sean O’Casey – *Juno and The Paycock*
7. Marsha Norman – *Night Mother*
8. Pinter: *The Homecoming*
9. Amiri Baraka: *The Dutchman*
10. O’Neill: *Desire Under the Elms*
11. Reza: *Art*
12. Brian Friel: *Translations*
13. Fugard: *Master Harold and The Boys*
14. *Once on This Island*
15. Ionesco: *The Rhinoceros*
16. *Le Cage Aux Folles* – Fierstein and Herman
17. *Fiddler on the Roof* – Bock, Harnick and Stein
18. *Hans Christian Anderson* – Frank Loesser

Spring
1. *Everyman*
2. Cornielle – *The Cid*
3. Calderon – *Life is a Dream*
4. Jonson - *Volpone*
5. *Cabaret* - Kandoer and Ebb, and Isherwood
6. Sheridan – *The School for Scandal*
7. John Ford: *Tis Pity She’s a Whore*
8. Wilder: *Our Town*
9. Pirendello: *Six Characters in Search*
10. Sam Shepard: *Buried Child*
11. Shaffer: *Equus*
12. Lorca: *The House of Bernarda Alba*
13. Tina Howe: *Painting Churches*
14. Luiz Valdes: *Zoot Suit*
15. August Wilson – *The Piano Lesson*
16. *Gypsy* – Stein, Sondheim and Laurents
17. *Hair* – Rado, Ragni and Galt
18. *Music Man* – Meredith Wilson
Seniors 90+ completed hours

Fall
1. Vogel: How I Learned to Drive
2. Chekhov: The Sea Gull
3. Farquhar: The Recruiting Officer
4. Wertenbaker: Our Country’s Good
5. McPherson: The Weir
6. Martin: Keely and Du
7. Shanley: Italian American Reconciliation
8. Moises Kaufman: Gross Indecency
9. Shepard: True West
10. Gardner: I’m Not Rappaport
11. Aykbourn: Absurd Person Singular
12. Blessing: Eleemosynary
13. The Wiz
15. Bennett: The Madness of King George
16. Jesus Christ Superstar
17. Sunday in the Park with George
18. Chess

Spring
1. Marlow: Edward II
2. Rogers and Hammerstein: Carousel
3. Stoppard: Arcadia
4. Rabe: Streamers
5. Osborne: Look Back in Anger
6. Orton: What the Butler Saw
7. Odets: The Country Girl
8. Frisch: The Firebugs
9. Williams: Orpheus Descending
10. Pomerance: The Elephant Man
11. Mamet: Glenngary Glen Ross
12. Sorkin: A Few Good Men
14. McNally: The Lisbon Traviata
15. A Chorus Line
16. Kiss of the Spider Woman
17. Parade
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 **Jan Term,** 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](http://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.
BA and BFA PROGRAM OF STUDY COURSE OFFERINGS

Theatre Major (Bachelor of Arts)

In the Bachelor of Arts (B.A.) Theatre degree, training is accomplished by practical and lecture/lab classroom experiences that prepare the student in the specific curricula for a Directing/Acting track, a Design/Technology track and a General Theatre Studies track.

Musical Theatre Major (Bachelor of Fine Arts)

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 will provide 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. Students must have a minimum GPA of 2.5 for admission to the program.
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<th>Theatre Major for a Bachelor of Arts</th>
<th>Course</th>
<th>Total Required Credits</th>
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<td>World Languages</td>
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<td>Physical Activities</td>
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<tr>
<td>DANC 101 Ballet I</td>
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<td>PHED 117-118 Beginning Social Dance or</td>
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<td>PHED 121 Beginning Jazz/Tap</td>
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<td>THEA 101-102 Introduction to Theatre I-II</td>
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<td>THEA 201 Theatre Production (must be taken 7 times)</td>
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<td>THEA 212 Acting I</td>
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<td>THEA 242 Fundamentals of Design</td>
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<td>THEA 341 Set Design or</td>
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<td>THEA 343 Lighting Design or</td>
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<td>THEA 344 Makeup Design or</td>
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<td>THEA 346 Sound Design</td>
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<td>THEA 347 Stage Management</td>
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<td>THEA 450W Capstone Course</td>
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<td>FLMT 371 Acting for the Camera</td>
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*Select up to four upper-level theatre courses. Design/tech specialists should concentrate on the design curriculum. Acting/directing specialists should concentrate on the acting/directing curriculum. Generalists can choose from either category.
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<th>Course</th>
<th>Credits</th>
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<td>MUSC 1521 Theory II Lab</td>
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<td>MUSC 1610-1620 Diction for Singers I-II</td>
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<td>MUSC 1720 University Chorale/A Cappella Choir (must be taken freshman year)</td>
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<td>MUSC 1941-1942 Class Piano I-II</td>
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<td>MUSC 2550 Elementary Keyboard Harmony</td>
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<td>MUSC 3400W Introduction to Music Literature, or Music Appreciation</td>
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<td>DANC 102 Ballet II</td>
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<td>DANC 201 Jazz I</td>
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<td>DANC 202 Jazz II</td>
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<td>DANC 211 Tap Dance I</td>
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<td>DANC 212 Tap Dance II</td>
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<td>DANC 302</td>
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<td>DANC 401</td>
<td>Choreography, or</td>
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<tr>
<td>DANC 451-2</td>
<td>Musical Theatre Dance I &amp; II</td>
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**Music Theatre Electives**

<table>
<thead>
<tr>
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<tr>
<td>9 Upper level credits in Theatre, Music or Dance</td>
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**Total Required Credits** 128

* Proficiency through 102 can only be met through successful completion of a language course at the 102 or higher level. Some students may need to complete language 101 before taking 102.

**Ensembles include Music Theatre Ensemble (MUSC 1722/3722), Samford Opera (MUSC 1723/3723), Opera Workshop (MUSC 1724/3724), University Chorale (MUSC 1720/3720), and A Cappella Choir (MUSC 1721/3721).
### B.A. Graduation Plan

<table>
<thead>
<tr>
<th>FALL SEMESTER I</th>
<th>C</th>
<th>SPRING SEMESTER I</th>
<th>C</th>
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<tbody>
<tr>
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<td>THEA 175   Freshman Acting Workshop</td>
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<td>THEA 242   Fundamentals of Design</td>
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<td>THEA 312/313 Acting II or III</td>
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<td>THEA 347   Stage Management</td>
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<td>Design Class</td>
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<td>DANC 100 Ballet Fund or DANC 101 Ballet OR PHED 117-118 Social Dance or PHED 121 Jazz/Tap for Fitness</td>
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# B.F.A. Graduation Plan

## FALL SEMESTER I

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<tr>
<td>MUSA 1257</td>
<td>First Year Voice Class</td>
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<td>MUSC 1610</td>
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<td>MUSC 1510</td>
<td>Music Theory I or Fundamentals</td>
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## SPRING SEMESTER I

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<td>MUSA 1257</td>
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## FALL SEMESTER II

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<td>THEA 316</td>
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<td>MUSC 3400W</td>
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<td>MUSC 1941</td>
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<td>DANC 301</td>
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## SPRING SEMESTER II

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## FALL SEMESTER III

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<td>DANC 201</td>
<td>Jazz Dance</td>
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<td>Concepts of Fitness</td>
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## SPRING SEMESTER III

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<td>MUSC 2157-4357</td>
<td>Private Voice</td>
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<td>Ensembles**</td>
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<tr>
<td>DANC 201</td>
<td>Jazz Dance</td>
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</tr>
<tr>
<td>DANC 451</td>
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<td>World Language*</td>
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## FALL SEMESTER IV

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<td>DANC 211</td>
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## SPRING SEMESTER IV

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## Total Credits

- FALL SEMESTER I: 16
- SPRING SEMESTER I: 16
- FALL SEMESTER II: 16
- SPRING SEMESTER II: 16
- FALL SEMESTER III: 17
- SPRING SEMESTER III: 18
- FALL SEMESTER IV: 13
- SPRING SEMESTER IV: 16
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.

EXAMPLE. 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.

Independent 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.

ADMINISTRATOR and ADMINISTRATIVE ASSISTANT JOB DESCRIPTIONS

Department Chair

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 from supervisors 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.

**Administrative Assistant**

**Program Assistance**

- Assist summer camp programs (registering students, collecting and depositing money, reserving classrooms, copying handouts, processing payroll)
- Assist with course scheduling and sequencing
- Serve as course guardian for the Department of Theatre and Dance

**Faculty Assistance**

- Assist at Theatre and Dance faculty meetings (reserve room, help prepare handouts, take roll, take minutes)
- Process faculty attendance sheets, Letters of Agreement, supplemental pay sheets,
- Process student evaluations
- Collect and organize syllabi from the Department of Theatre and Dance faculty
- Process faculty/staff keys

**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
- Process Student Worker Timesheets
- Assist with record keeping related to student advising
- Process student locker keys
- Process Graduation Checks
Facility Assistance

- As building manager, process maintenance work orders and reserve Harrison, BBS 226 and Studio 60.

Publicity/Promotion Assistance

- Assist with the promotion of theatre and dance events (emails to notify campus community, provide verbiage for events page)
- Work with advancement office to maintain mailing lists of donors, students, summer camp attendees and prospects
- Assist with Theatre and Dance recruiting events
- Coordinate receptions for specific events
- Gather information from directors and input information for theatre programs and posters, send to University Relation
- Send emails to various e-lists advertising upcoming show
- Ensure posters, banners, and programs are produced in a timely manner
- Update on a regular basis department website
- Email and/or meet with prospective students as necessary
- Create and mail or email flyers for special school performances
- Coordinate attendance of school groups
FACULTY AND STAFF JOB DESCRIPTIONS

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

FACULTY RESPONSIBILITIES

Technical Director

- Operates, maintains and safeguards the technical assets of the Samford School of the Arts.
- Attends rehearsal during Technical Week of each of the season’s productions, in order to supervise and assist in the technical aspects of the mounting the show.
- Assists in the training of student technical staff for individual shows of other technical theatre work as may be required from time to time.
- Purchases, leases and/or borrows equipment as needed, within specified budgetary limits.
- Attends all production meetings.
- Oversees all safety aspects related to the working environment, being conversant with the safety regulations set by OSHA and the E.P.A.
- Ensures that he/she (or a qualified responsible deputy) can be contacted at all times, for technical assistance in any emergency.
- Remains available and responsive to requests for technical advice and assistance.
- Makes recommendations to the Department Chair regarding capital purchases of technical equipment.
- Oversees construction of Theatre and Dance productions.

Director of Musical Theatre

- 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.
- May recruit and audition performers for admission to the departmental degree programs and/or scholarship consideration
Stage Director

- Interpret the script; conduct rehearsals, and direct activities of cast and technical crew for stage
- Choose settings and locations for the production and determine how scenes will be blocked in these settings.
- Schedule, in association with the stage manager, all rehearsals and be present for all rehearsals to address the acting and technical development of the production.
- Plan details by meeting with the scenic, lighting and costume designers regularly and in a timely fashion to insure communication of the concept
- Collaborate with Production Manager in order to assign crewmembers
- Communicate to actors the approach, characterization, and movement needed for each scene in such a way that rehearsal time minimized and efficient.
- Confer with stage managers in order to arrange schedules for rehearsals, costume fittings, and sound/light development.
- Confer with technical directors, managers, crewmembers, and writers to discuss details of production, such as photography, script, music, sets, and costumes.
- Consult with writers, producers, and/or actors about script changes, or "workshop" scripts, through rehearsal with writers and actors to create final drafts.
- Direct Question and Answer sessions for educational purposes.
- Establish pace of programs and sequences of scenes according to time requirements and cast and set accessibility.
- Hold auditions for parts and/or negotiate contracts (when applicable) with actors determined suitable for specific roles.
- Introduce plays, and meet with audiences after shows in order to explain how the play was interpreted.
- Select 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.
- Supervise and coordinate in conjunction with the designers, the work of, lighting, costume, scenic, properties and sound crewmembers.
- 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.

Director of Theatre for Young Audiences

- Coordinates the TYA program through curriculum implementation and assessment
- Coordinates with faculty for production implementation
- With Theatre and Dance faculty, selects plays or scripts for production, and determine how material should be interpreted and performed.
- Coordinates touring to local schools
- Works with Administrative Assistant to coordinate on-campus matinee scheduling
- Writes and distributes Educational Study Guides.
- 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.
• Schedule, in association with the stage manager, all rehearsals and be present for all rehearsals to address the acting and technical development of the production.
• Attends weekly production meeting

**Director of Scenic Design**

• The Director of Scenic Design is 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.
• All designers meet with Director(s), and Technical Director 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.
• Works with Stage Manager in taping out the ground plan on the floor of the stage or rehearsal hall.
• 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.
• Assists the Stage Manager in placing and spiking furniture, rugs, etc.
• Is available for consultation during Load-in and any Scene Shift rehearsals.
• Attends Staggerthrough/Stumblethrough/First Runthrough and Crew View.
• Insures that appropriate people and/or organizations are thanked in the program for their contributions to the production.
• 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

**Director of Lighting Design**

- 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.
- 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

**Director of Sound Design**

- The Director of Sound Design is responsible for the design (or supervision) and implementation of all sound 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, sound plot, cues
- Be in communication with all members of the production team about any issues that might affect others such as: location of speakers and sound equipment, microphones, etc.
• The Sound Designer will collaborate with the other designers to create a unified production concept working closely with the director.
• The Sound Designer will coordinate the implementation of the sound equipment into the production.
• Attend the dry tech with a list of prepared cues for the SM and the director
• Program cues into QLab.
• Program microphone cues into the console
• Work on perfecting aural content and timing of cues
• Take cue notes to be worked on in production calls outside of tech
• Help problem solve with issues that arise during tech that involve sound
• Work with mic techs to apply body mics as needed
• Work with sound technicians in the training and implementation of the sound equipment as needed.
• Attend any departmental post-production critiques

Costume Shop Supervisor

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
STUDENT WORKSTUDY/STUDENT ASSISTANT POSITIONS

COSTUME ASSISTANT

To assist the Costume Shop Supervisor

Essential Job Functions:
1. Assist in the construction of costumes
2. Assist in the costume fittings
3. Assist selective finishing work on costumes
4. Assist costume maintenance for shows in production including repair, laundry and ironing as needed
5. Help keep shop area clean and uncluttered
6. Help with costume strike after final performance
7. Check costumes in/out with Costume Check-out Form
8. Assist Costume Designer
9. Report to Costume Shop Supervisor

Minimum Skills Required:
1. Must be a Theatre major
2. A basic knowledge of sewing
3. Have an ability to work under pressure
4. Must work scheduled hours, departmental hours and any additional hours (class requirements) each week or as needed
5. Must successfully complete an interview process with Theatre Faculty

SCENIC ASSISTANT

To assist in providing the scenic/prop elements for all main stage productions and to maintain the scene shop and storage areas.

Essential Job Functions:
1. Inventory and maintain all hand and power tools and building supplies
2. Inventory and maintain painting supplies
3. Inventory and maintain lighting equipment and supplies
4. Inventory and maintain hand and furniture props
5. Assist in the construction of props and scenic elements
6. Keep shop area clean and uncluttered
7. Help with strike after final performance
8. Check equipment in/out with Equipment Check-out Form
9. Assist Scenic Designer
10. Report to Technical Director

Minimum Skills Required:
1. Must be a Theatre major
2. A basic knowledge of hand/power tools
3. Have an ability to work under pressure
4. Must complete successful interview process with Theatre Faculty
SCENIC PAINTING ASSISTANT

To assist in providing the scene painting elements for all main stage productions and to maintain the painting workspace.

Essential Job Functions:

1. Inventory and maintain painting supplies
2. Keep workspace clean and uncluttered
3. Help with strike after final performance
4. Assist Scenic Designer
5. Report to Scenic Designer

Minimum Skills Required:

1. Must be a Theatre major
2. A basic knowledge of painting
3. Have an ability to work under pressure
4. Must complete successful interview process with Theatre Faculty

LIGHTING ASSISTANT

To assist in providing the lighting elements for all main stage productions and to maintain the lighting workspace.

Essential Job Functions:

1. Inventory and maintain lighting equipment and supplies
2. Help with strike after final performance
3. Assist Lighting Designer
4. Report to Lighting Designer

Minimum Skills Required:

1. Must be a Theatre major
2. A basic knowledge of lighting
3. Have an ability to work under pressure
4. Must complete successful interview process with Theatre Faculty
SOUND ASSISTANT

Purpose of Job: To assist in providing the sound elements for all main stage productions and to maintain the sound workspace.

Essential Job Functions:

1. Inventory and maintain sound equipment and supplies
2. Help with strike after final performance
3. Assist Sound Designer
4. Report to Sound Designer

Minimum Skills Required:

1. Must be a Theatre major
2. A basic knowledge of sound
3. Have an ability to work under pressure
4. Must complete successful interview process with Theatre Faculty

ADMINISTRATIVE ASSISTANT

To assist in providing the Theatre & Dance Administrative Assistant

Essential Job Functions

1. Assist in general office work which may include the following: copying, mail run, filing, inventory of supplies, answering phone and message taking
2. Reports to the Theatre and Dance Administrative Assistant

Minimum Skills Required:

1. Must be a Theatre major
2. A basic knowledge of office work
3. Have an ability to work under pressure
4. Must work scheduled hours, departmental hours and any additional hours (class requirements) each week or as needed
5. Must successfully complete an interview process with Theatre and Dance Administrative Assistant
STUDENT DESIGNERS/PRODUCTION STAFF MEMBERS

Student Stage Director Contract

Pre-production
1. Student will create a rationale for the works value to the educational, spiritual and artistic mission of the university.
2. Student will create a fully developed production concept and analysis with performance space preference at least two months weeks prior to rehearsals.
3. 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.
4. Student will work with the stage manager to create a scene breakdown and rehearsal schedule appropriate to the needs of the production.
5. 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
1. 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.
2. 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
3. Student will attend all technical rehearsals (paper, dry, wet, dress, final)
4. Student will make appropriate changes during the technical rehearsal process and make the stage manager aware of all changes

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

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

_________________________________________   __________________________
Student Stage Director                       Date

_________________________________________   __________________________
Faculty Director of Stage Direction          Date
Student Choreographer Contract

Pre-production
1. Student will create a fully developed choreography concept, in line with the director's overall concept, at least two weeks prior to rehearsals.
2. 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.
3. 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.
4. 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
1. 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.
2. 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.
3. Student will attend all technical rehearsals (paper, dry, wet, dress, final)
4. Student will make appropriate changes during the technical rehearsal process and make the stage manager aware of all changes.

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

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

__________________________________ ___________________
Student Choreographer Date

__________________________________ ___________________
Faculty Director of Choreography Date
Student Technical Director Contract

Pre-production
1. The student will meet with designers and the faculty Technical Director to determine the feasibility of the project being mounted.
2. The student will complete a cost and labor breakdown for all elements of the show that gives an accurate accounting of the both totals.
3. 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.
4. The student will generate a complete packet of technical drawings that detail the construction of all elements of the show.
5. The student will create and maintain a production schedule that shows the expected completion dates for all of the pieces.

During Construction
1. The student will coordinate the daily build list and verify that the drawings and materials are in place for the slated projects.
2. The student will work with the faculty Technical Director to ensure that the necessary materials are acquired.
3. The student will attend production meetings and communicate outside of those meetings to ensure that everyone is clear on the progress of the scenery.
4. 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.
5. The student will coordinate with the scenic artists to create a schedule for the paint process that is logical.
6. The student will work with the faculty Technical Director to determine when elements are ready for use by the actors.
7. The student will work with the faculty Technical Director to ensure the safe rigging of any scenic elements that fly.

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

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

_________________   __________________
Student Technical Director          Date

_________________   __________________
Faculty Technical Director          Date
Student Scenic Charge Artist Contract

Pre-Production

1. 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.

2. In the period leading up the production’s first Technical Rehearsal, the student will:
   a. Analyze the paint needs of the set dividing the work into manageable units.
   b. Coordinate with the Technical Director to create a painting schedule / calendar to mesh with the master build / fit-up schedule.
   c. List, create and obtain any tools needed to accomplish the scenic art required for the production.
   d. Check the inventory and advise the T.D. of any paint purchases required to realize the production’s scenery.
   e. 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.
   f. 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.
   g. 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.
   h. 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.
   i. Attend all production meetings.

3. During Technical and Dress Rehearsals the student will:
   a. Watch rehearsal and take paint notes as needed. This should be done with the scenic designer.
   b. Prioritize these notes into a “To Do” list for the next day’s paint call.
   c. Supervise the crew to attack the list items (or do them yourself) to ensure adequate progress before the next rehearsal.
   d. Remember to coordinate the painting of the stage floor with the T.D. and the Stage Manager.
   e. Repeat this process of noting and painting until the list is finished, before Final Dress Rehearsal not Opening Night.

4. During the Performance period the student will:
   a. Reserve some of each paint color for touch ups.
   b. Perform any touch ups as needed.
   c. Clean remaining paint containers, any tools and the paint area. It should be neater than when the student found it.

5. During Strike the student will:
a. 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.
b. Return all designer elevations and reference / research material to the designer.
c. Join the other crews as the Stage Manager instructs.

6. If above guidelines are not met, the student charge scenic artist forfeits program credit.

_________________________________________  ______________________
Student Charge Scenic Artist  Date

_________________________________________  ______________________
Faculty Director of Scenic Design  Date
Student Sound Designer Contract

Pre-Production
1. 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.
2. 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 sound solution.
   b. Student will draw a 1/4” scale ground plan which will indicate sound equipment i.e. speakers, monitors and discuss with director.
3. Student will attend a minimum of two rehearsals to assess sound/sfx needs.
   a. Stage Manager will supply designer with a list of sfx needs.
4. Student will attend all technical rehearsals (paper, dry, wet, dress, final)
5. Student will become familiar with all sound equipment including the SFX software
6. Student will prepare written list of sound/sfx cues to present at the paper tech
   a. The stage manager will be given a copy
   b. All sound cues will be labeled alphabetically, i.e. A,B,C,D,E,etc.
7. Student 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
8. The Director will have final say on all designs.
9. If above guidelines are not met, student designer forfeits credit for said designs.

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

Post-Production
1. Student will assist with strike of sound elements.
2. All recorded CD’s will be given to the Technical Director.

_________________________________________  __________________
Student Designer                                      Date

_________________________________________  __________________
Faculty Director of Sound Design                     Date
Student Scenic Designer Contract

Pre-Production
1. 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.
   a. Student will also submit a scenic elements collage to the first production meeting.
2. 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 scenic solution.
   b. Student will draw a ¼” scale ground plan and discuss with director.
   c. Student will create a ¼” scale white model and discuss with director.
      1. Once the model (design) has been approved, designer will complete other scale drawings, i.e. elevations, composites, sections.
   d. Student will create a ¼” scale finished model and share with others on design team (costume, lights, director).
   e. The final design is due six weeks prior to opening night
3. Student will assist the stage manager in taping out the ground plan prior to the first rehearsal.
4. Student will attend a minimum of two rehearsals to assess ground plan.
5. Student will attend all technical rehearsals (paper, dry, wet, dress, final).
6. Student will be available to the shop supervisors in assisting on the build of the scenic elements.
   a. Student will supply the shop with ‘-‘5;1” scale working drawings the day the design goes to the shop, including elevations.
   b. Student will supply painting elevations with paint samples.
   c. Student will assist in the mixing of and painting scenic elements.
7. Student will choreograph with the assistance of the Technical Director all scenic changes.
8. The Director and Technical Director will have final say on all designs.
9. If above guidelines are not met, student designer forfeits credit for said designs.

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

Post-Production:
1. Student will assist with strike of scenic elements.

__________________________________  __________________
Student Designer  Date

__________________________________  __________________
Faculty Director of Scenic Design  Date
Student Lighting Designer Contract

Pre-Production
1. 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
2. Student will attend a minimum of two full rehearsals prior to drawing a rough plot
3. 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
4. Student will attend all technical rehearsals (paper, dry, wet, dress, final)
5. Student will attend the hang/focus of light plot a. Student will supervise hang/focus crew
6. Student will be familiar with all lighting equipment including the lighting console and all fixtures
7. 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
8. Student will supply appropriate paperwork to the stage manager
   a. Including cue list, magic sheet (if appropriate), light check list
   b. Student will keep on file Lightwright paperwork
9. Student will have all cues identified and ready for the paper tech
10. 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
11. Student will make appropriate changes during the technical rehearsal process and make the stage manager aware of all changes
12. The Director and Technical Director will have final say on all designs
13. If above guidelines are not met, student designer forfeits credit for said designs.

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

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

__________________________________  __________________
Student Designer                                      Date

__________________________________  __________________
Faculty Director of Lighting Design                     Date
Student Costume Designer Contract

Pre-Production:
1. Student will submit a 3-5 page computer/typed generated costume analysis and bibliography listing all resource material six weeks before show opens.
2. Student designer will furnish 8 ½ 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.
3. Student designer will submit a complete costume plot, listing costumes to be pulled, bought, built and/or borrowed with sketches.
4. Student designer will submit an estimated cost/budget with sketches.
5. 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.
6. Student designer will spend at least 6 hours in the costume shop each week (not including Saturday workdays).
7. Student designer will meet with costume shop personnel once a week to discuss costume production prior to production meeting.
8. Director and/or Costume Shop Supervisor have final say on all designs.
9. Student designer will complete 8 ½ x 11 water color rendering with fabric swatches attached no later than 1 week prior to show opening.
10. Attend all dress rehearsals
11. If above guidelines are not met, student designer forfeits credit for said designs.

During Performance:
1. Check with Costume Supervisor to see how production is running.

Post-Production:

1. Student designer will assist in strike of costumes.

__________________________________  __________________
Student Designer                                      Date

__________________________________  __________________
Faculty Director of Costume Design                  Date
Student Stage Manager Contract

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

Pre-Production
1. Attend auditions/assist director in the organizations of auditions
2. Be familiar with all aspects of the production
3. Create and maintain a prompt book
4. Become acquainted with the performance space
5. Become aware of the location and use of the nearest fire extinguishers
6. Gather and maintain actor information sheets
7. Create and distribute contact sheets
8. Attend Production meetings
9. Post notice of production meetings
10. Mediate the production meetings
11. Maintain and post a rehearsal schedule, consult with the director
12. Maintain present production space on the Theatre callboard
13. Complete and distribute rehearsal reports
14. Consult Stage Manager’s Handbook for additional duties

Pre-Performance
1. Arrange time and notify personnel for Paper Tech as early as possible
2. Mediate paper tech
3. Arrange time for dry and wet tech rehearsals
4. Run tech rehearsals
5. Train technical crews
6. Consult Stage Manager’s Handbook for additional duties

During Performance
1. Establish head-set etiquette
2. Calls cues as noted
3. Create and distribute performance reports
4. Consult Stage Manager’s Handbook for additional duties

Post-Performance
1. All crew must check out before leaving
2. Ready the stage for next performance
3. Consult Stage Manager’s Handbook for additional duties

Post-Production
1. Assist in strike
2. Consult Stage Manager’s Handbook for additional duties

________________________________________________________________________
Student Stage Manager ___________________________ Date ______________________

________________________________________________________________________
Faculty Director of Stage Management ___________________________ Date ______________________
Student Makeup Designer Contract

Pre-Production

1. Student 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
2. Student will submit a makeup pictorial for each character to be designed.
3. Student will submit materials at least eight weeks prior to opening of production.
4. 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 makeup solution.
   b. The final design is due six weeks prior to opening night.
5. Student will attend a minimum of two rehearsals to assess ground plan.
6. Student will attend all dress rehearsals.
7. The student will work with faculty member to order the necessary supplies
8. The Director will have final say on all designs.
9. If above guidelines are not met, student designer forfeits credit for said designs.

During Production

1. Student will check with stage manager to see how production is running and if any changes need to occur.
2. Student will work with makeup assistants to implement the designs.

Post-Production

1. Student will assist with cleanup of makeup elements.

__________________________________  __________________
Student Makeup Designer                    Date

__________________________________  __________________
Faculty Director of Makeup Design            Date
MAJOR STUDENT CREW ASSIGNMENTS

Assistant Stage Manager

Pre-Production

1. Report often to the Stage Manager.
2. Attend all rehearsals.
3. Be familiar with all aspects of the show.
4. Maintain Assistant Stage Manager’s notebook.

Pre-Performance

1. Make sure everyone is doing their job. If something turns up missing and you cannot find it, report to the Stage Manager immediately.
2. 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.
3. 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.
4. Right before the house opens, make sure the stage is clear of things that do not belong and the house is clean.
5. At 10 minutes till the curtain, make sure all actors are dressed and ready and crew is present and in place.

During Performance

1. You will wear a headset backstage and be in communication with the Stage Manager.
2. Maintain quiet in backstage areas and in Greenroom.
3. Dress Code - All Black

Post-Performance

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

Post-Production

1. Assist in strike.
Deck Chief

Pre-Production and Pre-Performance

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

During performance

1. Responsible for striking props during intermission or scene changes
2. Storing all props immediately following each performance. These duties may be delegated to Run Crew members.
3. 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.
4. Should be the last crewmember to leave the stage and does a final check to insure all props and scenery have been properly set.
5. Remains on headset or insures that a Run Crew member is on headset at all times to facilitate communication with the backstage area.
6. 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

1. Assist in the oversight of scenic strike and storage
2. Gives report during the Postmortem.
Sound Technician

Pre-Production

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

Pre-Performance

1. Report to the theatre at a time designated by the Stage Manager and sign in.
2. 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

1. Turn off all equipment.
2. Throw away all trash in the booth.
3. Check out with Stage Manager before leaving the theatre.

Post-Production

1. Assist in general strike.
2. Make sure all sound equipment is stored in the proper location.
Microphone Technician

Pre-Production

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

Pre-Performance

1. Report to the theatre at a time designated by the Stage Manager and sign in.
2. Test all equipment to make sure it is working. If not, report to the Stage Manager and/or Technical Director immediately.
3. Assist the Actor(s) with securing microphone
4. Assist with sound check

During Performance

Remain backstage for assistance with microphones as needed

Post-Performance

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

Post-Production

1. Assist in general strike.
2. Make sure all microphone equipment is stored in the proper location.
**Lighting Technician**

**Pre-Production**

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

**Pre-Performance**

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

**During Performance**

1. Run the lights.

**Post-Performance**

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

**Post-Production**

1. Assist with the general strike.
2. Strike all lighting equipment and instruments.
Followspot Operators

Pre-Production

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

Pre-Performance

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

During Performance

1. Run the followspot.

Post-Performance

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

Post-Production

1. Assist with the general strike.
2. Strike all lighting equipment and instruments as needed.
Deck Electrician

Pre-Production

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

Pre-Performance

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

During Performance

1. Move, change, run electrical equipment as needed.

Post-Performance

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

Post-Production

1. Assist with the general strike.
2. Strike all lighting equipment and instruments as needed.
Gel Changers

Pre-Production

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

Pre-Performance

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

During Performance

1. Change the gels as directed by the stage manager.

Post-Performance

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

Post-Production

1. Assist with the general strike.
2. Strike all lighting equipment and instruments as needed.
Wardrobe Crew

Pre-Production

1. Make sure dressing rooms are clean.
2. Attend all tech rehearsals except paper tech.
3. Assist in maintenance of costume storage.
4. Attend crew view.
5. Coordinate with Costume Shop Supervisor.

Pre-Performance

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

During Performance

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

Post-Performance

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

Post-Production

1. Assist in general strike.
2. Assist in collection, storage, and return of costumes.

Dress Code - All Black
Make-Up Supervisor

Pre-Production

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

Pre-Performance

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

During Performance

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

Post-Production

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

Pre-Production

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

Pre-Performance

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

During Performance

1. Oversee the run of the properties.

Post-Performance

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

Post-Production

1. Assist in general strike.
2. Clean and store OBU props in proper location in the props closet.
3. Return borrowed props.

Dress Code - All Black
Properties Crew

Pre-Production

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

Pre-Performance

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

During Performance

1. Run properties.

Post-Performance

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

Post-Production

1. Assist in strike
2. Assist Props Manager with cleaning, storage, and return of props.

Dress Code - All Black
House Manager

Pre-Production

1. Assemble a crew of ushers.
2. Attend all production meetings.
3. Provide usher orientation.

During Production

1. Open house doors on cue from person on headset.
2. Greet/direct patrons and answer questions.
3. Assist ushers
5. Stay in contact with person on headset regarding time warnings.
   Notify stage manager regarding any necessary delay in house close.
7. Direct patrons during intermission as needed.

Post-Performance

1. Open house doors
2. Interact with patrons. Thank them for coming.
3. Clear house of trash and programs.
4. Dismiss ushers.

Post-Production

1. Assist in general strike

Dress Code: Business Formal
Ushers

Pre-Production

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

Production

1. Arrive on time
2. Report to House Manager
3. Greet and direct Patrons to find seats
4. Hand out programs
5. Direct Patrons during intermission as needed

Post-Production

1. Assist patrons as needed
2. Greet and thank patrons for attending
3. Assist House Manager in cleaning of theatre
4. Inform House Manager before leaving

Dress Code: Business Formal