

**AUBURN UNIVERSITY  
COLLEGE OF LIBERAL ARTS  
SCHOOL OF FINE ARTS  
DEPARTMENT OF THEATRE**

**2015-2016 Student Handbook**

## ***2015-2016 THEATRE FACULTY***

Chase Bringardner, Associate Professor  
Ph.D. University of Texas  
Tessa Carr, Assistant Professor  
Ph.D. University of Texas  
Jeri Combs Dickey, Lecturer  
B.F.A. Wright State University  
Daydrie A. Hague, Professor  
M.F.A. University of Washington  
Robin Jaffe, Associate Professor  
M.F.A. Memphis State University  
Elizabeth Kling, Assistant Professor  
D.M.A. City University of New York  
Dan LaRocque, Professor  
M.F.A. University of Washington  
Tracy Oleinick, Associate Professor  
M.F.A. California Institute for the Arts  
Scott Phillips, Associate Professor and Chair  
Ph.D., Ohio State University  
Christopher Qualls, Associate Professor  
M.F.A. Alabama Shakespeare Festival, University of Alabama  
Fereshteh Rostampour, Associate Professor  
M.F.A. Ohio State University  
Adrienne Wilson, Associate Professor  
M.F.A. State University of New York, Brockport

## ***2015-2016 PART-TIME FACULTY***

Linda Dean, Adjunct Instructor  
M.A., Auburn University  
Collin Webster, Adjunct Instructor  
M.M. University of Alabama

## ***2015-2016 STAFF***

Taylor Dyleski, Interim Production Coordinator  
Rebecca Beaman, Administrative Assistant  
Linda Bell, Marketing and Box Office Manager  
Kimberly Ford, Lead Administrative Assistant  
Matthew Gist, Technical Director  
Jennifer Salter, Costume Shop Coordinator

### **Mission of The Department of Theatre**

**Theatre has the potential to foster dialogue, alter perceptions and inspire social change. The Auburn University Department of Theatre is dedicated to the education and professional training of theatre artists, scholars and audiences within a liberal arts environment. The Department champions the interaction between theory and practice and produces citizen artists who advocate for the arts through their own work in local, national and international communities. Auburn University theatre students think critically, creatively and collaboratively and carry their knowledge from rehearsal spaces and classrooms to stages, campuses and communities worldwide.**

Students graduating with degrees from the Department of Theatre find employment as actors, theatre technicians, administrators, and/or educators. The Department of Theatre provides instruction and production experience for students interested in developing their talents in the theatre arts, whether as majors or non-majors. Consequently, a broad range of classroom, laboratory, and performance experiences is provided in acting, directing, music theatre, dance, scenic and lighting design, costume design, theatre technology, construction and crafts, theatre history, dramatic literature, music theatre, theatre criticism, theatre administration, and management.

The Department of Theatre offers a Bachelor of Arts in Theatre and a Bachelor of Fine Arts in Theatre. The BA in Theatre is designed for students seeking to study theatre within the liberal arts curriculum. This degree is for students who choose to study theatre as a humanistic discipline or who wish to concentrate in theatre history, criticism, dramatic literature, dramaturgy, and directing. It is excellent preparation for more specialized training in graduate school or conservatory. The BFA in Theatre is designed for students who have specific professional goals in mind. It is for students seeking professional training in an intensive program in a single concentration – performance, music theatre, design/technology, or management.



### **BA in Theatre**

To graduate with a BA in Theatre, students must earn a grade of C or higher in all theatre courses. Any course with a grade below a C must be repeated.

### **BFA in Theatre**

Students must comply with these requirements to be admitted to the BFA in Theatre:

- Students must formally apply for admission to the BFA in Theatre.
- Students entering the BFA options in Design/Technology, Management, and Performance typically apply for admission in the spring of their sophomore year.
- Students entering the BFA option in Music Theatre audition in the fall semester prior to their freshman year.

- Application is through portfolio review (Design/Technology and Management options) or audition (Performance and Music Theatre options).
- Once they are admitted to the BFA, students have to meet these requirements in order to graduate:
  - Students must earn a grade of C or higher in all theatre courses. Any course with a grade below a C must be repeated.
  - Students must maintain a 2.0 GPA in their area of emphasis.
  - Continuance in the BFA degree tracks is subject to review each semester by faculty.
  - Final recommendation for graduation is made after the successful presentation of a performance recital or the successful execution of a design or major production project during the student's final year. The success of a performance recital, design, or production model is determined by the Department of Theatre faculty.

In all Fine Arts curricula, electives may include six hours Basic ROTC or Advanced ROTC. In curricula that do not allow for six hours of electives, ROTC may be taken in lieu of required courses with approval of the departmental adviser. University core courses may not be replaced by Basic or Advanced ROTC.

### **Degree Programs**

The Bachelor of Arts degree is designed for students seeking to study theatre within the liberal arts curriculum. The B.A. is for students who choose to study theatre as a humanistic discipline or who wish to concentrate in theatre history/criticism, dramatic literature, dramaturgy or directing. The degree requirements for this major (THLA) can be found at:

[http://bulletin.auburn.edu/undergraduate/collegeofliberalarts/theatre/theatre\\_major/](http://bulletin.auburn.edu/undergraduate/collegeofliberalarts/theatre/theatre_major/)

The Bachelor of Fine Arts degree is for those students who have specific professional goals in mind. The B.F.A. (THDT, THMN, THMU & THPR) degrees are for students seeking professional training and/or desiring an intensive program in a specific area of theatre. Admission to these degree programs is by audition or portfolio presentation for the Theatre faculty. Students are expected to maintain a 2.0 grade point average in their area of emphasis, subject to continuing review by the faculty. Final recommendation for graduation is made after the successful presentation of an ensemble performance recital or the successful execution of a design or major project during the student's final year. Degree requirements for these programs may be found at:

[http://bulletin.auburn.edu/undergraduate/collegeofliberalarts/theatre/theatre-designtechnology\\_major/](http://bulletin.auburn.edu/undergraduate/collegeofliberalarts/theatre/theatre-designtechnology_major/)

<http://bulletin.auburn.edu/undergraduate/collegeofliberalarts/theatre/theatre->

[management major/](#)

[http://bulletin.auburn.edu/undergraduate/collegeofliberalarts/theatre/theatre-musictheatre\\_major/](http://bulletin.auburn.edu/undergraduate/collegeofliberalarts/theatre/theatre-musictheatre_major/)

[http://bulletin.auburn.edu/undergraduate/collegeofliberalarts/theatre/theatre-performance\\_major/](http://bulletin.auburn.edu/undergraduate/collegeofliberalarts/theatre/theatre-performance_major/)

### **Admission and Retention Policies for the B.A. and B.F.A. Degrees**

An overall 2.0 grade point average is required for admission and retention in all degree programs.

A grade of “C” or better is required in all theatre courses.

A failing grade in a theatre course excludes the student from major responsibilities, performance or production, in the production program for the following semester.

All Theatre majors are urged to audition for all Mainstage productions. B.F.A. Performance majors are required to audition for all Mainstage productions. Students in **any** BFA Performance program are expected to **audition** for every show. Should a student refuse a role, they should have a strong justification for doing so. The student should submit their request to be excused from their casting assignment or potential casting assignment **in writing** to the department chair and the director of the production well. They should submit this request well in advance of the auditions or as soon as the extenuating circumstances arise. If necessary, a faculty committee will be convened to consider the student’s request. Should a majority of the faculty reject the request, the student will have the option of playing as cast, or leaving the BFA program.

All Theatre majors must fulfill Theatre Production Studio requirements by registering for a minimum of four semester hours of THEA 1910, 2910, 3910 or 4910, according to the requirements of each specific program.

*B.F.A. Admission and Retention Requirements. These policies are in addition to the requirements stated in the Auburn University Bulletin.*

1. Students wishing to apply for any B.F.A. program must have an overall 2.0 grade point average and *permission from the theatre faculty to apply*. Students are generally considered for admission at the end of the sophomore year (music theatre students audition prior to the fall semester of the freshman year and transfer students will be considered on an individual basis), but may be admitted at any time during the student’s college career with the consent of the theatre faculty. Upon audition and/or presentation of portfolio, the faculty will then recommend one of the following:

a. The student be admitted to the B.F.A. program. At each semester review students will receive oral and written assessment from faculty based on their progress in applied skills and professional deportment. If a student's work is unsatisfactory, he/she may be placed on probation for one semester. If progress during probation is not satisfactory, the student may then be dropped from the program. While every effort will be made to provide a probationary semester for students to improve an unsatisfactory level of performance, students who in the professional estimation of theatre faculty in their respective degree programs are not meeting expectations as set forth by the faculty for continuance in the B.F.A. degree programs may be dismissed from those programs at any time.

b. The student re-audition at a later date.

c. The student continue in the B.A. program.

2. Students in the B.F.A. programs must maintain a 2.0 grade point average in the area of emphasis. All courses in the major must be passed with a grade of "C" or better. A failing grade in any theatre course will result in the B.F.A. student being placed on "production probation" for one semester in that one may not perform in or accept positions of production responsibility.

#### *Maintaining B.F.A. status*

Once a student has completed the B.F.A. audition and/or presentation of portfolio and been admitted to her/his particular program, the student must maintain a continuous registration within the department (with the exception of summer quarters or special waivers), show clear signs of satisfactory progress in her/his program, and display proper professional deportment.

If course work in theatre is interrupted for reasons other than the student's health, and the student absents him/herself from the production program without approval, the student may lose his/her B.F.A. status and may be required to re-audition and/or present portfolio for readmission to the B.F.A. program.

Should a B.F.A. candidate be judged as not making satisfactory academic and professional progress, the student will be subject to dismissal from the B.F.A. program. Unsatisfactory progress includes the following: Irregular class attendance, lack of academic and/or professional/career commitment, poor understanding of the training and educational process, inability to develop as a talent, and lack of professional discipline. Any student who withdraws or is dismissed from the B.F.A. program must re-audition and/or present portfolio for readmission to the B.F.A. All students in the B.F.A. programs will be evaluated every term.

#### **Advisors.**

Each theatre major is assigned an advisor from among the members of the theatre faculty. Each student is expected to meet with his/her advisor during the week of the semester preceding the assigned registration period. It is the student's responsibility to be familiar with the Auburn University Bulletin and be aware of the University's requirements for the degree program in which they are enrolled.

Students must have their advisor sign that they have been advised. The department administrator will then clear the student, on the computer, for registration.

An individual file on each theatre major is maintained in the departmental office (as well as in the advisors' offices in the College of Liberal Arts). Students have access to their own files by asking the departmental administrator for their file. This file is to be read in the departmental office and is not under any circumstances to be taken from the theatre office. The advisor maintains the student's file, but it is the responsibility of the student to check the file periodically to see that it is properly updated. It is not the responsibility or indeed the professional obligation of the advisor or of any other theatre faculty member to guarantee a student's graduation from Auburn University.

### **Graduation Check.**

Each student has the responsibility to keep continuously informed of his/her progress toward graduation. During the last semester of the student's junior year, one should go to their CLA Advisor and have a credit check made of one's academic record. Also, one should visit the advisor in the College of Liberal Arts to double check hours and requirements. One should make periodic checks on the academic file so that you know what department/major/core requirements are left for you.

### **Student Financial Aid.**

The Department of Theatre will offer you any assistance that we can when applying for financial aid. Contact the financial aid office directly, however, for information on student grants, loans, scholarships, and employment. The theatre department employs experienced theatre majors during the academic year. Preference is given, however, to students who qualify for the College Work Study Program. Contact the financial aid office about application.

### **Class Attendance and Conduct.**

Since theatre courses require collective/collaborative effort, class attendance at every session is expected. If a student is unable to attend a particular class session because of illness or other emergency, he/she is expected to contact the professor or the theatre office *prior to the class meeting* whenever possible.

Individual faculty members set their own attendance policies within the department, but generally a student's grade begins to suffer substantially after the second unexcused absence. (An unexcused absence is determined at the discretion of the instructor if it is not covered in the section on excused absences in the Student Policy eHandbook, section I.5. Unexcused absences are not allowed in BFA performance studio courses and student grades in these courses are negatively impacted after the first unexcused absence.

### **Theatre Course Grade Policy.**

Theatre majors must repeat a theatre course for credit toward graduation if they earn a "D" or an "F" in any department course offering.

Academic and production/performance work are mutually supportive endeavors. Any theatre major receiving a failing grade then in any required theatre course will not be cast or have major production responsibilities in any theatre productions produced during the semester immediately following the student's course failure.

## **Incompletes.**

- 1) Students must contact the faculty member in writing prior to the submission of final course grades to request a grade of Incomplete due to documented reason (illness/ death in family/ etc.).
- 2) If a student does not request an IN, the faculty member should grade the student based upon the percentage of course work completed to date and using a 0 for any exams/ assignments not completed.
- 3) To be eligible for a grade of IN, the student must have completed (and have passed) more than half of all class assignments for semester.
- 4) The faculty member must fill out the Incomplete Grade – Memorandum of Understanding form, indicating:
  - reason for the IN,
  - percent of course work currently completed at the time of submission and the grade average on that work,
  - detailed information about the additional work needed to complete the course,
  - timeline to complete the work (6 months maximum; preferably sooner), and
  - grade the student should be assigned if the additional work is NOT completed by the deadline set for the completion of the work; the missing work is calculated as a 0.
- 5) Grades of Incomplete automatically become the grade identified by the faculty member, if not cleared within 6 months.
- 6) If the faculty member assigning a grade of IN leaves Auburn University, the Department Chair will make a reasonable attempt to contact the former faculty member and then assign a grade based upon the work presented by the student and the information provided on the Incomplete Grade--Memorandum of Understanding form.
- 7) Once an IN has been changed to another grade it may not be changed, in the future, to a different grade without approval of the Provost.
- 8) A grade of IN is calculated as an F (for undergraduate students) until it is changed.
- 9) Documentation of class work must be maintained by the student; the Incomplete Grade-Memorandum of Understanding form must be maintained by the student, faculty and the Office of the Registrar. For faculty members who submit the IN Grade forms to the Office of the Registrar prior to course grades being rolled to academic history, the IN will be reflected on the electronic grade roster; faculty will be unable to change that grade on the electronic grade roster.
- 10) Faculty members should NOT enter a grade on the electronic course roster for those students who are to be assigned the IN grade but leave the grade blank. The system will automatically convert blanks to NR. Once the IN Grade form is received by the Office of the Registrar, that office will convert the NR to the IN grade.
- 11) It is the responsibility of the faculty member to send a copy of the Incomplete Grade – Memorandum of Understanding form to the Office of the Registrar.
- 12) When the student has completed the outstanding work, it is the responsibility of the faculty member to initiate the change of grade form and send it to the appropriate department/ dean's office for additional signatures and transmittal to the Office of the Registrar.



### **Waivers/ Substitutions.**

Waivers or substitutions for course requirements in theatre programs are not commonly given. Complete course waivers are almost never granted, but it is more common that a course substitution will be acknowledged. Substitute courses must relate directly to the content of the course being replaced. All waivers/substitutions are subject to approval by the entire theatre faculty and the Dean of the College of Liberal Arts with the department chair signing that approval on the waiver/substitution form. This approval is expected in the semester prior to the term in which the substitute course is to be taken.

### **Student Evaluation and Expectations.**

Evaluation of your performance as a theatre major is based on certain expectations. The following items are considered:

- a.* Your ability to meet deadlines for your courses and your production assignments, even if it causes you a personal hardship.
- b.* Your awareness and positive response to the fact that our work is under constant public surveillance and evaluation.
- c.* Your professional deportment and constructive engagement with the theatre program, other students, and the faculty.
- d.* Your collaborative ability and ease in getting along on a person-to-person basis in your class and production work... your willingness to adapt your personal desires and needs to the overall vision and goals of the project in progress.
- e.* Your compliance in following procedures and policies of the department and its curriculum, and your effort to work for needed change through appropriate channels.

### **THEA 1910, 2910, 3910 & 4910 -- Production Practicum**

All theatre majors (THLA and THEA) are required to enroll in a minimum of four semesters of production practicum according to requirements set forth in the specific degree programs. These practicum courses are the applied/laboratory extension of the theoretical and conceptual work begun in the classroom. Practicum courses are designed to provide students opportunities to experience and develop their practical skills in the various production areas of the theatre.

Production practicum tasks are assigned by the theatre faculty and staff in the areas of scenery, lighting, their setup and control; properties, costume construction, publicity, house management, and running crews for all the above areas. Students in Theatre Studios work under faculty and staff supervision and receive a letter grade for their work. Faculty and staff supervise and guide the work, making them available for consultation. They make the final evaluation of a student's work. The grading rubric for production studio follows:

**Grading:** Grading for production practicum is based on quantity and quality of student efforts in production practicum according to the following criteria:

- A 60 or more logged hours of production practicum with instructor/supervisor endorsement of “excellent” in regard to work quality, attitude and effort
- B 60 or more logged hours of production practicum with instructor/supervisor endorsement of “good” in regard to work quality, attitude and effort
- C 60 logged hours of production practicum with instructor/supervisor assessment of “adequate” in regard to work quality, attitude and effort
- D Students earning this grade have logged a minimum of 50, but less than 60 hours of production practicum and received an assessment of “needs improvement” from the instructor/supervisor in regard to work quality, attitude and effort (a rating of 5-6 on the attached Production Practicum Rubric). Theatre majors earning this grade must repeat the course.
- F Students earning this grade have failed to log a minimum of 50 hours of production practicum and received an assessment of “unacceptable” from the instructor/supervisor in regard to work quality, attitude and effort (a rating of 3-4 on the attached Production Practicum Rubric). Theatre majors earning this grade must repeat the course.

THE SUPERIOR STUDENT (who wants to build a good resume by taking on more responsibility and tackling new challenges) will meet the following standards:

- o Taking the initiative: when a task is completed ask, “What is next?”
- o Enthusiasm: displaying genuine interest in learning.
- o Leadership: demonstrate qualities when possible.
- o Understanding of production process: realizing that theatre is a collaborative effort and sometimes certain things take priority.
- o Challenging yourself: try a harder project and do not always choose the easy one.

THE AVERAGE STUDENT (who just wants to get by) will meet the following standards:

- o Dependability: exhibiting consistency in attending shop hours/crew calls.
- o Communication: calling ahead to be considerate if you are running late or ill.
- o Time Management: showing up on time and ready to work.
- o Attitude: taking an active roll in learning by asking questions to help with your understanding of the theatrical process, projecting a positive influence and maintaining a collaborative and congenial attitude toward co-workers.
- o Quality: working to the best of your ability.

THE BELOW AVERAGE STUDENT is not dependable, does not communicate, has a bad attitude, does not work to their ability, and will not be considered for positions with a high level of responsibility.

Production Practica are required of every theatre major (THLA and THEA) as specified above, and are open to all students in the University who would like to participate and receive credit.

Following are the areas and assignments available in Production Studio courses:

*General Shop.*

Work supervised by the technical director, costume designer, scene/light designer, the ticket office manager, costume studio coordinator or the marketing director for a minimum total of 60 hours. Each student receives one (1) hour of academic credit per term with the exception of those students assigned to leadership positions.

A time sheet is to be kept of all hours. Grades of Satisfactory (S) or Unsatisfactory (U) will not be awarded without the completion of the time sheet.

*Production Assignments.*

These assignments relate to a particular job for a particular production.

Positions:

Stage Manager

Assistant Stage Manager Assistant Technical Director Assistant Lighting Designer

Assistant Costume Designer Assistant Scene Designer Master Carpenter

Master Electrician

Second Electrician

Properties Master

Wardrobe Supervisor

Sound Technician

Running Crew: Set, Props, Lights, Costumes, Sound Student Designer  
(Set/Lights/Costumes/Sound) House Manager

See Section on Production Policies for more details.

There is no retroactive awarding of Production practicum credit after the first week of each term.

*Requirements.*

A minimum of sixty (60) hours is required for each credit hour of Production practicum courses. Sixty hours of work constitutes a passing grade. Students should understand that additional hours will often be necessary to complete assigned tasks with the quality demanded for an above average grade, although a larger number of hours does not necessarily improve one's grade if the work is not strong.

Students may be assigned more than one task. Each assignment must be completed satisfactorily to achieve a passing grade.

Progressive competencies are expected in Production Studio courses. That is, upperclassmen will be expected to complete more complex tasks than lower classmen, etc.

*Strike.*

Strike is required of all cast members and production studio students regardless of the nature of one's assignment. Strike is the time when we take down the set, costumes, lights, publicity materials, props, etc. and everything is cleaned and stored. It is the policy of the Department of Theatre that all theatre majors are expected to report for every Strike. Failure to report and participate fully in any strike will result in a failing grade in the Production Studio course.

Strikes for Theatre Upstairs productions require the attendance of the cast, crew, and major personnel of the production. For these individuals also failure to attend the Theatre Upstairs strike will result in the same consequences as failure to do same for a Mainstage production. Final checkout from strike is done through each production's stage manager. During a student's residency in the theatre program, she/he will be expected to complete Production Studio assignments in the following areas: ticket office, publicity, electrics, sound, scenic construction, properties, costume construction, and makeup/wardrobe.

#### *Grading.*

Students are expected to spend class time in completing the minimum hour requirements. Scheduled sections should be considered class time. Unexcused absences will be reflected in the final grade on the following basis:

0-2 unexcused absences	No effect
3 or more unexcused absences	Grade drops as specified in the syllabus for each unexcused absence

The theatre faculty holds a Production practicum evaluation session at the end of each term. At this time, a student's progress is reported, and the Production practicum grade is assigned in consultation with the rest of the faculty.

#### **Internships.**

Theatre majors may receive academic credit for internship experience with a professional company or with another appropriate theatre organization (THEA 4920).

Students should discuss the possibility of an internship with their academic advisor. An internship is generally not approved until the student has a junior classification.

When a host company has accepted a student as an intern, she/he will present a formal, written proposal to the faculty for approval. The student should request that the host company send a letter to the advisor explaining the duties of the student's internship. On the completion of the internship, the student is responsible to present a written report to the faculty, including a letter from the host company detailing the student's progress during the internship period.

Academic credit for the internship must be taken during the semester that the internship is in progress. Internships carry a maximum of eight (8) total hours of credit.

#### **Scholarships.**

Scholarships are available in varying amounts to both incoming students as well as continuing students. These scholarships are awarded on the basis of academic standing, professional potential, and recommendations.

Recipients of theatre scholarships must be theatre majors. Both new students and returning students must maintain a cumulative 3.0 grade point average for either their high school or college work. Scholarship awards are made annually to entering students only when audition or portfolio is presented. Those holding theatre scholarships must maintain a 3.0 grade point average for the duration of the scholarship.

Application for scholarships by current Auburn Theatre majors may be made during the

spring semester when an announcement is made about the audition date(s). Students should submit the scholarship application form for scholarship consideration. Faculty will consider student applications and the entire body of a student's Auburn Theatre work in determining scholarship awards for current students.

*Audition/Portfolio Preparation.*

**Performance:** Incoming students who are auditioning will be asked to present two contrasting pieces not to exceed a total of two (2) minutes. Materials should be contrasting pieces with one modern and one classic or one light and one dark or one comic and one tragic, etc. Students auditioning for the music theatre program will present a one-minute song, a one-minute contrasting monologue and participate in a dance audition.

**Production:** Incoming students interested in production management, design, and/or technology are asked to present a portfolio of their work to date, including drawings, renderings, costume pieces, elevations, models, slides, photographs, production books and other relevant materials. Each candidate will have approximately five (5) minutes to present and describe his or her work.

**Interview:** Incoming students under consideration for a scholarship in the B.A. degree program will have a brief interview with the theatre faculty.

Each scholarship recipient is expected to sign a letter accepting the theatre scholarship.

## **PRODUCTION POLICIES**

*Auditions and Casting.*

Auditions for Mainstage theatre production in the Department of Theatre are open to Auburn University students, faculty, staff and members of the community. Theatre faculty or professional guests may also appear in productions from time to time, based on the particular casting needs of a given show and the available pool of student talent. Casting decisions are ultimately made by individual directors solely on the basis of an auditioning actor's suitability for the roles in any particular production.

BFA Performance students (THMU & THPR) in their sophomore, junior, and senior years must audition for all faculty or guest directed shows and play as cast. BFA students required to audition may be excused from appearing in a production if a valid reason is presented to the theatre faculty before the audition is held. Theatre faculty and teaching staff must determine if the excuse is valid in their professional judgment and approve the request by a 2/3-majority vote. Even if a BFA Performance student is excused from the performance of a role in any particular production, they are still required to participate in auditions for every show. BFA Performance students who do not secure an excuse or do not audition as required will be placed on probation immediately with the strong probability of termination from the BFA Performance program at the end of the semester.

*Rehearsal.*

Rehearsals are held on weekdays from 6:30 p.m. until 10:30p.m. One weekend rehearsal time (four hours) is allowed for each production on each weekend during the rehearsal period. (Director's notes are to be included in the four-hour rehearsal.)

No rehearsals are to be scheduled for Mainstage productions at times other than those indicated above without the vote of the full theatre faculty.

Actors are required to be prepared to begin rehearsal at the beginning hour called. Warm-ups, both physical and vocal, should be completed prior to this time.

Exceptions for the above rehearsal rules include the following: final run-throughs, technical rehearsals, and dress rehearsals.

All production personnel (including cast, crew and musicians) should enter the theatre through the door near the loading dock...known as the "stage door."

*Theatre Upstairs: Department Productions.*

The Department of Theatre does not distinguish between a student-directed production and a faculty-directed production in the Theatre Upstairs. Both productions will be given limited financial and technical support.

Students are encouraged to apply to present productions in the Theatre Upstairs. The theatre faculty will determine terms for the rehearsal space and any kind of budget.

*Theatre Upstairs: Directing Class Projects.*

Productions of the beginning and/or advanced directing classes and/or the special projects course in directing will be offered in the Theatre Upstairs at announced times. These productions do not charge admission, as the production is viewed as a final project for a directing course.

*Theatre Upstairs: Course Final Outcomes.*

Final class outcomes, for the studio classes in particular, will be presented periodically in the Theatre Upstairs. These productions do not charge admission as they are viewed as final projects for a particular class.

*Theatre Upstairs: Student Directors.*

Student directors or indeed anyone wishing to direct in the Theatre Upstairs must be a fulltime, currently enrolled student at Auburn University or be a member of the University Theatre faculty or staff.

Application to direct in the Theatre Upstairs must be made to the theatre faculty by the completion of an application form that appears in the appendix section of this handbook. Students must have completed or be currently enrolled in THEA 3210 (Fundamentals of Directing) for their application to be considered by the faculty.

*Theatre Upstairs: Student Designers.*

Although faculty may occasionally design in the Theatre Upstairs, it is intended that designers for this space be students. Main stage productions are usually designed by faculty. If faculty feels, however, that a student is able to design for Main stage, the faculty should encourage the student to do so. Any student wishing to design in either space should discuss the idea with the faculty member in charge of that design area in which he/she is interested. Students must apply at least one semester prior to the planned production so that schedules can be properly arranged to complete the

assignment.

*Rehearsal and Performance Space.*

Mainstage productions take priority over other productions/scenes/projects in rehearsal.

Theatre Upstairs productions have second claim on rehearsal/production space.

Space for rehearsals and performances of projects, scenes, studio work, and major productions is reserved on a first-come, first-served basis. Sign-up sheets for specific rehearsal spaces are located on the boards outside the door of each rehearsal area, that is, TP 0126, 0128, 0228, etc. It is recommended that both faculty and students reserve space, other than classes, in advance. If the space is not reserved, then the area is open for use.

Classrooms in Haley Center may also be reserved for rehearsal space in the evenings.

There should be no eating, drinking, or smoking in any of the rehearsal spaces except as called for in the rehearsal itself.

The lobby areas of the Telfair Peet are not available for rehearsal and neither are the dressing rooms or the greenroom. Furniture is not to be moved from one lobby area to a stage or rehearsal area or from one rehearsal area to another without the permission of the technical director or the department head.

*Rehearsal Furniture. Props, Costumes.*

The stage manager of that production arranges rehearsal furniture, props, and costumes for a Mainstage or Theatre Upstairs production with the appropriate faculty in charge of any particular area.

Rehearsal furniture is generally provided/arranged by the scene designer and/or the stage manager. The props master provides props with costumes provided by the costume designer, all working with the stage manager. The stage manager is then responsible for furniture, props, and costumes during the rehearsal period. Actors are responsible for their own rehearsal costumes unless other arrangements are made.

Rehearsal objects for other works, class outcomes or productions in the Theatre Upstairs (or on the Mainstage) **are not available from the scene, prop, or costume shops**. The technical director provides standard set pieces and furniture for the use of all classes, studios, rehearsals, and productions. Likewise, the technical director provides a general wash/plot for lighting in the Theatre Upstairs. No one is to adjust instruments to their own special uses or design without the approval of the department chair. All rehearsal groups are expected to restore the space to a neutral condition and leave it free of debris and clutter after each rehearsal or class session.

*Backstage Behavior.*

The theatre actor or crewmember is expected to comport her/himself like a theatre professional at all times. This is especially critical in the backstage areas during rehearsals and performances.

There is to be no unruly behavior or loud noise or talking from the backstage areas, especially in the greenroom and dressing areas. Music may be permitted in these areas

before curtain with the approval of the director or stage manager.

Only individuals in the cast/ crews/ staff for a production are allowed in the stage or backstage areas of the theatre before, during, or immediately following the performance. In other words, the stage, greenroom, dressing rooms, and adjacent hallways are closed to all but the production crew and cast. Anyone who wishes to greet guests following a performance may do so by changing from one's costume to street wear and meeting these persons in the theatre front lobby. The stage manager and the house manager are expected to enforce this rule.

Stage managers give courtesy calls only to cast and crew. It is the responsibility of each individual working in the production to be aware of entrances and cues.

Additional guidelines appear in the Stage Management Handbook

### *Job Descriptions*

Following is a list of production titles. They are not all-inclusive but are representative of the production positions in our theatre.

Director. This is the individual responsible for the artistic concept of the theatre production and the overall artistic nature and quality of the production. This person coordinates the entire creative staff in producing the play.

Music Director. Individual responsible for the musical elements of a production. Person directs the rehearsal accompanist, musicians, and singers.

Choreographer. Individual responsible for the design of all dance/movement in a theatre production. She/he is expected to design the choreography to be consistent with the director's concept.

Scene Designer. Individual responsible for the design of all scenic elements and properties for the theatre production in keeping with the director's concept and total design scheme.

Costume Designer. Individual responsible for the design and execution of all costumes, accessories, and makeup, likewise in keeping with the director's concept and total design scheme for the production.

Lighting Designer. Individual responsible for the design and execution of all lighting and related effects for the theatre production in keeping with the director's concept and total design scheme.

Sound Designer. Individual responsible for the design and execution of all sound, including music and sound effects, and the total aural environment of the theatre production in keeping with the director's concept and total design scheme.

Technical Director. Individual responsible for supervising the construction and operation of all the technical elements of the theatre production. He/she plans the operational procedures for the production as well as maintaining all scenery, equipment, and supplies.

Stage Manager. Individual responsible for the overall organization and smooth operation of rehearsals and performances. This person assists the director, records all blocking, and keeps a complete production book. He/she works with properties



personnel and directors to establish a props list. S.M. schedules costume fittings and arranges for all calls for actors and technicians. During performances, the stage manager is responsible for the operation of the production, including setting calls, calling all cues, security of the building, and seeing that actors and others perform the production as it was rehearsed and planned.

Master Carpenter. Individual responsible for the operation and maintenance of the production scene as directed by the technical director. Person executes all scenery cues as directed by the stage manager and prepares the stage for production prior to all technical rehearsals, dress rehearsals, and performances. May be responsible for the supervision of the stage crew, especially in a multi-set production.

Costume Studio Technician. Individual responsible for the construction of all costumes and accessories for the theatre production, working from the design sketches. He/she supervises the costume crew and maintains all the equipment and supplies in the costume shop.

Dance Captain. Individual assisting the choreographer in cast preparation for rehearsal and performance.

Properties Master. Individual responsible for the creation and/or procurement of all properties required for the theatre production, consistent with the scene designer's and director's requirements. This person works with the stage manager to provide rehearsal props, and then arranges the setting/striking of all properties during performances. She/he may supervise the prop gathering crews and/or prop running crews.

Master Electrician/Light Crew Head. Individual responsible for the cleaning, hanging, gelling, and rough focusing of lights for the theatre production. This person is the head of the light crew and is responsible to the light designer. His/her main duty is, working from the design plot, to have the lights prepared for focusing prior to and during the technical rehearsals. On smaller productions, this person may work as light board operator and may be responsible for either one or all shows within anyone quarter.

House Manager. Individual responsible for the management of the audience while attending the theatre production. This person is expected to maintain the comfort and safety of the audience and work closely in conjunction with the stage manager and the ticket office in calling the beginning of the theatre performance as well as the intermissions. He/she organizes and directs the usher crew in seating and attending to the needs of patrons in the theatre. This person is supervised by the ticket office manager.

Light board Operator. Individual responsible to check on the operation of all lighting equipment prior to rehearsals and performances and for executing all cues as designed by the light designer and as called by the stage manager.

Sound Operator. Individual responsible for creating and/or finding and recording all sound required by the sound designer for the theatre production as well as being responsible for the execution of all cues as called by the stage manager. Individual responsible for checking all sound equipment prior to rehearsals and performances.

Fly Operator. Individual responsible for the operation of the theatre's fly system as directed by the technical director and at the call of the stage manager.

Wardrobe Supervisor. Individual responsible for assisting performers with their costumes. This person is also responsible for the laundering, cleaning, pressing and minor repair of costumes and accessories as directed by the costumer. This is the individual responsible to strike and see that dressing rooms are kept in a clean and orderly fashion.

Makeup Supervisor. Individual responsible for giving assistance as needed to performers in the development and application of their makeup. This person is expected to maintain the makeup areas with regard to order and cleanliness.

Paint Charge. Individual responsible for the painting and decoration of the production's scenic elements as directed by the scene designer. This person may also be responsible for the supervision of a paint crew.

Publicity Crew. Publicity crew members are responsible for assignments related to the advertising and promotion of all Mainstage and Theatre Upstairs productions during anyone quarter. Crew members will be expected to work under the supervision of the marketing director for the following tasks: Distributing printed materials, running releases to newspapers and radio/television stations, design and mounting all publicity materials, and striking same materials during the production's strike.

Ticket Office Staff. The ticket office staff is expected to work on a prearranged schedule in the ticket office before and during the run of all productions scheduled for anyone quarter. They work under the supervision of the ticket office manager, taking reservations by phone and at the ticket window, selling tickets, and other ticket office duties as requested by the ticket office manager.

Costume Construction Crew. These are the individuals who construct the costumes and accessories for a semester's productions. Work schedules are arranged at the beginning of each term by the costume designer.

Costume Running Crew. These are the people expected to run and maintain the costumes for any particular production, beginning with the first dress rehearsal through strike. Work expectations include making minor repairs, washing, and ironing. Crew is responsible to move costumes to the dressing rooms, set them up before a rehearsal/performance and strike and clean after the rehearsal/performance.

Makeup Crew. These are the crew people responsible for setting up makeup and assisting performers if necessary. These individuals are responsible for maintaining the order and cleanliness of the makeup areas. Crewmembers will begin their duties with the first dress rehearsal and cease them at strike.

Set Running Crew. These individuals are responsible for the operation and maintenance of the set for the theatre production. The crew is on call from the first technical rehearsal through the strike of the production. Working with the scene designer, technical director, and stage manager, the crew's duties include shifting scenery, repair of scenery, and maintenance of the theatre space.

Light Crew. The members of this crew are responsible for the hanging, focusing, gelling, and cleaning of the lights for all productions during the term. The head of the light crew will arrange light calls on a prearranged schedule and the crew works under the supervision of the light designer.

Sound Crew. The sound crew is responsible for the finding, taping, editing and playing of all sound required for a theatre production. Working under the supervision of the director and the technical director, these individuals are expected to have all music and sound effects prepared by the time specified by the technical director. Responsibility begins with the first production meeting and ends with strike.

Properties Crew. The props crew is responsible to find, build, and secure all hand, set, and dress properties for the theatre production as determined by the director in concert with the production team. Prop crew is supervised by the scene designer and may also serve as the prop running crew.

Set Construction Crew. This crew is responsible to the technical director and will assist this person with the construction of all scenery in a given semester. Crewmembers will work by a prearranged schedule as determined technical director. While work during regular shop hours is expected, occasionally some weekend and evening work is also expected.

## **RULES AND PROCEDURES FOR ACTORS IN AUDITIONS, REHEARSALS, AND PERFORMANCE**

1. Attend all scheduled calls on time. This means arriving for a call early enough to do any preparation necessary to start at the scheduled time, Le., changing into rehearsal shoes, checking to see that the stage manager has set out rehearsal props, etc. If an emergency forces you to be late, call the stage manager to notify him/her about your problem. Be prepared to stay for the entire length of the call, rehearsal, performance, publicity photo, etc.
2. Be prepared for all calls. Check the callboard at least once daily for schedule changes and production notes. If you are auditioning for a production, be familiar with the script and the audition requirements. If you have a rehearsal, know what is expected... is it a run-through, off book rehearsal, what scenes are to be rehearsed? If it is a special call for makeup that involves working with a crewmember, it is imperative that you be on time.
3. The director, along with the stage manager, is responsible for running the call. If you have questions that are artistic in nature, ask the director. If your questions are technical in nature, ask the stage manager.
4. If a problem occurs during the rehearsal process with another actor, approach the actor in a professional manner and attempt to resolve the problem. If the problem cannot be resolved in a simple, congenial way, bring the problem to the attention of the stage manager or the director.
5. If a problem exists during the performance of a production, bring it to the attention of the assistant stage manager or the stage manager. Remember, that once a production is open, the stage manager is responsible for the production. The stage manager will make any decisions necessary to the smooth running of the performance. These decisions must be implemented unless they pose a threat to the safety of the company or audience. Report all injuries or dangerous situations immediately to the stage manager.
6. Actors should always "walk the set" before every dress rehearsal and performance. This means checking to see that all props, set pieces, and furniture pieces are in place and where needed. This is also a chance to make sure all entrances are clear.

Stage managers will announce when the stage is ready for actors to “walk the set.” A minimum time for this is ten minutes before the house is opened. Once the house is open, no actor should be seen on stage or in any area that is open to the public.

7. Do not at any time during the rehearsal or performance period handle props or costume pieces that are not yours. In order to make items easily accessible to actors, it is often necessary to place items in areas other than the prop table. Do not move items that are backstage.

8. Actors must treat all props, costumes, and set pieces with care. Many items are not replaceable. Use items only as a production requires.

9. Actors are responsible for returning props and costumes where specified by either the stage manager or the wardrobe crew. This means hanging up costumes, placing hats and shoes where specified by wardrobe, and placing laundry in specified areas. It is the responsibility of each actor to keep his/her makeup space clean and orderly.

10. No smoking, no eating, and no drinking (except water) while in costume. Actors will be advised how to handle and protect individual costumes by the first dress rehearsal.

11. The dressing room area is a shared space, and an actor must respect the needs of all actors sharing the space. Dressing rooms, as well as the entire theatre building, are non-smoking areas. Any music played for personal use should be on cassette with headset and played only with the permission of the stage manager and/or director. If you have particular warm-up needs that might disrupt the room, please seek an alternative room for the warm-up. If you feel that the dressing room is becoming a disruptive environment, please talk with the stage manager.

12. Actors are required to stay in the building once they have been checked in by stage management or have initialed the sign-in sheet. Do not leave the theatre during performance unless cleared through the stage manager.

13. The rule about casts and crews not leaving the building once they have checked in applies to rehearsals as well.

14. Be professional in relating to everyone working on the production. Too often we forget that theatre is a collaborative art form. The production would not exist without the support of those doing publicity, running crews, working front-of-house. It is imperative that an actor acknowledges the importance of these areas as equal to those of the performer. Be courteous and pleasant.

## **GENERAL INFORMATION**

### *Season Selection.*

Productions for the Telfair Peet Theatre Mainstage season are selected by the faculty in conjunction with certain staff (technical director, for example) and with input from students. Consideration is given to production needs and requirements, potential problems, and the needs/ambitions/skills of both students and faculty.

### *Script Checkout.*

Reading scripts for Mainstage productions are generally available prior to auditions each term. Scripts may be checked out with the department secretary. All scripts are to

be returned within 24 hours.

#### *Mail Boxes.*

Mailboxes for theatre faculty and staff are located in the faculty lounge, TPT 221. Notes, messages, and other materials may be left for faculty and staff. Please give materials to the office administrator. She/he will place the messages in individual boxes.

Student mailboxes are located in the green room. If a student does not have a mailbox, please notify the theatre office. Please check your box frequently for memoranda and messages.

#### *Greenroom*

The greenroom serves two purposes. First, it is the designated lounge for theatre students and is the only designated space in the building where drinks and food are permitted. Students are responsible to keep it clean and orderly. This space is available for use at any time that the building is open or a production is in progress. The greenroom is not to be used for rehearsals or performances or any organized activity. If you wish to use it for other activities, please secure permission from the departmental office.

During performances, the greenroom is used as a “holding area” or lounge for performers and crews as well as a space for props storage and an area in which to prepare food for a production. Only authorized personnel (cast and crew) are permitted in the greenroom before, during, and immediately following a performance. It is the responsibility of the production’s prop crew to keep the space clean and orderly. It is imperative that everyone in the department assist in maintaining the greenroom as it is shown to visitors and prospective students during recruiting tours.

#### *Bulletin Boards.*

The callboard, located in the hallway outside the greenroom, is for official department/production/Players/ Alpha Psi Omega notices. No other information should go on this board without the permission of theatre faculty or staff. The sections reserved for Players and Alpha Psi Omega are intended for official materials only.

Short-term notices may be posted on the stairwell and hallway doors.

All other bulletin boards in the building have specific functions, and the materials placed on those boards are placed there by student workers at the direction of the office manager.

Announcements or notices of any kind should not be placed on the front doors or any glass doors of the Telfair Peet Theatre. Occasionally, something critical will need to be posted there, but the office administrator will do it.

#### *Security/Key Assignments.*

The Telfair Peet Theatre houses valuable equipment and materials, personal as well as departmental, and security is very important. Any unusual activity should be reported immediately to the office manager or to a faculty member, or in case a production is running, to the stage manager. The stage manager is charged with locking and securing the building in the evenings following rehearsals and performances. This involves

making certain that all doors are closed and locked. The stage manager is not to leave the building until the building is vacated and secured unless a faculty member, who agrees to secure the building, is on the premises.

Keys are given only to stage managers and designated production personnel. These individuals are responsible for the keys checked out to them and may not loan. The keys to others under any circumstances. The office manager on the advisement of the technical director or the department head signs out keys. As soon as one's production assignment is completed, keys are to be returned to the theatre office...the day following the close of a production or the day immediately following a strike. Failure to return keys will result in the holding of the student's grades.

*Use of the Telfair Peet Theatre After Hours.*

The theatre is officially open on weekdays from 7:45 a.m. until 4:45 p.m. when classes are in session. There are evening hours, during rehearsals, when the building is open or work calls are made.

Students wishing to work on projects need to be in the building before 4:45 p.m. or before 10:00 p.m. (during rehearsals), that is, prior to the lockup by the stage manager. After 4:45 p.m., all students are to enter the building through the stage door, that door adjacent to the loading dock near the parking lot at the rear of the building.

Students will not have access to the theatre office or the scene or costume studios without faculty supervision or permission.

**No student is authorized to be in the facility after the stage manager has secured the facility at the conclusion of evening rehearsals.**

*Telfair Peet Theatre Gallery.*

The art gallery on the second floor of the TPT lobby area is used for the display of various artists' work. The marketing director schedules and manages this space for the benefit of all of us but particularly for our patrons. Students should be respectful of this space as a "public" area and treat it accordingly

*Theatre Department Office Guidelines.*

In order to effectively expedite the many procedures of the departmental office, the following are to serve as guidelines for our business operations:

Departmental phones will be confined to departmental business and are not to be used by students except in cases of emergencies.

The department computer lab is intended for student use under faculty supervision. Computers, and all office machines in the main office, the marketing office, the faculty lounge, and the ticket office as well as those in faculty and staff offices are to be used only by faculty/staff. Please do not ask for exceptions to this.

The departmental office cannot make photocopies for students on the departmental copy machine. Although we have a good machine, please know that it is quite costly to operate. So understand that its use is restricted to faculty, staff, and stage managers only.

As there is often a significant amount of congestion in the department office, please do

not lounge or “hang out” there. We all enjoy the company of students, but please remember that our theatre is a business operation, and as such, the office manager and staff, as well as student workers, have many tasks to complete on a daily basis.

The faculty/staff workroom is located in #221. The copy machine is in this room as are worktables for faculty and staff use as in faculty meetings, design and production meetings. Please remember that this area is for the use of faculty and staff only and avoid the embarrassment of being asked to leave. Exceptions to this are office student workers and stage managers.

#### *Auburn Players.*

Auburn Players is a student organization for all persons active in the theatre program. Membership is not restricted to theatre majors. Anyone on campus who participates in theatre is encouraged to join. Auburn Players has been an important part of the University since 1913.

The objectives for Auburn Players follow:

To provide recognition and organization for those students who have distinguished themselves in Auburn University theatre activities.

To support goals of the Auburn University theatre by providing leadership in the development of talents and creative abilities through cooperative work among students interested in theatre.

To stimulate the interest and appreciation for theatre as an art form, both on campus and in the community.

#### *Alpha Psi Omega.*

Alpha Psi Omega is a national honorary drama fraternity. It is designed specifically as an honor organization and as such does not pursue specific theatre/community projects.

Membership is by a point system designed and administered by the current membership of Alpha Psi Omega.

### **Production Photographs...**

Provide an historical record of the production for the Department.

Provide a visual record of designs for costume, lighting, scenic designers and directors.

Provide tangible additions to student personal performance and production portfolios.

Provide photographs for Department publicity and student recruitment. Provide illustrations/support of principles of staging for directors/classroom instruction.

In order to meet these various needs, images are made of the settings, individual and group costumes, of highly dramatic moments in crucial scenes, of unusual properties and apparatus, and of any special requirements requested by director or designers (as seen in the context of the staged production). Shots are made of whole stage arrangements, groups in a single stage area, or close-ups of individuals, pairs, etc.

In general, images are made for the department at the final dress rehearsal of each

production. An additional photo session for the designers will be held after one of the performances during the run with a recommended limit of 18 set ups. The stage manager will guide the company through the call. One hour is a recommended time limit for the call.

It is the responsibility of the marketing director, the stage manager, and the director to determine dates and times for production photo calls.

Only the assigned University photographer, visiting promotional institutions, and departmental representatives, including the marketing director, costume, lighting, scenic designers, and the director, may take photographs. The production photograph calls will be closed to any other individuals and their access to visual records will be as listed below. Any guest photographers will be coordinated with, and must be cleared through, the marketing director. The stage manager will enforce this rule.

### **Complimentary Ticket Policy.**

Auburn Theatre performances are free of charge to all Auburn University students with valid I.D. Additional complimentary tickets for theatre students are issued as follows:

#### **1. Mainstage – Comps for Theatre Majors.**

All students receive complimentary tickets to each production. Seats should be reserved in advance when the ticket office opens for season subscribers (two weeks prior to the opening of the production). Students are encouraged to usher for performances; when ushering, however, one must sit in available seating near one's post in the back or sides of the house and may not use a regular ticket. Because all Auburn students receive free tickets to all productions, theatre majors who wish to attend a performance may request a complimentary ticket through the online student request form on the departmental website. These tickets are not available for pickup until the evening of the performance at the will call window. Majors will also receive two (2) complimentary tickets for each production for use by family or friends who are not Auburn students. If you are ordering comp tickets for use by guests, you may reserve them at the box office. Additional tickets (after you've used your two comps) for friends or family members may be purchased at the box office. All complimentary tickets are distributed pending availability for any given performance and will be held at the will call window. Comp tickets not picked up by 15 minutes before curtain may be sold.

#### **2. Mainstage – Comp Tickets for Non-Theatre Majors.**

Cast, running crews, and production staff, if they are not theatre majors, will also receive two (2) complimentary tickets for the production in which they are participants, and may sign up with the stage manager to obtain their comps. The stage manager will then forward these requests to the ticket office manager who will process the tickets and hold them at the will call window for pick up on the evening of the performance.

#### **3. Theatre Upstairs.**



AU students attend free of charge. Each cast and crewmember receives two comps for use by family members and friends. Arrangements for comps should be made through the stage manager.

**APPENDIX A:**

## **Incomplete (IN) Grade Memorandum of Understanding**

**Student Name**  
**Course Number**

**GID**  
**Term**

**Reason for Incomplete:**

**Percentage of course work currently completed and course grade average based on this percentage of work:**

**Detailed description of the work needed to complete class:**

---

**Deadline for completion:**

(The Instructor establishes the deadline. This can be no longer than six months from the last day of the term).

Grade the student should be assigned for the course if additional work is NOT completed by the deadline set for completion of the work; missing work is calculated as a 0: Grade \_\_\_\_\_

**Print Instructor**

Name \_\_\_\_\_

Instructor Signature \_\_\_\_\_ Date \_\_\_\_\_

Student Signature \_\_\_\_\_ Date \_\_\_\_\_

**Note:** After this form is completed, it is the responsibility of the instructor to submit a copy of it to the Office of the Registrar. In addition, it is the responsibility of the student to maintain the documentation of the course work completed.

When the student has completed the outstanding work, it is the responsibility of the instructor to initiate the change of grade form and send it to the appropriate department/ dean's offices for additional signatures and transmittal to the Office of the Registrar.

**APPENDIX B: GRADE SHEET FOR PRODUCTION PRACTICUM OR APPLIED THEATRE: ACTING**

NAME

TERM

COURSE#

Production Assignment

Credit

Supervisor

Performance Assignment: Role

Production

*Credit*

Supervisor/Director

1. CRAFTSMANSHIP: Attitude, Preparation, and Response to Instructions, Meeting Deadlines.
2. PROFESSIONAL BEHAVIOR: Attendance/Punctuality, Respect and cooperation for Supervisor and Co-Workers.
3. PERFORMANCE QUALITY: Improvement of Skills, Overall Performance.

Grade Recommended:

**APPENDIX C: PROFESSIONAL INTERNSHIP (THEA 4920)**

**AGREEMENT/APPROVAL FORM**

Prerequisites: Completion of at least 15 hours in theatre. 1 hour Credit for each 30 Hours of Work (Maximum of 8 Credit hours).

Student's Name:

I.D. #:

Year & Major:

Semester & Year Internship Will Be Done:

No. of Credit Hours:

Job Description:

Host Company/University;

Address:

Phone #:

Email:

Supervisor:

Student's Duties & Responsibilities:

1. Academic Credit for the internship MUST be taken during the term that the internship is in progress.
2. A letter of evaluation from the host company (supervisor) MUST be sent to Auburn University Theatre, Attn: Department Chair, 211 Telfair Peet Theatre, Auburn University, AL 36849-5422 ONE AND ONE-HALF WEEKS BEFORE THE END OF THE SEMESTER so that a grade can be assigned before the end of the semester for which the student is registered for Professional Internship credit.
3. If you are receiving academic credit from the hosting university repertory company, be sure that 2 COPIES of your transcript there is forwarded at the end of the semester/quarter to: Registrar's Office, Mary Martin Hall, Auburn University, AL 36849. Be sure you request from the hosting university repertory company Registrar's Office that this transcript be sent when you arrive on their campus.

Failure to comply with the above may result in non-readmission to Auburn University. Page 18 of the Auburn University Student Handbook states that: "Students who have previously attended Auburn and who wish to re-enter must secure a registration permit from the Registrar's Office. Former students who have attended another college for at least one quarter or semester must be eligible to re-enter that institution, if they desire to return to Auburn. Two transcripts from the institution attended must be supplied to the Registrar." So to insure re-admission to Auburn. IT IS IMPORTANT THAT YOU INSURE THAT YOUR TRANSCRIPT IS SENT!!!!

Signatures: Student:

Date

Advisor:

Department Chair:

NO REGISTRATION FOR THE COURSE IS ALLOWED UNLESS SIGNED FORM IS COMPLETED. Form should be completed the semester before Internship will take place. Three Copies Must Be Signed: Copy to Student, Advisor and Department Files.

**APPENDIX D: Agreement/Approval Form (For directed studies work in THEA 4900)**

Student's Name:

Year & Major:

I.D. #:

Course #:

No. of Credit Hours:

(Assigned by Supervising Faculty Member of Student's Advisor)

Senior Project:

Yes

No

Project:

Semester & Year Project Will Be Done:

Supervising Faculty Member or Advisor:

Note:

Because of the nature of Special Projects, the student and the supervising faculty advisor will collaborate in determining the direction, depth of involvement, research, methods of evaluation, and the amount of academic credit for study.

This form must be completed before registering: for the course (Semester before taking the course. Additional Pages May Be Added As Needed)

1. A Brief Description of the Project (Include Objectives and course syllabus including times and dates of proposed meetings with faculty advisor):
2. A List of Available Resources (Books, Periodicals, Individuals, Places, Etc.):
3. An Explanation of How You Intend to Proceed to Accomplish Your Objectives:
4. Method of Evaluation (To Be Worked Out Jointly With Supervising Faculty/Advisor)

Signatures Student:

Date

Supervising Faculty/Advisor:

Department Chair:

NO REGISTERING FOR THE COURSE UNTIL FULL SIGNED FORM IS COMPLETED.  
Three Copies

Must Be Signed: Copy to Student, Supervising Faculty/Advisor, and Student Files.

## **APPENDIX E: STUDENT REQUEST FOR A COURSE SUBSTITUTION**

**See department administrator for proper form.**

## **APPENDIX F: BACHELOR OF FINE ARTS: DESIGN/TECHNOLOGY AND MANAGEMENT DEGREE TRACKS**

### **Admission Requirements:**

Students are required to make a portfolio presentation to the Department of Theatre Faculty for Admission to the B.FA program. The portfolio presentation should be completed no later than the student's sophomore year. Transfer students may schedule their presentation in consultation with their advisor.

**Audition Format:** A ten to fifteen minute portfolio presentation that should include a selection from the following:

1. Samples of Class work.
  - a. Sketches and Art Work.
  - b. Design Projects.
  - c. Drafting.
  - d. Models and Constructed Projects.
  - e. Management Workbooks.
  
2. Samples of Production Work
  - a. Photos of Scenery, Props, Costumes the Candidate has worked on.
  - b. Other Production Materials such as Drafting, Lights Plots, etc.
  - c. Stage Management Materials
  
3. Samples of Other Design/Tech Work.
  - a. From Internships
  - b. From Non-Theatre Classes such as Art and Design Courses.
  - c. Miscellaneous Materials that Student wishes to submit.

Emphasis in the portfolio should be in the area of a student's concentration (design, technology, management). Students are encouraged to prepare their portfolios under the guidance of their advisor.

*Admission.*

Following the portfolio presentation, the student will meet with her/his advisor to discuss the valuation by the faculty, at which time one of the following recommendations will be made:

1. The student be admitted to the B.FA program. These students are expected to maintain a satisfactory level of performance in course work and production activities as determined by a semester review of the faculty. If a student's work becomes unsatisfactory, he/she will be placed on probation for one semester. If progress during probation is not satisfactory, then a student may be dropped from the program.
2. That the student re-submit their work at a later date.
3. The student channel his/her energies in another direction.

**APPENDIX G: THEATRE SPECIAL PROJECT REQUIREMENT (THEA 4940) FOR BFA DESIGN/TECHNOLOGY M and BFA MANAGEMENT MAJORS**

**Project Requirement.**

Normally, the Production-Design/Technology theatre major will do a produced final project for completion of his/her degree requirements. Two to four hours credit will be given for this project. This project should occur at least one semester prior to the expected graduation date.

**Project Grading.**



The entire faculty will view and review the final project in performance and assign a grade for the project. (This review may include an interview with the candidate and other materials, which the faculty may wish such as drawings, drafting, prompt books, sketches, etc.) If the project receives an unsatisfactory grade ("0" or "F"), another project will be assigned by the faculty and must be completed satisfactorily for graduation.

The project will be assigned a grade based on the following:

Project Paper

60 percent 40 percent

Project Format.

Examples of final projects are given below. All projects relate to a fully produced production in one of the A. U. theatres. The production faculty in consultation with the student and his/her advisor will assign such projects.

1. Scene design and supervision of the realization.
2. Costume design and supervision.
3. Lighting design and execution.
4. Proper design and execution (normally only for a large prop production).
5. Other projects may be submitted by the student for approval by the production faculty. These might include some participation in productions in activities outside the Telfair Peet.

Students who are assigned a Senior Project are required to present the following items for faculty review prior to assignment of the final grade:

Project Paper

60 percent 40 percent

One month prior to Reading Day, the student should submit a rough draft to the advisor for comments and corrections. Two copies of the final draft and the daily journal are due on Dead Day (copies to be provided/paid for by the student).

1. Daily Journal - Two copies, one to remain in Theatre Department.
2. Paper (book) - Two copies, one to remain in Theatre Department.

These items should contain the following:

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Introduction.

Statement of the Project. (Tell what you are going to do; include pertinent dates.)

Chapter One.

Information on your initial approach to the design (this may include discussions with the director.)

An analysis of the play, discussing time, period, style, locale, mood, theme, scenic style, characters in the play and their relationship to the design, requirements of/for movement and positioning, properties requirements, changes of/within the design if required.

Chapter Two.

For Scenic Design Project.

Technical Drawings required for the Design should contain the following:

- a. Floor Plan.
- b. Section View.
- c. Front Elevation (or Painters Elevation in Color).
- d. Construction Drawings (especially of Detail Construction required within the Design).
- e. A White Model of the Set.
- f. A Color Rendering (matted) and photocopies for the Second Copy. Properties Plot.
- g. Furniture Plot.

For Costume Design Project.

- a. Costume Plot.
- b. Rough Sketches.
- c. Finished Sketches with Mounted Swatches (see advisor) and photocopied for Second Copy.
- d. Line Drawings/Working Drawings.
- e. Color Plot.

For Lighting Design Project.

Project should contain the following:

- a. Lighting Plot and Section.
- b. Instrument Schedule.
- c. Dimmer Schedule.
- d. Cue Sheets.

Conclusions.

Include a final review (positive and negative) of the Design. This could include how you feel the design turned out. Did it work effectively as part of the overall production? What changes in the design or the design process do you feel should have been made? What do you feel to be the weaknesses and strength of your doing the project and the designs? (Tell what you did.) Include outside (newspaper reviews) critiques and photographs of the design and any other pertinent materials.

ART SUPPLIES AND MATERIALS AND PHOTOCOPYING COSTS ARE THE

RESPONSIBILITY OF THE STUDENT!

**APPENDIX H: BACHELOR OF FINE ARTS - Performance and Music Theatre**

Audition Requirements.

Student wishing to audition for the faculty for admission to the B.F.A. Performance program must have a 2.0 grade point average. The audition presentation should be completed no later than the end of the student's sophomore year. Transfer students may

schedule their audition presentation in consultation with their advisor. The audition will be conducted on the Mainstage or Theatre Upstairs of Telfair Peet Theatre at a time agreed upon by the faculty.

Audition Format.

1. Time Limit. B.F.A. auditions should not exceed two (2) minutes.
2. Acting students (THPR). Two contrasting pieces will constitute a B.F.A. audition: one piece must be contemporary and one piece must be in classical verse. Scenes and monologues should be drawn from modern dramatic literature. Characters must be within the student's age range possibilities. Pieces must not have been used previously in formal auditions. A chair or stool will be provided for use in the presentation if desired. It is recommended that only necessary properties be used and that students dress in appropriate audition clothing.
3. Music Theatre students (THMU). Students will prepare a one-minute monologue and a contrasting one-minute song. Sheet music should be properly prepared—an accompanist will be provided, but a student may use taped accompaniment if they desire. A dance audition is also required in addition to the monologue and song.
4. Advising. Students are encourage to meet with their academic advisors in advance of the B.F.A. auditions so that pieces may be viewed and critiques.

Admission. Following the audition, the student will meet with his/her advisor to discuss the evaluation by the Performance faculty, at which time one of the following recommendations will be made:

- a. That the student be admitted to the B.F.A. Performance program. These students are expected to maintain a satisfactory level of performance in coursework and production activities as determined by the semester review of the faculty. If a student's work becomes unsatisfactory, then a student may be dropped from the program.
- b. That the student re-audition at a later time.
- c. That the student continues in the Bachelor of Arts program.

Retention. Students in the B.F.A. program must maintain a 2.0 grade point average in their declared area of emphasis. B. F.A. Performance majors are required to participate in all auditions and to accept any role. If academic deficiencies exist, the student may apply for a waiver of this requirement. All courses in their major must be passed with a grade of "C" or better in order to be counted toward the major requirements. A grade of "F" or "U" in any theatre course will result in the student being placed on production probation for one semester in that casting and/or positions of responsibility will be disallowed.

## **APPENDIX J: Auburn University Theatre Student Directed Production Proposal**

Auburn University students who are enrolled or have already completed the directing course (THEA 3210) are eligible to submit proposals for a production in the theatre upstairs under their direction. The proposal should be organized according to the following outline:

A). Play title, author, and production history, plot synopsis, and cast breakdown.

B). Concept statement to include:

1). Why do you feel passionately about directing this play based on your interpretation of the material? What specifically moves you in terms of theme, character, and plot and why? How does this play speak to you as an artist and why is it important for Auburn audiences to see and experience this play? What makes this play more than mere entertainment in your opinion? How will doing this play expand your limits as an artist and challenge all that experience it to grow?

2). How will you clearly articulate your vision of the play to others to realize a unified production? Is there a central image, statement, or theme from the play that you can use to crystallize both what you want to say in your production, and to guide the entire production team as design, performance, and technical challenges present themselves in the rehearsal process? What is your "beacon" that will guide actors, designers, and technicians to create a clear and unified production?

C). Design. Without going into specific design choices, how do you see the production from a design perspective? Is the environment of your production cinematic realism? Is it highly abstract? Why? How will you justify basic design impulses you have for your production based on your interpretation of the script? What resources in art, literature, music, or history can you suggest to your design team to focus their research and give them a more specific idea of your thinking? In addition to creating specific details about character, environment, period, season, etc. what are the moods, themes, and feelings you would like the design to evoke based on your interpretation of the play?

D). Technical considerations. What are the technical demands of your production on faculty, staff and students? Be specific-- how many people will you need to build the set, hang the lights, build the sound, pull and build the costumes, secure the props, tech and run the show, stage manage the whole affair? How will you ensure the production is properly staffed with ushers and front of house personnel? How specifically will the design faculty and technical staff be impacted?

E). Schedule. Provide a proposed production calendar detailing your audition dates and procedures, a production rehearsal schedule (including dates, times and what you intend to accomplish at each rehearsal), your proposed schedule of production and design meetings, your proposed tech rehearsal schedule including cue tech, full techs and dress techs, and any post-opening events including photo calls and strike.

F). Publicity. Outline your publicity plan for this production keeping in mind that we have less than 60 seats for each performance. Describe specific strategies you would like the department to use in promoting this production, and how you will help execute those strategies.

G). Budget. Tell us what it will cost. We need figures for royalties and scripts, sets, lights, costumes, sound, promotion, programs, tickets, and any other special expenses you expect to incur.

H). Faculty Shepherd. Please identify in your proposal by name a faculty member you have approached who has agreed to serve as a mentor for you throughout the production process.

Completed proposals are due in the department chair's office no later than one month **PRIOR** to the scheduled audition date. The theatre faculty will evaluate the proposals as a committee of the whole and determine if the project is green or red lighted.