The University of Oklahoma
Peggy Dow Helmerich
School of Drama

Student Handbook

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The University of Oklahoma
Peggy Dow Helmerich School of Drama Student Handbook

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This handbook is intended as an aid to the students, staff and faculty and as a guide to the policies and practices of the School of Drama. This handbook is not a legal contract nor does the handbook substitute for the catalogue of The University of Oklahoma. If any of the policies outlined in this handbook contradict the policies of the Weitzenhoffer Family College of Fine Arts, The University of Oklahoma, or its Board of Regents, then the policies of the higher body take precedence.

If any student violates any of the policies or procedures set forth in the student handbook or documentation provided by the School of Drama faculty, this may result in the student’s removal from the program.
MISSION STATEMENTS

THE UNIVERSITY OF OKLAHOMA

The mission of The University of Oklahoma is to provide the best possible educational experience for our students through excellence in teaching, research and creative activity, and service to the state and society.

WEITZENHOFFER FAMILY COLLEGE OF FINE ARTS

The Weitzenhoffer Family College of Fine Arts, as part of The University of Oklahoma, recognizes the universal language of the Arts and the integral role of the Arts in the improvement of the human condition in a culturally diverse environment. The Weitzenhoffer Family College of Fine Arts provides excellence in arts education, scholarship, and creative activities, and the nurture of its students by maintaining a university environment in which the highest professional standards are exemplified through its faculty. The College promotes the Arts through statewide community-based outreach programs. As the Center for the Arts in the State of Oklahoma, the Weitzenhoffer Family College of Fine Arts is dedicated to bringing recognition to the state within the national community.

PEGGY DOW HELMERICH SCHOOL OF DRAMA

The mission of The University of Oklahoma School of Drama is to educate theatre artists, scholars and teachers, preparing them to enter their professions with a knowledge of evolving industry standards; to perpetuate theatrical art by encouraging and nurturing the development of new artistic endeavors; and to provide a variety of theatrical productions and programs of excellence to Oklahoma audiences.
STATEMENT OF PROFESSIONALISM

Professionalism is an attitude of helpfulness, responsibility, and excellence. It springs from an awareness of the whole, an appreciation of the importance of everyone and their contributions to the total effort and an earnest desire to do all one can to contribute to that success. From this awareness, appreciation, and desire, flow all other specific professional attitudes and behaviors.

Respectful and courteous treatment of all involved is fundamental to this end. We commit to be punctual for calls, classes, and fittings; to stay informed by checking callboards and email frequently; to dress appropriately for classes, rehearsals, crew assignments, and strikes; to handle properties, scenic elements, theatrical equipment, and costumes with care; and to be quiet backstage, respecting the work of those onstage; and to acknowledge the authority of stage management personnel or others sanctioned to exercise authority.

Knowing that a theatre does not run smoothly or effectively if abuses are neglected and problems go unsolved, a professional knows when to complain—how and to whom—so that complaints can do the most good with the least harm. Conversely, fruitless complaining, malicious or frivolous gossip, and favoritism all undermine morale (which is vital to the success of the theatre), and to that extent are unprofessional.

These are the minimum standards of professionalism, the least that professionals demand of themselves and hope for in their colleagues. But professionalism connotes more: a desire not only to succeed, but to excel; an attitude that asks not, “What’s the least I can do to get by?” but “What’s the most I can do?” Professionals give more than the minimum, do more than fulfill the basic terms of a contract because they take pride in and derive deep personal satisfaction from trying to better their own best efforts, thereby contributing to the overall excellence of the endeavor.
I. INTRODUCTION TO THE SCHOOL OF DRAMA

A. INTRODUCTION

The Peggy Dow Helmerich School of Drama (SOD) is an academic unit of the Weitzenhoffer Family College of Fine Arts, The University of Oklahoma, on the Norman, Oklahoma campus. The Weitzenhoffer Family College of Fine Arts is comprised of the School of Art and Art History, the School of Dance, the School of Drama, the School of Music, and the A. Max Weitzenhoffer School of Musical Theatre. The address for the School of Drama is: Beatrice Carr Wallace Old Science Hall (OSH), 640 Parrington Oval, Room 121, Norman, OK 73019. The telephone number is (405) 325-4021; FAX (405) 325-0400.

The head of the unit is the Director of the School of Drama. He or she is the chief administrator of the unit and also serves as Artistic Director. University Theatre is the production partnership made up of the School of Drama, School of Dance, School of Music, and the A. Max Weitzenhoffer School of Musical Theatre that produces a season composed of drama, dance, opera and musical theatre and markets its productions to the campus and the community at large, under the leadership of the Producer and the Artistic Directors.

The School of Drama is divided into the Design and Production Area, Performance Area, and Graduate Program. Each area or program has a faculty member that serves as coordinator of the area.

The daily procedures of the School are directed by the Director of the SOD in consultation with Committee A (a standing advisory committee of two faculty members and the Director) and the faculty at-large. The Director assigns instructors, courses, research and academic spaces. The Artistic Director’s responsibilities include: selecting a yearly season in consultation with the School of Drama Season Selection Committee; naming of directors for SOD productions; assisting and confirming the assignment of designers, stage managers, production crews, space, production times, facilities and budgets for all University Theatre productions. The Director of the SOD is the financial officer of the unit, as well as the supervisor of all SOD marketing campaigns and contracts. In addition, he or she acts as the major communication link between the School, the Weitzenhoffer Family College of Fine Arts and the University and community of Norman. In all matters, Committee A assists the Director.

The Director is always available to meet with students, staff or faculty in the School of Drama as well as those taking courses in the School. For an appointment see the Administrative Assistant of the unit in Room 121 of the Beatrice Carr Wallace Old Science Hall (OSH) or contact the main office at (405) 325-4021.

B. THE FACULTY

The faculty of the SOD is responsible for the academic policy of the School, for the creating of courses, curriculum, and degrees of the School. The Drama faculty is expected to pursue standards of excellence in teaching, research/creative activity, and service. The primary function of the
faculty is to teach, not only through classes, mentoring and consultation, but also by setting practical examples in theatrical art.

For the location of a faculty member’s office consult the School’s directory in the lobby of the Fine Arts Center or inquire in the main office, OSH 121. Faculty members keep regular office hours each week and are available for consultation at those times. These hours are posted on the door of each faculty office. If a student is unable to locate a faculty member, please inquire at OSH 121.

For the names and background of current faculty and staff see the attached list in Appendix A of this handbook.

C. GRADUATE ASSISTANTS

The Graduate Assistants in the SOD are those students currently enrolled in the Master of Fine Arts (MFA) or Master of Arts (MA) program and who are hired as part-time academic and/or technical staff. Teaching Assistants, technical assistants and other graduate students have office assignments and studios in the Fine Arts Center (FAC) and Old Science Hall (OSH). Please consult individual Graduate Assistants or check with the main office (OSH 121) for specific graduate office assignments and office hours.

D. UNDERGRADUATE ASSISTANTS (UGA)

The School of Drama offers a number of student assistantships in the following areas: scene shop; properties; electrics; sound; costumes; recruitment; audience development; Old Science Hall Lab Theatre and other SOD areas depending on budget availability and need. Only undergraduate students majoring in Drama are eligible for these positions. If you are interested in a student work position in the program, contact the staff or faculty member in charge of that area or the Main Office (OSH 121).

There are two sources of funding for student jobs. One source is funding provided by the unit. This type of “undergraduate assistantship” is considered to be a form of scholarship and is assigned on a competitive basis. Criteria for the assistantships include ability, knowledge and previous experience. The unit does not consider these to be a form of financial aid. The other is funding provided by state or federal funding sources under the work-study program. To see if you qualify for state or federal work-study assistance contact OU’s Financial Aid Offices.
II. ACADEMIC ISSUES

A. GENERAL POLICIES

1. Degrees

The School of Drama grants the following degrees:

   a. Bachelor of Fine Arts (BFA) with emphasis areas in:
      1) Acting
      2) Design (Costume, Lighting, or Scenery)
      3) Technical Production (Costume Technology or Scenic Technology)
      4) Dramaturgy (History, Playwriting, Directing, Dramaturgy)
      5) Stage Management

   b. Master of Fine Arts (MFA) with emphasis in:
      1) Directing
      2) Design (Costume, Lighting, or Scenery)

   c. Master of Arts in Drama (MA)

2. GPA/Academic Probation

An undergraduate student in the School of Drama whose overall grade point average (GPA) falls below a 2.5 during any semester may be placed on academic probation and will be required to adhere to an academic contract developed by the Senior Academic Counselor in the Dean’s Office. Students who have been placed on academic probation are not eligible to participate in any School of Drama productions. (This excludes production assignments made through R&P classes or other crew assignments that are a part of class requirements).

3. Class Attendance Policy

School of Drama students are expected to attend classes regularly.

   a. Students taking a Monday-Wednesday-Friday course are allowed three absences each semester. Students taking Tuesday-Thursday courses are allowed two absences over the semester. After achieving the total number of absences, the student’s final course grade shall be lowered one letter for each additional absence.

   b. If a student arrives late for class within ten minutes of the class start-time, the student is to be allowed to participate in the class, but is to be marked tardy in the grade book.

   c. Every third tardy, the student shall receive the equivalent of an absence in class and this is to be counted towards the total number of absences allotted for this class.

   d. Students who arrive after ten minutes from the start time of class are to be counted absent for that day. It is the instructor’s prerogative as to whether the student is allowed to participate in that day’s classroom activities.
e. Roll is to be called at the beginning of each class and an accurate record of attendance must be kept in each instructor’s grade book. Sign-in sheets are not acceptable.

f. Medically documented excuses that are deemed acceptable by the instructor are to be accepted and the attendance record is to be adjusted accordingly.

g. It is the student’s responsibility to provide instructors with documentation of a medical excuse upon return to class.

h. Departmentally approved absences are to be accepted by the instructor and the attendance record is to be adjusted accordingly.

i. It is the policy of the University to excuse the absences of students that result from religious observances and to provide without penalty for the rescheduling of examinations and additional required class work that may fall on religious holidays.

4. Scholarships

The School of Drama provides a limited number of scholarships to qualified students. Students on scholarship are expected to assume a leadership position among the student body and to be active participants in productions, recruitment events, and other official functions and activities sponsored by the School of Drama.

Students may lose their scholarships for any of the following reasons: if they fall below the required 2.5 GPA; if they fail to participate in activities sponsored by the School of Drama (i.e. audition for productions and accept casting assignments; accept production assignments; fail to observe rehearsal and performance discipline); or if they fail to observe the School’s policies and practices.

Students must reapply annually for these scholarships by March 15 and are evaluated by the faculty at that time. Any student entering or enrolled in the School of Drama may apply for such a scholarship. Application forms are available in the Main Office.

5. International Programs

In accordance with the mission of the University to broaden our international horizons, the School of Drama has created and sponsored many international exchanges. Most recently, we signed an agreement with the Shanghai Theatre Academy that commenced during the 2006-2007 school year.

In the past we have had a variety of exchanges and international activity with England, Ireland, Italy, France and the National Academy of Dramatic Art in Sydney, Australia. Both students and faculty are encouraged and supported in international activity, assisted by the Coordinator of International Programs (a faculty member appointed by the Director of the SOD).

Additionally, international students, faculty and guest artists are a welcome component in the School of Drama. We work closely with the office of Education Abroad and International Student Services, whose mission statement is, in accordance with the University’s commitment to awareness of global issues and international involvement, “to enhance the scope and quality of the international dimensions of the academic, research and public service missions of The University of Oklahoma.”
6. Outside Theatrical Activity

The School of Drama requires that students planning to engage in outside/off-Campus theatrical activities clear their schedule through their adviser and area coordinator prior to committing themselves to projects outside of the School of Drama. This may include working in any capacity with outside theatre companies, film and/or television production companies, or any other short or long-term activities that would impede on your assignments or responsibilities as a full-time student in the School of Drama. (In case of doubt, see your adviser to discuss it.) The Drama faculty considers being a student in the School of Drama to be a full-time commitment and considers its production activities to be a part of the teaching and learning processes of the unit. Therefore, in-house casting, designing and all other production and classroom assignments must take priority over all outside activities while the student is enrolled in Drama. More than other commitments, outside theatrical activities have the potential to create unforeseeable conflicts of scheduling and commitment that can seriously damage on-campus productions, or the student’s reputation as a reliable professional, or both.

If you are considering auditioning, designing or other activities with an outside entity (on or off-campus) we require that you follow these procedures:

1) Discuss the project with your adviser first before you audition or interview with an outside company.
2) Check your schedule with your adviser to make sure that you are available for the required amount of rehearsal and production time. Do not expect the School of Drama to shift your production or classroom assignments to accommodate your desire to accept outside roles or assignments.
3) Fill out the “Outside Activity Form” (available through your adviser or the main office) and ask your Adviser to sign it and forward it to the head of your area and/or the Director of the School of Drama for approval. (See Appendix B for SAMPLE.)

IF THE ABOVE STEPS ARE NOT FOLLOWED, THE STUDENT ASSUMES ALL RISK OF ANY FUTURE CONFLICTS IN SCHEDULING OR COMMITMENT, FORESEEABLE OR NOT, THAT MAY RESULT FROM THE OUTSIDE ACTIVITY. IF THE STUDENT FAILS TO HONOR COMPLETELY ANY SCHOOL OF DRAMA COMMITMENT ON ACCOUNT OF THE UNDISCLOSED ACTIVITY, SUCH FAILURE WILL BE CONSIDERED INTENTIONAL AND PREMEDITATED, AND MAY HAVE THE FOLLOWING CONSEQUENCES:

1) The faculty may recommend removing your scholarship funding or any other financial support that you receive from the unit (i.e. workstudy or undergraduate assistantships; graduate assistantships; travel funding.)
2) You may receive a failing grade in a course requiring production activities (such as Performance Practicum; R&P; Stagecraft; Costume Construction; Lighting; and any other course that requires active production participation).
3) The faculty may recommend that you be declared ineligible for future production casting or other production assignments for a semester or more.
4) The faculty may recommend that you be removed from a specific track or emphasis area (i.e. the Performance faculty could recommend that you be dropped as a student from the Performance Area making you ineligible to take advanced level acting classes).
5) The faculty may recommend that you be asked to withdraw as a student from the School of Drama.

7. Student-Adviser (Mentor) Relationship

Faculty advisers are assigned by the Director of the School of Drama and the area coordinators upon acceptance to the School of Drama. Students are academically advised by the University College's Fine Arts Adviser until they have earned 24 credits. After that (usually the first semester of the sophomore year), students will be advised by their SOD faculty adviser. The SOD encourages students to meet with and ask advice from the professors in their area during their Freshman year since they will be students’ academic and artistic mentors throughout their careers. Students and their faculty advisers have as a mutual goal the achievement of a productive academic program. The faculty adviser recognizes the responsibility to be knowledgeable about the curriculum requirements of the School, but the student also has the ultimate responsibility to know the requirements of his or her degree track.

Students have the responsibility to seek out their advisers during the appropriate times of pre-registration, registration, and “add/drop”. Decisions about a student’s academic/artistic program are reached jointly by the adviser and the student so that the student may progress in a timely manner towards fulfilling the degree requirements. Any registration changes made by the student without agreement of his or her adviser removes the School of Drama from any responsibility for the student’s program.

The student should not wait until the formal advising times to see an adviser but should feel free to seek, at any time, advice on problems or issues related to his or her academic career. Such problems may include (but not be limited to) issues related to specific courses; instructors in drama courses or in other departments or schools; the question of participation in outside productions; the preparations of audition materials or other professional materials; the question of the proper balance between curricular and extra-curricular activities and other issues that affect student life in general.

Students should plan to see their adviser as frequently as they feel necessary. “Checking in” periodically makes it possible for students, advisers/mentors, and the School to better communicate and solve problems. The faculty adviser is the principal communication link between the individual student and the School as a whole. In the School of Drama, the adviser acts as mentor, tutor, advocate and master artist to the apprentice student. Contacts between students and adviser should therefore be frequent and open. Students should feel free to discuss with their adviser any matter relating to the academic/artistic activities of the School. The student has the assurance of the School of Drama that such discussions will be held confidential.

Because of the vital nature of the student/adviser relationship, any student experiencing problems with an individual adviser should immediately contact the coordinator of their area or the Director of the School of Drama.
8. Capstone Course (DRAM 4803)

a. Course Description

An advanced, individual or group project that demonstrates mastery of skills and knowledge in the student’s area of interest selected under advisement and guided by the appropriate faculty member(s). Taken in the senior year, the course requires submission of a final written document detailing the research, historical background and creative work involved in the actual capstone project. The document should also contain an evaluative component requiring the student to examine her/his work from an objective perspective. The School of Drama considers the document a “mini-thesis” to be submitted in appropriate research paper format. Capstone class will meet once a month (date and time to be determined each semester). Attendance is mandatory. Students are expected to follow parameters established in the course syllabus.

b. Course objectives

1) To undertake a practical or scholarly theatre project that requires synthesis and application of the major learning outcomes expected in the student’s area of emphasis.

2) To acquire the ability to complete a major creative or scholarly theatre project independently.

3) To demonstrate mastery of writing skills through an evaluative research paper (mini-thesis) that documents the capstone project.

c. Methodology

1) Selection of appropriate project through individual advisement in the senior year, including submission of a proposal deemed acceptable by instructor and project adviser.

2) Conduct appropriate and advised research.

3) Regular meetings with the project adviser to report progress and discuss problems.

4) A proposal to include an outline of the project listing objectives, timetable and work schedule. See guidelines below.

5) Development of a regular journal of the project.

6) Public presentation of the project and faculty evaluation.

7) Submission and evaluation of written support document (mini-thesis).

d. Guidelines for Capstone Proposal

1) This outline provides a framework for your Capstone Proposal. It lists the sections that the proposal should include as well as a brief description of each of the parts. It should be submitted no later than the third week of the semester in which you plan to complete your project.

2) Description. A brief description of the project you plan to undertake performance, direction of a show, research project, etc. No more than 1-2 sentences.
3) Purpose. Introduce your reasons for choosing this project topic. What is your background and preparation for the project? What do you hope to achieve with the completion of the topic? (1-2 paragraphs.)

4) Project plan. State the steps you will undertake to complete the project. (Keep in mind those required by the Capstone course.) These will vary depending upon the type of project you choose but they should include: research and writing, rehearsal, performance/public presentation, written evaluation. This section should also include a detailed breakdown of your activities during the semester, including a timetable with deadlines for completion. (3-4 pages)

5) Format. Your plan should be typewritten, free of typographical and grammatical errors.

6) After revision and approval by your adviser and course instructor, this plan will serve as a contract that will govern the completion of your project. Failure to complete any portion of the approved project will result in a grade reduction and/or failure of the course.

B. UNDERGRADUATE AREAS

1. Undergraduate Admission Policy

Admission to the OU School of Drama is by audition and/or interview only and requires an on-campus audition (for Acting Emphasis) or portfolio review (for Design/Technology Emphases) and/or interview (for Stage Management or Dramaturgy Emphases). The audition/interviews are by appointment only. The School of Drama will, in rare cases, accept video and/or mail submissions as part of the application process.

2. Acting Emphasis

   a. Etiquette and Decorum

      Students are expected to maintain professional artistic standards toward faculty and colleagues in the classroom, studio and the theatre.

      **Actors in Class**

      1) Respectful and constructive criticism in classroom situations.

      2) Prepared, prompt participation in rehearsals of all types.

      3) Enthusiastic participation in classroom activities is expected.

      4) Food and drink are not allowed in the classrooms. Water in a closed container is allowed.
5) Students are responsible for the condition of rehearsal spaces when they leave. The use of a rehearsal space is a privilege.

6) An attitude of respect toward work in the theatre is of the utmost importance. There is no place for laziness, jealousy or gossip.

7) The use of alcohol or chemicals is not allowed in classroom or studio activity.

*Actors in Performance*

1) Be on time for all rehearsal and performance calls. Walking in the door exactly at your call time is not being “on time.” Arrive early enough to get yourself prepared.

2) Notify the Stage Manager as soon as possible, and certainly before call time, if ill or unable to reach the theatre on time.

3) Remember that, even though places for each act will be called, you alone are responsible for all of your entrance cues.

4) Cooperate with the Stage Manager and Assistant Stage Managers, Dance Captain and Fight Captain.

5) Maintain your performance as directed.

6) If firearms, weaponry or pyrotechnics are used in a production, you must follow guidelines established by the fight director, director, and/or Producer.

7) Appear at curtain calls in complete costume and make-up.

8) No eating, drinking or smoking in costume, unless you are covered with a robe, dressing gown, or overcoat of your own.

9) Have your own make-up and hair supplies ready by first dress.

10) Specialized make-up and hair-wigs will be provided for you.

11) Your wardrobe is situated in FRONT of your name on the racks.

12) Don’t touch scenic elements not assigned to you nor other people’s wardrobe or properties.

13) Treat the production staff and fellow cast members respectfully.

14) Report all costume problems or needs to your dresser. Other concerns should be addressed to the stage management staff.
15) Requests for re-fitting should be addressed to the costume shop supervisor or the designer.

16) You are not at liberty to alter or change the design of your costume in any way. Bring any concerns to the attention of your director.

17) Company guidelines will be distributed at first rehearsal and require your understanding and signature.

b. Student Evaluation Processes and Criteria

Acting classes may incorporate traditional testing as well as writing assignments for evaluation criteria. The weight of evaluation, however, is based upon classroom performances including monologues, scene work, and/or non-scripted performance assignments. Solid preparation, creative investment, and professional rehearsal and performance standards are all-important elements in evaluation. A grade of a “C” or better must be achieved in all major classes. Students receiving a “D” or less may not pass on to the next level until that class is retaken. Courses in the acting sequence are listed below. During the first two years of study, acting classes must be taken in sequential order. Included are the lists of competencies for each section of acting taken from current evaluation sheets and from course objectives. Upon completion of each course, students will be able to demonstrate:

1513 Intro to Acting
   1. Rudimentary understanding of dramatic structure including objectives, obstacles, tactics and actions
   2. Physical and vocal relaxation
   3. Physical and emotional grounding
   4. Clarity and simplicity of performance
   5. Personalization of circumstances

1523 Character Study for the Actor
   1. Specific informed acting choices
   2. Moment-to-moment adjustments to persons or circumstances with which they play
   3. Awareness of inherent strengths and limitations as a performer
   4. In-depth character analysis

2513 Scene Study for the Actor
   (Co-Requisites for Acting Emphasis: 1643 & 2323)
   1. Identification of a character’s through-line of action
   2. Identification and illumination of the play’s super objective
   3. Research skills for understanding geographical, social, and cultural milieu and application to the psychology of their character
   4. Sensitivity to the language of the playwright
2523 Performing Shakespeare  
(Co-Requisite for Acting Emphasis: 2643)  
1. Verbal, physical, and emotional size necessary for performing Shakespeare  
2. Knowledge, attitudes, and skills necessary to make verse the natural language of the character  
3. Scansion abilities  

NOTE: Upper division acting classes may be taken in any sequence.  

3513 Departures from Realism  
(Co-Requisite for Acting Emphasis: 3643)  
1. Knowledge of the non-realistic tradition of the last century both in dramatic literature and in rehearsal techniques  
2. Expanded ability to use non-Stanislavski based acting methods  
3. An integration of absurd or surreal textures, with realism in particular, with non-realistic works of otherwise realistic writers  
4. Self-motivation in finding relevant research and applying it to the actor’s approach  

3523 Performing New Plays  
1. Informed, bold acting choices in staged readings of new scripts  
2. Understanding of the demands of supervising a staged reading of an unproduced playwright by having successfully done so  
3. Understanding of the actor/playwright relationship  
4. Understanding of the traditions of working in the American theatre  
5. Deepened actor’s craft in the sense of self, other, and text  

4513 Professional Preparation  
1. Diverse audition repertoire  
2. Skills auditioning from sides: both cold and prepared readings  
3. Basic networking skills and business sense for the profession  
4. Self-direction: application of notes given in class and ability to find resources needed  
5. Understanding of the structure of the industry and its personnel  
6. Understanding of marketing the actor as a business  

4523 Acting for the Camera  
1. Skills of advanced acting technique.  
2. Ability to adjust acting technique in terms of size or intimacy to make effective choices for the demands of close-ups, medium and master shots.  
3. Understanding of on-set conditions.  
4. Command of the basic technology used in film and television.  

A student who has been passed to upper division acting classes may also take up to two sections of Special Studies in Acting (DRAMA 4990).
c. Admission to Acting Emphasis/Upper-Division Acting Classes

Should a student wish to enter the Acting emphasis in the School of Drama, the student may audition in the second semester of their freshman year. It is understood that the student will have successfully completed DRAMA 1513 and 1523 (with a grade of “C” or better) before admission to the Acting emphasis. Auditions consist of the performance of two contrasting monologues.

During the second semester of the sophomore year, students who wish to continue studies in upper-division acting classes must be juried in order to do so. Students must prepare two contrasting monologues: musical theatre students may present a song if this best displays their acting ability. All auditions are to be three minutes in length. It is understood that before proceeding to upper-division acting classes, the student will have successfully completed the acting sequence through DRAMA 2523 (with a grade of a “C” or better).

Criteria for evaluation of auditions are the same as that for performance assignments in acting classes, criteria with which the students are familiar from repeated critiques of scene and monologue work in those classes: clarity, emotional connection to the “Other”, active pursuit of objective, varied levels of tactics, vocal and physical control and flexibility, understanding of the text, and evidence of analysis of text. The student must exhibit an advanced level of expertise in these skills to proceed to upper division acting classes. Also involved in the area’s decision are the student’s levels of responsibility, motivation, potential, and attitude, as exhibited through class work and production work, all of which should be at a level of maturity which indicate that the student is progressing toward professional behavior as a theatre practitioner. In a pre-professional training program, these are legitimate criteria for maintaining a standard of excellence, a standard for which the School of Drama is nationally known. Evaluation and determination of placement are determined by a majority vote of the performance faculty.

A student may achieve grades of “A” or “B” in early acting classes and still not be passed on to upper-division acting classes. These grades would recognize the student’s industry and discipline in any given course. A student may make great strides in individual progress and still not be performing at an appropriate level for advanced acting work. Conversely, a student whose acting may be passable, but who has not exhibited appropriate discipline and industry will not be passed on.

Should a student who is not admitted to the Acting emphasis as a Freshman wish to be reconsidered, he or she may petition the Performance faculty to reaudition at the end of the following year. Should a student who is not passed on to upper-division acting classes as a Sophomore wish to be reconsidered, he or she may petition the Performance faculty to reaudition at the end of the following semester. The Sophomore juries are an aid in the process to training theatre practitioners of excellence, both to the student who is to continue in upper-division acting classes and to the student who is to redirect his or her energies and goals in the multitude of varied disciplines involved in the theatrical art.
d. Degree Requirements

See Degree Sheets in Appendix C for degree requirements.

e. Extra Credit

Extra credit can be earned in all acting classes by participating as actors in scenes required of graduate and undergraduate directing students. Other conditions under which extra credit may be earned are up to the discretion of the instructor.

f. Professional Auditions

Students regularly participate in a number of professional, outside auditions. These include, but are not limited to, SETC, U/RTA, Midwest and Mid-America, as well as event-specific auditions. A faculty member assigned by the Director will be responsible for coordinating and assisting students in pursuing these opportunities. While participation in these auditions is encouraged, students are required to abide by School of Drama guidelines. Preliminary auditions are required for participation in some of the auditions. Should a student wish to audition for a play or movie outside of the School of Drama, the student must petition to do so using a form available in the main office (See Section II.A.5. Outside Activity Forms). If the faculty is satisfied that said involvement would not interfere with the student’s progress and responsibilities in the School of Drama, the activity will be approved. Auditions are one of the most important and useful experiences you will have at the OU School of Drama. They are an opportunity to showcase your talent and exhibit your professionalism.

Follow these guidelines for a successful audition:

1) Come early and warm-up.
2) Wear clothing that is attractive, yet not distracting, and allows you free movement.
3) Time your entire presentation, including your introduction and transitions.
4) Make sure you do not run overtime.
5) Do not omit any of the requirements of the audition; this could include singing or material requirements.
6) Maintain a professional relationship with auditioners; disclaimers or personal greetings are not appropriate.
7) Practice your introduction. It should include the names of the pieces you are doing, who they are written by (the exception is Shakespeare), and the name of the character you are playing.
8) Check any questionable pronunciation of title, author, character or words in the text.
9) Present thoroughly memorized material, which shows the ability to make choices and play the through line of action for each beat.

g. Use of Rehearsal Spaces

Students may reserve rooms for rehearsal purposes through the main office. They are asked to exercise reason when doing so; there are many students who need to use these spaces, so it may not be practical to use these spaces for blocks of time exceeding two hours per day. Spaces are to be
treated with respect and to be left in order for the next rehearsal or class. Please remove props and costumes and clean the rehearsal space upon completion.

h. Reading Lists

Reading lists in all acting classes are extensive and include textbooks as well as plays. During the first three semesters of acting, students are exposed to no less than fourteen plays per semester. It is the position of the School of Drama that the student actor must have a solid grounding in dramatic literature. These lists include classics as well as diverse contemporary work. They are revised periodically by the performance faculty to adjust to the changing needs of the students.

i. Performance Practicum Credit (DRAMA 4810)

Credit will be given for roles performed in Studio or Mainstage productions. Students must register for 4810 credit during the semester in which the role is performed. Credit of 1 hour is given for studio performances; credit of 1 - 2 hours is given for Mainstage, depending upon the size of the role. Dramaturgs may also earn DRAM 4810 credit for work on Mainstage and Studio productions. Consult your adviser about registering for this credit.

NOTE: DRAMA 4810 is not to be confused with DRAMA 1911 and DRAMA 3910, Rehearsal and Production. Up to 10 hours of Performance Practicum credit can be applied to the degree.

3. Design and Production

a. General Information

The Design and Production area of the School of Drama strives to prepare students for professional careers in the theatre and related fields. The SOD believes that your experience should include all aspects of theatre production along with a strong academic component of theatre history and general education. The SOD seeks to train and educate the theatrical artists, craftsmen and educators of the future. The student/faculty ratio in the School of Drama assures you of extensive individual attention and guidance during each step of the program. Visiting artists supplement our resident faculty and staff in providing a wide range of experiences for you as part of your growth and training as an artist. The number of productions and the variety of opportunities will allow you to explore the entire length and breadth of theatre as an art form and as a career.

The School of Drama offers BFA emphases in Design (scenery, costume, or lighting), Technical Production (scenic or costume), and Stage Management. The Design emphasis serves undergraduate students interested in pursuing careers in scene, costume or lighting design. The Technical Production emphasis serves students interested in pursuing careers in scenic technology or costume technology. See section II.B.5. for more information & specifics (admission, degree requirements, evaluation, etc.) regarding the Stage Management emphasis.
b. Admission

For the Design emphasis, admission is based upon portfolio review no later than the end of freshman year or the completion of 30 credit hours.

For the Technical Production emphasis, admission must occur no later than the spring semester of the sophomore year. A portfolio review is required.

c. Degree Requirements

See Degree Sheets in Appendix C for degree requirements.

d. Evaluation

Each student in the Design and Production area will be evaluated on paper: both classwork and production work. These evaluations enable you to know how you are doing in the program at the end of each semester and are attended by Design and Production faculty members.

e. Professional Experience Opportunities

During the school year it is difficult to have full-time outside employment and maintain the responsibilities of the Design and Production program. If you find yourself in the position of a possible outside engagement during the semester you are first required to file a request approval form with the Coordinator of the Design and Production Area and the Director of the SOD. A professional engagement should in no way interfere with your obligation to the School of Drama. (See Section II.A.5. Outside Activity Form.) You are encouraged to find professional work and/or internships during breaks and over the summer. The faculty will work to assist you in finding such work that is appropriate to your abilities. Exceptional students can request recommendations from the faculty to a variety of companies and individuals with which they have contacts.

f. Attendance Policy

Attendance and promptness is required of all students in the Design and Production area. Absences from classes are regulated by the SOD Attendance Policy. Repeated unexcused absence or lateness is met with dismissal from all crew or design responsibilities. If you have a professional engagement that will cause you to be late to the beginning of school, you must contact the Coordinator of the Design and Production Area and the Director of the SOD to discuss if indeed it will be possible to accommodate the overlap.

g. Work Study and Undergraduate Assistantships

Each semester a limited number of work-study and an even smaller number of undergraduate assistantships exist in the scene shop, light lab, and the costume shop. First to be considered for these positions will be people with exceptional recommendations who have actual work study
approval from the university. This is because the financial benefit to our program is enormous. New students who prove that they are exceptional may be asked to work in the shops with priority given to those who qualify for work study. A work study/assistantship can be terminated at any time. If a worker is unable to fulfill their shop obligations, follow the rules or direction, work well with others, or demonstrates a negative attitude they can be reviewed for disciplinary action. Being hired to a shop position is not a guarantee of work for the duration of one’s academic career. These jobs are highly sought after (even though they are difficult and demanding positions) and are reviewed at the end of each semester.

h. Shops and Equipment

Please refer to Section III. PRODUCTION.

4. Dramaturgy

a. General Information

The BFA Dramaturgy emphasis is designed for undergraduate students who are interested in focusing their studies on theatre history, dramatic literature, criticism, dramaturgy, playwriting, and/or directing.

b. Admission

Students are admitted to the program at the end of their freshman year. In order to be admitted, they are required to:

1) have a grade of B or better in DRAM 1513, DRAM 1523, ENGL 1113, ENGL 1213
2) have participated as an actor in at least ONE major production, studio production or classroom directing scene
3) Submit a writing portfolio, which includes examples of student’s critical, expository and/or creative writing AND a statement of the student’s educational goals.

c. Degree Requirements

See Degree Sheets in Appendix C for degree requirements.

5. Stage Management

a. General Information

The Stage Management program offers in-depth, rigorous training in both the classroom and the theatre in order to prepare students for graduate studies or work in the professional world. The program aims to develop individualized, creative artists with personal approaches to their work.
The School of Drama creates a supportive and stimulating environment that allows each student to develop the confidence and flexibility necessary to meet the challenges of production.

b. Admission

Admission must occur no later than the fall semester of the sophomore year. An interview is required and examples of production work (prompt script, show paperwork) are recommended.

c. Degree Requirements

See Degree Sheets in Appendix C for degree requirements.

d. Evaluation

Each student in the Stage Management emphasis will be evaluated on paper: both class work and production. These evaluations are brought together as part of a biannual evaluation that enables you to know how you are doing in the program at the end of each semester. This formal evaluation includes participation from all Design and Production faculty. In addition, your production work will be evaluated by the director of the production, other members of the stage management team, designers, and the stage management faculty.

e. Professional Experience Opportunities

During the school year it is difficult to have full-fledged employment and maintain the responsibilities of the stage management program. If you find yourself in the position of a possible outside engagement during the semester you are first required to file a request approval form with the stage management faculty, the Coordinator of the Design and Production Area and the Director of the SOD. A professional engagement should in no way interfere with your obligation to the School of Drama. (See Section II.A.5. Outside Activity Form.) You are encouraged to find professional work and/or internships during breaks and over the summer. The faculty will work to assist you in finding such work that is appropriate to your abilities. Exceptional students can request recommendations from the faculty to a variety of companies and individuals with which they have contacts.

f. Attendance Policy

Attendance and promptness is required of all students in the stage management area. Absences from classes are regulated by the SOD Attendance Policy. Repeated unexcused absence or lateness is met with dismissal from all stage management responsibilities. If you have a professional engagement that will cause you to be late to the beginning of school, you must contact the stage management faculty, the Coordinator of the Design and Production Area and the Director of the SOD to discuss if indeed it will be possible to accommodate the overlap.
C. GRADUATE PROGRAM

1. General information

a. Admissions Procedures

Applicants for the MA Degree in Drama must submit an application to the School of Drama, which includes the School's application form, a letter of application and/or statement of goals, a current resume and 3 letters of reference. (See Sections C.2.b, C.3.b, and C.4.b below for specific requirements in each area.) In addition, applicants must apply to the Graduate College by submitting an application, all undergraduate and graduate transcripts and an application fee. Generally, a student must have at least a 3.0 cumulative GPA in the last 60 hours of undergraduate work to be admitted to the Graduate College.

The School of Drama's admission requirements include: 6 hours in acting, 6 hours in directing, 3 hours in stagecraft, 3 hours in costume construction, 3 hours in costume history, 3 hours each in scene, costume and lighting design, 3 hours in dramatic structure and analysis and 6 hours in theatre history. If student does not meet the above requirements, remedial course work can often be arranged to supplement the student’s academic deficiencies.

When the School of Drama application is complete, the Graduate Liaison circulates the application to the MA Admissions Committee for MA applicants and to the Director of the School. If the student is judged to meet the minimum requirements for admission to the program, he or she will be invited for a campus interview. After a successful interview and upon receipt of an approved referral of the student’s transcripts from the Graduate College, the Graduate Liaison (in consultation with the faculty and the Director of the School) recommends admission or rejection.

Some students may be admitted to the program conditionally due to low grades, coursework deficiencies, and/or incomplete credentials. This status is generally used for applicants who meet most of the admission requirements and who show the potential for academic success in graduate school. See the Graduate Bulletin for explanation of this provision.

b. Assistantships

1) Assignments

Assistantships are granted to outstanding graduate students who have been admitted to the graduate degree program. These assignments are made by the Director of School (in consultation with area coordinators and the Graduate Liaison) based upon three criteria: a) available budget, b) departmental curricular needs, c) the student's professional development.

Shortly after July 1, the School of Drama will mail assistantship offers to all qualified graduate students. After the student completes the appropriate personnel forms, the School will complete their appointment paperwork. Assistant assignments are generally made for the academic year and constitute a .50 FTE load.
Candidates holding assistantships will be provided office space within the FAC (space permitting; currently FAC 209). Students should check out a key to graduate offices at the beginning of the academic year and "claim a desk." Keys must be returned at the end of the year to avoid charges to the student's bursar's account.

2) Expectations

Assistantships require at least 20 hours per week of work. In addition a student holding a .50 FTE assistantship must be enrolled in at least 6 hours of graduate credit. During the summer term, students holding assistantships must be enrolled in at least 3 hours of graduate credit.

3) University Requirements

a) Harassment and Discrimination Awareness Training

In keeping with the University of Oklahoma’s commitment to promoting a safe and supportive learning and work environment, the university has made harassment and discrimination awareness education a top priority. Every individual (students, temporary, and part-time) employed with the University of Oklahoma is required to obtain harassment and discrimination awareness certification. All new employees are required to complete the Harassment and Discrimination Awareness Learning Module within their first 30 days of employment. The link to the online training module is https://webapps.ou.edu/outraining

b) Annual Safety Training

Employees who use chemicals on-the-job or if chemicals are present in their workplace must complete the online Hazard Communication Training, found at: https://www.ouhsc.edu/ehso/training-norman/new_logon.asp

4) Teaching Assistantships

The School of Drama offers teaching assistantships in the areas of acting, Understanding Theatre and lower-division technical courses. Each of these students will work under the supervision of a faculty adviser who will consult with them regarding specific expectations for the course and monitor their instruction. Students who earn these assignments are expected to adhere to all University policies regulating classroom instruction.

a) Syllabi

Master syllabi for DRAM 1503, 1513, 1523, and 2513 are on file in the SOD Office. Teaching Assistants are required to use these syllabi as guidelines for creating their course syllabi.
TAs assigned to teach Understanding Theatre, Stagecraft, Basic Stage Lighting or Make-up should consult the syllabi on file for those courses for guidance in creating their course syllabi.

b) Textbooks and Desk Copies

Textbooks are ordered through the SOD Office using a standardized form from the University Bookstore. Textbooks for performance courses with master syllabi are ordered by the coordinator of the performance area. Textbooks for Understanding Theatre are ordered by the faculty member in charge of the course.

Teaching Assistants may obtain Desk Copies of the textbooks required for the courses they teach. See the Administrative Assistant in the SOD Office to obtain the appropriate forms. Desk Copy orders should be placed as early as possible.

c) Copying

Please use the higher-capacity machine in 118 Old Science Hall or submit a copy request at least 24 hours in advance to the main office. TAs are not allowed to use the School's photocopy machines for personal copying.

d) Office hours

According to the Graduate Assistant's Handbook (available online at http://gradweb.ou.edu/docs/info/gahandbook/GAHandbook2004.pdf), all teaching assistants should announce and post a schedule of hours when they will be available for student conferences. The SOD office should be notified of these hours. Where possible, special appointments should be considered to meet the needs of students whose schedules conflict with the posted times. Special appointments should be made at alternate locations, if necessary, to accommodate disabled students.

e) University-wide TA training

The Office of Instructional Development Programs sponsors an instructional workshop for all teaching assistants during the week before classes begin in the fall semester. The Provost and the Deans’ Council have mandated this workshop for all teaching assistants who are new to teaching at the university. Requests for waivers from participation in this workshop (due to professional contracts) should be addressed to the Graduate Dean by the appointing unit (in the case of the SOD, this is the Graduate Liaison). The Graduate Dean will not consider requests from individual graduate assistants. In addition, there is a mandatory special intensive five-day training program for new international teaching assistants held two weeks before fall classes begin. For more information, contact the Instructional Development Program, 101 Copeland Hall, or call (405) 325-2323.

5) Non-teaching Assistantships
In special cases, non-teaching assistantships may be available in the following areas:

a) Electrics shop - Graduate assistants supervise set up and maintenance of lighting equipment for shows in the Jones and Weitzenhoffer Theatres. GA's supervise undergraduate assistants and electric crews. They report to the Master Electrician.

b) Costume shop - Graduate assistants work in costume fabrication and fitting and they supervise construction and running crews. GA's report to the Costume Shop Supervisor.

c) Scene shop - Graduate assistants work in the fabrication and rigging of scenery for Jones and Weitzenhoffer productions, and they supervise undergraduate construction and running crews. GA's report to the Technical Director.

d) Scene painter - Graduate assistant works with the Resident Scene Designer and the Technical Director to execute scene painting for Jones and Weitzenhoffer productions, supervise student painters and maintain paint shop and inventory. This assistant reports to the Scenic Charge Artist and the Technical Director.

e) Prop shop - Graduate assistants work in the fabrication and rigging of properties for Jones and Weitzenhoffer productions, and they supervise undergraduate assistants. GA's report to the Technical Director.

f) Old Science Hall Technical Director - Graduate assistant serves to coordinate all technical aspects of the Lab Theatre and Gilson Studio season; this may include scenic construction, painting, electrical and general maintenance, provision of stage props, etc. This GA reports to the Old Science Hall Producer and the SOD Technical Director.

g) Old Science Hall Producer - The Producer of the Lab Theatre at Old Science Hall is responsible for the day-to-day operation of the Lab Theatre and Gilson Studio. These responsibilities include: maintain the rehearsal and performance calendar; serve as liaison to the assigned stage managers; schedule and attend all production meetings; supervise the student technical director; oversee and implement production budget; serve as an informational clearing house for productions and the Office of Audience Development.

h) Audience Development - According to need and budgetary capabilities, graduate marketing assistants are assigned to assist the Audience Development Coordinator. These students are trained and supervised in the areas of house management and marketing. They are required to keep some evening and weekend hours and will perform duties in various areas of the audience development office.

c. Graduate Tuition Waivers

Graduate teaching assistants may be eligible for a waiver of up to the total number of hours
remaining toward the degree provided that s/he enrolls in 5 or more credit hours and holds a graduate assistantship total of at least .50 FTE. Students are responsible for all fees associated with their study.

After students have been formally admitted to the university and their appointment papers have been processed, the Graduate Liaison will submit their names to the Graduate College for processing of the fee waiver. The fee waiver should be credited to the student's first bursar's bill.

d. Advising Procedures

New graduate students should meet with the Graduate Liaison during the week prior to the first day of classes to be advised and complete their enrollment paperwork. After the first semester, graduate students are advised on the School of Drama advising day. Students should obtain their enrollment form from the Graduate College and should outline a proposed schedule before their advising day meeting. This may require consultation with their area adviser.

Graduate students are encouraged to meet frequently with their area adviser to discuss their progress in the program and their career plans. The Graduate Liaison is also available for regular consultation with all graduate students.

e. Annual Graduate Student Evaluations

In early April, the faculty of each area (performance and design) will meet to discuss the progress of their respective students during the previous year. The MA students are generally evaluated by the Performance area, but others who have contact with them are asked to contribute as well.

At the end of these meetings, a list of students making satisfactory progress will be compiled. Similarly, a list of students whose progress is deemed unsatisfactory will be compiled.

A list of the names of those making satisfactory progress will be forwarded to the Dean by the Graduate Liaison.

Students whose work has been unsatisfactory will receive letters, outlining their specific weaknesses and making suggestions for improvement in the future. Copies of these letters will be forwarded to the Graduate College Dean by mid-May. Copies will also be retained in the students' files.

Students may request the opportunity to discuss their evaluation with their area coordinator or individual adviser, if they desire.

f. Grants and Funding

The primary source for grants and funding for graduate student research, creative activity and conference participation is the Graduate Student Senate. Students should contact the Graduate Student Senate office for deadlines. Graduate students are also eligible for Theatre Guild Enrichment Grants. Please see the SOD Administration section for details.
Funding is also available from the Graduate College for graduate students who are conducting thesis research. These grants are available only to students who are enrolled in DRAM 5890 (Masters Thesis Research). Contact the Graduate College for grant applications and guidelines.

Occasionally funding can be secured from the Dean of the Weitzenhoffer Family College of Fine Arts or the Director of the School of Drama. Students are encouraged to explore these options.

g. Graduate Student Senate

In order for graduate students in the School of Drama to be eligible for grants from the Graduate Student Senate, they must be represented by a Senator who attends mandatory bi-weekly meetings throughout the school year. The Graduate Student Senator is elected by the graduate student body in the spring for the following year.

h. MA Thesis Guidelines

When a faculty member agrees to serve as chair or member of an MA thesis committee, he or she accepts certain responsibilities for helping the student complete the thesis in an effective and timely manner. The following are suggested guidelines which students, thesis chairs and committee members should consider when fulfilling this obligation.

1. The chair advises the student regarding the choice of other committee members. Students should consider not only the expertise of faculty members but also the summer and sabbatical schedules of potential committee members. Each committee must have a chair plus 2 other members; the second member serves as the second reader and the third member serves as the third reader. Members may be selected from outside the School of Drama, provided they hold M1 Graduate Faculty Status. Students have the option to have a larger committee if they choose but should be aware that the larger the committee, the more difficult it will be to schedule meetings.

2. The chair directs the student to write a prospectus or plan for the thesis. Although there is no official format for this document, it usually includes sections on background, purpose, significance or implications, previous research, methodology, and an outline of the proposed chapters. The prospectus will become the first chapter of the thesis.

3. After the chair has approved the prospectus, he or she should direct the student to schedule a prospectus meeting with the other members of the committee. (As a matter of professional courtesy, students should give committee members at least one week to read the prospectus before the meeting.) This meeting provides an opportunity for all the members of the committee to discuss the thesis topic, methodology and schedule for completion. If committee members have questions about the research or project plan, they should be cleared up at this meeting. At the end of this meeting, the committee and the student should be reasonably assured that all agree about the student's plans and goals for the thesis.

After the prospectus has been approved (during the semester before graduation), the student must complete the Admission to Candidacy form and the Master's Thesis Topic and Committee Membership form.
Obtain both forms from either your academic unit/department or from the Graduate College website at [http://gradweb.ou.edu](http://gradweb.ou.edu). Because most master’s degree programs have individualized Admission to Candidacy forms, be sure to locate the form specific to your degree since it will list all degree requirements. If your master’s degree program does not have an individualized form, please complete the General Candidacy Form from the Graduate College website.

Obtain all required signatures from all members of your thesis committee and the graduate liaison of your academic unit/department.

4. The chair should encourage the student to establish deadlines for the completion of sections of the thesis. While regular meetings are not required, they are often helpful in motivating students to keep on schedule.

5. Generally, the student will submit chapters to the chair first for feedback and suggestions. As each chapter is revised, it is submitted to the second reader. After getting feedback from the second reader the student makes revisions. It is up to the chair's discretion whether he or she wants to see the chapters again at this stage.

After the body of the thesis is completed, the entire manuscript is given to the third reader. After this person has made comments and suggestions, the student should revise again as needed.

This procedure is flexible and can be changed at the discretion of the committee members. However, it has proven successful in insuring that committee members have sufficient time to give feedback to the student.

6. While the third reader is working on the manuscript, the student should revise the prospectus so that it constitutes a proper introduction (Chapter 1) to the thesis and complete the front matter, appendices, figures, tables and other materials. Guidelines for formatting this material are part of the Masters Thesis packet available from the Graduate College.

7. It is the chair's responsibility to insure that the thesis is ready to be defended before the defense is scheduled. The student should ask each committee member if he or she believes the thesis is ready before scheduling the defense.

8. After the chair and the student are satisfied with the revisions, the student should schedule the thesis defense. The student should allow at least one week's time between the distribution of the final reading copy and the date of the defense. It is the student's responsibility to schedule the defense at a time that is convenient to the members of the committee.

9. The student must take the final reading copy of the thesis to the Graduate College for a final format check at least one week before the defense date. (A scheduled appointment is required.) If the thesis contains complex figures or tables, the student should check with the Graduate College.
about formatting well in advance of this time. The student will receive your thesis defense information (Authority Report Form of the Thesis Defense & Graduate Exit Survey) from the Graduate College if all requirements have been met.

10. It is the student's responsibility to schedule a room for the defense and inform the committee members of the date, time and location of the defense. The chair is encouraged to take an active role in assisting the candidate with these arrangements.

11. The chair conducts the defense meeting. Usually the student will make an opening statement about the research or project. Then the floor is opened to questions and comments by the members of the committee. Thesis defense meetings are traditionally open to the public although spectators are not invited to comment or participate.

12. When the defense is completed, the student (and spectators) is dismissed from the room while the committee consults. If the majority of the committee believe the defense to be satisfactory, the student passes. (A dissenting member has the right to express his or her dissent in writing.) Each member of the committee must sign the "permission for oral examination" as well as three copies of the signature page. (These should be printed on cotton paper and brought to the defense by the student.)

13. The chair may request a final examination of the thesis to insure that changes/corrections suggested at the defense are incorporated into the final copy.

14. The student is responsible for returning all the paperwork to the graduate school and meeting the deadline for deposit of the thesis in the library.

i. Graduation

During the semester prior to the semester in which he or she plans to graduate, a graduate student must complete an Application for Candidacy and a Graduation application and submit them to the Graduate College. Check the Course Schedule book for the exact deadlines. The Master's Thesis Packet is available from the Graduate College. The Application for Candidacy form is available online at: [http://gradweb.ou.edu/docs/forms/masters/masters.htm](http://gradweb.ou.edu/docs/forms/masters/masters.htm). The Application for Candidacy must be checked and signed by the Graduate Liaison before submission to the Graduate College. Failure to submit this paperwork by the deadline may result in the student's graduation date being postponed a full semester. See the current Graduate Bulletin for a complete Master's Degree Checklist.

2. MA Program

a. MA Degree Requirements

The MA is a scholarly degree with emphasis on theatre history, dramatic literature and criticism, and dramaturgy. The program is structured with the student's particular needs and interests in mind.
It requires 30 hours of coursework and contains 13 hours of core requirements and 17 hours of electives. It requires a thesis.

b. MA Admission Requirements

In addition to meeting the general requirements of the Graduate College (which include a GPA of 3.0 in the last 60 hours of undergraduate work), the ideal candidate should have completed the following undergraduate course-work or its professional equivalent: 6 hours in acting, 6 hours in directing, 3 hours in stagecraft, 3 hours in costume construction, 3 hours in costume history, 3 hours each in scene, costume and lighting design, 3 hours in dramatic structure and analysis and 6 hours in theatre history.

Students with deficiencies in any of these areas may be required by the Graduate Liaison to take coursework judged necessary to correct the deficiency, without receiving graduate credit. Once full graduate standing is achieved, the student must maintain a 3.00 GPA and make satisfactory progress toward the degree to maintain full graduate standing.

In addition to the materials listed above under C.1.a, applicants to the MA Program are required to submit a sample of their academic writing for evaluation by the MA Admissions Committee. On-campus interviews are strongly encouraged but where they are not practical, the applicant will have a phone interview with the Graduate Liaison.

c. MA program coursework

Students in the MA program have great flexibility to design their own program of study using their 17 elective hours of credit. Students are encouraged to take Graduate Seminars and Special Studies courses within the SOD as well as seeking out useful courses in English, History, Art, Music, etc. Students in the MA program may not enroll in a majority of performance courses, since the degree is a scholarly, not a professional, degree.

See Degree Sheet in Appendix D.
III. PRODUCTION

A. SEASON SELECTION

In the fall semester a request for suggestions for the next year’s season is posted on the callboard. All faculty, students, staff, and members of the School of Drama community may submit titles for consideration. The proposal form may be picked up in the Main Office or FAC callboard. The season selection committee considers every proposal and narrows the choices through a process of elimination that considers available performers, directors, budget, and designers as well as a diverse range of styles and genres. The committee makes recommendations to the Director who approves the final season selection. The season is announced in the spring semester.

B. AUDITIONS

Auditions for the OU School of Drama seasons are generally held during the first week of classes for the fall semester’s productions, and in late November /early December for the spring semester’s shows. All shows are usually cast at the same time, including Mainstage and studio productions. There are unusual situations in which independent auditions may be conducted. Students are asked to prepare two contrasting monologues, and the entire audition is to be two minutes or under in length. Students auditioning should sign up for a time slot on sheets which will be posted on the FAC callboard prior to auditions. Students who are auditioning should familiarize themselves with the plays for which they are auditioning, select appropriate monologues, dress appropriately and prepare thoroughly. (The scripts of the season’s plays are available in the main office, OSH 121, prior to auditions.) It is advisable to arrive ten to fifteen minutes early to give yourself time to warm up and focus, as well as to fill out the audition form. All time conflicts are to be noted on the form.

C. VENUES

1. Rupel Jones Theatre – The Rupel Jones Theatre was built in 1965 as the centerpiece of the OU Fine Arts Center. It is a traditional proscenium-style theatre with the capacity to utilize the apron and an extended apron to create a thrust configuration. It seats a maximum of 600. It is a full fly theatre with two downstage hydraulic lifts and a fully trapped center stage area, the width of the prosenium. A fully equipped scene shop is located through the doors stage right (FAC115). The costume shop (FAC B5) and dressing rooms (FAC B7, 8, 9, 10) are located downstairs.

2. The A. Max Weitzenhoffer Theatre opened in 1994. The newly renovated and equipped space is a flexible theatre with a seating capacity of 200 to 250. A small scene shop area is in the “backstage” area of the space. A suspended grid makes lighting and rigging easy and accessible.
3. The Old Science Hall Lab Theatre – Beatrice Carr Wallace Old Science Hall is located in the oldest building on campus and has a rich tradition of the theatrical production over the decades. The Lab Theatre seats 80 and has limited production capacity.

4. The Gilson Studio Theatre opened in 2005, made possible by the generous donation of SOD benefactor, E. Franklin Gilson. The Gilson Studio Theatre is an 80-seat black box space equipped with a 12-channel light board and complete stereo sound system.

Other Facilities:

<table>
<thead>
<tr>
<th>Audience Development</th>
<th>OSH 115</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peggy V. Helmerich</td>
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</tr>
<tr>
<td>Camera Acting Studio</td>
<td>FAC 303</td>
</tr>
<tr>
<td>Classrooms</td>
<td>FAC 313, 317 &amp; 319</td>
</tr>
<tr>
<td>Computer/CAD Lab</td>
<td>FAC 321</td>
</tr>
<tr>
<td>Costume Shop</td>
<td>FAC B5</td>
</tr>
<tr>
<td>Dance Studio</td>
<td>FAC 302</td>
</tr>
<tr>
<td>Design Studio/Classroom</td>
<td>OSH 122</td>
</tr>
<tr>
<td>Digital Sound Studio</td>
<td>FAC 303S</td>
</tr>
<tr>
<td>Dressing Rooms/</td>
<td></td>
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<tr>
<td>Make-up Studio</td>
<td>FAC B7-10, B15</td>
</tr>
<tr>
<td>Electrics Shop</td>
<td>Rupel Jones Theatre Stage Left</td>
</tr>
<tr>
<td>Faculty Lounge</td>
<td>FAC 205</td>
</tr>
<tr>
<td>Graduate Offices</td>
<td>FAC 206 &amp; 209</td>
</tr>
<tr>
<td>Green Room</td>
<td>FAC 118</td>
</tr>
<tr>
<td>Light Lab</td>
<td>OSH 202</td>
</tr>
<tr>
<td>North Base Storage</td>
<td>OU North Base 406</td>
</tr>
<tr>
<td>Prop Shop</td>
<td>FAC B11 &amp; 115 loft</td>
</tr>
<tr>
<td>Scene Shop</td>
<td>FAC 115</td>
</tr>
<tr>
<td>Script Library</td>
<td>OSH 120</td>
</tr>
<tr>
<td>Seminar Room</td>
<td>FAC 201/202</td>
</tr>
<tr>
<td>Weight Room &amp;</td>
<td></td>
</tr>
<tr>
<td>Training Facility</td>
<td>FAC 311</td>
</tr>
</tbody>
</table>

D. REHEARSALS

Actors are to arrive at rehearsals on time and prepared. Walking in the door exactly at your call time is not being “on time.” Preparation depends upon the particular point in the rehearsal process, but generally includes careful character analysis, memorization, and creative input. You are encouraged to dress appropriately (character shoes, skirts, etc. will be conducive to the development of your character). Noise in the rehearsal hall is to be kept to a minimum.

1. The usual rehearsal period for a School of Drama production is 5 weeks (from first rehearsal to dry tech). Production type and calendar necessities may result in a shorter or longer period.
2. Productions may rehearse up to six days per week, with a maximum of 28 hours per week. This would allow for 4 hours per weeknight (any four consecutive hours between 6pm and 11pm) and one 8-hour day on the weekend (either Saturday or Sunday).

For the 8-hour day: After 5 hours of rehearsal, a minimum of a one-hour meal break should be given. Also, directors may opt to replace the 8-hour day with a “straight six,” but should allow one 20 minute break in that 6-hour span.

This gives a standard production 132 hours of rehearsal BEFORE tech.

3. Standard Actors’ Equity Association rules on breaks should be understood and enforced. 5 minutes after 55 minutes, or 10 minutes after 80 minutes, except during run-throughs and dress runs, when an act is longer than 80 minutes.

4. During the normal business/teaching hours, individual acting/voice/movement tutorials may be scheduled. There will be no stage manager present, and any production notes that may arise from such tutorials should be conveyed to the stage manager by the director.

E. REHEARSAL PROCESS

1. Be courteous to all: cast, crew, shop personnel, designers, stage managers, and director. Realize that people are often performing their jobs for the first time and are learning by doing.

2. Rehearsal Calls:
   a. Calls will be posted on the FAC callboard (additionally at Carpenter Hall for musicals and RPAC for operas) and be emailed to cast members on a nightly basis. Check the callboard periodically throughout the day for updated information.
   b. Write down call times.
   c. Arrive ten minutes early. You should be warmed up and ready to rehearse at call.
   d. If you are unable to be at rehearsal for any reason, call the stage manager (check the show contact sheet for the number) as soon as possible.

3. Costume Calls:
   a. Write down call times.
   b. Be on time & wear appropriate clothing.
   c. Please give as much notice as possible if you find yourself unable to make a fitting.
   d. Because of the number of shows the costume shop produces, there is little time to waste with missed costume fittings. Therefore, any missed fittings will be reported to the
director and all work will stop on your costume until you have made amends with the costume shop coordinator.

e. Rehearsal costumes should be given the same care and respect as actual performance costumes.

4. **Rehearsal Props:**
   
a. Rehearsal prop care is the responsibility of the cast, the ASM(s), and the stage manager.
   
b. Do not touch props except in the course of the rehearsal. Never touch any prop but your own.
   
c. If a prop is broken report it to the SM immediately.
   
d. Props broken due to negligence will be repaired by the person or persons responsible. If they are unable to perform the repairs, comparable work will be assigned.

5. Remember to keep quiet in the hallways during rehearsals since there are other rehearsals or performances in progress.

6. It is important that the stage management staff know where each cast and crew member is at all times during the rehearsals in case there is a change in plans. Please do not leave the rehearsal space without obtaining permission from the stage manager.

7. Since we share our rehearsal and performance space with other productions and classes, please keep these neat and clean.

8. The University of Oklahoma has declared all of its public buildings to be smoke-free. Smoking is not permitted anywhere in the building. The only exception is for non-tobacco cigarettes used as part of a rehearsal or production.

9. If an actor or production staff member is late for rehearsal, appointments, costume calls, etc. more than three times (two times for costume fittings), without prior notification, a memo will be sent to the faculty and the Director of the SOD. This memo will be read aloud in faculty meetings and will drop the grade received for the performance/crew experience by one letter grade. Please understand that in the past, repeated tardiness has resulted in dismissal from the company.

10. Disrespectful attitudes have no place in rehearsal or performance. The stage manager and ASM are instructed to report any such behavior to the stage management faculty and the Director of the SOD.

11. All members of the cast and production team are required to assist in strike.

12. Cast members should refer to section II.B.2.a (Etiquette & Decorum).
F. TECHNICAL REHEARSAL/PERFORMANCE ETIQUETTE

1. General Guidelines
   a. Stay relaxed and focused on what is happening around you.
   b. If you must leave the rehearsal space, first obtain the permission of the stage manager or assistant stage manager(s).
   c. Remain quiet and attentive offstage.
   d. During technical rehearsals, be prepared to stop, start, and redo cues repeatedly. Have patience and follow the stage manager’s directions.
   e. Please be considerate of those who share this space. Keep noise levels down in the dressing rooms, hallways, and Green Room.
   f. If firearms, weaponry or pyrotechnics are used in a production, you must follow guidelines established by the fight director, director, and/or Producer.
   g. If you unclear about something, ask.

2. For Actors
   a. Once you have signed-in you should not leave the dressing room/green room area (or house, in the case of technical rehearsals) without the stage manager’s permission.
   b. When you first enter the performance space, walk the set and become familiar with your entrances and exits.
   c. Check where you pickup and leave your props. You should check your props, scenic pieces, and spike marks before each rehearsal/performance.
   d. Costumes:
      1) No eating, drinking or smoking in costume, unless you are covered with a robe, dressing gown, or overcoat of your own.
      2) Keep dressing rooms and the Green Room clean.
      3) Hang up your costumes and put clothing to be washed in the laundry baskets. Clothing improperly put away will not be cleaned.
   e. Please refer to Section II.B.2.a. for additional information.
3. **For Technicians**

a. Arrive early for call, and sign in when you report to work.

b. Using your checklists, begin your backstage duties.

c. When finished, help other departments prepare.

d. When your duties are finished, check with your Stage Manager, and then wait in the Green Room for your show call.

e. Do not touch or move scenery or props tables, unless directed. Do not sit on scenery or prop tables. Do not “play” with properties.

f. Follow your run book to know when your cues are. Make notes if needed.

g. Do not use the headset as a “chat room”. The headset system is for the Stage Manager to communicate cues. Please refer to Appendix L, “Headset Etiquette.”

h. You will receive crew guidelines and a copy of the evaluation rubric at your first crew meeting, normally the “crew view” rehearsal. Please refer to the information given.

4. **About the Dressing Room Area**

The dressing room area, located in the basement of the Fine Arts Center, houses the costume shop, crafts shop and dressing rooms for the School of Drama. Please remember the following courtesies when in these areas:

a. It is impolite to disturb someone preparing for a performance. Do not enter a dressing room that isn’t yours. No radio, cassette, CD or MP3 players are allowed in the dressing rooms unless used with personal headphones. They compete with the monitor system and cues and calls can be missed.

b. Remember that costume shop personnel and the dressers are not there to clean up your personal items. You are responsible for the cleanliness of your area of the dressing rooms.

c. Do not remove anything from the costume shop, craft shop or wardrobe area without obtaining permission from the Costume Shop Coordinator.

d. The Green Room is provided as an area where actors and crew may relax prior to, and during, a performance. Students should work to keep the Green Room as clean as possible. The Green Room is not a dressing area. Keep costume pieces and personal items in the dressing rooms.
e. Problems that arise with the costumes should be handled by the dressers, costume crew head, stage management staff, and, when available, by the costume shop coordinator.

G. PRODUCTION TIMELINE

Deadlines vary for each production. They are set by the Design and Production faculty. It is very important that all deadlines are followed. If you have any questions about timeline obligations prior to load-in, see the appropriate Design and Production faculty member. What follows is a sample schedule for a Mainstage production from “load in” to “strike.” (NOTE: Deadlines may be set by the Design and Production faculty that will supersede this example.)

Two Weeks Prior to Opening:
- Load-In/Scenic
- Paper Tech/Lights and Sound
- Light Hang and Focus
- Test Special FX
- Preliminary Sound Tape Due

TECH WEEK

One Week Prior to Opening:
- FRI Crew View
- SAT Technical Rehearsal (Dry Tech)
- SUN Technical Rehearsal Continues (Wet Tech)
- MON Technical Rehearsal Concludes (Wet Tech)
- TUES Dress I
- WED Dress II

- Director and Designers Look at Light Cues
- Dry Tech Sound
- Prepare Backstage Area for Run
- Begin Rehearsing with Musicians, Microphones, Show Tape
- Scene Shift Rehearsal (if needed)

OPENING WEEK

<table>
<thead>
<tr>
<th>Day</th>
<th>Event</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thursday</td>
<td>FINAL DRESS/PREVIEW</td>
<td>8:00 pm</td>
</tr>
<tr>
<td>Friday</td>
<td>OPENING NIGHT</td>
<td>8:00 pm</td>
</tr>
<tr>
<td>Saturday</td>
<td>RUN</td>
<td>8:00 pm</td>
</tr>
<tr>
<td>Sunday</td>
<td>RUN</td>
<td>3:00 pm</td>
</tr>
</tbody>
</table>
Wednesday Possible Pick-Up Rehearsal
Thursday RUN 8:00 pm
Friday RUN 8:00 pm
Saturday RUN 8:00 pm
Sunday RUN 3:00 pm

- Strike following run
- Optional Student Matinees for school groups 10:00am on the Second Wednesday of the run.

H. PRODUCTION MEETINGS

Weekly production meetings are one of the most important tools of the production team. These 45-minute (see below for exception) meetings are arranged by the Design and Production faculty and attended by the Director, Designers, Stage Manager, Faculty Advisers, and other production personnel as needed/available. Well-organized meetings save valuable time and energy in every aspect of the show. This is often the only time that all production team members are in the same room and provide the forum to catch up on each other’s work, discuss crossover items, and check on the progress of the production as a whole.

Topics/items for production meetings include:

a. Script studies/questions
b. Production schedule
c. Budget breakdown
d. Special requirements
e. Shift requirements
f. Prop lists
g. Sound cue list
h. Lighting ideas
i. Plans and sections
j. Costume sketches
k. Individual area reports

I. DRAMA 1911 and 3910: REHEARSAL AND PRODUCTION

The Rehearsal and Production (R&P) enrollment is required in Drama major programs. Design/Production Drama majors will enroll once in DRAM 1911 for one credit and 3910 to earn a total of two credits either by enrollment in Section 001 in two separate terms or by enrollment in Section 002 in one term. Students in Section 001 will be assigned crew head responsibilities, and students who secure permission and enroll in Section 002 will serve as wardrobe masters for The Nutcracker and similarly-sized costume productions. Acting and Dramaturgy students must earn one credit hour of DRAM 3910. Students who enroll in the course will receive assignments to
production support, either in the form of running crews or in the audience development area. Students will receive a variety of assignments during their enrollments, except in special emphasis cases. The course has one formal meeting, usually the Wednesday afternoon following casting. This may occur in the second week of the fall semester and the first week of the spring semester. At this meeting there will be a brief explanation of the course intention followed by a sign-up period during which students will indicate the productions that best fit their schedules for the semester. A Production Calendar prepared by the Stage Management faculty will be posted to assist students with planning.

Following the course meeting, usually the next Friday, production faculty and staff will meet to determine crew assignments for the semester based upon the forms submitted by the students. The assignments will be posted on the callboard soon after the meeting, and students must check the posting and initial their acceptance of the assignments.

If special problems/conflicts arise that make it impossible to meet the required assignment, the student must take responsibility to inform the instructor of the R&P course in writing. If reassignment is possible, the R&P instructor will make the changes and post a revised crew assignment. If the conflicts are such that reassignment cannot be made, the student must drop the course for the current semester. No “Incomplete” will be given in this course except in the event of genuine unforeseen circumstances. If an “Incomplete” is arranged, a contract will be executed between the student and the School of Drama for timely completion of the course requirements.

Please Note: The R&P assignments are part of a complex arrangement of people and resources necessary to the success of the total production program in the School of Drama. Failure of the individual to honor the assignment or communicate about circumstances that prevent honoring the assignment results in a breakdown of the production system. There are no “automatic Incompletes” given in the course for students who do not meet the expectations of the production programs as a whole.

All students in Drama, Musical Theatre, and Dance are expected to develop time management skills that will assist them to assume backstage responsibilities throughout their undergraduate training.

J. PRODUCTION SHOPS

The following section is an introduction to the production shops of departments.

1. Scene Shop

Technical Director: Scott Henkels (office FAC 207)
Scene Shop Coordinator: Aaron Martin
Carpenter/Painter: Emily Bennett
Hours: M – F, 8 – 5; closed during weekday matinees
GENERAL POLICIES

a. The scene shop normal working hours are 8:00 – 5:00, M – F.
b. A supervisor must be present whenever the shop is being used.
c. All staff, faculty, and students must have approval from the Technical Director or Shop Coordinator prior to use of the shop or equipment; students need to be checked out by the Shop Coordinator before using any tools.
d. In order to use any shop tools you must complete the Stagecraft tools and safety orientation and have a completion form, signed and on file. (See Appendix E.)
e. All materials and equipment are for use in support of the University Theatre season.
f. Follow health and safety guidelines at all times. (See Appendices F, G, H, I.)

2. Prop Shop

Office Location: Scene Shop Loft (FAC 115) & FAC B11
Hours: As posted
Phone: 325–5305

GENERAL POLICIES

a. All procedures listed in the scene shop section of this document with regards to safety and use of tools apply in the prop shop as well. Please see the Properties Master if you have any questions.
b. Props are not available for class projects, student films, parties, or personal use of any sort.

3. Paint Area

Scenic Charge Artist: Shellene Seifert
Location: Scene Shop
Hours: As posted
Phone: 325–5305

GENERAL POLICIES

a. The paint shop is operated at the discretion of the Scenic Charge. Regular paint hours will be schedule each semester and special paint calls will be posted.
b. To utilize the paint shop you must have completed an orientation outlining all procedures and safety rules.
c. Messages and production notes for the Scenic Charge Artist may be left in the mailbox in the Drama Department office. Do not leave notes in the paint area.

4. **Costume Shop**

   **Costume Shop Manager:** Rebecca Coleman  
   **Auxiliary Costume Shop Mgr/Costume Rental Coordinator:** Mandy Richards  
   **Cutter/Draper:** Melissa Robinson  
   **First Hand:** Stephanie Orr  
   **Stitcher:** Amy Kercher  

   **Office Location:** Basement B6  
   **Hours:** M – F, 8 – 5  
   **Phone:** 325-5332

5. **Audio Area**:

   **Sound Supervisor:** Eric Stehl  
   **Audio Supervisor (School of Music):** Alan Hiserodt  

   **Office:** 121 B  
   **Hours:** As posted  
   **Phone:** 325-1191

**GENERAL POLICIES**

a. Since sound equipment requires skill to operate, is expensive to maintain, and is potentially dangerous if misused, training is a pre-requisite for the use and operation of sound equipment.  
   b. No eating or drinking is permitted in the sound areas.

6. **Electric Shop**

   **Master Electrician:** Eric Stehl  
   **Office Location:** 121 B  
   **Hours:** As posted  
   **Phone:** 325-1191

**GENERAL POLICIES**

a. Since lighting equipment requires skill to operate, is expensive to maintain and is potentially dangerous if misused, use of the lighting system must be supervised by a qualified staff member or student.  
   b. Lighting equipment is not for use outside the theaters or building.
c. The lighting system in each theater is for legitimate design and technical production work only. Scenes, rehearsals, and personal photo sessions are to use existing work lights.

LIGHTING AREA SAFETY

No handbook can anticipate every safety issue involved in working with electricity, ladders and lift devices, theatre rigging, hot lighting instruments and all other tools and techniques associated with stage lighting. Some general principles apply:

a. If you have not been instructed in the proper techniques and procedures for safe usage of equipment not familiar to you, ask your instructor for advice before undertaking an activity. If you are uncomfortable with a working situation such as working above the stage on a ladder, catwalk or lift, make your feelings known to the instructor. You will not be asked to work in areas that cause fear and discomfort.

b. Maintain a focus when working onstage, especially in noisy situations involving the work of many crew people. Be alert for instructions and the traditional stage warning, “Heads!” Most crew work is done in an atmosphere of camaraderie and good humor. At the same time, professional standards and good common sense must prevail.

c. Specific instructions in the use of equipment and procedures for moving, hanging, plugging, focusing, and striking of lighting equipment are given in the lighting classes and crew labs. Be attentive and follow instructions.

d. In all crew situations, be aware of the location of fire safety equipment and first aid supplies. Do not block this equipment with theatre lighting devices or anything else.

e. Understand basic electrical safety as taught in the Basic Lighting course. In general, always be sure that you are working with disconnected or “dead” circuits. Again, if you are in doubt, seek the instructor or Master Electrician for the production.

K. JOB DESCRIPTIONS & RESPONSIBILITIES FOR STUDENT DESIGNER/TECHNICIANS

The following section summarizes duties and responsibilities of members on a production team. Since the needs of each production vary, these summaries are meant only as a guideline.

1. Scenic Designer

See Appendix K for the Responsibilities of the Scenic Designer
If you need help or any design information see your Design Advisor. If you have questions on materials and construction see the Technical Director or a member of the Design Faculty.

Once the show goes into the shop, the Designer should attend the weekly shop meetings, Monday at 8:30am, as well as check in with the shop daily.

a. Scenic Designer’s Paint Responsibilities

1) The designer is responsible working under the supervision of the Charge Scenic Artist during the build schedule for their particular show.

3) Productions average three to four weeks of paint labor per Mainstage show.

4) No painting of scenery is allowed outside of supervised work calls without the supervision or approval of the Charge Scenic Artist.

b. Scenic Designer’s Prop Design Responsibilities

1) The scenic designer should discuss prop needs with the director early in the design meetings.

2) The designer must attend the director’s props meeting with the props coordinator. At this meeting the designer should supply the props coordinator with: a plan including furniture plot, set dressing plot, research, specific information on color, special requirements, and working drawings of props to be constructed.

3) A time to visit hand prop storage and/or the warehouse should be scheduled at least three days prior to the first rehearsal. This time should be spent pulling rehearsal props and noting any props you might want for the actual production.

4) When the rehearsal period begins, the designer should arrange a regular meeting time in the prop shop (in addition to the production meetings). The purpose of these meetings is to have the designer available to answer questions so that the production is not delayed.

5) All purchases for University Theatre productions must be approved by the Technical Director. Shopping trips will be scheduled as needed.

6) The scenic designer should read all rehearsal and production reports supplied by the Stage Manager.

2. Lighting Designer

a. Required Materials
1) Correctly drafted and legitimate light plot (based on the available instrument inventory).

2) Complete hook-up with color and templates.

3) List of needed items such as practicals and special effects.

b. Designer and Shop Relations

1) The budget is controlled by the faculty lighting designer. Gel and templates will be pulled from stock if possible. Purchase or rental equipment will be done with the approval of, and by, the faculty lighting designer.

2) Focus notes and lighting changes will be done by the Electrics Department and student crew members during normal work hours. Designers should leave instructions and be available during those hours.

3) Lighting notes (i.e. focus, lamp, and gel burnout) during performances are to be maintained by the stage manager and/or Electrics Department.

4) All work calls must be authorized and supervised by the Electrics Department.


3. Costume Designer

a. Required Materials

   1) Costume plot listing all garments and accessories, for each character, for all scenes, with notation of quick changes.

   2) Color renderings with color and detail for trims, accessories and hair.

   3) A list of what the Designer would like to be pulled, purchased, or built.

b. Designer and Shop Relations

   As a student costume designer, you should expect to be an integral part of the process from your reading to opening. Budget information will be furnished to you by the faculty costume designer.

4. Sound Designer

a. Required Materials

   1) Sound plot from the script with the list of effects
2) All source material required (i.e. records from home, a f/x list from the CD library, etc.)

3) Final, edited tapes, mini discs or CDs

b. Designer and Shop Relations

1) Sound Designers will be chosen by the Design and Production faculty.

2) Budget and equipment are limited; some alterations to the ideal may necessary. The earlier the specific equipment requests are made, the more likely the needs will be met.

3) Directors and sound designers should meet at the beginning of the production process to discuss design approach, style, and equipment needs, as well as to review the script noting potential placement and contents of cues, including the taped or live music, taped or live effects, etc.

4) Designers and the sound coordinator will set up a schedule of preliminary cue tapes for the director. From these tapes, the director approves (or disapproves) cues presented.

5) The Audio Department will supervise all equipment set-ups and strikes.

5. Technical Director

a. Enforces safety rules and regulations.
b. Determines approach to construction and rigging of scenery.
c. Determines materials and the quantities to be purchased.
d. Oversees props development.
e. Oversees sound area.
f. Works within the production budget.
g. Works with the scene designer to accomplish project goals.
h. Coordinates use of spaces with the Design and Production faculty.

6. Scene Shop Coordinator

a. Coordinates the execution of all scenic elements with the scene designer and Technical Director
b. Orders materials and maintains supplies.
c. Participates in and oversees the work of student crews in the construction of scenery and props.
d. Maintains theatres, shop spaces, and equipment.
e. Enforces established health and safety features.

7. Scenic Charge Artist
a. Oversees operations in the paint area.
b. Confers with Scenic Designer and Scenic Adviser on painting process.
c. Executes paint process from samples supplied by the Designer.
d. Supervises student paint crews.
e. Maintains tools and inventory in paint area.

8. Props Coordinator

a. Oversees operations in the props area
b. Meets with the scene designer, director, and the scenic adviser on specific prop needs of a production
c. Works out a procedure for obtaining props
d. Creates or adapts props from research and/or drawings supplied by the scene designer
e. Supervises student running crews
f. Attends as many Technical Rehearsals as necessary
g. Maintains tools and inventory in the props area

(NOTE: The duties of a Prop Coordinator will change significantly if a production is assigned a Props Master/Mistress.)

9. Stage Manager

a. The Stage Management faculty assigns stage managers to all University Theatre productions. After consultation with the Director, first consideration will be given to those who are stage management emphasis majors, have taken, or are now taking, DRAMA 2813 (Stage Management). Every attempt will be made to assign a stage manager who has previously taken the class, using those currently taking the class as ASMs.
b. Duties:
   1) Assist in scheduling of calls, costume fittings, paper techs, etc.
   2) Prepare the space for rehearsal. This includes furniture placement, rehearsal costume & prop presets, rehearsal sound, ground plan taping, etc.
   3) Act as the liaison between the director and the production departments with daily rehearsal reports. This includes contacting the shops on a daily basis, turning in completed publicity forms and weekend building requests.
   4) Create and distribute production meeting notes.
   5) Help maintain discipline and run rehearsals.
6) Be responsible for the security of the theatre/rehearsal space at the end of rehearsal or performance.

7) Run technical and dress rehearsals.

8) Keep accurate records of the production as directed.

9) Call each performance and maintain the production as directed and designed.

10) Complete crew evaluations during strike and deliver to R&P instructor.

11) Follow all SOD company and rehearsal rules and guide others in following them.

c. See appendix N for stage management required paperwork.

10. Assistant Stage Manager

a. Duties:

1) Before Rehearsal:
   a) Preset props, furniture, and rehearsal costumes.
   b) Set up rehearsal sound tapes.
   c) Clean and tidy the room. (sweep rehearsal space, set up tables, and chairs as necessary)

2) During Rehearsal:
   a) Duties as assigned, which may include: prompting, line notes, and/or blocking notation.
   b) Develop and update prop and costume preset and tracking paperwork.
   c) Reset props, costumes, furniture, and sound as scene are repeated.

3) After Rehearsal:
   a) Wash any glassware and silverware used in rehearsal.
   b) Lock up all props, costumes, sound equipment and tapes.
   c) Store all rehearsal furniture.
   d) Tidy the room, turning out lights and locking the doors.
   e) Assist the SM with paperwork and distribution.

4) During Tech Week:
   a) Instruct and supervise all production crews, working with crew heads as your main liaison.
   b) Serve as deck communication contact for the stage manager.
   c) Clean and organize the deck, including off- and on-stage areas.
   d) Participate in or cue shifts as necessary.
5) During Performances:
   a) Assist with the deck set-up.
   b) Check the on-stage preset before the house opens (including safety testing of scenic units).
   c) Assist and supervise the production crews.
   d) Serve as deck communication contact for the stage manager.
   e) Clean the Green Room daily.
   f) Check that all props, furniture, and costumes are returned to the proper storage areas.

6) Strike:
   a) Assist in striking the stage management equipment and props.
   b) Assist stage manager with crew evaluation forms.
   c) Serve as general strike crew.

L. CREWS

1. Responsibilities
Backstage and front-of-house crew assignments for University Theatre productions are required of students in DRAMA 1114 (Costume Construction), DRAMA 1124 (Stagecraft), DRAMA 2214 (Basic Stage Lighting), DRAMA/DANCE 1911 and DRAMA 3910 (Rehearsal and Production), and are offered to particular individuals who request special crew responsibilities.

2. Attendance Policy
   a. Every crew member is responsible to meeting all calls for that production.
   b. Crew members will be given a tech schedule for their assigned production. Attendance is required for each rehearsal and performance on the schedule. Check the callboard frequently for changes.
   c. Sign in on the appropriate roster on the callboard at least five minutes before the assigned call.
   d. Do not leave the backstage area after check-in without first notifying the SM, ASM(s) or your crew head.
   e. An unexcused absence from rehearsal or performance will result in the crew person being dropped from the production. The student will receive a failing grade for your crew requirement, whether part of a course or, in Rehearsal and Production, the whole course. A failing crew grade may result in failing the course (Stagecraft, Basic Stage Lighting, Costume Construction) depending upon the instructor’s grading policies.
   f. Tardiness may result in a drop of a ½ letter grade for each instance and may lead to dismissal. If you’re not there early, you’re late.

3. Etiquette and Decorum
   a. Crew members are responsible to the stage manager, the crew head and the appropriate Design and Production faculty.
b. Never arrive to crew under the influence of alcohol or drugs as immediate dismissal will result. Your safety and the safety of others depend upon it.
c. Pay close attention to the directions you receive. Use your run books and checklists so that you can do your job the same for each run. Shows can be damaged or people injured if you do not do your job correctly.
d. Never touch props or equipment that are not part of your specific job.
e. Maintain quiet backstage. If you are on headset, conversation should be limited to only what is necessary (see appendix L). Quiet areas include the backstage hallways and Green Room due to the reflection of sound into the stage areas.
f. Maintain a safe, clean backstage environment. If you see an unsafe situation that you cannot fix by yourself, contact your crew head or ASM immediately.
g. Black clothing (black long sleeved top with no graphics, long black pants, black soft soled shoes, black accessories) will be required beginning with the dress tech. If gloves or head coverings are required they will be provided.
h. During tech rehearsals, be prepared to stop, start, and redo cues repeatedly. Have patience and follow the SM’s directions.
i. A positive attitude is expected of all crew.
j. All members of the cast and crew are required to assist with the Strike.
k. If you have questions, ask the stage manager or a Design and Production faculty member.
l. Personnel cell phones are not allowed backstage during tech/dress rehearsals and performance.
m. Follow crew guidelines and other information given out at crew view.

4. Crew Positions
   a. Stage Manager – Duties of the Stage Manager include the smooth, organized operation of all rehearsals and performances. The specifics of the position can be found in section III. J. 9.

   b. Assistant Stage Manager(s) – See Section III. J. 10.

   c. Deck Crew – Duties of this crew include preparation of the stage and equipment for the show, maintaining cue sheets, shifting of all scenery on and off the stage, and resetting any post-show scenery or equipment.
      (1) Report for crew view (generally, the day before dry tech). Crews meet one half-hour before the start of the run-through.
      (2) During tech/dress rehearsals learn your job, use your show paperwork, and attend the notes session after the rehearsals.
      (3) After check-in, work quickly to complete your pre-show check list and then join others on the show crew to assist with pre-set.

   d. Properties Crew – Duties include the pre-setting of props, maintain cue sheets, shifting props during scene changes, securely storing props after the show and maintenance of props during the rehearsal and run of the show. If major problems occur with properties during shifts or if major damage to properties occurs, notify
the stage manager and the props master immediately. Maintain an inventory of expendable properties (food, tobacco products, blanks, etc.) so that you can keep the stage manager apprised of need for replacements. See III. L. 4. c. 1-3 above.

e. Electrics Deck Crew – Duties include the pre-set, test, shift, color change, maintain cue sheets, and operation of all electrical equipment (may include electrically operated special effects such as smoke, haze, fog, pyro, projectors, etc.) on the stage for a show. Post show responsibilities include the shut down and secure storage of all equipment as well as minor maintenance as needed. You may need to learn how to operate equipment before Dry Tech. If major problems or breakdowns occur, notify the stage manager and master electrician immediately. See III. L. 4. c. 1-3 above.

f. Spot Operators – Duties include pre-show test of equipment, maintain cue sheets, operation of spotlight for all cues, minor maintenance (replace burned out color, etc.) and maintaining a clean work area. Should be able to change out a dead lamp during the run. You may need to learn to operate equipment before Dry Tech. If major problems or breakdowns occur notify the stage manager and master electrician immediately. See III. L. 4. c. 1-3 above.

g. Fly Operator(s) – Duties include pre-show run and check of all moving line sets, check of all spike positions for correct trim, check low trim for every line set, maintain cue sheets, operating all fly cues, restore at show end, and minor maintenance. You may need to learn how to operate equipment before Dry Tech. Safety is important. Do not force a line set. If a line set is out of balance or “feels wrong,” do not ignore it; if you cannot fix it yourself, get help immediately. If major problems or breakdowns occur notify the stage manager and the Technical Director immediately. See III. L. 4. c. 1-3 above.

h. Costume Construction Crew (DRAMA 1114)

1) Crew will begin one (1) week prior to tech rehearsals, and will finish with strike. Some crew assignments will be longer than others.
2) Each class member will be assigned to at least one (1) production. You are responsible for attending and participating in any and all activities pertaining to this assignment. THIS IS NOT NEGOTIABLE.
3) Evening work calls will begin at 7:00 pm. Crew will meet in the costume shop, please bring your equipment. Evening calls will not run past midnight.
4) Saturday work calls will begin at 10:00 am. We will break for lunch from 1:00 pm and resume at 2:00 pm. Sunday work calls (when necessary) will begin at 1:00pm and end at 5:00pm.
5) These calls may change without notice. Please check the board in the costume shop.
6) Crew view calls are set 15 minutes prior to the curtain. Example: 6:45 call for a 7:00 go.
7) Dress rehearsal and performance calls are set 2 hours prior to the curtain. Example: 6:00 call for an 8:00 go.
8) Sunday work calls after opening will be set 2 hours prior to the curtain.
9) Accommodations for night classes should be made as soon as crews are assigned.
10) Black clothing is REQUIRED, beginning at the first dress.
11) Dates for all calls are posted on the calendar in the costume shop.
12) Your calls, and any changes, will be posted outside the costume shop door, not necessarily on the main FAC callboard. Please note that email notification does not substitute for checking the costume shop board

i. Dressers: A General Guide

1) Preset all costumes and accessories.
2) Assist actors with costume needs during dress rehearsal and performance. Actors shouldn’t have to try to reach fastenings behind their backs.
3) Assist with quick changes, storage, inventory, and laundry.
4) Maintain the wardrobe. Always be on the “Schmutz Patrol.”
5) Report problems to crew head or graduate assistant.
6) Stay out of the house and Green Room.
7) Do not mimic the performers.
8) Be aware of any unauthorized personnel backstage and report them to the stage manager or ASM immediately.
9) Stay out of the way.

j. Sound and Lighting Board Operators

1) Pre-show checks and tests
2) Maintain all cue sheets and running notes
3) Run all cues for the production
4) Restore (work lights up immediately after the audience exits, etc.), shutdown, and secure.
5) If major problems or breakdowns occur, notify the stage manager and master electrician immediately.
6) Maintain clean and orderly lighting and sound booths.

k. Audience Development Crew

1) Label mass direct mail postcards for each show
2) Stuff and label subscriber correspondence
3) Assist in master mailing list maintenance
4) Draft press releases
5) Assist in program preparation
6) Assist with lobby decoration
7) House management supervision
8) Concession for shows (inventory, stocking)
9) Student Matinee organization and arrangements
10) Archive maintenance
11) Marquee update
12) Distribution of printed publicity

1. Assistant House Management

1) Arriving at theatre one hour before curtain.
2) General duties (check bathrooms, make sure auditorium is clean, check with box office for ticket count, check-in with stage manager, prep concessions, etc.)
3) Prepare programs for ushers (who arrive 45 minutes before curtain)
4) Train ushers: show them the theatre, explain the seating, instruct about concessions, emergency procedures
5) Open house at stage manager’s OK, tear tickets & welcome patrons
6) Post-show duties (clean auditorium, etc.)

M. STRIKE

Strike is the dismantling, recycling, trashing, and restoring of the theatre to “zero;” the degree of strike may depend on circumstances. Attendance, however, does not vary. All cast and crew must attend strike – it is mandatory.

1. PAY ATTENTION! A Strike can be a hazardous operation. Pay attention to what the Technical Director, the Shop Coordinator, and other strike directors tell you to do. Pay attention to what is going on around you. Safety is everyone’s concern.
2. Wear clothes that are appropriate to work. Long pants and solid shoes are required. No shorts or open toe shoes are allowed.

N. PRODUCTION SUPPORT FOR CAPSTONES, CLASS PROJECTS AND SCENES

1. Class Projects and Scenes

a. You must locate your own props or costumes for class projects and scenes. DO NOT ask to borrow them from the prop and costume shops. Please remove your props or costumes from rehearsal spaces when you leave.

b. Some furniture and basic scenery pieces are provided in FAC 313, 317 and the Lab Theatre at Old Science Hall. It is your responsibility to leave these items in good condition; if they are destroyed in rehearsals they may not be replaced. Do not remove these items from their rooms since they are needed by others for their projects and rehearsals.
2. Capstones

a. As a general rule, no design or technical support is provided by the SOD or its shops. In rare cases in which a Performance area Capstone project involves a design component, students are required to outline their project’s needs in detail and gain prior approval from their capstone adviser and course instructor in consultation with the Design and Production faculty. Design or technical capstones generally occur as part of the University Theatre season.

b. For all other Capstone projects, students may have access to stock flats, platforms, and basic furniture. The Capstone student must make arrangements to check out these materials, load them into the theatre, store them properly and return them promptly after the close of the show. Students who do not follow these procedures will not receive a grade for the Capstone course.

c. DO NOT ask to borrow additional costumes, props, scenery or furniture for your production. You must locate your own, store them properly between performances and strike them when your show closes.

d. You are responsible for recruiting a crew for your Capstone productions. You must insure that working on your crew does not interfere with students’ curricular or production responsibilities.

e. Lighting and sound cues must be programmed and run by students authorized by the appropriate Design and Production faculty. Any adjustments to a rep plot or sound system MUST be authorized in writing and/or appointment by the appropriate Design and Production faculty.

f. No keys to the OSH Lab Theatre are checked out. To use the space for rehearsals and performances, you must make arrangements with the OSH Technical Director. If the TD is not present when your rehearsal or performance is finished, you are responsible for turning off all equipment and make sure the doors are secure when you leave.

g. If you are using the OSH Lab Theatre as your space and if scheduling allows, Capstone productions may load-in up to two days before the opening of the show. If another show loads into the theatre after your strike, you are expected to assist with a smooth transition.
IV. ADMINISTRATION

A. SUMMER COMPANY

The School of Drama may produce during the summer months. Auditions are open to all Drama students and are traditionally held during the month of April. Employment contracts are offered to a limited number of actors, designers, stage managers and technicians.

B. TRAVEL FUNDING

The School of Drama encourages students to pursue professional contacts and summer stock work during the summer months. Through the OU Theatre Guild (a community support group), it provides a limited number of travel stipends for undergraduate and graduate students to attend professional auditions and conventions. The Dean of the Weitzenhoffer Family College of Fine Arts also provides limited funding for travel and conference fees for students wanting to participate in auditions or professional conferences. Contact the Director of the School of Drama’s office for further information on these student travel grants.

C. STUDENT ORGANIZATIONS

1. Alpha Psi Omega

Alpha Psi Omega is a national theatre honor society established in 1925 for the purpose of providing acknowledgement to those demonstrating a high standard of accomplishment in theatre and, through the expansion of Alpha Psi Omega among colleges and universities, providing a wider fellowship for those interested in theatre. Alpha Psi Omega has enjoyed continuous national growth and, with over 550 casts, is the largest national honor society in America.

The Tau Kappa cast of Alpha Psi Omega seeks to develop dramatic talent and enhance production and performance at the University of Oklahoma. The organization supports the University of Oklahoma’s dramatic productions, including those produced by the School of Drama, the Weitzenhoffer Department of Musical Theatre, the School of Dance and student produced productions through fund-raising, promotion or “hands on” assistance, such as serving concessions, building sets and props or offering cast/crew support. The organization also seeks to encourage and support the dramatic arts in the community by reaching out to interested youth and financially supporting local charity. This chapter is also dedicated to its own members in friendship and personal support. Members are pledged and inducted each fall semester. Each new member is eligible to pledge based on a variable point system, reflective of accomplishment and dedication to the theatre (see current officers for details). If a student meets these requirements and desires to pledge, he or she will be accepted.
2. Spacechangers

OU Spacechangers – a United States Institute for Theatre Technology (USITT) student chapter – was created to encourage Design and Production students to explore the larger world of theatre design and technical management. Spacechangers is open to all students in the School of Drama, School of Dance and the A. Max Weitzenhoffer Department of Musical Theatre: everyone who has been involved in “spacechanging” at the University of Oklahoma. Specifically, it encourages exploration in all areas of theatre design, technology and stage management. It has facilitated seminars with Bill Sapsis of Sapsis Rigging, the GAM and Rosco companies, and intelligent lighting companies ETC and Vari-Lite. It has hosted workshops in special effects, welding, scene painting and sound design/operation. The organization encourages its members to present their design and project work to the group so everyone can share in the insights and effort that went into a given project. A major involvement of the organization is raising funds to allow members to travel to the annual USITT Conference and Stage Expo which features over 175 educational sessions, employment interviews, the newest in entertainment design and technology, galleries of student and professional works, and the opportunity to meet many of the most influential people in the industry. Spacechangers has been an official organization of the School of Drama since 1999.

3. Drama Student Senate

The Drama Student Senate is an elected body of student officials made up of 2 individuals from each class. Its purposes are to serve as a liaison between the student body and the faculty/administration of the SOD; to raise funds for the end of the year Drama Banquet, Awards Ceremony, and any and all events the Drama Student Senate unanimously elects to support with organizational funds; and to foster community within the SOD. See Appendix O for the Student Senate By-Laws, which includes information about nomination/election and officers.

D. REHEARSAL SPACE RESERVATION

Students may reserve rooms for rehearsal purposes through the Administrative Assistant in the main office (OSH 121). They are asked to exercise reason when doing so; there are many students who need to use these spaces, so it may not be practical to reserve blocks of time greater than 2 hours per day. Spaces are to be treated with respect and to be left in order for the next rehearsal or class.
V. AUDIENCE DEVELOPMENT

A. SECURING TICKETS

1. Fine Arts faculty and staff (including graduate and undergraduate assistants) are allowed one complimentary ticket per production. Production directors and designers are allowed four for a production which they direct/design. Cast and crew are allowed two per production in which they are involved. A cast/crew member who also is an undergraduate or graduate assistant is not allowed more than two comps for any given show. Complimentary tickets must be obtained from the box office at Catlett Music Center (see V.A.3 below) during regular business hours. House managers are instructed not to allow anyone to enter the theatre without a ticket.

2. Drama majors may usher for a University Theatre production and will receive a free ticket to that performance. A sign-up sheet is posted on the callboard for each show and interested persons must commit to a specific performance.

3. University Theatre tickets are sold through the Fine Arts College Ticket Service (F.A.C.T.S.). The box office is located in Catlett Music Center, directly across Elm Avenue from the Fine Arts Center. Box office hours are Monday through Friday, 11:30 am to 5:30 p.m. The box office opens in the Fine Arts Center one hour prior to curtain. Majors are encouraged to make advance reservations, either by visiting the box office during regular business hours, or by telephone, with a credit card, at 405-325-4101.

B. USHERING

University Theatre ushers should report to the house manager, 45 minutes prior to curtain. Ushers should be dressed in a manner reflecting proper hygiene, good grooming, and appropriate wear. Ushers will hand out programs and assist patrons in finding their reserved seats. During the production, ushers are expected to assist the House Manager in seeing that all audience members adhere to the University Theatre policies (no photography, recording devices, cell phones, pagers, or food or drink). At intermission, ushers should report to the house manager to assist in concession sales. Following the performance, ushers will be required to pick up programs for recycling purposes, and will then be excused by the house manager.

C. HOUSE MANAGING

The Audience Development Coordinator is responsible for all front-of-house duties. Two undergraduate audience development assistants serve as House Managers for all University Theatre productions, on an alternating schedule. Assistant house managers are assigned through rehearsal and production crew assignment. All house managers are trained and receive a checklist to follow procedures. House Manager duties include:

1) Coordinate and ensure the smooth operation of the Front of House. Arrive at theatre one hour prior to curtain. Check cleanliness of house, restrooms, etc. Empty trash, refill empty toilet paper rolls, etc.
2) Ensure the safety of patrons, volunteers, and staff through the proper implementation and enforcement of emergency procedures.

3) Coordinate staff (ushers and concessions assistants) through hiring, training, evaluation and delegation of duties as necessary. Make sure that all staff understands their responsibilities pre-show, intermission, and post-show before house opens.

4) Prepare Front of House manager’s reports nightly including house counts, deposits, lost and found, and patron feedback.

5) Coordinate activities with the facility coordinator, stage manager, TD and other appropriate staff.

6) Report and follow through on any malfunctions and safety concerns in the lobby and auditorium.

7) Before leaving, ensure that lobby and house are clean, the lights are turned off, and all doors are pulled shut and locked. If the house manager is the last person out of the FAC, turn off the lobby lights and make sure the front doors are locked and the building is secure. Do not allow students to prop open the doors for late rehearsals.

D. UNDERGRADUATE AUDIENCE DEVELOPMENT ASSISTANTS

According to need and budgetary capabilities, undergraduate marketing assistants are hired on a 20-hour per week basis to assist the Audience Development Coordinator. These students are trained and supervised in the areas of theatre management and marketing. Publicity assignments for the Mainstage or OSH Lab Theatre productions will be given at the discretion of the Audience Development Coordinator. These assistants will be required to keep some evening and weekend hours and will be asked to perform duties in various areas within the School of Drama.
APPENDICES

A - O
APPENDIX A

Faculty
2010-2011

Tom Huston Orr
James Garner Chair
Director, School of Drama
Producer, University Theatre
Associate Professor – Acting
MFA 1996 University of Texas, Austin
BFA 1988 Southwestern University, Georgetown, TX

Mike Buchwald
2007 David Ross Boyd Professor; 1997 Rothbaum Professor of Excellence in the Arts
Professor Emeritus – Costume Design
MFA 1970 University of Oklahoma
BFA 1966 University of Oklahoma

Rena Cook
2009 Rothbaum Professor of Excellence in the Arts
Professor – Voice and Speech
MA 2000 Central School of Speech and Drama – London
MFA 1991 The University of Oklahoma
MA 1982 University of Tulsa
BA 1972 University of Arizona

Darryl Cox
Adjunct Instructor – Acting for the Camera
BA 1977 University of Oklahoma

Lloyd Cracknell
Assistant Professor – Costume Design
MFA 2010 The University of Oklahoma
MA 1984 St. Martins School of Art – London
BA 1982 Nottingham Trent University

Steven Draheim
Associate Professor – Lighting Design; Design & Production Area Coordinator
MFA 1991 University of Minnesota – Twin Cities
BFA 1986 University of Minnesota – Duluth

Matthew E. Ellis
Associate Professor – Movement/Acting
MFA 2004 Virginia Commonwealth University
BA 1998 Mississippi State University
Tonia Sina Ellis  
Adjunct Instructor – Movement/Acting  
MFA  2006  Virginia Commonwealth University  
BFA  2002  Niagara University  

Michael Fain  
Associate Professor –Theatre Technology  
MFA  1982  Yale School of Drama  
MAE  1973  Arizona State University  
BAE  1970  Arizona State University  

Dr. Kae Koger  
Associate Professor – Theatre History/Dramaturgy; Graduate Liaison  
Ph.D.  1984  University of Michigan  
MA  1978  University of Michigan  
BS  1977  University of Evansville  

Alissa Millar  
Assistant Professor – Acting  
MA  1999  Washington University  
BFA  1994  The University of Oklahoma  

Dr. Judith Pender  
2007 Rothbaum Professor of Excellence in the Arts  
Associate Professor – Acting/Directing; Performance Area Coordinator  
Ph.D.  1987  University of Georgia  
MFA  1980  University of Georgia  
BFA  1977  Missouri State University  

Jan Russell  
Adjunct Lecturer – Introduction to Fine Arts  
MA  1996  The University of Oklahoma  
BFA  1974  The University of Oklahoma  

Christopher Sadler  
Associate Professor – Stage Management  
MFA  1999  University of California San Diego  
BFA  1990  Ithaca College  

Susan Shaughnessy  
Associate Professor – Acting/Directing; Coordinator of International Programs  
MFA  1979  University of New Orleans  
MA  1976  University of New Orleans  
BA  1973  Loyola University
Jon Young
Assistant Professor – Scene Design
MFA  2002  University of Missouri-Kansas City
BFA  1998  University of Kansas
APPENDIX B
Outside/Off-Campus Theatrical Activity Form

Please see the following page for this form.
Copies may be obtained from the Main Office, OSH 121
Off-campus form
APPENDIX C
Requirements for the Bachelor of Fine Arts in Drama

See the following pages for Undergraduate Degree Sheets.
Copies may be obtained from the Main Office, OSH 121
Acting 1
Drama1
Design1
Design2
Tech costume1
Tech costume 2
Tech scenic2
Stage mgt1
SM2
APPENDIX D
MA in Drama

See the following page for Degree Requirements
Copies may be obtained from the Main Office, OSH 121
MA Drama
APPENDIX E
Stagecraft, Graduate, and Undergraduate Assistant
Safety Training Acknowledgement Form

As a student of the University of Oklahoma, School of Drama, I acknowledge that I have:

- Watched the video “Play it Safe”
- Received additional safety information from the instructor and/or TD
- Read and understood the OU Student Guidelines for Shop Safety (APPENDIX TWO)
- Passed the Wonderful World of Tools, hands on, four hour safety training session with a satisfactory rating
- Passed the Safety Test with a 78% (C+) or better

I now have a basic understanding of the safety guidelines for shop, tool, and personal safety as it relates to the OU School of Drama.

Student Signature___________________________________________

Date___________

TD/Instructor Signature_______________________________________
APPENDIX F
Student Guidelines for Shop Safety

The University of Oklahoma Health and Safety Policy

The University of Oklahoma is committed to providing a safe and healthy environment for the entire university community and to complying with all applicable federal and state laws and regulation pertaining to occupational and environmental safety.

Academic and administrative personnel with supervisory and teaching roles must ensure that procedures are developed and followed which are designed to prevent injury, protect the assets of the University, and protect the environment.

It is the responsibility of all University faculty, staff, and students to follow safe working practices, obey health and safety rules and regulations, and work in a way that protects their health and that of others, and does no harm to the environment.

Signed on 3/8/96 by President David L. Boren

The University of Oklahoma Health and Safety Policy affirms OU’s commitment to the safety of its employees, our students and visitors, and the Norman community. OU complies with occupational safety and environmental regulations mandated by city, state, and federal agencies. It is OU’s responsibility to provide our students with a safe work environment for their educational activities.

It is each student’s responsibility to conduct your educational tasks in a safe manner by complying with the following shop rules. These basic safety rules are for your benefit and apply to all University shop facilities! In addition, you are required to comply with all other safety policies, rules, procedures, and guidelines established by the academic unit under which you are enrolled.

Your Personal Safety Rules

- If you need help, ask your instructor or Shop Supervisor.

- Never use defective equipment or work in unsafe conditions. Always report any unsafe conditions and accidents in the shop to your instructor or Shop Supervisor.

- No personal projects will be done in any OU shop.

- Alert your instructor or Shop Supervisor and get first aid immediately for any injury.
- Alert your instructor or Shop Supervisor if you must leave the shop.
- Wear shop clothing and shoes appropriate to the instructional activity being performed.
- Always wear the appropriate personal protective equipment (PPE) and clothing.
- Remove loose clothing; watches, rings, and other jewelry; ties; and roll up your sleeves before operating any machines.
- Confine your hair (especially long hair) back from the face and body so that it can’t be caught in moving machinery.
- Do not put tools in your pockets.
- Use soap and water frequently as a method of preventing skin diseases.
- Clean up any spilled liquids immediately. (If it is a hazardous spill, contact your instructor or Shop Supervisor immediately.)
- Be agreeable with your fellow students.
- Conduct yourself in a manner conducive to safe shop practices.
- No horseplay. This includes, but is not limited to, pushing, shoving, scuffling, running, playing with air hoses or other unprofessional like behavior in the shop.
- Consider the safety of others.
- Do not throw objects while in the shop.
- Do not work overtime in the shop unless your instructor or Shop Supervisor is present.
- Always work with adequate light.
- Do not talk with others when they are operating a machine.
- Machines and tools are designed to do your bidding; therefore, they are only as safe as the person using them. Machines don’t think, but you must if the job is to be accident free.
- Operate a hazardous machine only after receiving instruction on how to operate the machine safely in all working conditions.
- Do not operate any machine when the instructor or Shop Supervisor is not in the shop.
- Check all equipment before activating.
- Use special safety equipment at machines where it is required.
- Do not touch moving objects or any part of a machine that is moving (belts, pulleys, chicks, cutters, etc.).
- Do not lean against any machine.
- Clean the chips from a machine with a brush – not a rag or bare hands.
- Do not try to repair electrical parts or damages. Report them to the instructor or Shop Supervisor when you find a lockout tag.
- Check electrical cords before you plug them in.
- Do not run over cords with dollies or carts.
- Turn off the power before leaving a machine or tool.

**When you are in doubt about anything, ask your instructor or Shop Supervisor.**

**OU Shop Rules**

- You must comply with all of OU’s safety policies, rules, procedures, and guidelines.
- Eye protection is required at all times in the shop area, when using equipment that requires it.
- Gloves will be worn when handling equipment/materials with sharp edges or wood that splinters. (The use of gloves when working with moving machinery is generally discouraged—while they may prevent minor injuries to hands/fingers, they are greatly increase the risk of being pulled into machinery.)
- When more than one student is working with a machine, only ONE student should operate machine switches.
- Only the operator should turn the machine on or off…where two are operating a machine, the one handling the work or feed controls should tell the other when to activate switches.
- Guards and safety devices will be adjusted properly before starting a machine or tool.
- Repair and maintenance of machines will be done only by OU employees—no students are allowed to do this. Machines under repair or maintenance will be tagged and locked out to notify you that they are not available for use.
- Correct, properly fitting wrenches (for nuts, bolts, and objects to be turned or held) will be used.
- Tools and/or work will not be left on the table of a machine even if the machine is not running. The table saw is not a work table, but a tool for cutting.

- Any observers shall stay away from the machine area while any machine is in operation.

- Hazardous materials, such as solvents, can only be used after your instructor determines its properties, what kind of work it has to do, and how you are to use it.

- Hazardous materials will be disposed of in an environmentally safe manner by OU employees only.

- No smoking/dipping/chewing of tobacco or eating/drinking while in the shop.

- Shop clean-up should begin before class has ended. All tools will be checked in. All tool boxes will be put away and cabinet doors closed, machines will be cleaned of chips and oil, floors will be swept.

- The shop floor will be kept clear of scraps, litter, oil, grease, or any other liquid.

- Oily rags or oily waste will be stored in approved safety containers, which are clearly labeled.

- Tools will be stored away when not in use.

- All scrap must be placed in the scarp box.

Safety Issues

In the business world, safety effects the bottom line. Your education should include safety practices as a part of your coursework at the University of Oklahoma. During the school year, your instructor or Shop Supervisor will be exposing you to some or all of the following safety practices.

<table>
<thead>
<tr>
<th>Unsafe Conditions</th>
<th>Hearing Conservation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emergency Evacuation</td>
<td>Lifting Safety</td>
</tr>
<tr>
<td>Bloodborne Pathogens</td>
<td>Fall Protection</td>
</tr>
<tr>
<td>Compressed Gases</td>
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OU Resource

If you have any questions regarding any of the safety or environmental compliance issues outlines in these Student Guidelines for Shop Safety, you may contact Environmental Safety Services at 5-1015.

(rev. 07/10/96)
APPENDIX G
Safety in the Rupel J. Jones Theatre

The Rupel Jones Theatre has a counter-weight fly system. You must be aware that a fly system has the potential to cause personal and property damage if it is improperly handled.

When you are the person responsible for raising and lowering scenery, it is your responsibility to follow these basic rules:

1. When you are working on the stage while rigging work is taking place you must PAY ATTENTION to all calls and movement on the stage.

2. When a line set is being moved in or out (down or up) the flyperson must call out the line set being moved and the approximate plane that it is flying in on. For example: “Line set 45 coming in upstage!” or “Line 3 going out downstage!” All calls must be done loud and clear for all people on the stage (deck) to hear it. You should wait for an acknowledgement from the stage (“Thank You!”), usually from the TD or other responsible deck hands. Frequently many people on stage will respond “Thank you!” but that doesn’t necessarily mean everyone is paying attention!

3. When a line set is being moved, spotters will be necessary to make sure the batten does not snag on cables, lights, or other objects located at the batten ends. It is necessary to watch the rope you are pulling and the object that is moving at the same time.

4. When flying scenery NEVER FORCE a line set. If it feels wrong, it is wrong!

5. When an arbor is being loaded, the designated loader must call out to warn people on the stage and on the fly rail to move out of the area below. For example, “Line Set 36 Loading Upstage!” The TD or other responsible hands will call “Clear the Rail!”, followed by “Rail Clear!” after everyone has moved to designated clear areas the loading can begin. When the loading is complete the designated loader will call “Rail safe!” and work below can continue.

6. When people are on the loading rail, fly rail or on the grid they should not have loose objects with them that could fall. For example: tape measure, screwdriver, sunglasses, etc. Stage weights and other objects must never be stacked or placed where they could be knocked over the edge. An object falling from these heights can do serious damage. A stage weight from any height can cause tremendous damage or death.

7. If something is falling call “Heads!” very loudly so people below can tell where the danger is. If you are below and hear “Heads!” you must not look up, but you must move out of the area as fast as possible or duck immediately.

8. If any component looks worn, damaged, or frayed, stop immediately and bring it to the attention of the TD or other responsible deck hands. If it looks wrong, it is wrong!
9. At strike, either the TD or the Scene Shop Coordinator will be making the calls. Be quiet during fly calls so that there is no confusion on the stage while the work continues.

The Rupel J. Jones Theatre is equipped with two hydraulic lifts, one is the apron and the other is a large area called the thrust. These machines have the capability to do tremendous damage to scenery, equipment, or personnel. The lifts should be operated by trained individuals. Before moving a lift the edges must be checked (each time) to be clear of overhanging objects. All available lighting will be turned on so the hazard is visible. When the lift is going to be moved the operator will call “Apron Going Down!” and spotters shall be used on deck to keep people from stepping in the well. If the lift will be in the down position for more than a few minutes the edges must be marked with saw horses or other barricades to prevent falls.
In Case of an Accident:

- Report all accidents to the faculty/staff person in charge.
- Call 8-911 for police, fire, and emergency medical help.
- Remain on the phone until you are told it is OK to hang up. Try to speak clearly and answer all questions that the dispatcher will ask.
- Do not move anyone who has suffered a fall, unless there is a hazard to leaving the person where they are.

In Case of a Fire or the Smell of Fire:

- Attempt to locate the fire.
- If there is a fire:
  - If it is a small fire, use the available fire extinguishers to fight the fire while someone else calls the fire department.
  - If it is a large fire, work to evacuate the building. Use fire extinguishers if necessary to evacuate an area. Call the fire department and get out of their way. Work to determine if everyone is out of the building. Assemble your group near the loading dock of Holmberg Hall.
- There is a phone in the Scene Shop and there is an emergency phone on each floor of the Rupel Jones Theatre.
APPENDIX I
The Mop
(for Dance Productions)

The mop is necessary to maintain the safety and cleanliness of the dancers.

The mop will follow these steps everyday:

1. With clean (thoroughly shaken) dust mops, mop the ENTIRE stage area. Simultaneously, the ENTIRE backstage and apron area will be thoroughly swept.

2. The backstage area is dust mopped while the wet mops are being rinsed until clean (very little or no dirt in the water).

3. The ENTIRE dance floor and apron is wet mopped with clean mops and clean water. The mops are rinsed frequently in clean water. For the water to be clean it must be changed frequently. Then, damp mop the entire backstage.

4. Clean up and put everything away (mops rinsed clean, squeezed, hung to dry, buckets rinsed and stored, hose emptied and hung up, dust mops shaken, and debris swept up, etc.).
APPENDIX J
Headset Etiquette

1. Keep the microphone tucked slightly below your mouth so your breath won’t be audible

2. If you are not using your microphone, turn it off. You will still be able to hear.

3. If you have to sneeze or cough, try to turn your mic off before doing so.

4. ALWAYS turn the mic off before putting the headset on or off. The noise that results otherwise is something like a herd of rhinoceros trampling through your head.

5. NEVER eat or chew gum on headset.

6. Different stage managers use slightly different terminology when calling a show, but cueing procedure is more or less standardized. For example, a little bit before a cue is called, the SM will say something like, “Warning, electrics [or lights] 189.” The light board operator would then respond, “Electrics.” To actually make the cue happen, the SM would say, “Electrics 189…GO.” After the cue is executed, the SM may or may not want you to let him or her know that it is complete. NO ONE MUST EVER SAY “GO” UNLESS THEY ARE ACTUALLY CALLING A CUE. As may be imagined, a slip of the tongue can cause mass chaos.

7. If you need to address the stage manager, LISTEN FIRST. He or she may be in the middle of dealing with a problem that is more urgent than yours. Interrupting a series of cues can be not only aesthetically displeasing, but also, in some cases, very dangerous. Of course, use your discretion: a real emergency may need the stage manager’s immediate attention.

8. Never go off headset without telling the SM and getting an okay from him/her.

9. In general, use courtesy. Just keep in mind that people are trying to think and work.
APPENDIX K
Responsibilities of the Scenic Designer at The University of Oklahoma

Conceptual Statement
1) This written statement, maximum 100 words, should be turned into the scenic design advisor after initial meeting with director.

Final Design Package: All of the following is due on design due date

1) Conceptual Sketches (Perspective or Composite renderings) — ¼” = 1’-0” — showing the scene-by-scene transition of the production.

Either 2) or both 3A) and 3B):
This will be assignment specific & determined BY SCENIC DESIGNER AND DESIGN ADVISOR.

2) Fully Painted Color Model — 1/4” or 1/2” Scale (depending on performance space)
   a. Weitz and Lab ½” or 1” scale
   b. Rupel and RPAC ¼” scale
— or —
3A) Black And White Model— 1/4” or 1/2” Scale
— and —
3B) Painter Elevations— 1/2”, 3/8”, 1”, 3” or Full Scale — Color elevations of scenic elements, plus samples of all other textures, surfaces, finishes, wall and floor treatments needed to realize the design. These should be mounted on illustration board, (15”X20”), with a Title Block

4) Design Drafting in ARCH A, B, C, D or E format
   Plate 1
   1/4” or 1/2” Master Ground plan: Showing the rendered set onstage, all additional scenic elements in storage position, all necessary masking and sightlines.
   Plate 2
   1/4” or 1/2” Scale Section — showing rendered set onstage, any other stored scenic elements, including masking and sightlines.
   Plate 3
   1/4” or 1/2” Front Elevation (if you have a Perspective rendering rather than Model.)
   Plates 4-?
   1/2” Designer elevations of architectural elements in all necessary views such as: Section, Ground-Plan, Front Elevation, Side. Include larger scale for details, as needed.
   Shift Plans — Any Scale — showing individual scenes “in play” onstage and storage of other scenic elements.

5) Properties List, Bible and Sketches (if necessary)
6) Conceptual Statement - 25 words

In the event that the designer fails to meet the deadline for the Final Design Package the scenic design may be altered or affected to accommodate the compromised build process. Changes to the design may not occur after the design deadline without a formal meeting to discuss changes with the design team as well as the Technical Director and Scenic Design Advisor.
Exhibition Obligations:
All Scenic Design Students that design at The University of Oklahoma are required to exhibit in at least one of the following events; American College Theatre Festival, USITT-SW, or USITT, SETC. Any student failing to exhibit their work will lose future design assignments and responsibilities.
APPENDIX L
Lighting Design Expectations

See following pages
LD3
LD5
LD6
APPENDIX M

Required Stage Management Paperwork

CAST LIST
LOCAL CONTACT SHEET
SHOW CALENDAR
COMPANY GUIDELINES & PUBLICITY FORMS (ACTOR PACKET)
CREW GUIDELINES
DAILY CALLS
DAILY REPORTS (REHEARSAL & PERFORMANCE)
SCENE BREAKDOWN
PROP LIST*
PRODUCTION MEETING NOTES
ENTRANCE/EXIT PLOT (DUE AT CREW VIEW)**
RUN BOOK/SHIFT PLOT (WORKING COPY DUE AT CREW VIEW)**
PRESET CHECKLIST**
SIGN IN SHEET (TURN IN ORIGINAL AT END OF RUN)
ANY OTHER NECESSARY PAPERWORK (SCENE LISTS, WEAPONS TRACKING, RAIL OR WINCH CUE SHEETS, ETC)

If not covered by normal distribution, submit copies of the above (except the actor packet and crew guidelines) to the stage management faculty. This will also include your production book after the run.

*It is recommended that the SM complete the original prop list, then turn it over to a designated ASM for updates.

**It is recommended these be completed by a designated ASM. The run book should be a full SM team project, but updated by ASM during tech.
APPENDIX N
Drama Student Senate By-Laws

See following pages