

PRODUCTION PARTICIPATION

Students are required to actively participate in a production every semester they are a theatre major, up to a maximum of six participations.

NOTE: These are six participations, not six units of participation. In order to satisfy this requirement, the student must receive a passing grade in the participation course in which they are enrolled. The following courses are participation courses:

CLASSES WITH A PARTICIPATION BUILT INTO THE COURSE			PARTICIPATION ONLY COURSES
TH276	TH 339	TH 443	TH190
TH284	TH 361A/B	TH 498B	TH290
	TH 362A/B	TH 498C	TH 390 A/B/C
	TH 363A/B	TH 498D	TH 490 A/B/C
	TH 367		TH 382 A/B/C
	TH 376		TH 261A
	TH 383		TH 262A
	TH 384		TH 263A

Whether you participate in a production by either acting, being in a technical preparation, running crew or as a coordinator, you must complete the following items in order to receive a grade for your work.

1. **REGISTER FOR ASSIGNMENTS ON SOLAR.** This will add the class for which you will receive the credits (e.g., 190, 290, 390, 490), Get a permission number at the first company meeting or through the main office and sign up by the Wednesday of the second week of classes

2. **A PRODUCTION PARTICIPATION APPLICATION:** This is an internal form used by the Department of Theatre to assist in maintaining the Student Production Participation database. Once a production has ended, evaluations for all students earning units are generated based on these production forms. These evaluations help determine the student's grade.

PRODUCTION PARTICIPATION CATEGORIES

ACTING ASSIGNMENTS:

When a student is cast as a performer on a production, they will enroll in a TH190, 290, 390B, or 490B, depending on where they are in their program.

It is wise to request an assignment at the first company meeting at the end of the first week of each semester. Priority for positions is based on a first come, first serve basis.

Evaluation and grade will be based on the criteria listed on the *Production PERFORMANCE Evaluation*. The evaluations will be filled out by each of the appropriate production positions. The list of positions and their evaluators is attached.

TECHNICAL ASSIGNMENTS:

There are three categories of Production Participation: ***Preparation Crews, Running Crews, and Coordinators:***

PREPARATION CREW:

Preparation Crews work in scenery/props, costumes, or lighting/sound preparing the components for production. In TH 261A, TH 262A, and TH 263A, students may work on one or more productions over the course of the semester.

If a student requests a preparation crew in order to fulfill a TH 190, TH290, TH390, or TH490, their commitment is to 60 hours per unit of credit. This averages out to about five (5) hours per week if it is begun early in the semester. **YOU MUST COMPLETE ALL 60 HOURS BEFORE YOU CAN RECEIVE A PASSING GRADE.** Check on the Tech call board for shop hours available in each shop. Evaluation and grade will be based on the criteria listed on the *Production PARTICIPATION Evaluation*. The evaluations will be filled out by each of the appropriate production positions. The list of positions and their evaluators is attached.

RUNNING CREWS:

Running Crews work on a specific show backstage during set-up, technical/dress rehearsals, and performances. Running crew work in a concentrated time period, from approximately 1 ½ to 2 weeks before the first technical rehearsal through strike after the final performance. Running crews are responsible for arranging their schedules so they can be present at all setup calls for their crew and all tech/dress rehearsals, performances, and strike. Evaluation and grade will be based on the criteria listed on the *Production PARTICIPATION Evaluation*. The evaluations will be filled out by each of the appropriate production positions. The list of positions and their evaluators is attached.

**RUNNING CREWS MUST BE AVAILABLE FOR ALL PRODUCTION ACTIVITIES!!
CLEAR YOUR CALENDAR!!**

COORDINATORS:

Coordinator positions supervise a specific crew, an aspect of the production, or, like in the case of the stage manager, most of the production:

Stage Manager
Assistant Stage Manager
Technical Director
Assistant Technical Director
Master Electrician
Property Master

Sound Coordinator
Shift Coordinator
Costume Coordinator
Make-up Coordinator
House Manager
Assistant Designer

These positions provide key leadership on the various productions. All Coordinator positions are expected to attend all production meetings and are expected to be thoroughly familiar with the production prior to technical rehearsals, attend all of the technical rehearsal and crew calls, and attends the strike of the production. Evaluation and grade will be based on the criteria listed on the *Production COORDINATOR Evaluation*. The evaluations will be filled out by each of the appropriate production positions. The list of positions and their evaluators is attached.

A brief description of the different positions is provided below:

STAGE MANAGER: *(Usually a three unit assignment)* Both stage managers and assistant stage managers are assigned according to interest and background under the supervision of the Production Stage Manager. Stage management attends all rehearsals, records blocking and other pertinent information regarding the production, assists in organizing the rehearsal space and posting all information to cast and crew. The stage management team functions as the central communication device for most productions, especially with regard to cast and director. In many cases, the stage manager acts as executive secretary for production meetings (both calling the meetings and recording the notes from the meetings) in rehearsal phase, as well as distributing information to the designers, crew heads, crews, actors, and technical director. When available personnel permit, productions have a stage manager and at least one assistant. The stage manager is generally the one who calls the show during performances. Attends the strike of the production.

TECHNICAL DIRECTOR: *(Usually a three unit assignment)* Serves as the liaison between the scenic designer and the scene shop. Works on the plans and feasibility of those plans including the material cost, labor hours, and the scheduling of load-ins for the various areas (scenery, lights, and sound, etc). In other words, the technical director makes the design work in conjunction with the director, scenic director, scene shop foreman and technical crews. The TD is largely responsible for implementation and requires a fair amount of knowledge about scenery construction, lighting, sound, properties, and related special effects. The Assistant TD functions in a similar manner, assuming responsibilities as appropriate, from the description above. Supervises the strike of the production with assistance of the Assistant TD, the faculty TD, and the Stage Manager.

MASTER ELECTRICIAN: *(Usually a two unit assignment)* Implements the lighting design by supervising the hang and focus of all lighting instruments, including circuits, dimmers, positions, and special effects. Works closely with the lighting designer and technical director to achieve the desired effects in the light design. Responsible for ensuring that the light board operators are properly trained prior to technical rehearsals. Responsible for the dimmer check throughout all of the technical rehearsals and performances of the show. In some instances, the ME runs the light board. An ME attends strike.

PROPERTY MASTER: *(Usually a two unit assignment)* Secures all props based on the prop list generated by the director and the scene designer, to achieve the effect desired for the props. Supervises the crew during performances by setting up prop tables, maintaining the props during the show and striking all props at the end of the run. The Prop Master generally begins working on the production approximately six weeks before technical rehearsals begin.

SOUND COORDINATOR: *(Usually a two unit assignment)* Makes the sound CD's and oversees the set up and installation of all required equipment for the production. Works closely with the sound designer, (if there is one), the technical director, the director and the stage manager to achieve the desired sound effects for the production. Responsible for ensuring the sound crew is adequately trained in the running of the sound equipment for performance, and the procedures for a sound check on all equipment prior to curtain. May participate in the running of the sound equipment during the show. Attends strike.

SHIFT COORDINATOR: *(Usually a two unit assignment)* Supervises all set shifts on stage during the run of the performance. Responsible for ensuring the adequate training of the crew prior to Tech Rehearsal on the safe and timely handling of set pieces. Works closely with the scene designer, technical director, director, and stage manager in organizing the shifts and coordinating the activities of the crew in relation to the set shifts. Attends strike, as well as pre-production meetings and run-throughs.

COSTUME COORDINATOR: *(Usually a two unit assignment)* Supervises the wardrobe during performances and technical rehearsals. Compiles dressing lists, orchestrates quick changes and supervises the crew during technical rehearsals and performances. Supervises the laundry and maintenance of costumes. Attends strike.

MAKE-UP COORDINATOR: *(Usually a one unit assignment)* Secures all make-up supplies necessary for a production, supervises and trains the crew in assisting the actors with make-up and hairstyles. Maintains all equipment used during rehearsals and performances as well as hairpieces. Attends strike.

HOUSE MANAGER: *(Usually a one unit assignment)* Attends dress rehearsal to understand the production and the timing of the play, and coordinates appropriate late seating and intermission times. Attends safety demonstrations for clearing the house in the event of an emergency, supervises all ushers on a show-by-show basis and trains them in appropriate etiquette, seating of patrons, and how to work out problems with the patrons. Organizes the intermission food concession. Coordinate with the stage manager regarding the house open and "go" times. House managers must be able to deal with a wide variety of potential problems with heating, air conditioning, patrons eating, taking photos, parking, etc. The house manager is a very prominent position and must handle public situations with tact and care.

ASSISTANT DESIGNER: *(A one to two unit assignment, depending upon the needs of the production)* Works closely with the designer in the area of interest. Generally, an assistant helps with organizational tasks related to the design of a production, and assists in the day-to-day construction or implementation of a production design. An assistant may be called upon to run errands, both in-house and for the production (to pick-up supplies, coordinate rentals, do pre-shopping with a Polaroid, etc), as well as cover an aspect of the design. An assistant may be called upon to actually design a component of the production with the guidance of the faculty designer. An assistant designer should be aware of the entire design process and attend all design meetings, as well as production meetings. Area-specific duties vary, depending upon the design, the designer, and overall production concept. (Generally not available for TH 382 credit).

RUNNING CREW POSITIONS:

TO ALL CREWS: Read the production callboards daily and watch for pre-show organizational meetings. **ALL CREWS** are expected to watch the scheduled crew run-through prior to the technical rehearsals. All crews will help with final strike of their production.

SET/SHIFT CREW: Begins approximately two (2) weeks before opening night. Under the supervision of the Shift Coordinator, Technical Director, Production Stage Manager, and Stage Manager moves scenery during the production. Also helps with pre-show set-up, prep, after performance, and production strike.

PROP CREW: Begins approximately two to three (2-3) weeks before opening. Under the supervision of Prop Coordinator, Technical Director, Production Stage Manager, and Stage Manager organizes props handles them backstage during the production. Participates in pre-show procurement of props, organization of prop table, storage and repair of props, preparation of food for stage, clean up, and production strike.

LIGHT CREW: Begins approximately two to three (2-3) weeks before opening. Under the supervision of the Lighting Designer, master electrician, and/or Light/Sound supervisor, assists in the pre-show hang and focus, and preparation of instruments. Runs the light board, follow spots, or special equipment during the show. Runs pre-show instrument check, and assists in production strike.

SOUND CREW: Begins approximately two to three (2-3) weeks before opening. Under supervision of the sound Designer, Sound coordinator, Light/Sound Supervisor, Technical Director, Production Stage Manager, and Stage Manager helps to locate, record, and operate sound effects required for the production. Runs pre-show equipment checks each night and assists in production strike.

SPECIAL EFFECTS CREW: Begins approximately two weeks before opening. Runs special effects equipment (fog machine, flying, pyrotechnics, etc.), under the supervision of the Technical Director, Production Stage Manager, and Stage Manager. Also assists in nightly storage of equipment and production strike.

COSTUME CREW: Begins approximately two weeks before opening. Under supervision of the costume Designer or Costume coordinator, assists in the labeling and organization of pre-show storage of costumes. Assists the actors in dressing and quick changes. Do the laundry and other maintenance during the run of the show as well as production strike.

MAKE-UP CREW: Begins approximately two (2) weeks before opening. Supervised by the costume Designer and/or Make-up Coordinator prepares make-up charts, wigs, and special effects. Assists the actors in applying make-up, doing hairstyles, and may need to help with quick changes during performances. Assists in production strike.

PROPER DRESS FOR TECHNICAL POSITIONS:

All crew and coordinator positions involved in the running of the show will wear closed toed shoes (no heels at all) and clothes they do not mind getting dirt or paint on through the technical rehearsals. Starting with the first Dress rehearsal and through the final performance they will wear the following:

Theater Blacks

1. Long sleeve black cloth t-shirt covering from neck bone to past waist
 - i. Preferably cotton
 - ii. No shiny materials, it should be a flat black
2. Black pants
 - i. Preferably cotton
 - ii. No shiny materials, it should be a flat black
 - iii. Denim is fine as long as it is not too faded
3. Absolute black shoes
 - i. No emblems, stripes, or different colors of any kind
 - ii. Closed toed with good traction
 - iii. No heels of any kind
4. Black socks
5. Black gloves not a bad idea, but not required
 - i. Fingerless, tight fitting gloves

STRIKES

All actors, coordinators, and crew are required for the strike. Strike will begin after a 1-hour break after the end of the last show. The Stage Manager will establish what the beginning and ending time is for that break. The SM will take attendance at the call time for the strike. Everyone will have specific assignments given to, but everyone is responsible for everything needed to be done, whether it is a part of the listed assignments or not. Things may need to be worked on that are not a direct part of the show being struck. These things are just as important as the items directly tied to the production. They are things that need to be done for the Theater Department as a theatrical company.

Be sure to have clothes and closed toed shoes you're willing to get dirty and paint in. The strike will over by one of two milestones being reached:

1. It reaches 12am
2. The TD says it's over