

PROFESSIONAL THEATRE TRAINING PROGRAM
POLICIES AND PROCEDURES MANUAL

REVISED FALL 2007

**PROFESSIONAL THEATRE TRAINING PROGRAM
POLICIES AND PROCEDURES MANUAL**

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PROFESSIONAL THEATRE TRAINING PROGRAM

POLICIES AND PROCEDURES MANUAL

I. PROGRAM HISTORY

The Professional Theatre Training Program (PTTP) was founded in 1976 at the University of Wisconsin-Milwaukee by Sanford Robbins, Jewel Walker, and Leslie Reidel. The Program was constituted as a three-year M.F.A. training program, admitting only one class of students every three years. The first class of students began at the University of Wisconsin-Milwaukee in 1978. During its twelve years of operation in Milwaukee, the PTTP graduated three groups of students and produced one season of professional productions with alumni. In addition, the Program established a national reputation for the quality of its faculty, training, graduates, and productions, as evidenced by being favorably noted in such publications as The New York Times and the Christian Science Monitor, as well as by the steady increase in applications each recruitment cycle.

In 1986, the Chairperson/Program Director was approached by the University of Delaware about the possibility of relocating the administration, key faculty, and staff of the PTTP to the University of Delaware. After two-and-a-half years of negotiations, the PTTP and the University of Delaware both agreed to the move, and a new era for the PTTP was launched.

The PTTP was inaugurated in Delaware in September of 1989, and quickly established itself as a vital part of the University and surrounding community. During its first cycle, the Program presented 17 productions and performed to over 25,000 people. In May of 1992, the PTTP graduated its first class of 53 students at the University of Delaware, including 6 Stage Managers, 12 Technical Directors, 6 Costumers, and 29 Actors.

In September of 1992, the PTTP admitted its second class of students (and its fifth class overall) at the University of Delaware. (In response to budget cuts at the University of Delaware, the PTTP did not recruit students in the Costume Production and Directing Programs for the entering class of 1992.) This group of students, consisting of 6 Stage Managers, 6 Technical Directors, and 24 Actors, completed their training in the spring of 1995.

The PTTP was granted permanent status by the Faculty Senate on December 4, 1995. Also during the 1995-1996 academic year, the PTTP implemented the practice begun in Milwaukee of producing a season of professional productions with alumni during every fourth year of the training cycle. Subsequent to that first Alumni Season, the PTTP has graduated **three** additional classes of students in **1999, 2003, and 2007**, as well as produced another professional Alumni Season during the **1999-2000** academic year. The fall of **2008** will begin the PTTP's **sixth** class of students at the University of Delaware and its **ninth** class overall since its inception in 1976.

II. ACADEMIC PROGRAM

A. Admission Policies and Procedures

Students apply for admission to one of three curricular areas: Acting, Stage Management, or Technical Production. In order to be considered for an audition (Acting) or interview (Stage Management and Technical Production), students must have an undergraduate degree or equivalent theatre experience. Graduate Record Examination (GRE) scores are not required. A statement of theatre experience equivalency will be submitted to the Office of Graduate Studies for those students who are recommended for admission without an undergraduate degree.

Prior to the audition/interview process, all students submit a Program application, acquired from the Theatre Department, along with a resume and three letters of recommendation. Upon receipt of the Program application and resume, all students are scheduled for an audition/interview. There is no audition/interview fee.

Applicants' talent and aptitude are evaluated via the audition/interview process conducted in cities throughout the United States. Admission to the graduate program is competitive. Those who meet stated requirements are not guaranteed admission, nor are those who fail to meet all of those requirements necessarily precluded from admission if they offer other appropriate strengths.

1. Audition Process: ACTING

Applicants are requested to prepare two monologues of contrasting mood, one from a modern or contemporary play and one from a classic play in verse. The combined length of the two selections should not exceed four minutes. The audition process is conducted with groups of 10-15 applicants at a time. Each applicant presents her or his prepared selections, and participates in group exercises and improvisations in acting, voice, movement, and speech conducted by members of the acting faculty. A minimum of three members of the acting faculty participate in each audition, and in most cases the entire acting faculty is in attendance.

2. Interview Process: STAGE MANAGEMENT AND TECHNICAL PRODUCTION

Applicants are required to interview. While an in-person interview is preferable and highly encouraged, a telephone interview is acceptable. Applicants are encouraged to bring to or send in advance of their interview any pertinent materials (e.g., production photographs, production books, renderings, draftings, and/or slides). **Such materials can be submitted in digital or hard copy.**

3. University Application Process

Once a student has completed the audition/interview process, s/he must submit a University Graduate Application along with the \$60.00 non-refundable application fee in order to be considered for selection into the Program.

4. Selection Process for Offers of Admission/ACTING

After auditions are completed and applications are received, each faculty member participating in the audition/interview process creates and submits to the Area Head a list of choices in rank order of acceptance. As a basis for evaluation and judgment, faculty members refer to their score sheets from the audition process (**APPENDIX #1**). The Area Head tabulates the rank ordering of all faculty and presents the results to the faculty for final discussion and selection. In cases where the faculty is unable to reach a consensus, the final decision for selection rests with the Area Head in consultation with the Program Director. Approximately 12-15 students are selected for admission into the Acting Area.

5. Selection Process for Offers of Admission/STAGE MANAGEMENT

After interviews are completed and applications are received, the faculty discusses the applicants' qualifications. Applicants' organizational, management, and leadership ability, verbal communication skills, and general theatre knowledge and background are considered. Through consensus, the faculty creates a list of students to whom they wish to make offers of admission. In cases where the faculty is unable to reach a consensus, the final decision for selection rests with the Area Head in consultation with the Program Director. Approximately 5-8 students are selected for admission into the Stage Management Area.

6. Selection Process for Offers of Admission/TECHNICAL PRODUCTION

After interviews are completed and applications are received, the faculty discusses the applicants' qualifications. Applicants' drafting skills and demonstrated aptitude for electrics, audio, scenery, properties, painting, and technical direction are considered. Through consensus, the faculty creates a list of students to whom they wish to make offers of admission. The selection process assures that the final list of invitees includes a minimum of one student with strengths in each of the following curricular subjects: electrics, audio, scenery, properties, and technical direction. Preference is given to those applicants who have demonstrated aptitude for more than one subject. In cases where the faculty is unable to reach a consensus, the final decision for selection rests with the Area Head in consultation with the Program Director. Approximately 6-10 students are selected for admission into the Technical Production Area.

B. Fellowship Awards

The PTTP offers full fellowships and stipends based on need. Fellowships and stipends are automatically renewed while a student matriculates through the Program as long as the student meets the University's criteria for maintaining an award. The University's minimum stipend for 2008-2009 is \$14,000.

The Program Director and the Department of Theatre Budget Committee determine the disposition of fellowships to the areas. The Area Heads distribute the awards assigned to their area based on the need of the invitees.

If a student leaves the Program, the Program Director and the Theatre Department Budget Committee determine to which area the vacated fellowship is assigned. The Area Head then determines the recipient of the award in consultation with the area faculty.

PTTP students, both fellowship and non-fellowship, are not normally permitted to hold other employment while enrolled in the Program. Any request for an exception to this policy must be approved by the Program Director and respective Area Head. Note: University Policy restricts fellows' employment to 20 hours per week. Students on any type of fellowship contract who request and are granted an exception to the PTTP policy must abide by the University's policy. INS regulations limit international students' employment to on-campus and not to exceed 20 hours per week.

C. Requirements for the Degree

All candidates for the degree of Master of Fine Arts must be full-time participants of the Professional Theatre Training Program for three consecutive years and must complete the curricular requirements and specified credits in one of the three areas: Acting, Stage Management, or Technical Production. For specific degree requirements for each area, please refer to **APPENDICES #2, #3, and #4**.

D. Changing Area of Concentration

A student may change her or his area of concentration in the PTTP at the end of the first year of training with the approval of the Area Heads involved and the Program Director, and after an interview with the Area Head and faculty of the area into which the student is requesting to transfer.

E. Employment

PTTP students, both fellowship and non-fellowship, are not normally permitted to hold other employment while enrolled in the Program. Any request for an exception to this policy must be approved by the Program Director and respective Area Head. Note: University Policy restricts Fellows' employment to 20 hours per week. Students on any type of fellowship contract who request and are granted an exception to the PTTP policy must abide by the University's policy. INS regulations limit international students' employment to on-campus and not to exceed 20 hours per week.

Each year, the PTTP provides students with the opportunity to seek summer employment in regional theatres and Shakespeare festivals throughout the country by bringing to campus

representatives from such leading theatres as the Utah, Colorado, Wisconsin, Iowa, Texas, Idaho, and Kentucky Shakespeare Festivals, among many other nationally prominent theatres, to audition/interview PTTP students for acting and production positions. Since the inception of the PTTP at the University of Delaware, the percentage of students offered employment in summer theatres has averaged 95%.

While students are not required to be employed in summer theatre, students in the Acting Area are expected to audition for the various theatres that come to campus in order to gain experience in the audition process. Acting students are expected to always have at least the following four audition selections ready to perform: one classic comic, one classic dramatic, one modern comic, and one modern dramatic. One of the classic selections must be in verse; one of the modern pieces must be from a contemporary play.

F. Program Calendar

The PTTP operates on a calendar different from the University's published academic calendar. The PTTP academic calendar, which has been approved by the appropriate University authorities, is organized, as is standard among professional theatre training programs in America, so as to enable students to accept summer employment opportunities in theatres throughout the country in which the typical production schedule begins in **early to mid-May** and does not finish until after the Labor Day holiday in the fall. The PTTP academic calendar generally spans 32 weeks in an academic year and includes all scheduled classes and performances. The fall semester is typically 14-15 weeks in duration, beginning approximately the **first or second** week in September and ending approximately the third week in December. The spring semester is 16-17 weeks in duration beginning approximately the **first or second** week in January and ending approximately the first or second week in May.

G. Internships

While internships are possible in the Stage Management and Technical Production areas, they are subject to the approval of the appropriate Area Head and the Program Director. Stage Management and Technical Production students who wish to do an internship must submit a proposal to their respective Area Head. Proposals should include the name of the theatre, the type of position, the specific duties and assignments of the position, the dates of the internship, details of any remuneration offered by the internship host, and a contact person at the internship theatre. (PLEASE NOTE: Remuneration earned during the internship period must be in compliance with the University's policy for students on fellowship. The payment for the internship is subject to approval by the Office of Graduate Studies.)

The Area Head and the area faculty, in consultation with the Program Director, will review the internship proposal to determine its value to the training of the student. Decisions will also take into account the student's academic responsibilities in the PTTP for the particular period of time covered by the internship.

Upon acceptance of an internship proposal, the student will be enrolled in THEA 664 Internship in Professional Theatre for a credit value determined by the Area Head (up to 9 credits). Substitution of these internship credits for courses in the degree program will be determined by the Area Head.

Students are also responsible for making arrangements with the appropriate faculty regarding any missed work during the internship period. These arrangements must be made prior to the start of the internship.

Grades for internship credits are the responsibility of the Area Head after consulting with the internship theatre.

III. PROGRAM ORGANIZATION

A. Courses

Each area in the PTTP has a prescribed sequence of courses. Each area includes some courses which utilize a singular subject in which students enroll every semester for three years (e.g., STAGE MOVEMENT IA, IB, IIA, IIB, IIIA, IIIB). Expectations for that singular subject are defined for the entire three years as opposed to being defined for each sequential course within that subject. Faculty members are responsible for communicating to students at the beginning of the semester the objectives on which that semester's course within the major subject will focus (e.g., Stage Movement IA within the three year subject of movement). For specific information about courses, please refer to **APPENDIX #5**.

B. Course Scheduling

The PTTP schedules the semester's courses on a weekly basis so as to allow for optimum flexibility in addressing students' developmental needs during their training. Faculty members are responsible for informing the students the anticipated number of hours that will be spent on the course over the semester, as well as the types of activities (e.g., class lectures, discussions, practicum, and production preparation) that will contribute to students' acquisition of that course's objectives for the semester. The weekly schedule for each area is determined by the Area Head in consultation with the area faculty. The Production Manager is responsible for ensuring that the Program's overall production schedule works in concert with the weekly schedules of the areas. For typical weekly schedules for each area, please refer to **APPENDICES #6, #7, and #8**.

C. Casting and Production Assignments

Casting is the responsibility of the Program Director in consultation with the Acting Area Head and Acting Faculty. Production assignments are the responsibility of the appropriate Area Head.

IV. GRADING POLICIES AND PROCEDURES

A. Grading Scale and G.P.A. Requirement

The PTTTP adheres to the University's grading scale as outlined in the Graduate Catalog. In accordance with University policy, students must have a minimum cumulative grade point average of 3.00 to be eligible for the degree. In addition, the grades in courses applied toward the degree program must equal at least 3.00. Credit hours and courses for which the grade is below "C-" do not count toward the degree even though the grade is applied to the student's cumulative index.

B. Minimum Grade Requirements

At the end of a student's second semester in the PTTTP, and for every semester thereafter, s/he must receive a minimum grade of "B" in the following specified course per her or his area of concentration in order to continue in the Program.

ACTING:	THEA 620 Rehearsal and Performance/Acting
STAGE MANAGEMENT:	THEA 645 Rehearsal and Performance/Stage Management
TECHNICAL PRODUCTION:	THEA 692 Production and Performance/Technical

If a student does not receive at least a grade of "B" in the above course in her or his area at the end of the second semester and for every semester thereafter, the student will normally be dismissed from the Program. All such cases will be reviewed for a final decision by the area faculty.

Students will be notified of discontinuation by the Office of Graduate Studies upon review of recommendations from the Program.

C. Grades in Courses

A student's grades at the end of each semester in the individual courses in a subject reflect the student's progress at that point in her or his training. Factors common to all courses which will contribute to a student's grade are: attendance; level of participation; level of skill, ability, and knowledge; degree of progress; and potential for continued growth. All grades are based on the faculty's expert, subjective assessment of the student's performance in the course.

Attendance and participation are central to the grading process in all courses. Because of the participatory nature of the program, work missed in most classes cannot be made up. In the professional theatre, one is either present and doing one's job at each rehearsal and performance or one is not. If one is not present, the reason one is not is inconsequential; there is no such thing as an "excused" absence in the profession. The PTTP operates on the same principle. Therefore, any illness or injury which prevents the student from effectively participating in the program can affect the student's grades in courses. In accordance with University policy, however, documented absences due to religious holidays, serious illness documented by a physician, and the documented serious illness or death in the student's family will be considered excused absences. Although absences of the kind listed above are considered excused, prolonged absence can affect grades in courses.

D. Notification of Insufficient Progress

1. At mid-term in each semester of the Program, students who are deficient or are making insufficient progress in any course or area will be given verbal notification of such deficiency in a meeting with the faculty, Area Head, and/or Program Director. Written documentation of such notice will be placed in the student's department file.
2. At the end of each semester, students who are deficient or are making insufficient progress in any course or area will be given verbal notification of such deficiency in a meeting with the faculty, Area Head, and/or Program director as well as written notification of such deficiency in a letter from the Program Director. Copies of these letters will be sent to the Office of Graduate Studies.
3. Because it is often the case that students' deficiencies do not become evident until the final day of the semester when performances and production assignments are complete, it is possible that students who did not receive notification of insufficient progress at mid-term may, in fact, receive such notification for the first time at the end of the semester.

Additionally, because the standards for achievement become more rigorous in each semester of the Program, a student's successful performance in one semester is not necessarily a prediction of successful performance in subsequent semesters. Students may be informed of insufficient progress for the first time at any point in the Program cycle. Deficiencies at any time may lead to eventual dismissal from the Program, under the conditions outlined in A. and B. above.

E. Additional Course Expectations

Students are expected to maintain professional conduct as part of the requirements in specific courses. Examples of unprofessional conduct include, but are not limited to, failure to learn lines in the time assigned; consistent tardiness to or absence from classes, rehearsals, and/or performances. Failure to maintain professional conduct will affect students' grades in those courses for which professional conduct is a requirement of the course as indicated on the course syllabus.

Students are expected to follow all safety policies and procedures as part of the requirements in specific courses. Failure to do so will affect students' grades in those courses for which safety adherence is a requirement of the course as indicated on the course syllabus.

The University of Delaware complies with requirements of Section 504 of the Rehabilitation Act of 1973 and the American Disabilities Act of 1990. However, it should be noted that students are required to perform essential functions in their area of concentration.

F. Grade Appeals

Students may appeal grades awarded in courses in accordance with the University's Student Grievance Procedures as outlined in the University's Student Handbook.

V. PROBATION AND DISMISSAL POLICIES AND PROCEDURES

- A. The PTTP adheres to the University's Academic Probation Policy as outlined in the University's Graduate Catalog, which is based on the student's cumulative grade point average at the end of each semester.
- B. At the end of a student's second semester in the PTTP, and for every semester thereafter, s/he must receive a minimum grade of "B" in the following specified course per her or his area of concentration in order to continue in the Program.

ACTING: THEA 620 Rehearsal & Performance/Acting

STAGE MANAGEMENT: THEA 645 Rehearsal & Performance/Stage Management

TECHNICAL PRODUCTION: THEA 692 Production and Performance/Technical

If a student does not receive at least a grade of "B" in the above course in her or his area at the end of the second semester and for every semester thereafter, the student will normally be dismissed from the Program. All such cases will be reviewed for a final decision by the area faculty.

Students will be notified of discontinuation by the Office of Graduate Studies upon review of recommendations from the Program.

- C. Students may appeal their termination status in accordance with the Office of Graduate Studies Academic Deficiency, Probation, and Dismissal Policies.

VI. GRADUATE STUDENT RESPONSIBILITIES

- A. The student lounge should be kept clean at all times.
- B. Students should wear the appropriate clothing and footwear to each activity of the Program, as per each instructor.
- C. Students should check the callboard, class bulletin boards, and personal mailboxes daily.
- D. Students who find it necessary to miss a class, rehearsal, or production call are to telephone the PTTP Attendance Extension (831-4000, mailbox #1080612) no later than 8:30 a.m. on the day when an absence will take place and leave a message saying what classes and/or activities will not be attended, and leave a telephone number where they can be reached.

Students who find it necessary to leave school before the day's activities are complete are to telephone the PTTP Attendance Extension (831-4000, mailbox #1080612) and leave a message saying what classes and/or activities will not be attended, and leave a telephone number where they can be reached.

- E. The following policies regarding visitors in PTTP activities exist to assure that an environment conducive to taking the artistic risks required in rehearsals and classes is maintained.

If a student wishes to have a family member or friend observe a class or rehearsal, s/he must get approval from the instructor a minimum of 24 hours in advance.

The visit of any journalists to any class or rehearsal must be approved by the Coordinator of Marketing and Public Relations.

- F. Students must keep telephone numbers and addresses on file and up-to-date in the Theatre Department Office.

ADDITIONAL RESPONSIBILITIES FOR ACTING AREA STUDENTS ONLY

- A. Chewing gum or eating candy during class or rehearsal is not permitted.
- B. Hair must be kept out of the face at all times. The wearing of hats, sunglasses, or anything that obscures the face is not permitted in class or rehearsal.
- C. Do not wear jewelry, except for plain wedding bands, while in class or rehearsal.
- D. Personal cleanliness (clothes, body, breath) must be maintained at all times.

VII. SAFETY POLICIES AND PROCEDURES

- A. Students in all areas will receive an orientation to any equipment, tools, machinery, etc. that they will be expected to use in their classes. Students are required to follow the safety procedures as explained to them by the instructor, including having the appropriate attire, footwear, and safety gear for use with specified equipment, tools, machinery, etc.

If a student fails to follow prescribed safety rules and presents an imminent hazard to him or herself or to others, the student may be removed immediately from the class. Such a decision will be made by the relevant faculty member. Subsequent to this action, the situation will be reviewed by the PTTP faculty for any further action.

- B. If a student requires medication that could impair her or his physical or mental alertness, s/he is asked to inform the instructor or Area Head. If the instructor or Area Head believes the student's safety is at risk, s/he may disallow the student's participation unless otherwise informed by the student's physician.
- C. In accordance with University policy, students must report all injuries to their instructor as soon as possible and must complete a First Report of Injury Form with the instructor.
- D. Under extreme conditions where a student's behavior is disrupting a class, that student may be removed from the class. Such a decision will be made by the relevant faculty member. Subsequent to this action, the situation will be reviewed by the PTTP faculty for any further action.

VIII. EQUIPMENT AND FACILITIES

- A. All production and classroom equipment is the property of the University of Delaware and the Theatre Department and may not be utilized for activities outside the PTTP without the approval of the appropriate Area Head.
- B. Eating, drinking, and smoking are not permitted in any classroom, rehearsal, or performance space.
- C. Scheduling of activities in all PTTP spaces is coordinated through the Production Manager.

IX. ESTIMATED COSTS FOR PTPP STUDENTS

This is an estimation of approximate costs of attendance for the 2008-2009 academic year at the University of Delaware Professional Theatre Training Program. All costs are subject to change without prior notice.

TUITION AND FEES \$18,590

Amount for 2007-2008 academic year:
(Increases are possible for subsequent years)

REQUIRED STUDENT FEES

Student Center Fee: \$ 107

Amount for 2007-2008 academic year.
(Increases are possible for subsequent years.)

Health Center Fee: \$ 220

Amount for 2007-2008 academic year.
(Increases are possible for subsequent years.)

HOUSING, UTILITIES, AND FOOD

Approximate cost per year: \$ 9,000

MISCELLANEOUS PERSONAL EXPENSES

(Laundry, entertainment, travel, etc.)

Approximate cost per year \$ 3,000

REQUIRED COSTS FOR ALL PTPP STUDENTS (ESTIMATE) \$ 500

(Books, scripts, class supplies, tools, etc.)

REQUIRED EQUIPMENT FOR TECHNICAL PRODUCTION AND STAGE MANAGEMENT

Each technical production and stage management student must provide their own IBM compatible laptop computer with minimum capabilities of:

Intel Core Duo, 1.66 GHz Processor

Microsoft Windows XP, Vista Business, or Vista Ultimate

Microsoft Office 2007

1 GB of RAM

80 GB Hard Disk

14" or 15" Widescreen Active Matrix Display

6X DVD+/-RW Drive

Integrated 802.11g/n Wireless Network Adapter

10/100Base-T Ethernet adapter & 25' CAT-5 network cable

RECOMMENDED EXPENDITURE FOR ALL STUDENTS

MEDICAL INSURANCE

Fellowship Students:

Approximate cost per year 2007-2008: \$ 101

Increases are possible for subsequent years.

REQUIRED COSTS FOR ACTING AREA STUDENTS ONLY

Photographs/resumes

Approximate total cost for the entire three-year cycle: \$ 2,000

POSSIBLE ADDITIONAL EXPENSES FOR ACTING STUDENTS:

From time to time, acting faculty may recommend that a student consult an orthodontist and/or laryngologist when the faculty suspects that a student's progress in voice or speech is being hindered by a medically correctable condition. In such cases, students are responsible for any costs associated with treatments they elect after consultation with a health professional.

X. COMMITTEES

A. PTTP Production Committee

1. Membership

Program Director
Associate Program Director
Area Head Acting
Costume Director
Area Head Stage Management
Area Head Technical Production
Production Manager

2. Responsibilities

Production planning

B. PTTP Curriculum Committee

1. Membership

Program Director
Associate Program Director
Area Head Acting
Area Head Stage Management
Area Head Technical Production

2. Responsibilities

Curriculum planning, approval and review

C. Theatre Department Budget Committee

1. Membership

Department Chair
Program Director (if different from Department Chair)
Associate Chair
Associate Program Director (if different from Associate Chair)
Assistant to the Chair for Budget Planning (ad hoc)
Two faculty members elected by the faculty
Production Manager (ad hoc)
Coordinator of Development, Marketing, and Public Relations (ad hoc)

2. Responsibilities

Budget Planning (long-term/short-term)
Fellowship criteria and disposition to PTTP areas

D. Theatre Department Safety Committee

Membership and responsibilities per University Policies and Procedures Manual, Section 7-2

APPENDIX #1
AUDITION/INTERVIEW RATING FORMS

EVALUATOR: SR JB ST DB JW LR APPLICANT'S NAME: _____

CITY: _____ DATE: _____ GROUP # _____ GROUP SIZE: _____

SELECTIONS: 1. PLAY: _____ ROLE: _____

2. PLAY: _____ ROLE: _____

BAS BAR TEN ALT MEZ SOP

STRENGTH	1 2 3 4 5 6 7	MOVEMENT
FLEXIBILITY	1 2 3 4 5 6 7	
USE	1 2 3 4 5 6 7	
CASTABILITY/TYPE	1 2 3 4 5 6 7	
RHYTHMIC SENSITIVITY	1 2 3 4 5 6 7	
QUALITY	1 2 3 4 5 6 7	VOICE
POWER	1 2 3 4 5 6 7	
RANGE	1 2 3 4 5 6 7	
PITCH DISCRIMINATION	1 2 3 4 5 6 7	
DURATION	1 2 3 4 5 6 7	
FREEDOM	1 2 3 4 5 6 7	
SINGING	1 2 3 4 5 6 7	
PHONETIC DISCRIMINATION	1 2 3 4 5 6 7	SPEECH
ARTICULATION	1 2 3 4 5 6 7	
RHYTHM	1 2 3 4 5 6 7	
ENERGY	1 2 3 4 5 6 7	ACTING
AUTHENTICITY	1 2 3 4 5 6 7	
DRAMATIC INSTINCT	1 2 3 4 5 6 7	
ADAPTABILITY	1 2 3 4 5 6 7	
FACILITY WITH ELEVATED LANGUAGE	1 2 3 4 5 6 7	
DRAMATIC INTELLIGENCE	1 2 3 4 5 6 7	
PRESENCE	1 2 3 4 5 6 7	
AVAILABILITY	1 2 3 4 5 6 7	
MUSICALITY	1 2 3 4 5 6 7	
MATURITY	1 2 3 4 5 6 7	

CONVERSANCY WITH 1 2 3 4 5 6 7
CLASSIC REPERTOIRE

THEATRE LITERACY

CONVERSANCY WITH 1 2 3 4 5 6 7
CURRENT AMERICAN THEATRE
INSTITUTIONS, STRUCTURES
AND PRACTICES

CALL BACK NOTES:

NO PERHAPS STRONG POSSIBLE YES

STAGE MANAGEMENT INTERVIEW EVALUATION FORM

APPLICANT'S NAME: _____

CITY: _____ DATE: _____

THEATRE TRAINING 1 2 3 4 5

SM TRAINING 1 2 3 4 5

NOTES:

CONVERSANCY WITH
CLASSICAL REPERTOIRE 1 2 3 4 5

CONVERSANCY WITH CURRENT
AMERICAN THEATRE PRACTICES
AND INSTITUTIONS 1 2 3 4 5

NOTES:

PROMPT BOOK 1 2 3 4 5

NOTES:

VERBAL COMMUNICATION SKILLS 1 2 3 4 5

MATURITY 1 2 3 4 5

NOTES:

TP Candidate: _____ **Date:** _____
Phone (day): _____ Phone (eve): _____
Fax: _____

Area of Interest: TD ___ MC ___ ME ___ PROPS ___ AUDIO ___ PAINT ___
Strengths: (outstanding background, experience, skills, etc.)

Deficiencies: (areas, skills, background, etc. lacking)

Interviewer: _____ **Location:** _____

Materials submitted by the applicant (i.e., production photographs, renderings, drawings, slides, prompt books, etc.)

Drafting skills

Aptitude for electrics, audio, scenery, properties, painting, and technical direction (i.e., skill in carpentry, electronics, rigging, welding, scene painting, sculpting, lighting, drawing)

Conversancy with classic repertoire

Conversancy with current American theatre institutions, structures, and practices

Maturity

Note: Rating Scale is 0-5.

APPENDIX #2
ACTING AREA DEGREE REQUIREMENTS

ACTING AREA DEGREE REQUIREMENTS

The acting curriculum is an intensive three-year conservatory training program. Students follow an integrated curriculum in which all subjects are directly related and in which no course is optional. Students in acting are expected to develop technical proficiency in voice, speech, movement, and acting. The curriculum emphasizes frequent public performance in predominately classic plays produced in a wide variety of theatrical styles and genres, with continual studio work on the development of skill leading to artistry.

YEAR I: Students enroll in the following courses during year #1. Total 22 credits/year.

THEA 600	Distinctions of Professional Theatre Practice, 1 cr. each semester
THEA 601	Dynamics, 1 cr. each semester
THEA 602	Voice Development IA, 1 cr. fall
THEA 603	Voice Development IB, 1 cr. spring
THEA 608	Stage Movement IA, 1 cr. fall
THEA 609	Stage Movement IB, 1 cr. spring
THEA 614	Stage Speech IA, 2 crs. fall
THEA 615	Stage Speech IB, 2 crs. spring
THEA 620	Rehearsal & Performance/Acting, 3 crs. each semester
THEA 621	Verse Speaking, Rhetoric, and Communication IA, 1 cr. fall
THEA 622	Verse Speaking, Rhetoric, and Communication IB, 1 cr. spring
THEA 665	Theatre Literacy, 1 cr. each semester

YEAR II: Students enroll in the following courses during year #2. Total 18 credits/year.

THEA 600	Distinctions of Professional Theatre Practice, 1 cr. each semester
THEA 601	Dynamics, 1 cr. each semester
THEA 604	Voice Development IIA, 1 cr. fall
THEA 605	Voice Development IIB, 1 cr. spring
THEA 610	Stage Movement IIA, 1 cr. fall
THEA 611	Stage Movement IIB, 1 cr. spring
THEA 616	Stage Speech IIA, 1 cr. fall
THEA 617	Stage Speech IIB, 1 cr. spring
THEA 620	Rehearsal & Performance/Acting, 3 crs. each semester
THEA 623	Verse Speaking, Rhetoric, and Communication IIA, 1 cr. fall
THEA 624	Verse Speaking, Rhetoric, and Communication IIB, 1 cr. spring

YEAR III: Students enroll in the following courses during year #3. Total 20 credits/year.

THEA 600	Distinctions of Professional Theatre Practice, 1 cr. each semester
THEA 601	Dynamics, 1 cr. each semester
THEA 606	Voice Development IIIA, 1 cr. fall
THEA 607	Voice Development IIIB, 1 cr. spring
THEA 612	Stage Movement IIIB, 1 cr. fall
THEA 613	Stage Movement IIIB, 1 cr. spring
THEA 618	Stage Speech IIIA, 1 cr. fall
THEA 619	Stage Speech IIIB, 1 cr. spring
THEA 620	Rehearsal & Performance/Acting, 5 crs. each semester

TOTAL GRADUATION CREDITS: 60

APPENDIX #3
STAGE MANAGEMENT AREA DEGREE REQUIREMENTS

STAGE MANAGEMENT DEGREE REQUIREMENTS

The stage management curriculum is an intensive three-year conservatory training program. Students follow an integrated curriculum in which all subjects are directly related and in which no course is optional. Students in stage management are expected to develop technical proficiency in professional rehearsal and performance practices and techniques, communication skills, technical theatre skills, and management skills. The curriculum emphasizes frequent public performance in predominately classic plays produced in a wide variety of theatrical styles and genres, with continual studio work on the development of skill leading to artistry.

YEAR I: Students enroll in the following courses during year #1. **Total 20 credits/year.**

THEA 600	Distinctions of Professional Theatre Practice, 1 cr. each semester
THEA 601	Dynamics, 1 cr. each semester
THEA 633	Stage Management Organizational & Managerial Techniques IA, 2 crs. fall
THEA 634	Stage Management Organizational & Managerial Techniques IB, 1 cr. spring
THEA 639	Stage Management Production Skills IA, 2 crs. fall
THEA 640	Stage Management Production Skills IB, 2 crs. spring
THEA 645	Rehearsal & Performance/Stage Management, 1 cr. fall/2 crs. spring
THEA 665	Theatre Literacy, 1 cr. each semester
THEA 680	Lighting Production, 1 cr. fall
THEA 681	Audio Production, 1 cr. fall
THEA 648	Costume Construction, 1 cr. spring
THEA 693	Production Seminar, 1 cr. fall

YEAR II: Students enroll in the following courses during year #2. **Total 18 credits/year.**

THEA 600	Distinctions of Professional Theatre Practice, 1 cr. each semester
THEA 601	Dynamics, 1 cr. each semester
THEA 635	Stage Management Organizational & Managerial Techniques IIA, 2 crs. spring
THEA 641	Stage Management Production Skills IIA, 2 crs. fall
THEA 645	Rehearsal & Performance/Stage Management, 3 crs. fall/5 crs. spring
THEA 674	Scenery Production, 1 cr. fall
THEA 694	Special Topics in Theatre Production, 1 cr. fall

YEAR III: Students enroll in the following courses during year #3. **Total 18 credits/year.**

THEA 600	Distinctions of Professional Theatre Practice, 1 cr. each semester
THEA 601	Dynamics, 1 cr. each semester
THEA 636	Stage Management Organizational & Managerial Techniques IIB, 2 crs. spring
THEA 642	Stage Management Production Skills IIB, 2 crs. fall
THEA 645	Rehearsal & Performance/Stage Management, 5 crs. each semester

TOTAL GRADUATION CREDITS: 56

APPENDIX #4
TECHNICAL PRODUCTION AREA DEGREE REQUIREMENTS

TECHNICAL PRODUCTION DEGREE REQUIREMENTS

The technical production curriculum is an intensive three-year conservatory training program. Students follow an integrated curriculum in which all subjects are directly related and in which no course is optional. Students in technical production are expected to develop technical proficiency in drafting (manual and CAD), properties construction, audio production, scenic painting, stage carpentry, stage electronics, and production management. The curriculum emphasizes frequent public performance in predominately classic plays produced in a wide variety of theatrical styles and genres, with continual studio work on the development of skill leading to artistry.

YEAR I: Students enroll in the following courses during year #1. Total 20 credits/year.

THEA 600	Distinctions of Professional Theatre Practice, 1 cr. each semester
THEA 601	Dynamics, 1 cr. each semester
THEA 665	Theatre Literacy, 1 cr. each semester
THEA 674	Scenery Production, 1 cr. fall
THEA 675	Properties Production, 1 cr. spring
THEA 680	Lighting Production, 1 cr. Fall
THEA 681	Audio Production, 1 cr. fall
THEA 684	Technical Production Seminar, 1 cr. spring
THEA 685	Stage Rigging, Mechanics, and Automation, 1 cr. spring
THEA 686	Information Technologies for Theatre, 1 cr. fall
THEA 687	Scenery Painting, 1 cr. spring
THEA 688	CAD & Scenery Construction, 1 cr. spring
THEA 692	Production & Performance/Technical, 2 crs. each semester
THEA 693	Production Seminar, 1 cr. fall

YEAR II: Students enroll in the following courses during year #2. Total 19 credits/year.

THEA 600	Distinctions of Professional Theatre Practice, 1 cr. each semester
THEA 601	Dynamics, 1 cr. each semester
THEA 676	Scenery: Metalworking, 1 cr. fall
THEA 677	Properties Production II, 1 cr. fall
THEA 683	Production Project Management, 1 cr. fall
THEA 684	Technical Production Seminar, 1 cr. each semester
THEA 689	Stage Rigging, Mechanics, and Automation II, 1 cr. fall
THEA 692	Production & Performance/Technical, 3 crs. each semester
THEA 694	Special Topics in Theatre Production, 3 crs. spring

YEAR III: Students enroll in the following courses during year #3. Total 18 credits/year.

THEA 600	Distinctions of Professional Theatre Practice, 1 cr. each semester
THEA 601	Dynamics, 1 cr. each semester
THEA 684	Technical Production Seminar, 1 cr. each semester
THEA 692	Production & Performance/Technical, 6 crs. fall/6 crs. spring

TOTAL GRADUATION CREDITS: 57

APPENDIX #5
PROFESSIONAL THEATRE TRAINING PROGRAM COURSES

PROFESSIONAL THEATRE TRAINING PROGRAM COURSES

THEA 600 Distinctions of Professional Theatre Practice

Inquiry into the nature of the theatre as an art form; techniques and issues of communication, organization, management, leadership, team participation, and creativity necessary to the pursuit and accomplishment of fulfilling careers in institutional and commercial theatres. Explores how the nature and purpose of the theatre as an art informs the day-to-day practices, values, and behavior of the individual artist.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in being effective as a professional theatremaker in a group of theatremakers. Specific areas of evaluation and assessment are a student's empowerment of others, vitality at all times, integrity, self-expression, responsibility, effective communication, power over circumstances, and creativity, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 601 Dynamics

A vocal/physical warmup. Exercises designed to prepare student for the day's work.

The basis for evaluation and assessment in this course is the student's daily attendance and full participation in the prescribed Hatha Yoga exercises.

THEA 602 Voice Development IA

Basic breath control and tone production to develop strength, control, flexibility, and awareness.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in developing range, resonance, quality, breath control, stamina, pitch, duration, freedom, and force/power, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 603 Voice Development IB

Continuation of THEA 602.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the continuing development of range, resonance, quality, breath control, stamina, pitch, duration, freedom, and force/power, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 604 Voice Development IIA

Continuation of THEA 603, with an emphasis on range extension and the development of greater variety in expressiveness.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the continuing development of range, resonance, quality, breath control, stamina, pitch, duration, freedom, and force/power, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 605 Voice Development IIB

Continuation of THEA 604.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the continuing development of range, resonance, quality, breath control, stamina, pitch, duration, freedom, and force/power, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 606 Voice Development IIIA

Individual instruction to identify habitual vocal patterns and to strengthen individual weaknesses in voice.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the continuing development of range, resonance, quality, breath control, stamina, pitch, duration, freedom, and force/power, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 607 Voice Development IIIB

Continuation of THEA 606.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the continuing development of range, resonance, quality, breath control, stamina, pitch, duration, freedom, and force/power.

THEA 608 Stage Movement IA

Exercises and assignments to develop alignment, strength, flexibility, control, awareness, endurance, rhythmic sensitivity, balance, and expressiveness.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in developing alignment, strength, flexibility, control, awareness, endurance, rhythmic sensitivity, balance, and expressiveness, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 609 Stage Movement IB

Continuation of THEA 608.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the continuing development of alignment, strength, flexibility, control, awareness, endurance, rhythmic sensitivity, balance, and expressiveness, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 610 Stage Movement IIA

Continuation of THEA 609, with an emphasis on stage combat, tumbling, circus and other advanced movement techniques.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the continuing development of alignment, strength, flexibility, control, awareness, endurance, rhythmic sensitivity, balance, and expressiveness, as well as the faculty member's assessment of the student's potential for continued growth in these areas

THEA 611 Stage Movement IIB

Continuation of THEA 610.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the continuing development of alignment, strength, flexibility, control, awareness, endurance, rhythmic sensitivity, balance, and expressiveness, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 612 Stage Movement IIIA

Individual instruction to identify habitual movement patterns and to strengthen individual weaknesses in stage movement.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the continuing development of alignment, strength, flexibility, control, awareness, endurance, rhythmic sensitivity, balance, and expressiveness, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 613 Stage Movement IIIB

Continuation of THEA 612.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the continuing development of alignment, strength, flexibility, control, awareness, endurance, rhythmic sensitivity, balance, and expressiveness.

THEA 614 Stage Speech IA

Ear training and phonetics. Corrective work on regional speech habits.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in developing phonetic accuracy, melody, phrasing, emphasis, articulation, and rhythmic sensitivity, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 615 Stage Speech IB

Continuation of THEA 614. Beginning work on verse scansion.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the continuing development of phonetic accuracy, melody, phrasing, emphasis, articulation, verse scansion, and rhythmic sensitivity, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 616 Stage Speech IIA

Continuation of THEA 615, with an emphasis on phrasing and verse scansion.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the continuing development of phonetic accuracy, melody, phrasing, emphasis, articulation, verse scansion, and rhythmic sensitivity, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 617 Stage Speech IIB

Continuation of THEA 616.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the continuing development of phonetic accuracy, melody, phrasing, emphasis, articulation, verse scansion, and rhythmic sensitivity, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 618 Stage Speech IIIA

Stage dialects and advanced work in phrasing and verse scansion. Individual tutoring in problem areas.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the continuing development of phonetic accuracy, melody, phrasing, emphasis, articulation, verse scansion, rhythmic sensitivity, and stage dialects, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 619 Stage Speech IIIB

Continuation of THEA 618.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the continuing development of phonetic accuracy, melody, phrasing, emphasis, articulation, verse scansion, rhythmic sensitivity, and stage dialects.

THEA 620 Rehearsal & Performance/Acting

Practical instruction and assignments in the preparation, rehearsal, and performance of theatrical productions.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in developing professional deportment in rehearsal situations (e.g., memorization of lines, demonstration of a cooperative and courteous manner toward fellow players), energy, authenticity, dramatic instinct, adaptability, presence, power, imagination, freedom, reliability, consistency in rehearsal and performance, and self-generated development during performance run, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 621 Verse Speaking, Rhetoric, and Communication IA

The basis for evaluation and assessment in this course is the student's level of achievement and progress in acting in verse and prose, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 622 Verse Speaking, Rhetoric, and Communication IB

Continuation of THEA 621.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in acting in verse and prose, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 623 Verse Speaking, Rhetoric, and Communication IIA

Continuation of THEA 622, with added emphasis on the prose of Shakespeare and the rhymed verse of Moliere.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in acting in verse and prose, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 624 Verse Speaking, Rhetoric, and Communication IIB

Continuation of THEA 623, with added emphasis on Restoration, Shaw, Pinter, Albee, Shepard, and other modern prose writers.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in acting in verse and prose.

THEA 633 Stage Management Organizational & Managerial Techniques IA

Development of organizational structuring and communication techniques for the administration of stage managerial projects.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in developing communication skills (written, electronic, and interpersonal) for the rehearsal and production process; the preparation of rehearsal reports, performance reports, and daily/weekly calls; and the ability to elicit cooperation, creativity, and efficiency from all production personnel, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 634 Stage Management Organizational & Managerial Techniques IB

Further development of organizational structuring and communication techniques for the administration of stage managerial projects.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the continuing development of communication skills (written, electronic, and interpersonal) for the rehearsal and production process; the preparation of rehearsal reports, performance reports, and daily/weekly calls; and the ability to elicit cooperation, creativity, and efficiency from all production personnel, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 635 Stage Management Organizational & Managerial Techniques IIA

Development of organizational structuring and communication techniques for the administration of stage managerial projects.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the continuing development of communication skills (written, electronic, and interpersonal) for the rehearsal and production process; the preparation of rehearsal reports, performance reports, and daily/weekly calls; and the ability to elicit cooperation, creativity, and efficiency from all production personnel, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 636 Stage management Organizational & Managerial Techniques IIB

Further development of organizational structuring and communication techniques for the administration of stage managerial projects.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the continuing development of communication skills (written, electronic, and interpersonal) for the rehearsal and production process; the preparation of rehearsal reports, performance reports, and daily/weekly calls; and the ability to elicit cooperation, creativity, and efficiency from all production personnel, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 638 Stage Management Organizational & Managerial Techniques IIIB

Further development of organizational structuring and communication techniques for the administration of stage managerial projects.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the continuing development of communication skills (written, electronic, and interpersonal) for the rehearsal and production process; the preparation of rehearsal reports, performance reports, and daily/weekly calls; and the ability to elicit cooperation, creativity, and efficiency from all production personnel.

THEA 639 Stage Management Production Skills IA

Development of stage managerial skills for organizing, preparing, and fulfilling theatrical productions from inception through rehearsals and performance.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in developing and demonstrating the techniques and practices of stage management for the pre-rehearsal period (e.g., preparation of rehearsal space, prompt scripts, rehearsal props/furniture/costumes, and auditions), the rehearsal period (e.g., blocking, time management, audio operation, and calling cues), and all technical rehearsals and performances (e.g., scene changes, turn-arounds, running of show, touring, notes, and equipment management), as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 640 Stage Management Production Skills IB

Further development of stage managerial skills for organizing, preparing, and fulfilling theatrical productions from inception through rehearsals and performance.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the continuing development and demonstration of the techniques and practices of stage management for the pre-rehearsal period (e.g., preparation of rehearsal space, prompt scripts, rehearsal props/furniture/costumes, and auditions), the rehearsal period (e.g., blocking, time management, audio operation, and calling cues), and all technical rehearsals and performances (e.g., scene changes, turn-arounds, running of show, touring, notes, and equipment management), as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 641 Stage Management Production Skills IIA

Development of stage managerial skills for organizing, preparing, and fulfilling theatrical productions from inception through rehearsals and performance.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the continuing development and demonstration of the techniques and practices of stage management for the pre-rehearsal period (e.g., preparation of rehearsal space, prompt scripts, rehearsal props/furniture/costumes, and auditions), the rehearsal period (e.g., blocking, time management, audio operation, and calling cues), and all technical rehearsals and performances (e.g., scene changes, turn-arounds, running of show, touring, notes, and equipment management), as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 642 Stage Management Production Skills IIB

Further development of stage managerial skills for organizing, preparing, and fulfilling theatrical productions from inception through rehearsals and performance.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the continuing development and demonstration of the techniques and practices of stage management for the pre-rehearsal period (e.g., preparation of rehearsal space, prompt scripts, rehearsal props/furniture/costumes, and auditions), the rehearsal period (e.g., blocking, time management, audio operation, and calling cues), and all technical rehearsals and performances (e.g., scene changes, turn-arounds, running of show, touring, notes, and equipment management), as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 644 Stage Management Production Skills IIIB

Further development of stage managerial skills for organizing, preparing, and fulfilling theatrical productions from inception through rehearsals and performance.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the continuing development and demonstration of the techniques and practices of stage management for the pre-rehearsal period (e.g., preparation of rehearsal space, prompt scripts, rehearsal props/furniture/costumes, and auditions), the rehearsal period (e.g., blocking, time management, audio operation, and calling cues), and all technical rehearsals and performances (e.g., scene changes, turn-arounds, running of show, touring, notes, and equipment management).

THEA 645 Rehearsal & Performance/Stage Management

Practical instruction and assignments in the preparation, rehearsal, and performance of theatrical productions.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in developing and implementing stage management skills under rehearsal and performance conditions, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 648 Costume Construction

Introductory course exploring the mechanics and technology of the art of costuming. Surveys all aspects of the costumer's craft including practical work in the costume shop.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the understanding of the costumer's craft.

THEA 664 Internship in Professional Theatre

Engagement with professional theatre in individual discipline area.

The basis for evaluation and assessment in this course will be determined in conjunction with the internship host, based on the particular internship's activities.

THEA 665 Theatre Literacy

Discussion, research, and practicum in theatre terminology, literature, and history.

Students are required to be conversant with a distributed terminology list, reading list, and play list. Grades are based on students' cumulative test scores as well as quality and quantity of students' in-class participation in the presentation of group performances of short versions of the plays from the play list.

THEA 674 Scenery Production

Materials, tools, hardware and construction methods used for scenery construction. Emphasis on traditional scenic construction with wood as the primary material.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in developing woodworking construction skills (e.g., sawing, routing, joining, and finishing), organization and planning effectiveness, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 675 Properties Production

Concentrates on property production techniques with emphasis on properties management, acquisition and health and safety.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the development of properties construction skills (e.g., molding, upholstery, and furniture-making), organization and planning effectiveness, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 676 Scenery: Metalworking

Materials, tools and methods of working with metal for scenery construction.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the development of metal working skills (e.g., cutting, welding, and finishing), organization and planning effectiveness, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 677 Properties Production II

Tools, materials and methods for upholstery and drapery, casting, mold-making, and other properties techniques.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the development of properties construction skills (e.g., molding, upholstery, and furniture-making), organization and planning effectiveness, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 680 Lighting Production

Electrical theory and practice as applied to theatre production. Emphasis on current lighting production practice, systems, and equipment.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in developing skill in the manipulation of stage lighting instruments, organization of electrical distribution for theatrical lighting system, operation of lighting control systems, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 681 Audio Production

Sound theory and practice as applied to contemporary theatre production. Emphasis placed on utilizing current systems, equipment, and technology for audio production.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the development of interconnection of audio equipment in both studio and theatre production settings, effectiveness at making audio production tapes, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 682 Lighting Design

Essential skills and procedures for creating, documenting and realizing a lighting design for a theatrical production.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the development of lighting design techniques for theatrical production, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 683 Production Project Management

Examines how project management techniques are applied to technical production. Techniques for project analysis, priority setting, scheduling, resource allocation and project tracking will be examined.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the understanding and application of project management skills.

THEA 684 Technical Production Seminar

Investigation and discussion of technical problems and issues encountered in productions. The basis for evaluation and assessment in this course is the achievement and progress in developing effectiveness at communicating with and eliciting cooperation from the various production personnel associated with productions of the PTTP, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 685 Stage Rigging, Mechanics, and Automation I

The basis for evaluation and assessment in this course is the student's level of achievement and progress in manual rigging skills, loading calculations, and the principles and techniques of mechanical systems design for theatrical use, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 686 Information Technologies for Theatre

Application of computer software to theatrical production practice. Emphasis is placed on CAD (drafting) techniques for theatre production.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in drafting techniques, CAD application of drafting techniques, basic design theory and practice, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 687 Scenery Painting

Painting tools, materials, color theory, and scenery painting techniques for theatrical production.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the development of basic scenic painting skills (e.g., color mixing, surface preparation, and design transfer), as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 688 Computer Aided Drafting and Scenery Construction

Continued work on CAD (drafting) with emphasis on construction work drawings for scenery construction. Further study of standard and specialized scenery construction methods.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the development of drafting techniques, CAD application of drafting techniques, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 689 Stage Rigging, Mechanics, and Automation II

Continuation of THEA 685.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in manual rigging skills, loading calculations, and the principles and techniques of mechanical systems design for theatrical use, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 692 Production & Performance/Technical

Practical instruction and assignments in the technical preparation and production of Professional Theatre Training Program public performances. Assignments include (but are not limited to): Master Carpenter, Master Electrician, Property Master, Audio Engineer, Scenic Artist, and Technical Director.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in developing and implementing technical production skills under rehearsal and performance conditions, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 693 Production Seminar

Development of management and communication techniques for effective interaction among stage management, costume production, and technical production areas of theatre.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in developing effectiveness at communicating with and eliciting cooperation from the various production personnel associated with productions of the PTTP, as well as the faculty member's assessment of the student's potential for continued growth in these areas.

THEA 694 Special Topics in Theatre Production

Multiple units on advanced topics in theatre production and management. Students select topics from a list offered by the PTTP production faculty.

The basis for evaluation and assessment in this course is the student's level of achievement and progress in the specific topic selected for study.

APPENDIX #6
SAMPLE WEEKLY SCHEDULE: ACTING AREA

Acting Area Schedule

1st Yr

Monday 12 9:00-9:45am DYNAMICS 118 9:50-10:50am A Movement 208/B Speech 202/C Voice 118 10:55-11:55am A Voice/B Movement/C Speech 12:05-1:05pm A Speech/B Voice/C Movement	1:10-1:30pm Jumping/Announcements 118 1:30-3:00pm Lunch 3:00-5:30pm Rehearsal 5:30-7:30pm Dinner 7:30-11:00pm Rehearsal
Tuesday 13 9:00-9:45am DYNAMICS 118 9:50-10:50am A Voice 118/B Movement 208/ C Speech 202 10:55-11:55am A Speech/B Voice/C Movement 12:05-1:05pm A Movement/B Speech/C Voice	1:10-1:30pm Jumping/Announcements 118 1:30-3:00pm Lunch 3:00-5:30pm Rehearsal 5:30-7:30pm Dinner 7:30-11:00pm Rehearsal
Wednesday 14 9:00-9:45am DYNAMICS 118 10:55-11:55am A Speech 202/B Voice 118/C Movement 208 10:55-11:55am A Movement/B Speech/C Voice 12:05-1:05pm A Voice/B Movement/C Speech	1:10-1:30pm Jumping/Announcements 118 1:30-3:00pm Lunch 3:00-5:30pm Rehearsal 5:30-7:30pm Dinner 7:30-11:00pm Rehearsal
Thursday 15 9:00-9:45am DYNAMICS 118 9:45-11:15am Theatre Literacy 118 11:30am-12:00pm Pilates & Vocal Warm-up 118 12:00-1:10pm Suzuki 118 1:10-1:30pm Jumping/Announcements 118	1:30-3:00pm Lunch 3:00-5:30pm Rehearsal 5:30-7:30pm Dinner 7:30-11:00pm Rehearsal
Friday 16 9:00-9:45am DYNAMICS 118 9:50-10:50am A Voice 118/B Movement 208/ C Speech 202 10:55-11:55am A Speech/B Voice/C Movement 12:05-1:05pm A Movement/B Speech/C Voice	1:10-1:30pm Jumping/Announcements 118 1:30-3:00pm Lunch 3:00-5:30pm Rehearsal 5:30-7:30pm Dinner 7:30-11:00pm Rehearsal
Saturday 17 12:00-5:00pm Rehearsal 5:00-7:00pm Dinner 7:00-11:00pm Rehearsal	
Sunday 18 OFF	

Subject to Change:LR,glr

Acting Area Schedule

2nd Yr

Monday 13 9:00-9:45am DYNAMICS 118 9:50-10:50am A Movement 208/B Speech 202/C Voice 118 10:55-11:55am A Voice/B Movement/C Speech 12:05-1:05pm A Speech/B Voice/C Movement	1:10-1:30pm Jumping/Announcements 1:30-3:00pm Lunch 3:00-5:30pm Rehearsal 5:30-7:30pm Dinner 7:30-11:00pm Rehearsal
Tuesday 14 9:00-9:45am DYNAMICS 118 9:50-10:50am A Voice 118/B Movement 208/C Speech 202 10:55-11:55am A Speech/B Voice/C Movement 12:05-1:05pm A Movement/B Speech/C Voice	1:10-1:30pm Jumping/Announcements 1:30-3:00pm Lunch 3:00-5:30pm Rehearsal 5:30-7:30pm Dinner 7:30-11:00pm Rehearsal
Wednesday 15 9:00-9:45am DYNAMICS 118 9:50-10:50am A Speech 202/B Voice 118/C Movement 208 10:55-11:55am A Movement/B Speech/C Voice 12:05-1:05pm A Voice/B Movement/C Speech	1:10-1:30pm Jumping/Announcements 1:30-3:00pm Lunch 3:00-5:30pm Rehearsal 5:30-7:30pm Dinner 7:30-11:00pm Rehearsal
Thursday 16 9:00-9:45am DYNAMICS 118 9:45-11:15am Theatre Literacy 118 11:30am-12:00pm Pilates & Vocal Warm-up 118 12:00-1:10pm Suzuki 118 1:10-1:30pm Jumping/Announcements	1:30-3:00pm Lunch 3:00-5:30pm Rehearsal 5:30-7:30pm Dinner 7:30-11:00pm Rehearsal
Friday 17 9:00-9:45am DYNAMICS 118 9:50-10:50am A Voice 118/B Movement 208/C Speech 202 10:55-11:55am A Speech/B Voice/C Movement 12:05-1:05pm A Movement/B Speech/C Voice	1:10-1:30pm Jumping/Announcements 1:30-3:00pm Lunch 3:00-5:30pm Rehearsal 5:30-7:30pm Dinner 7:30-11:00pm Rehearsal
Saturday 18 OFF	
Sunday 19 12:00-5:00pm Rehearsal 5:00-7:00pm Dinner 7:00-11:00pm Rehearsal	

Subject to Change:LR,glr

Acting Area Schedule

3rd Yr

Monday 7 OFF	
Tuesday 8 9:00-9:45am DYNAMICS 118 9:45-10:45am Class 118 11:00am-1:15pm Rehearsal 1:15-2:45pm Lunch 2:45-5:30pm Rehearsal	5:30-7:30pm Dinner 7:30-11:00pm Rehearsal
Wednesday 9 9:00-9:45am DYNAMICS 118 11:00am-1:15pm Rehearsal 1:15-2:45pm Lunch 2:45-5:30pm Rehearsal 5:30-7:30pm Dinner	7:30-11:00pm Rehearsal
Thursday 10 9:00-9:45am DYNAMICS 118 9:45-11:15am Theatre Literacy 118 11:15am-1:00pm Lunch 1:00-4:30pm Rehearsal 4:30-6:30pm Dinner	6:30-11:00pm Rehearsal
Friday 11 9:00-9:45am DYNAMICS 118 9:45-11:00am Scene Work 11:00am-1:30pm Lunch 1:30pm Performance:LL 1:30-4:30pm Scene Work	4:30-7:00pm Dinner 7:00-11:00pm Scene Work 7:30pm Performance:LL
Saturday 12 11:30am-4:30pm Rehearsal 4:30-6:30pm Dinner 7:30pm Performance:AG	
Sunday 13 12:30pm Performance:AG 2:30pm Dinner 7:30pm Performance:LL	

Subject to Change:LR,glr

APPENDIX #7
SAMPLE WEEKLY SCHEDULE: STAGE MANAGEMENT AREA

YEAR ONE

STAGE MANAGEMENT SCHEDULE

----- MONDAY 10/12 -----	
9:00am	- Dynamics
9:45am	- S.M. Organizational and Managerial Techniques
11:00am	- S.M. Production Skills
12:00pm	- Career Preparation and Development
12:30pm	- S.M. Work Time
1:00pm	- Lunch Break
2:30pm	- Rehearsal
5:30pm	- Dinner Break
7:30pm	- Rehearsal
----- TUESDAY 10/13 -----	
9:00am	- Dynamics
9:45am	- S.M. Organizational and Managerial Techniques
12:30pm	- S.M. Work Time
1:00pm	- Lunch Break
2:30pm	- Rehearsal
5:30pm	- Dinner Break
7:30pm	- Rehearsal
----- WEDNESDAY 10/14 -----	
9:00am	- Dynamics
9:45am	- Production Coordination
11:00am	- S.M. Production Skills
12:30pm	- S.M. Work Time
1:00pm	- Lunch Break
2:30pm	- Rehearsal
5:30pm	- Dinner Break
7:30pm	- Rehearsal
----- THURSDAY 10/15 -----	
9:00am	- Dynamics
9:45am	- Theatre Literacy
11:30am	- S.M. Production Skills
12:30pm	- S.M. Work Time
1:00pm	- Lunch Break
2:30pm	- Rehearsal
5:30pm	- Dinner Break
7:30pm	- Rehearsal
----- FRIDAY 10/16 -----	
9:00am	- Dynamics
9:45am	- S.M. Organizational and Managerial Techniques
11:00am	- S.M. Production Skills
12:00pm	- Career Preparation and Development
12:30pm	- S.M. Work Time
1:00pm	- Lunch Break
2:30pm	- Rehearsal
5:30pm	- Dinner Break
7:30pm	- Rehearsal
----- SATURDAY 10/17 -----	
-12:00pm	- Rehearsal
5:00pm	- Dinner Break
7:00pm	- Rehearsal
----- SUNDAY 10/18 -----	
DAY OFF	

[SCHEDULE SUBJECT TO CHANGE]

YEAR TWO

STAGE MANAGEMENT SCHEDULE

		MONDAY 9/13	
9:00am	-	Dynamics	
9:45am	-	S.M. Organizational and Managerial Techniques	
11:00am	-	S.M. Production Skills	
12:00pm	-	Career Preparation and Development	
12:30pm	-	S.M. Work Time	
1:00pm	-	Lunch Break	
2:30pm	-	Rehearsal	
5:30pm	-	Dinner Break	
7:30pm	-	Rehearsal	
		TUESDAY 9/14	
9:00am	-	Dynamics	
9:45am	-	S.M. Organizational and Managerial Techniques	
12:30pm	-	S.M. Work Time	
1:00pm	-	Lunch Break	
2:30pm	-	Rehearsal	
5:30pm	-	Dinner Break	
7:30pm	-	Rehearsal	
		WEDNESDAY 9/15	
9:00am	-	Dynamics	
9:45am	-	Production Coordination	
11:00am	-	S.M. Production Skills	
12:30pm	-	S.M. Work Time	
1:00pm	-	Lunch Break	
2:30pm	-	Rehearsal	
5:30pm	-	Dinner Break	
7:30pm	-	Rehearsal	
		THURSDAY 9/16	
9:00am	-	Dynamics	
9:45am	-	Theatre Literacy	
11:30am	-	S.M. Production Skills	
12:30pm	-	S.M. Work Time	
1:00pm	-	Lunch Break	
2:30pm	-	Rehearsal	
5:30pm	-	Dinner Break	
7:30pm	-	Rehearsal	
		FRIDAY 9/17	
9:00am	-	Dynamics	
9:45am	-	S.M. Organizational and Managerial Techniques	
11:00am	-	S.M. Production Skills	
12:00pm	-	Career Preparation and Development	
12:30pm	-	S.M. Work Time	
1:00pm	-	Lunch Break	
2:30pm	-	Rehearsal	
5:30pm	-	Dinner Break	
7:30pm	-	Rehearsal	
		SATURDAY 9/18	
DAY OFF			
		SUNDAY 9/19	
12:00pm	-	Rehearsal	
5:00pm	-	Dinner Break	
7:00pm	-	Rehearsal	

[SCHEDULE SUBJECT TO CHANGE]

YEAR THREE
STAGE MANAGEMENT SCHEDULE

----- MONDAY 11/7 -----
DAY OFF

----- TUESDAY 11/8 -----
9:00am - Dynamics
10:00am - SM Organizational and Managerial Techniques
10:30am - SM Work Time
11:00am - Rehearsals
1:15pm - Lunch Break
2:45pm - Rehearsals
5:30pm - Dinner Break
7:30pm - Rehearsals

----- WEDNESDAY 11/9 -----
9:00am - Dynamics
10:00am - Production Meeting
11:00am - Rehearsals
1:15pm - Lunch Break
2:45pm - Rehearsals
5:30pm - Dinner Break
7:30pm - Rehearsals

----- THURSDAY 11/10 -----
9:00am - Dynamics
9:45am - Theatre Literacy
11:15am - Lunch Break
1:00pm - Rehearsals
4:30pm - Dinner Break
6:30pm - Rehearsals

----- FRIDAY 11/11 -----
9:00am - Dynamics
9:45am - Theatre Literacy
11:15am - Lunch Break
1:00pm - Rehearsals
4:30pm - Dinner Break
6:30pm - Rehearsals

----- SATURDAY 11/12 -----
11:30am - Rehearsals
4:30pm - Dinner Break
7:00pm - 1/2 hour call: AG
7:30pm - AG PERFORMANCE

----- SUNDAY 11/13 -----
12:00pm - 1/2 hour call: AG
12:30pm - AG PERFORMANCE
3:00pm - Dinner Break
7:00pm - 1/2 hour call: LL
7:30pm - LL PERFORMANCE

[SCHEDULE SUBJECT TO CHANGE]

APPENDIX #8
SAMPLE WEEKLY SCHEDULE: TECHNICAL PRODUCTION AREA

TECHNICAL PRODUCTION SCHEDULE

Year #1



Monday 12	9:00 AM - 9:45 AM Dynamics-Hgy 118 10:00 AM - 12:00 PM Drafting-HGY112B 12:00 PM - 1:00 PM Lunch	1:00 PM - 4:00 PM Painting Lab-Group A 1:00 PM - 4:00 PM Prop Lab-Group B 4:00 PM - 6:00 PM Dinner 6:00 PM - 10:00 PM Project Work
Tuesday 13	9:00 AM - 9:45 AM Dynamics-Hgy 118 10:00 AM - 12:00 PM Audio Class-HGY112B	12:00 PM - 1:00 PM Lunch 2:00 PM - 5:00 PM Theatre Lit 5:00 PM - 6:00 PM Dinner 6:00 PM - 10:00 PM Project Work
Wednesday 14	9:00 AM - 9:45 AM Dynamics-Hgy 118 10:00 AM - 12:00 PM Drafting-HGY112B 12:00 PM - 1:00 PM Lunch	1:00 PM - 4:00 PM Painting Lab-Group B 1:00 PM - 4:00 PM Props Lab-Grp A 4:00 PM - 6:00 PM Dinner 6:00 PM - 10:00 PM Project Work
Thursday 15	9:00 AM - 9:45 AM Dynamics-Hgy 118 10:00 AM - 11:00 AM Props Class 11:00 AM - 12:00 PM Scenery Class	12:00 PM - 1:00 PM Lunch 1:00 PM - 5:00 PM Production Work 5:00 PM - 6:00 PM Dinner 6:00 PM - 10:00 PM Production Work
Friday 16	9:00 AM - 9:45 AM Dynamics-Hgy 118 10:00 AM - 11:00 AM Production Coordination	12:00 PM - 1:00 PM Lunch 1:00 PM - 5:00 PM Production Work 5:00 PM - 6:00 PM Dinner 6:00 PM - 10:00 PM Production Work
Saturday 17	9:00 AM - 1:00 PM Production Work 1:00 PM - 2:00 PM Lunch 2:00 PM - 6:00 PM Production Work	
Sunday 18	Day Off	

Schedule Subject to change : ETS 10/8/92

TECHNICAL PRODUCTION SCHEDULE

Year #2



<p>Monday 13</p>	<p>9:00 AM - 9:45 AM Dynamics-Hgy 118 10:00 AM - 12:00 PM Drafting-HGY112B 12:00 PM - 1:00 PM Lunch</p>	<p>1:00 PM - 4:00 PM Painting Lab-Group A 1:00 PM - 4:00 PM Prop Lab-Group B 4:00 PM - 6:00 PM Dinner 6:00 PM - 10:00 PM Project Work</p>
<p>Tuesday 14</p>	<p>9:00 AM - 9:45 AM Dynamics-Hgy 118 10:00 AM - 12:00 PM Audio Class-HGY112B</p>	<p>12:00 PM - 1:00 PM Lunch 2:00 PM - 5:00 PM Theatre Lit 5:00 PM - 6:00 PM Dinner 6:00 PM - 10:00 PM Project Work</p>
<p>Wednesday 15</p>	<p>9:00 AM - 9:45 AM Dynamics-Hgy 118 12:00 PM - 1:00 PM Lunch</p>	<p>1:00 PM - 4:00 PM Painting Lab-Group B 1:00 PM - 4:00 PM Props Lab-Grp A 4:00 PM - 6:00 PM Dinner 6:00 PM - 10:00 PM Project Work</p>
<p>Thursday 16</p>	<p>9:00 AM - 9:45 AM Dynamics-Hgy 118 10:00 AM - 11:00 AM Props Class 11:00 AM - 12:00 PM Scenery Class</p>	<p>12:00 PM - 1:00 PM Lunch 1:00 PM - 5:00 PM Production Work 5:00 PM - 6:00 PM Dinner 6:00 PM - 10:00 PM Production Work</p>
<p>Friday 17</p>	<p>9:00 AM - 9:45 AM Dynamics-Hgy 118 10:00 AM - 11:00 AM Production Coordination</p>	<p>12:00 PM - 1:00 PM Lunch 1:00 PM - 5:00 PM Production Work 5:00 PM - 6:00 PM Dinner 6:00 PM - 10:00 PM Production Work</p>
<p>Saturday 18</p>	<p>Day Off</p>	
<p>Sunday 19</p>	<p>9:00 AM - 1:00 PM Production Work 1:00 PM - 2:00 PM Lunch 2:00 PM - 6:00 PM Production Work</p>	

Schedule Subject to change : ETS 9/9/93

TECHNICAL PRODUCTION SCHEDULE YEAR #3



	7 Monday	8 Tuesday	9 Wednesday	10 Thursday	11 Friday	12 Saturday	13 Sunday
9 AM	9:00 AM Day Off	9:00 AM - 9:45 AM Dynamics-HGY 118	9:00 AM - 9:45 AM Dynamics-HGY 118	9:00 AM - 9:45 AM Dynamics-HGY 118 9:45 AM - 11:15 AM Theatre Lit	9:00 AM - 9:45 AM Dynamics-HGY 118	9:00 AM - 1:00 PM PM Shop Work	
10 AM		10:00 AM - 12:00 PM TP studio-Hgy 112B	10:00 AM - 10:50 AM AM Prod Meeting-HGY 106		10:00 AM - 12:00 PM PM Props Class-Prop Shop		
11 AM			11:15 AM - 1:00 PM PM Props Class-prop shop				
12 PM		12:00 PM - 1:00 PM PM Lunch		12:00 PM - 1:00 PM PM Lunch	12:00 PM - 1:00 PM PM Lunch		12:30 PM - 2:15 PM Perform Ag
1 PM		1:00 PM - 5:00 PM PM Shop Work	1:00 PM - 2:00 PM PM Lunch	1:00 PM - 5:00 PM PM Shop Work	1:00 PM - 5:00 PM PM Shop Work	1:00 PM - 2:00 PM PM Lunch 1:00 PM - 5:00 PM PM Shop Work	1:00 PM - 5:00 PM PM Shop Work
2 PM			2:00 PM - 5:00 PM PM Shop Work				2:30 PM - 4:30 PM Turn To LL
3 PM							
4 PM							
5 PM		5:00 PM - 6:00 PM PM Dinner	5:00 PM - 6:00 PM PM Dinner	5:00 PM - 6:00 PM PM Dinner	5:00 PM - 6:00 PM PM Dinner		5:00 PM - 6:00 PM Dinner
6 PM		6:00 PM - 10:00 PM PM Shop Work	6:00 PM - 10:00 PM PM Shop Work	6:00 PM - 10:00 PM PM Shop Work	6:00 PM - 10:00 PM PM Shop Work	6:00 PM OFF	6:00 PM - 9:30 PM PM Shop Work
7 PM					7:30 PM - 9:15 PM Perform LL	7:30 PM - 9:15 PM Perform AG	7:30 PM - 9:15 PM Perform LL
8 PM							
9 PM					9:30 PM Turn to AG		
		Election Day			Veterans Day		

Schedule Subject to change: ETS 11/3/94