Theatre Arts Requirements and Courses

All Majors are required to participate in every department production and to complete the following course requirements:

* Required for all majors - THA-001, THA-101, 115, 116, 120, 210, 211, 310, 430
* At least two of the following courses:
  THA 315, 316, or 317, and
* At least two more from the following group of courses:

001 Theatre Practicum - 0 credits
101 Introduction to Theatre – 4 credits
111 Introduction to Acting – 4 credits (not available for major credit)
112 Makeup – 2 credits
113 Sound Design – 2 credits
115 Stagecraft – 4 credits - Lab
116 Costume Crafts – 4 credits - Lab
140 Digital Technology for the Theatre
150 Clothing and Self-Expression (may be substituted for THA 101)
120 Acting – 4 credits
210 Theatre History I - 4 credits
211 Theatre History II - 4 credits
220 Acting II: Characterization – 4 credits (Prerequisite: THA-120)
223 The Actor’s Voice – 4 credits
224 Movement for the Actor – 4 credits
230 Readings in Dramatic Literature – 4 credits
240 Playwriting – 4 credits
310 Directing – 4 credits (Prerequisite: THA-120)
315 Scene Design – 4 credits (Prerequisite: THA-115)
316 Costume Design – 4 credits
317 Lighting Design – 4 credits
320 Acting III: Period Styles – 4 credits
350 Travel Study in the United Kingdom – 4 credits
380 Digital Rendering for the Theatre – 4 credits
410 Theatrical Criticism – 4 credits
420 Acting IV: Special Topics – 4 credits (Prerequisite: THA-120 and any other acting class)
430 Senior Synthesis 2 credits (Prerequisite: senior class standing and instructor permission a portfolio assembly/presentation course completed by senior Theatre Arts majors.)
440 Creative Dramatics – 4 credits
501 Independent Study – Variable credit
THEATRE ARTS MAJOR RESPONSIBILITIES AND PRIVILEGES

Theatre Arts majors are required to participate in all productions, and all declared majors will be registered for THA-001 Practicum every semester. The faculty assigns cast and crew positions in productions according to students’ needs for experience in certain areas of production responsibility. The goal is for all majors to work in each area at least once.

1. Theatre Arts majors are required to **make a contribution to every production** by performing in a show, being a crew head, or working on a crew. This requirement allows majors to experience firsthand how a theatre functions. Also, it is an opportunity to learn such valuable skills as creative problem solving, time management, organization, communication and supervision.

2. Theatre Arts majors are expected to **audition for every show** even if they do not wish to be cast, thus introducing them to the experience of auditioning.

3. Theatre Arts majors are required to **participate in strike after the final performance of every production** regardless of their role in the production.

4. Theatre Arts majors are given two complimentary tickets for every Furman Theatre production.

5. The Call Board located in the Green Room serves as the major means of group communication for the department. Daily work calls, costumes fittings, rehearsals and other daily notices are posted there. The Call Board also contains notices of professional and educational opportunities for Theatre Arts students.

6. All theatre students are encouraged to recommend plays to produce in the next year’s main stage series.

**Auditions**

Auditions are held for every show produced by the department. The auditions are open to any member of the Furman community: students, faculty or staff. The shows are not pre-cast except in the occasional case of a guest artist. Each director determines the manner and style of the auditions, but it is always advisable to read the script and prepare a short reading from the show being cast. In the case of a musical, you should prepare a song from a similar style of musical. An accompanist will be provided.

**Outside Productions**

While you are a Theatre Arts major at Furman University, your primary goal should be your college education. We expect you to devote yourself fully to the department, the coursework, and the productions. Should the opportunity present itself to you for work on productions outside of the department (including other productions on or off Furman’s campus) during the school year, you must receive permission from all Theatre Arts faculty members in order to take that opportunity.

**Senior Synthesis**

All Senior Theatre Arts majors will be required to complete a Senior Synthesis (THA-430) project. You should save materials from theatre classes, productions, and faculty-led projects in order to have enough material to document your Synthesis project. Talk to your Theatre Arts major advisor if you have questions regarding this process. **Also, see Appendix IV for a form that Seniors must complete and give to Mickie Spencer prior to graduation.**
PRODUCTION RESPONSIBILITIES

STAGE MANAGER (Note: Unless there are extraordinary circumstances determined by the faculty, students wishing to be a Stage Manager must have served first as an Assistant Stage Manager.)

Responsible for:

1. assisting the director during the rehearsal process
2. recording all the performers' actions
3. recording lighting, properties, sound cues
4. scheduling attendance of stage management at all rehearsals (including the technical rehearsal)
5. presiding at Production Staff meetings and performances
6. maintaining communication between production staff, cast, crew, and director
7. submitting rehearsal and performance reports (see appendix III)
8. coordinating Strike responsibilities with the help of the Technical Director.

During the performance, the Stage Manager is responsible for:

• calling places for the actors,
• calling cues for all lighting, scenic, property, and sound changes.

The Stage Managers are the first members of the company to arrive and the last to leave The Playhouse, and are responsible for unlocking and locking the building, dressing rooms, and props storage.

Assistant Stage Manager(s): Assist the Stage Manager with duties specified above. Attend all tech rehearsals, the cue to cue rehearsal, and all dress rehearsals.

ACTOR

Responsible for:

• performing a role consistent with the director's production concept; coming to rehearsal on time, warmed-up, rested, and prepared to work with colleagues;
  attending costume fitting calls, picture calls, makeup rehearsals, and all rehearsals where requested
• signing in upon arrival
• checking all props before the house opens
• entering and exiting by one of the stage doors
• never leaving the theatre with any makeup or costume on
• attending Strike at the end of the show.

PROPS DESIGNER* and/or CREW HEAD

Responsible for:

• making a list of props needed based on the script and the director's requests
• attending several rehearsals and all Production Staff meetings
• acquiring or making the props needed for the show within the budget and completed by a deadline stipulated by the Director
• setting up and managing the different props rooms
• scheduling (with Mickie) and supervising the workers

**BOX OFFICE CREW HEAD**

**Responsible for:**

• assisting Box Office Manager (Mickie Spencer) with operation of On-line box office sales.
• assist in Box Office between hours of 11 am and 5 pm when needed.
• learning procedures for on-line box office sales
• arrive at 6:30 for box office for all performances, 1:30 matinees
• filing a Box Office Report after each performance
• attending all Production Staff meetings
• attending Strike at the end of the show
• running Box Office on Saturday’s when needed 2 – 5 pm

**LIGHTING DESIGNER**

**Responsible for:**

• working with the Director to create lighting appropriate for the show and within the production concept
• programming the light board
• creating a light plot
• supervising light hang with the master electrician
• training the Light Board Operator
• attending the technical rehearsals and all Production Staff meetings
• attending Strike at the end of the show.

**MASTER ELECTRICIAN**

**Responsible for:**

• striking all lights previously hung
• conducting an orientation session for all new light crew members
• supervising the hanging of all lights according to the light design
• scheduling and supervising THA101 students
• completing evaluation of THA101 students (see appendix II) and turn in to each student’s THA 101 instructor on or before Monday after strike.
• focusing the lights
• attending the technical rehearsal and all Production Staff meetings.

**LIGHT BOARD OPERATOR**

**Responsible for:**

• running the lighting board for all dress and technical rehearsals, performances, and picture calls
• learning to use all lighting equipment and to program the board
• working as a part of the hanging crew.
SOUND DESIGNER*

Responsible for:
- working with the Director to find and/or create the music and sound effects appropriate for the show and within the production concept
- making a master and duplicate copy of all cues used in the show
- training the Sound Operator to achieve the sound design
- attending the technical rehearsal and all Production Staff meetings
- scheduling and supervising THA101 students
- completing evaluation of THA101 students (see appendix II) and turn in to each student’s THA 101 instructor on or before Monday after strike
- attending Strike at the end of the show.

SOUND BOARD OPERATOR

Responsible for:
- learning to use all the sound equipment
- running the sound equipment for all technical and dress rehearsals, and performances
- working with the Sound Designer to prepare sound cues
- attending Strike at the end of the show.

WARDROBE CREW HEAD

Responsible for:
- creating a detailed costume inventory
- assigning crew to specific responsibilities
- assisting actors in dressing before the show and during quick changes
- keeping the costumes clean and repaired
- checking the actors before they go onstage
- attending all dress rehearsals and Production Staff meetings
- striking the costumes
- scheduling and supervising THA101 students
- completing evaluation of THA101 students (see appendix II) and turn in to each student’s THA 101 instructor on or before Monday after strike
- attending Strike at the end of the show.

HOUSE MANAGER

Responsible for:
- handling front-of-house operations including taking tickets, handing out programs, ushering the audience to their seats
- filing a House Manager Report after each performance
- assuring that the theatre is clean before every performance
- supervising clean-up of theatre after each performance
- attending the cue-to-cue rehearsal to work out systems with the Stage Manager
• attending dress rehearsals and all Production Staff meetings
• scheduling and supervising THA101 students
• working with Mickie on scheduling
• completing evaluation of THA101 students (see appendix II) and turn in to each student’s THA 101 instructor on or before Monday after strike
• attending Strike at the end of the show.

BOX OFFICE CREW HEAD

Responsible for:

• assisting Box Office Manager (Mickie Spencer) with operation of online box office sales.
• assist in Box Office between hours of 11 am and 5 pm when needed.
• learning procedures for on-line box office sales
• arrive at 6:30 for box office for all performances, 1:30 matinees
• filing a Box Office Report after each performance
• attending all Production Staff meetings
• attending Strike at the end of the show
• running Box Office on Saturday’s when needed 2 – 5 pm

PUBLICITY CREW HEAD

Responsible for:

• developing a publicity plan in cooperation with Mickie Spencer
• making and hanging banners for the show
• hanging posters off campus, flyers and chalking on campus
• completing any other publicity projects and attending all Production Staff meetings
• scheduling – working with Mickie Spencer on schedule and supervising THA101 students
• attending Strike at the end of the show
• completing evaluation of THA101 students (see appendix II) and turn in to each student’s THA 101 instructor on or before Monday after strike.

MASTER CARPENTER

Responsible for:

• overseeing the building and assembling of the set
• repairing the set if necessary
• organizing the strike
• attending all production meetings.

General Crew Requirements

1. All running crews must attend all technical and dress rehearsal
2. The "standard" for all crews will be that the same crew members will run all dress
rehearsals and performances. Exception to this rule may only be made by the faculty.

* All Designers (Props, Lighting, Set, Costume, Sound, etc) are expected to adhere to the “Philosophy Statement on the Position of Student Designers” found on page 29.
PRODUCTION CHECK LISTS
STAGE MANAGER
Check List

DURING REHEARSALS

1. Obtain a copy of the show and read it.

2. Prepare a Prompt Script in a 3-ring binder.

3. At the first rehearsal develop a contact list of all cast members.

4. Schedule the attendance of the stage manager for rehearsals. There must always be a Stage Manager at rehearsals.

5. Maintain correspondence with the cast between Director, Designers, and Shops. Maintain correspondence with the Production Staff regarding meetings and rehearsal needs. Submit a rehearsal report for every rehearsal (see Appendix III).

6. Record all blocking, cues, and other important performance information in the Prompt Script.

7. Arrive at the theatre early before each rehearsal and assure that the stage is set for the scenes designated for that rehearsal.

8. The Stage manager keys are available from Mickie Spencer. Check them out immediately after accepting the Stage Manager's position. Make sure all pertinent doors (i.e. dressing rooms, side stage doors, etc. are unlocked before rehearsal.)

9. Call any members of the cast who are tardy.

10. Check with actors to assure they are using any props that are available.

11. Call for breaks when appropriate and re-assemble the cast in a timely manner.

12. When the cast is going off-book, serve as prompter or appoint a qualified prompter.

13. Give accurate line notes to the cast.

14. After rehearsal, arrange the stage for the next day's class and make sure all doors are locked and the building is secure.

BEFORE THE PERFORMANCE

1. Unlock control booth, costume shop, dressing rooms, prop room, dimmer room and any other areas to which access is needed.

2. Unlock exterior door to shop, turn on loading dock lights. NOTE: There are to be NO
visitors backstage before or during the show.

3. Unlock emergency exit doors from house.

4. Unlock wing exit doors.

5. Confirm emergency (fire) procedures with House Manager and Crew Heads.

6. Plug in necessary headsets; turn on headset system and check for proper functioning. Be sure to check that batteries in cordless headsets are working.

7. Turn on clock light in shop; set correct time if necessary. Make sure all clocks agree.

8. Turn off air compressor.

9. Post sign or otherwise curtail use of soft drink machine when House is open.

10. Check that lighting people are here and that all lights have been checked out (functioning correctly, focus, gels, etc.) This check should be completed at least 30 minutes before the House opens.

11. Check that sound crew is present and that all sound equipment has been checked out. This check should be completed at least 30 minutes before the House opens.

12. Check that prop crew is present and are checking to see that all props are here and in place. This check should be completed at least 30 minutes before the House opens.

13. Re-check all props personally to assure all are in place to begin the show.

14. Check that Wardrobe Crew is present and that the inventory is underway and correct.

15. Check the set carefully.

   If one-set show, walk all over the set, making sure that everything is solid, in place, working parts in order, etc.
   If a multi-set show, see that the pre-set is set up and ready to go, and that other sets are properly positioned for shifts.

16. Check that the entire stage and backstage is clean and clear of extraneous objects--books, brooms--anything that might get in the way later. Clear all ledges. Sweep and mop stage floor.

17. Check that house lights are switched to dimmer operation and functioning.

18. Turn off stage and backstage work lights; turn on exterior lights.
20. Check attendance of all cast and crew.

21. When actors, crew, and you are ready (at thirty minutes or earlier), notify House Manager that the house may be opened. If you anticipate a delay in being ready, notify House Manager ASAP.

22. Give the following calls in dressing room: 1 hour, 30 minutes ("House Open"), 15 minutes, 5 minutes (at a minimum).

**TO START THE SHOW**

1. Get clearance from House Manager for exact time to begin.

2. Call actors to places.

3. Warn lights and sound that you are getting ready to begin.

4. Call for house to go to half at designated start time unless House Manager orders otherwise.

5. Make one last check that everything is ready backstage (house lights should stay at half for 10 seconds in any case).

6. Cue opening sequence for lights, sound, actors.

**INTERMISSION PROCEDURE**

1. Call for house lights up immediately following last action.

2. See that all set and prop shifts are completed for next act. Verify that all costume changes are completed.

3. At 3 minutes:
   1. Get clearance from House Manager to begin.
   2. Call actors to places.

Repeat 4 through 8 above just as though starting the show.
AFTER THE PERFORMANCE

1. Coordinate curtain call procedure with lights and sound.

2. Call for house up as rehearsed in curtain call sequence.

3. Station persons in SL and SR areas to keep audience from going through backstage and Greenroom to the Shop. Station persons in the Shop to keep audience from entering dressing rooms.

4. When house is clear of audience members, turn on stage work lights; turn off house lights; turn off exterior lights when cast, crew, and patrons have left the building.

5. Verify that Prop Crew strikes props and checks against their prop list.

6. Report to the Director or TD any problems that need correction before the next night.

7. If a multi-set show, check that all sets are properly stored for the night.

8. Turn off Stage Manager's panel.


10. Turn on phone bells in faculty offices; set costume shop phone bell to sound.

11. Turn off clock light.

12. Lock exterior door to shop; secure all building doors.

13. Turn on compressor.

15. Lock up control booth, costume shop, makeup room, prop room, and any other areas designated.

16. Check that dressing rooms have been left in fairly decent order.

17. Turn off all lights before leaving.

18. Check that all exterior doors are locked.

19. Reset the marker board and lectern for morning classes as necessary.

20. Set the ghost light onstage.

21. File the Stage Manager's Performance Report form (see Appendix III)
STAGE MANAGER FIRE PROCEDURE

To be prepared for an emergency:

1. Have meeting with the House Manager, and all running Crew heads BEFORE OPENING NIGHT to go over these procedures.

2. Be sure that everyone knows the locations of all hoses, fire extinguishers and alarms.

In the event of fire:

1. Contact the House Manager and instruct LIGHTS to bring up the house to full and kill the stage lights.

2. Walk calmly to center stage and announce that the audience must file out of the theatre quickly but calmly. Show them which exits to use and ask them to move clear of the building and wait for further instructions.

3. The House Manager will control lobby exits, keeping the crowd moving in an orderly fashion. One ASM will be positioned on the stage left porch to assist audience members. The other ASM will do the same on the stage right porch.

4. All cast and crew on stage should use the wing doors (unless this actually endangers them). Only the cast or crew should be allowed in the Green Room or other backstage areas.

5. The House Manager calls 2111 and reports the fire simultaneously with the announcement by the Stage Manager. Then the House Manager should trip the fire alarm in the lobby as soon as the announcement to the audience is completed (but NOT before, as the bell might cause panic). DO NOT delay getting the audience out. The audience comes FIRST.

7. After the audience is out, and while waiting for the fire trucks, kill every electrical circuit in the building not absolutely needed for work lights. Kill air conditioning, tools, dimmers, sound equipment, irons, washer, everything.

8. Be prepared to show the firemen where the fire is. Have keys available to all rooms.

Wait outside the building. There is nothing in this building sufficiently valuable to warrant risking a life .

9. Keep calm at all times. Panic kills more people than fire.
PROPS DESIGNER and/or CREW HEAD

Preparing for the Show

- Read the “Philosophy Statement on the Position of Student Designers” on page 29.
- Obtain a copy of the show and read it. Share the script with the crew.
- Supervise and schedule any THA101 students working on Props.
- Check out the Props Room key from Mickie Spencer. Store all props in the Props Room.
- Attend the first call rehearsal as a member of the production staff. Obtain a copy of the rehearsal schedule. Discuss with the scene designer how many and which rehearsals should be attended in order to become familiar with the production, the blocking, quick changes and other props related issues. Attend all Production Staff meetings.
- Consult with the Director and develop:
  - a complete list of props needed.
  - a budget for prop expenditures.
  - deadlines for when all props must be completed
- In cooperation with the Costume Designer determine specific responsibilities for props on the list, i.e. which props come under costumes and which under props.
- Confer with the Scene Designer and Director on stylistic choices.
  1. Attend rehearsals and determine how props will be used.
  2. Provide rehearsal props as needed.
- Coordinate with the Stage Manager procedures for setting, managing and striking rehearsal props. Check all storage areas on campus to become familiar with Furman Theatre's supply of props before looking elsewhere
- Low-cost or expendable items should be bought rather than borrowed. Purchases may be made with the departmental credit card available from Mickie Spencer. Receipts must be returned to her immediately after making a purchase. **DO NOT USE YOUR OWN MONEY TO PURCHASE PROPS.**
- Arrange for program credit where appropriate. Get program copy to Mickie Spencer by established deadline. Do not promise complimentary tickets before checking with Dr. Oney or Mickie Spencer.
- **START EARLY:** Last minute difficulties may make your job more demanding than you anticipate
- Show all props to director at your earliest opportunity for his/her approval

RUNNING THE SHOW (REHEARSALS AND PERFORMANCES)

Organizing and Running the Props

1. Develop an inventory of all props. Check every prop against the inventory at the
beginning of each dress rehearsal and performance to insure that everything is present and in its place.

2. Arrange props on a props table as needed for each performance. No one should touch them but the actors who need to use them.
3. Items of food and drink must be kept clean and palatable. Give them special attention. All dishes, cups, glasses, or other utensils must be thoroughly washed before each working rehearsal or performance.
4. Perishable items may be stored in the refrigerator. Do not place refrigerated items on sewing tables.
5. Ask the Stage Manager to double-check your prop list when you are ready to go.
6. Have plans carefully worked out for scene shifts and other difficult spots. Assign Props Crew members to specific duties during the run of the show.
7. Strike props to the Prop Room as soon as they are no longer needed.

AFTER EACH PERFORMANCE

1. Check every prop against your inventory as you strike it.
2. Store all perishable items in the refrigerator.
3. Wash all dishes thoroughly and store in Props rooms.
4. Report to Stage Manager any problems that need correction before the next night.
5. Get clearance from the Stage Manager before leaving the theatre
6. Lock the Props room.

AT THE END OF THE SHOW

1. Attend Strike.
2. Return all borrowed props within 5 days of the end of the show.
3. Store all Furman Theatre property in appropriate storage areas.
4. Strike all perishable items from refrigerator.
5. Wash and store all dishes.
6. Clean up Prop Room.
7. Complete evaluation of THA101 students (see appendix II) and turn in to each student’s THA 101 instructor on or before Monday after strike.
MASTER ELECTRICIAN

Preparing for the Show

1. Obtain a copy of the script and read it.
2. Meet with the Lighting Designer and Board operator to go over the lighting design and plan for the light hang.
3. In consultation with the Technical Director (TD) and Lighting Designer (LD), develop a schedule for the light hang.
4. Conduct an orientation session with all new light crew members, including THA101 students.
5. Schedule and supervise the THA101 students.
6. At the light hang:
   7. Supervise hanging lights according to the light design.
   8. Confer with the LD and/or TD when all lights have been hung.
   9. Make any adjustments noted by the LD or TD
10. Attend the Technical Rehearsal and Cue-to-Cue and make note of any lights that need to be moved, refocused or otherwise adapted. After the rehearsal, make those changes

Running the Show

1. During the run of the show, participate in the pre-show light check and make any necessary repairs or refocusing.
2. Attend strike at the end of the show.
3. Complete evaluation of THA101 students (see appendix II) and turn in to each student’s THA 101 instructor on or before the Monday after strike.

LIGHT BOARD OPERATOR

Preparing for the Show

1. Obtain a copy of the script and read it.
2. Before the scheduled light hang, reacquaint yourself with the operation of the light board.
3. Meet with the Lighting Designer and Master Electrician to review the light design and plan for the light hang.
4. Operate the board for the light hang, taking special note of how the lighting design relates to the control functions.
5. Operate the board for Technical Rehearsal and Cue-to-Cue rehearsal. Note: After each of these rehearsals it may be necessary to meet again with the Stage Manager and rehearse the cues until you are both comfortable with the execution.
6. Take some time by yourself to become familiar with the entire show as it will run on the board.
Running the show

1. Sign in on the Call Board for dress rehearsals and performances at a time agreed upon by you and the Stage Manager, but no later than one hour before curtain.
2. With the Stage Manager or Master Electrician, visually check every light to be used in the show and run every cue.
3. When the light check is complete, notify the Stage Manager that lights are ready to go.
4. Operate the light board according to the cues called by the Stage Manager.
5. After the show, shut down the board and report any difficulties to the Master Electrician.
6. Attend Strike at the end of the show.
SOUND BOARD OPERATOR

Preparing for the Show

1. Obtain a copy of the script and read it.
2. Before the scheduled technical rehearsal, reacquaint yourself with the operation of the Sound Board.
3. Meet with the Sound Designer to review the sound design and plan for making the cue disc.
4. Assemble all sound materials called for in the sound design and prepare a master performance Qlab file and back-up jump drive (or necessary discs).
5. Attend several run-through rehearsals of the show to learn how the action proceeds.
6. In consultation with the Director and the Sound Designer, rehearse some of the sound cues with the cast before the Technical Rehearsals.
7. Operate the board for technical rehearsal and cue-to-cue rehearsal.
   - After each of these rehearsals, it may be necessary to meet again with the Stage Manager and rehearse the cues until you are both comfortable with running them.
   - Take some time by yourself to become familiar with the entire show as it will run on the board.

Running the show

1. Sign in on the Call Board for dress rehearsals and performances at a time agreed upon by you and the Stage Manager, but no later than one hour before curtain.
2. Check every cue to be used in the show.
3. Make sure the backstage and Lobby monitors are all operating efficiently.
4. When the sound check is complete, notify the Stage Manager that sound is ready to go.
5. Operate the Sound Board according to the cues called by the Stage Manager.
6. After the show, shut down the board and report any difficulties to the Stage manager.
7. Attend Strike.
MASTER CARPENTER

1. Obtain a copy of the script and read it.
2. In consultation with the Scene Designer (SD) and/or Technical Director (TD), develop a plan for building the set.
3. Develop a schedule for building the set.
4. Attend all Production Staff Meetings.
5. Oversee the building and assembling of the set.
6. Make any repairs to the completed set as needed.
7. In cooperation with the TD, organize the Strike.
8. Attend Strike.
HOUSE MANAGER

Performance Duties

BEFORE THE SHOW OPENS

1. Be sure you are familiar with fire procedures as specified in the Handbook.
2. Place "House Opens at 7:30" sign in lobby. Sign should also say "Please turn off all cell phones, beepers, and alarm watches."
3. Check all lights for burned out bulbs.
4. Close door over stage work lights switch to avoid turning them on.
5. Unlock front doors.
6. Check rest rooms for cleanliness, enough paper and soap, burned out bulbs.
7. Check lobby for cleanliness, burned out bulbs.
8. Check house
9. Remove any trash or extraneous objects; vacuum if necessary.
10. All seats should be in upright position.
11. Check house lights with light crew.
12. Turn down telephone bell in box office. Turn off telephone bells in all offices.
13. Check Ushers’ and Parking Lot Attendants’ attendance (should be present by half hour before house opens); train them as necessary.
14. Check availability of programs (in Department Office)
15. Check box for previous performance's ticket stubs. If any remain, put them in the Department Office.
16. Adjust air conditioning. Remember to ask the TD to teach you how to operate the thermostat.
17. Close doors between lobby and house.
18. Set up CLP table in doorway of Dept. Chair’s office.
19. Check with Stage Manager at half hour before curtain to see whether house may be opened; if so, open doors and curtains. Watch to see that no food or drink is taken into theatre. Warn persons with cameras that photographs are not permitted.

BEGINNING OF SHOW

Holding Curtain: If a situation arises where it becomes necessary to hold the curtain for a performance, contact the Stage Manager immediately and determine an appropriate length time to delay the start of the show. Circumstances that might necessitate holding a curtain are: inclement weather; a large group arriving late, traffic problems, or problems in the Box Office. Hold the curtain only in emergencies. Starting on time is important.

1. The Stage Manager must get clearance from you before starting the show. Unless there is a hold. At five minutes to curtain, give the go ahead.
2. When house goes to half, close curtains, leave doors open. Customers may still be seated.
3. When house goes out, close doors. Customers must wait in lobby until they may be seated. Each director will determine appropriate times for late seating.
4. It is often possible to admit latecomers through one of the emergency exit doors. Make a visual check of availability of seats before starting the show.
5. Turn lobby track lights down, but never completely off. The level of lights during the show must always be low
6. Turn in ticket stubs to box office.
7. Store ticket box according to Mickie Spencer's instructions
8. Remain in the lobby area throughout the act.
INTERMISSION
1. As house lights go up, open curtains, then prop open doors.
2. Turn up lobby lights immediately.
3. Stand by doorway to insure that no food, drink, or cameras are carried into house.
4. Stage Manager must get clearance from you before starting next act.
5. Repeat #2, 3, 4, and 5 from Part II.

AFTER SHOW
1. As house lights go up, open curtains, then prop open doors.
2. Turn up lobby lights immediately.
3. When audience is out, check house for lost and found. Put any items in the Department Office.
4. Adjust air conditioning. (see: Air Conditioning Information sheet)
   1. Lock front doors.
   2. Turn on telephone bell in box office, Department Office and faculty offices.
   3. Report to the Director any problems that need correction before the next night.
   4. Remove CLP table.
   5. Complete the House Manager Report (Appendix I) and place in the director’s mailbox.
   6. Lock all offices before you leave.
**HOUSE MANAGER FIRE PROCEDURE**

To be prepared for an emergency:

1. Have meeting with the Stage Manager and all running Crew heads BEFORE OPENING NIGHT to go over these procedures.
2. Be sure that everyone knows the locations of all hoses, fire extinguishers and alarms.

In the event of fire:

- If the fire is in the lobby or non-stage area, contact the Stage Manager on headset immediately.
- Call 2111 and report the fire simultaneously with the announcement by the Stage Manager.
- Then trip the fire alarm in the lobby as soon as the announcement to the audience is completed (but NOT before, as the bell might cause panic).
- DO NOT delay getting the audience out. The audience comes FIRST.
- Control lobby exits, keeping the crowd moving in an orderly fashion. One ASM will station be positioned on the stage left porch to assist audience members. The other ASM will do the same on the stage right porch.
- All cast and crew on stage should use the wing doors (unless this actually endangers them). Only the cast or crew should be allowed in the Green Room or backstage.
- After the audience is out, and while waiting for the fire trucks, kill every electrical circuit in the building not absolutely needed for work lights. Kill air conditioning.
- Be prepared to show the firemen where the fire is. Have keys available to all rooms. Wait outside the building. There is nothing in this building sufficiently valuable to warrant risking a life.
- Keep calm at all times. Panic kills more people than fire
House Manager________________________________
Show________________________________________ Date___________

Opened House ________ Curtain Time ____________

Act I close____________ Act II Curtain____________

Act II close__________ Act III curtain _____________

Act III close____________

Curtain Holds? [ ] yes [ ] no How Long?____________

Reason for any Curtain Holds:

Attendance__________ Ticket Stub Count__________
Weather_______________ Temperature___________
Parking Conditions____________

Ushers not present tonight:

Comments:

________________________________
Signature
Crew Head Evaluation Form

Complete an Evaluation Form for each member of your crew and turn in to each students’ THA 101 instructor not later than **5:00 p.m. on Monday after Strike.**

Production___________________________ Crew/Position___________________________

Crew Member_____________________________ THA101 ____

Professor__________________________________________

Circle one 1= poor  5 = excellent  Comments

Attendance: 1 2 3 4 5

Quality of work: 1 2 3 4 5

Completeness of work 1 2 3 4 5

Commitment to group 1 2 3 4 5

Learned procedures 1 2 3 4 5

Learned skills 1 2 3 4 5

Learned equipment 1 2 3 4 5

Overall Impression 1 2 3 4 5

Total ____________

___________________________ ___________

Crew Head Signature Date
# Rehearsal Report

**Show Title:**

**Directed by:**

## Date:

<table>
<thead>
<tr>
<th>Start</th>
<th>Breaks</th>
<th>End</th>
<th>Total</th>
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## Attending:

<table>
<thead>
<tr>
<th>Today's Rehearsal:</th>
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## Late/Sick/Absent:

<table>
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<th>Next Rehearsal:</th>
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## Scenic:

<table>
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<tr>
<th>Costumes:</th>
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## Props:

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<th>Sound:</th>
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## Lights:

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<th>Director:</th>
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## Miscellaneous:

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<th>Stage Manager:</th>
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Reported by
<table>
<thead>
<tr>
<th>NAME</th>
<th>COMPLETED COURSE/GRADE</th>
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<tbody>
<tr>
<td>THA 001</td>
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<td>THA 001</td>
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<tr>
<td>THA 001</td>
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<tr>
<td>THA 001 INTRO TO THEATRE</td>
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<tr>
<td>THA 115 STAGECRAFT</td>
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<td>THA 116 COSTUME CRAFTS</td>
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<td>THA 120 ACTING</td>
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<tr>
<td>THA 210- HISTORY THA I</td>
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<td>THA 211 HISTORY THA II</td>
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<td>THA 310 DIRECTING</td>
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<tr>
<td>THA 430 - SENIOR SYSTHESIS</td>
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<td>TWO OF THE FOLLOWING</td>
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<tr>
<td>THA 315 SCENE DESIGN</td>
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<td>THA 316 - COSTUME DESIGN</td>
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<tr>
<td>THA 317 LIGHTING DESIGN &amp; P</td>
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<td>TWO OR MORE OF FOLLOWING</td>
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<tr>
<td>ART 111 - VISUAL LANGUAGE I</td>
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<tr>
<td>ART-113 - VISUAL LANGUAGE III</td>
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<tr>
<td>ART-124 - DRAWING</td>
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<tr>
<td>THA-150 - CLOTHING AS SELF EXPRESSION</td>
<td>(may be substituted for THA 101 by permission)</td>
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<tr>
<td>ENG-303 - EARLY MODERN DRAMA</td>
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<td>ENG-342 - DRAMA IN LONDON</td>
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<td>ENG-343 - DRAMA at STRATFORD-upon-Avon</td>
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<td>THA 112 - MAKEUP</td>
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<td>THA 113 - SOUND DESIGN</td>
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<td>THA 14 - DIGITAL TECHNOLOGY for the THEATRE</td>
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<td>THA 220 - ACTING II: Characterization</td>
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<td>THA 223 - ACTOR'S VOICE</td>
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<td>THA 224 - MOVEMENT FOR THE ACTOR</td>
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<td>THA 230 - READINGS IN DRAMATIC LITERATURE</td>
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<td>THA 240 - PLAYWRITING</td>
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<td>THA 320 - ACTING III: PERIOD STYLES</td>
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<td>THA 350 - TRAVEL STUDY IN UNITED KINGDOM</td>
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<td>THA 380 - DIGITAL RENDERING</td>
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<td>THA 410 - THEATRICAL CRITICISM</td>
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<td>THA 430 - SEMINAR: SENIOR SYSTHESIS</td>
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<td>THA 440 - CREATIVE DRAMATICS &amp; CLASSROOM TECHNIQUE</td>
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<td>THA 501 - INDEPENDENT STUDY</td>
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Philosophy Statement on the Position of Student Designers

The Furman Department of Theatre Arts believes students learn best by doing. We celebrate the fact that we are in a position to offer design assignments to student designers for our major productions. This approach is something that sets us apart from most other liberal arts educational theatre departments.

Design opportunities will be offered to students we deem qualified to take the next step in their artistic educational development. Such students will have typically excelled in the academic classroom work associated with the design assignment. They will have worked closely with a faculty designer on a show design and perhaps been given assistant designation – all prior to being deemed ready for a design assignment for a major season production. Once selected, student designers must understand that such an opportunity requires that they take on advanced responsibilities on that production.

Student designers must also understand that they are apprentice designers. The position of apprentice designer does not carry with it the same level of independence in the design collaboration with the director and other designers as it does with a faculty designer. As apprentice designers, they will benefit from the mentoring and supervision of the appropriate senior design faculty member and the Technical Director. This process is designed to further our students’ design education by giving them opportunities to see a design realized and documented for a main stage production. This additional emphasis on student/teacher interaction complies with the university’s increased focus on mentorship as part of our students’ undergraduate education.

To that end, certain expectations and requirements will apply to the design experience – from conception to conclusion.

Arrangements must be made to include the appropriate faculty mentor and the Technical Director in all design concept and production meetings with the director and other designers.

The student designers are responsible for crafting an initial calendar of deadlines for the various phases of the process. This calendar needs to be created in conjunction with the appropriate faculty mentor and the Technical Director (for scenic, lighting, prop and sound designs) to insure a smooth realization process. This calendar will include a minimum of one meeting per week with the design faculty mentor and the Technical Director. Student designers are expected, at these meetings, to share work progress and present appropriate design documents.

Student designers must be willing to accept the oversight and vetting of their designs by the design faculty and the Technical Director. It is not the purpose of this requirement to supersede the creativity of the student designer, but rather to offer advice and guidance toward the most effective design/creative educational experience for the student. There might be situations where the authority of the faculty and Technical Director may necessitate adjustments and changes in the student designer’s work. This authority extends from the initial phases of the design and culminates with the various technical rehearsals and opening of the show.
At the conclusion of the show’s run, student designers must schedule and engage in a debriefing with the design faculty and Technical Director to discuss the whole design process and assess the educational outcomes.

Student designers must be willing to accept the terms and implications of this mentoring by senior design faculty and Technical Director before they get final approval to undertake the design process.