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INTRODUCTION AND DEPARTMENT PHILOSOPHY

The Department of Theatre at Susquehanna University seeks to cultivate an understanding of the art and practice of theatre as a profession and as a means of exploring human communication and culture. The Bachelor of Arts in Theatre is in keeping with the university’s mission to educate students for productive and reflective lives of achievement, leadership and service in a diverse and rapidly changing world.

To achieve a synthesized liberal arts and fine arts education, students focus their study in the Theatre major through one of three emphases: Performance, Production & Design, and Theatre Studies. Our goal at Susquehanna University is to cultivate the Artist/Scholar with coursework that challenges our students academically and artistically, preparing them for advanced study in a graduate program or work in the professional theatre.

Our performance, theatre studies, and production courses rival those of any conservatory or B.F.A program in intensity and quality. Our diverse academic courses would be at home in the most prestigious and cutting-edge B.A. programs. Theatre classes remain small, enabling our students to receive personalized quality instruction.

In practice, the department adheres to a professional model and operates as a theatre company. Students and faculty collaborate on the theatre productions for each season, allowing students to experience the responsibilities they will encounter in professional theatre operations after graduating. The program is academically rigorous and artistically challenging, intended for serious students of the various disciplines of theatre.

As a community of learning, the students, faculty and staff of the Department of Theatre affirm:

1. When in positions of responsibility and authority, we will conduct ourselves so that we never exploit or take advantage of others.

2. We will reject discrimination against anyone on the basis of race, color, religion, national or ethnic origin, ancestry, age, sex, sexual orientation, disability, veteran status or any other legally protected status.

3. As representatives of the University community, we will protect the safety and well-being of others and will respect the property of others.

4. We will keep personal information about students, employees and benefactors in strict confidence as required by law.
5. We will use university resources exclusively for the benefit of and mission of the university. In treating others the way we would want be treated, we will meet the expectations of our institution as reflected in the Faculty Handbook, the Student Code of Conduct, and other policies and procedures adopted by the University.

This policy and procedure manual has been approved by department faculty and governs the company operations of the Department of Theatre. Students are expected to comply with these policies, and violations may result in loss of facility privileges and a reduction in relevant course grades.
ADMINISTRATION AND ORGANIZATION: Faculty

The following faculty members serve as Department of Theatre administrators in addition to their teaching responsibilities, research, creative activity, and university service:

**Associate Professor Erik Viker, Department Head & Production Manager.**
Professor Viker serves as technical director for department productions and supervises the scene shop. Professor Viker is responsible for the engineering, financial management, installation and operations of theatre scenery, and manages the overall scheduling and integration of production elements. He selects student stage managers and technicians and supervises their operations work during rehearsals and performances in conjunction with the artistic director. He oversees the department’s patron services activity including house management, publicity, and department box office activity.

**Visiting Assistant Professor Laura Dougherty, Artistic Director.**
Dr. Dougherty coordinates the selection of department productions for each season in consultation with faculty colleagues. She casts and directs a number of mainstage productions each season. Dr. Dougherty oversees the contributions of student stage managers to the artistic process during rehearsals and performances.

**Associate Professor Anna Andes, Dramaturg.**
Dr. Andes casts and directs a number of mainstage productions each season and may supervise student directors during the annual student-directed mainstage production. In addition to teaching theatre history and criticism and introductory acting classes, she provides dramaturgy guidance to the department, and supervises the work of student dramaturgs. Dr. Andes is the facilitator for the Theatre Studies emphasis and co-facilitator for the Performance emphasis.

**Assistant Professor Caleb Stroman, Scenic and Lighting Designer.**
Professor Stroman designs scenery for department productions or selects student designers to work under his supervision. Professor Stroman serves as artistic supervisor of the lighting, paint, and props areas, coordinates the activities of student lighting technicians, and cooperates with the department production manager to guide the artistic contributions of student production staff. Professor Stroman is facilitator of the Production & Design emphasis.

**Artist in Costumes Daniel Whitlow, Costume Shop Supervisor.** Mr. Whitlow’s responsibilities include executing the costume designs for mainstage productions, supervising and training student costume shop staff and wardrobe staff, managing costume budgets, and maintaining the costume shop and stock. Mr. Whitlow may serve as costume designer for mainstage productions or guide
the work of student designers in cooperation with faculty. He teaches costume design and stage makeup courses.

ADMINISTRATION AND ORGANIZATION: Student theatre staff

The faculty especially encourages students from underrepresented populations and from populations that are traditionally less likely to experience theatre leadership roles to accept staff positions in Department operations, mentoring these students to encourage educational development and success. A student’s conduct outside of the theatre department will impact the hiring and appointment process, as he or she would subsequently represent the department in undertaking a visible leadership role in department operations. Hiring decisions are also influenced by students’ academic performance, experience, abilities, and potential.

Student staff positions operate on semester-long appointments and are attached to general company operations rather than specific productions. The department maintains the following student theatre staff positions:

- Senior Staff Carpenter
- Staff Carpenters
- Box Office Manager
- Box Office Assistants
- House Manager
- Costume Shop Assistants
- Scenic Paint Assistant
- Staff Electrician
- Properties Coordinator
- Publicity Coordinator
- Audio Coordinator
- Patron Services Supervisor
- Production Management Assistant

Other positions may be created by faculty as the needs of the department change.

Student theatre staff positions may be paid work-study positions or volunteer positions. Faculty members may hire student staff after interviews, résumé reviews or other selection processes.

Student staff members are expected to conduct themselves as professionals and at times may supervise the work of other students in theatre production classes. Student staff members work according to schedules arranged in advance with the supervising faculty member. Absences, work quality concerns and other employment matters will be addressed as in any established professional theatre company.
ADMINISTRATION AND ORGANIZATION: Production staff

Students are appointed to production staff positions by faculty according to the needs of the production and the academic program of each student. These appointments are production-specific and limited in duration. The “Student designers and technicians” section of this manual includes position descriptions and expectations. The following production staff positions may be filled for department productions:

- Production stage manager
- Assistant stage manager
- Student technical director
- Student costume designer
- Student lighting designer
- Choreographer
- Dance captain
- Sound designer
- Assistant lighting designer
- Properties designer
- Properties master
- Assistant properties master
- Master flyman
- Flymen
- Deck crew
- Light board operator
- Sound board operator
- Follow spot operators
- Scenic artist
- Wardrobe supervisor
- Wardrobe staff
- Assistant house manager
- Ushers

Not every production requires every position listed and some productions may require specialized positions. All student production staff members are supervised by faculty, but students are given substantial independence in managing their responsibilities. The work of students appointed to production staff leadership positions will be assessed by faculty and this assessment will influence students’ Production Lab course grades for each semester.
VENUE HOURS AND RULES

Department Green Room (DCC 133)

- The Green Room is open for quiet study only from 7:00 AM to 5:00 PM unless in use for official meetings. The room is available for active use weekdays from 5:00 PM until midnight and from 7:00 AM until midnight on weekends.
- The Green Room is closed daily from midnight to 7:00 AM.
- This facility is adjacent to faculty offices and must be treated as an academic setting during regular daytime hours. Students needing a social space may use the café down the hall.
- The Green Room is not to be used as a dining hall. Please don’t consume food in this space.
- Personal and academic materials may not be stored in the Green Room.
- The Green Room is used for production staff meetings, department faculty meetings and Alpha Psi Omega meetings. These activities have priority over other room uses. Participants are expected to restore the room to original condition after meetings.

Costume shop (DCC 116) and Design Studio (DCC 123)

- These facilities are primarily classrooms and are reserved for classes during various hours each day depending on semester schedules.
- Costume construction activity occurs regularly in DCC 116 under the direction of the costume shop supervisor and has priority over any other non-instructional uses.
- The costume shop and design studio are closed daily from midnight to 7:00 AM. Students working on curricular projects or department productions may use the rooms when their work is not in conflict with costume construction or other production activities.
- Equipment must only be used under faculty direction or with advance permission of the faculty and may only be used for production-related activities or design class coursework. Personal files or materials unrelated to Department of Theatre academic production work may not be stored on department computers.
- Personal items and non-academic materials may not be stored in these rooms overnight. To maintain a professional environment, personal and academic materials may not be stored on the floor of the design lab when class is not in session.
- To protect design work, no food is permitted in the costume shop and design studio and no beverages may be consumed in this room. Students needing dining space may use the café down the hall.
- Under no circumstances should these facilities be used as social spaces.
- Students who violate these policies will have design lab privileges revoked despite the impact this may have on graded work.
Scene shop and lighting shop (DCC 127)
- The scene shop is reserved for class activities weekdays from 1:00 PM to 5:00 PM.
- Students working on department productions or other faculty approved projects may use the scene shop facility when not in conflict with scenery construction, with the advance permission of the faculty production manager.
- Power tools may only be used when at least two people are present, including at least one person trained on the equipment used.
- Students engaging in unsafe practices will have shop privileges revoked despite the impact this may have on graded work.
- See the faculty production manager for assistance with using the scene shop and related facilities.

Degenstein Center Theater
- The theatre is reserved for scenery construction and installation weekdays from 1:00 PM to 5:00 PM and for rehearsals most evenings between 6:00 PM and midnight. Scenery stored or installed in the theater should not be disturbed.
- The theatre is closed daily from midnight to 7:00 AM.
- The catwalks, grid, fly system and galleries may only be used with faculty approval.
- Students working the control booth must remove all personal items and trash after every work session. No food or beverages except for bottled water are permitted backstage. Food and beverages are not permitted in the control booth or at consoles.
- Only emergency cell phone use is permitted at control consoles during technical rehearsals or performances.
- This is a shared facility and the theatre department often must cooperate with other campus events to schedule on-stage activities. As a result, this facility is in high demand and students needing stage time are required to confer with faculty before planning any on-stage activity.

Studio Theater
- The studio theatre is reserved for dance classes and acting classes during various hours each day depending on semester schedules. The Studio Theater is also used for curricular work including scene rehearsals for the Directing class. A sign-up schedule of available time is usually posted outside the door.
- The Studio Theater is in high demand and students needing time in this facility should confer with faculty before planning any activity.
- Students using this space must remove all personal items and trash after every work session.
- No food or beverages except for bottled water are permitted in the Studio Theater and no food or beverages are permitted in the control booth or at control consoles.
- Only emergency cell phone use is permitted at control consoles during technical rehearsals or performances.
- Sound transfer issues make it difficult to use the Studio Theater and the Degenstein Center Theater simultaneously. Students using either space must be sensitive to the shared nature of both spaces to ensure activities in either venue are not disturbed by sound issues.
CASTING AND STAFFING POLICIES AND PARTICIPATION EXPECTATIONS

- Theatre productions at Susquehanna University are significant academic experiences, as they are laboratories for our studios and classrooms. Effective casting is critical to maintaining the artistic and academic integrity of department productions. A student must carry at least a 2.50 cumulative grade point average to be cast in a department production. Participating in a Susquehanna University theatre production involves much time and effort. If such an endeavor will clearly compromise the student’s academic performance, he or she will not be cast or serve on production staff.

- Our academic production year is organized into a mainstage season and a Second Stage season which includes the Student Directing Showcase and the Experimental Acting Workshop. A Second Stage event is by no means less important, but rather allows flexibility of style by increasing how often we may have performance opportunities. In the event of a schedule overlap, because the mainstage productions appropriately receive an investment of a complete production support package, they will be cast first, followed by second stage productions.

- Auditions at Susquehanna University are open to the entire campus community. However, priority in casting goes to theatre majors and minors, regardless of year. Our academic production year is organized into a mainstage season and a 2nd stage season which includes the Student Directing Showcase and the Experimental Acting Workshop. A second stage event is by no means less important, but rather allows flexibility of style by increasing how often we may have performance opportunities, and where. In the event of a schedule overlap, because the mainstage productions appropriately receive an investment of a complete production support package, they will be cast first, followed by second stage productions.

- A well-prepared audition is a valuable professional development opportunity separate from casting outcomes and any resulting performance opportunities. Because audition skills development is an important part of a thorough Theatre education, Performance Emphasis students are expected to participate in auditions for every department production, preparing thoroughly for each audition as appropriate for the nature of the production. Production & Design Emphasis students are expected to arrange their schedules to remain available for production staff activity until advised by faculty that they will not be assigned responsibilities, which will usually occur about the same time casting decisions are made. Theatre Studies students have no audition or operations expectations but will be fully considered for casting if they
audition, and may be asked to serve on production staff if not already committed to dramaturgy projects.

- Auditions are co-curricular experiences that can greatly enhance a student’s understanding of the Theatre discipline and can help students become more competitive for careers in the profession. Not meeting these expectations may adversely affect being considered for future department participation opportunities, and may adversely affect faculty recommendations for future professional/academic activity. Performance students who do not audition for a production will be placed on a probationary status during which they will be disqualified from casting for the production immediately following. Students may be excused in advance from these expectations by faculty when unavoidable family or personal conflicts arise, or if assigned to other production-related responsibilities.

- The theatre department is committed to non-traditional casting, except when qualities such as race, ethnicity, age, ability or gender are germane to the production and dictated by the needs of the text as interpreted by the artistic director.

- No roles are pre-cast, although productions may be selected based on the abilities of the talent pool of Theatre majors and minors, and sometimes productions are chosen to showcase exceptionally gifted and promising students.

- Earning a role is a privilege, not a right. An eagerness to invest in and utilize the tools and concepts introduced in the studio, a strong work ethic, and a demonstrated commitment to being part of an ensemble are all factors considered in casting decisions. A student’s conduct outside of the theatre department is also subject to scrutiny in the casting process, as he or she would subsequently represent the department in undertaking a visible role in a department production.

- Once cast, failure to abide by rehearsal policies and procedures could cost the student his or her role. Removal from a production is at the discretion of the play director.

- Casting is left solely to the discretion of the play director and will be based on the student’s audition and the academic needs of the production season. In the case of the Student Directed Play, student directors cast their shows with the guidance of the faculty and student directors are expected to adhere to the above guidelines.
Rehearsal Expectations:

- All company members are expected to observe the following policies, which are designed to foster an atmosphere of professionalism and creativity:

- Attend all rehearsals for which you are called. If you miss a rehearsal for any reason other than extreme illness or family emergency, you will be dismissed from the production.

- Arrive 10-15 minutes early for each rehearsal and sign in with stage management.

- Wear rehearsal clothing. It should allow you to move easily and be somewhat form-fitting so your silhouette can be seen on stage. Dressing rooms will be available before and after rehearsal. If you are not dressed properly, you will be sent home; the second infraction will result in dismissal from the production.

- Do not cut or color your hair, or alter your physical appearance in any way, before seeking the permission of the director and costume designer.

- Be prepared for each rehearsal. Memorize lines promptly, analyze scenes in advance, and have your body and voice warmed up when it is time to begin work.

- Leave your personal problems and prejudices outside of rehearsals.

- Do not distract from rehearsal activity. Minimize noise and movement. If you must eat in the rehearsal room, do so during a break, and never during scene work. Turn off cell phones and other personal electronic devices.

- Do not coach your fellow actors. Concern yourself with crafting your own role.

- Do not invite anyone to attend rehearsals. Rehearsals are closed to non-participants without previous approval from the Production Stage Manager.

- Assist in running the mechanics of each rehearsal. This includes making sure the rehearsal space is free of garbage before, during, and after rehearsal; pre-setting props, furniture, and costumes; returning items to their proper storage space at the end of each rehearsal; and notifying stage management of any damaged items.
• Do not leave a rehearsal until you are dismissed by stage management.

• Fulfill your responsibilities during load-in and strike, and do not leave until you are dismissed by stage management.

• Keep yourself physically and mentally fit. Honor your academic commitments but make time for your life, including sleeping and socializing. Physical and emotional health promotes creativity.
PARTICIPATION IN NON-DEPARTMENT PRODUCTIONS

- Department productions allow students to practice course-related training and education under faculty supervision and as such are a required component of a theatre education. While we recognize that outside performance projects may offer creative opportunities to our students, these projects cannot take precedence over co-curricular productions. The Susquehanna University catalog states theatre majors are “to participate fully in department productions” and theatre minors are “to participate in department productions.” This policy is endorsed by the theatre faculty and applies to students of all emphases.

- Off-campus experience may enhance a student’s résumé but students should first discuss any off-campus commitment with faculty to ensure no conflict will result during academic semesters. A theatre major of any emphasis may participate in outside productions only with the consent of the student’s academic advisor and the facilitator of the student’s particular theatre emphasis. It is understood that even when permission is given, the department production will take first priority should an academic production of the department be rehearsing or performing concurrently with the outside project. Students are strongly encouraged to consider professional internships during summer months.

- Department rehearsals and performances will not be amended or adjusted to accommodate outside productions. If the outside production does not afford the flexibility to accommodate the co-curricular department production, the student should not commit to the outside production.

- Theatre majors are also reminded that their departmental obligation must be met before participating in any outside production, and work in an outside production may not be undertaken in lieu of a departmental production.

- Theatre majors who fail to abide by or who disregard this policy will not be allowed to participate in any capacity in department productions until the situation is rectified to the satisfaction of the theatre faculty.
PRODUCTION STAGE MANAGEMENT

Notes:
1. What follows is not an exhaustive list. Student stage managers should expect regular on-the-job guidance from faculty advisors. Many of the duties described here can and should be delegated to an assistant stage manager at the discretion of the production stage manager.

2. Student stage managers report to the faculty production manager but may expect regular supervision from the faculty artistic director during rehearsals.

3. With few exceptions, production stage managers are appointed only after serving as an assistant stage manager for a mainstage production at least once. Ideally a production stage manager would have already completed, or at least be simultaneously attending, the Stage Management and Theatre Operations course. At the very least, stage managers should arrange a “crash course” with the faculty production manager before rehearsals begin. Lawrence Stern’s book Stage Management is an excellent resource for new stage managers.

4. Students should seek out time management and stress management help as needed while serving as a production stage manager. The demands of this position are high but faculty advisors and student colleagues can help stage managers maintain their well-being. Classwork must not suffer during a stage management assignment.

Responsibilities of student Production Stage Managers include:

- Attend all rehearsals and performances
- Create a master calendar of target dates and deadlines
- Conduct auditions with the artistic director, including coordinating audition forms, information sheets and participants’ traffic patterns
- Create and maintain in consultation with costume shop manager a calendar for cast measurements and costume fittings, including target dates for all characters as established by costume shop manager.
- Script distribution and collection
- Prepare cast and crew contact lists
- Create and maintain official calendar of approved absences and time conflicts for cast members.
- Tape the floor for scenery locations in the rehearsal hall and spike the scenery in the performance venue onstage (this requires the ability to read a scenic design ground plan)
- Prepare venue or rehearsal hall for all rehearsals spaces (includes sweeping and mopping the stage, pre-setting furniture and props, etc.)
- Clean up after all rehearsals and performances spaces (includes returning props and furniture to storage as needed, backstage custodial duties, etc.)
- Record director’s blocking and assist actors with blocking as needed
- Take line notes when actors are off book and prompt actors as needed
- Take director’s notes (this may be assigned to an assistant director)
- Assist the properties team and coordinate rehearsal properties and furniture as necessary
- Chair production meetings in the absence of the faculty production manager or student production management assistant.
- Develop preset lists and running order lists
- Organize backstage storage areas for rehearsals and performances in cooperation with the technical director
- Write and distribute daily rehearsal reports and performance reports
- Facilitate communication between production staff members as necessary for smooth production operations
- Manage the production call board, including sign-in sheets, line notes and announcements
- Monitor actors’ attendance and punctuality for rehearsals and performances and deliver all pre-show time calls
- Coordinate all scene shift rehearsals and technical rehearsals in cooperation with the technical director
- Supervise the work of technicians, deck hands, flymen and board operators (this requires an understanding of the complexities of effectively managing classmates and peers)
- Organize and supervise special rehearsals for fight calls, dance combinations and special effects
- Call all cues during the run of the show including light, sound, deck and fly rail cues
HOUSE MANAGEMENT

Notes:
1. Many of the duties described here can and should be delegated to ushers at the discretion of the house manager. The company House Manager may delegate nightly house manager duties as necessary. The company House Manager reports to the faculty production manager through the Patron Services Supervisor.

2. Student house managers report to the faculty artistic director during performances and the faculty production manager for administrative purposes.

2. Every performance will have at least one faculty member on site to provide guidance to house managers as needed. This may become especially valuable during challenging customer service situations.

3. A house manager’s primary responsibility is patron safety, followed closely by the need to maintain audience enjoyment of the performance.

Responsibilities of student House Managers include:

- Secure ushers after every completed audition to guarantee an adequate usher pool for each performance, first considering majors and minors not participating in the current production.
- Confirm volunteers to serve as ushers for every performance, including at least four ushers for non-musical performances and seven ushers for musical performances.
- In cooperation with the faculty production manager, coordinate training for all ushers scheduled to work each season.
- Confer with the box office several days before each opening night to determine if any performances may be sold out (most common with musical productions). Secure two alternate ushers for every performance likely to be over 70% capacity. Alternate ushers should be prepared to arrive immediately one hour before curtain time should scheduled ushers fail to report for duty, and may be excused for the performance if their services are not required at that time.
- Assign at least two ushers to each set of entry doors and the mezzanine doors (if in use).
- Attend at least one full run-through or technical rehearsal of the production as well as final dress rehearsal to become familiar with the patterns and timing of the performance (ushers should attend final dress rehearsal to become familiar with the timing of the performance).
- Ensure ushers are prepared to dress appropriately as representatives of the Department, including dark pants and a white shirt or similar conservative attire subject to the House Manager’s approval.
• Discuss appropriate seating opportunities for latecomers with the production stage manager or artistic director.
• Prepare programs for distribution to patrons and arrange a receptacle for ticket stubs.
• Arrive one hour before each performance to ensure the theatre is clean, tidy and in safe order. Place all seats in the upright position and ensure no unnecessary furniture or other items are present in either lobby area. Install mezzanine ropes at stairways if the mezzanine is not in use for the production.
• Confer with the Production Stage Manager before opening the house for audience members. On-stage activities are often necessary until just before the house opens, which might briefly delay audience entry.
• If necessary, courteously advise patrons that food or drink is not permitted in the theatre.
• Supervise ushers who assist patrons to assigned seats, or offer seating advice as needed if the performance is general admission.
• Ensure ushers are focused on audience safety and comfort and not distracted by the performance or personal activities.
• If necessary, courteously ask patrons to stop any disruptive behavior, which may include talking during performances, excessive movement, placing feet on the seats in front of them and cell phone use (even when silent, illuminated cell phone screens may distract patrons behind the offender). Patrons who do not comply with house management or usher requests should be immediately identified to the on-site faculty member.
• Confer with the Production Stage Manager before closing the house as intermission ends. Restrooms can become crowded and it may be better to briefly hold the next act rather than manage many latecomers. Post-intermission latecomers should be seated at your discretion after discussing appropriate seating opportunities with the production stage manager.
• Emergency procedures should be discussed in advance with the faculty production manager. In rare cases, the performance may be briefly halted due to technical difficulties and the production stage manager will advise the audience as necessary. If the theatre must be evacuated for any reason, the production stage manager or on-site faculty member will make an announcement and house staff should help patrons to the nearest exits in a crisp, orderly fashion. If safe to do so, an usher may be positioned at the stage to direct patrons away from the stage which must not be used as an emergency exit.
STUDENT DESIGNERS AND TECHNICIANS
Responsibilities and expectations

What follows are not exhaustive lists. Student designers and technicians should expect regular on-the-job guidance from faculty advisors.

Master Electrician
The student master electrician reports to the faculty lighting designer and supervises student electricians. Responsibilities include:

- Attend all production meetings, technical rehearsals and performances for the productions assigned.
- Create schedule with lighting designer for hanging the plot, focusing the instruments, and custom wiring or electrical projects.
- Maintain the integrity of the design from opening until closing night. This includes conducting a channel check before each performance, correcting any minor electrical or programming problems during the run of the show, and being on call for any lighting problems that may arise during performances.

Properties Master/Designer
A properties master is primarily a resource coordinator and does not have design responsibility, but may assist the designer with creating properties. A student properties designer will, under faculty supervision, create or approve all properties for the assigned production. The student properties master reports to the faculty scenic designer for artistic issues and the faculty production manager for administrative issues. Responsibilities include:

- Meet with the artistic director and scenic designer before the first production meeting to discuss concepts and approach to the production design.
- Attend all production meetings, technical rehearsals and performances for the productions assigned.
- Assist stage management staff with the gathering of all rehearsal props.
- Work with scenic designer and artistic director to gather or design all props and furniture.
- Coordinate budget issues and on-site properties construction with the technical director.
- Maintain schedule for properties deadlines.
- If required, serve as backstage coordinator of properties during performances or help stage managers prepare stage crew for properties operations.

Scenic Designer
A student scenic designer reports to the faculty scenic designer and cooperates closely with the artistic director and technical director to ensure all artistic elements are executed as the production requires. Responsibilities include:
- Meet with the artistic director before the first production meeting to discuss concepts and approach to the production design.
- Attend all production meetings, technical rehearsals and performances for the productions assigned.
- Create the following materials under faculty supervision according to the schedule established for the assigned production:
  1. Full-color rendering or model
  2. Ground plan in ½” scale
  3. Section View in ½” scale
  4. All necessary front elevations and detail drawings
  5. Paint elevations if needed
- Supervise scenic painting which may include personally executing scenic painting projects as assigned by the faculty scenographer.
- Coordinate with the faculty production manager at least twice a week to monitor progress of the build.

**Lighting Designer**

A student lighting designer reports to the faculty lighting designer and cooperates closely with the artistic director and technical director to ensure all artistic elements are executed as the production requires. Responsibilities include:
- Meet with the artistic director before the first production meeting to discuss concepts and approach to the production design.
- Attend all production meetings, level-set and cue building calls, technical rehearsals and performances for the productions assigned.
- Create the following materials under faculty supervision according to the schedule established for the assigned production:
  1. Full color lighting variations or visualizations
  2. Light Plot in ½” scale
  3. Section View in ½” scale
  4. Drawings or schematics of any special electrical/wiring projects for the production
  5. Preliminary cue sheets
- Coordinate with the faculty production manager to arrange the purchase of color media, gobos, specialty lighting products, or electrical supplies for show-specific items.
- Coordinate with the master electrician at least twice a week to monitor progress of the lighting hang and circuiting activity.
- Supervise the focus and color installation of all lighting instruments.

**Costume Designer**

A student costume designer reports to the faculty costume designer and cooperates closely with the artistic director and technical director to ensure all artistic elements are executed as the production requires. The costume shop supervisor is responsible for executing the costume design but may provide
artistic and technical guidance to student designers. Responsibilities of student costume designers include:

- Meet with the artistic director before the first production meeting to discuss concepts and approach to the production design.
- Attend all production meetings, technical rehearsals and performances for the productions assigned.
- Create the following materials under faculty supervision according to the schedule established for the assigned production:
  1. Full-color renderings of costume designs including fabric swatches when possible
  2. Costume plot detailing costumes needed for characters in each scene
  3. Character-specific costume lists
- Coordinate with the staff costume shop supervisor and the faculty production manager to arrange the purchase of fabric, wigs, and costume accessories.
- Check in with the costume shop supervisor at least three times each week to monitor progress of the build.
- Attend all final fittings with the director and costume shop supervisor.

**Technical Director**

A student technical director reports to the faculty production manager and cooperates closely with the faculty scenic designer to ensure all artistic elements are executed as the production requires. Responsibilities include:

- Meet with the scenic designer before the first production meeting to discuss concepts and approach to the production design.
- Attend all production meetings, technical rehearsals and performances for the productions assigned.
- Create the following materials under faculty supervision according to the schedule established for the assigned production:
  1. Scenery construction materials cost estimates
  2. Construction schedule including day-to-day build calendar
  3. Technical diagrams for scene shop use
  4. Rigging plot for all flown scenery and masking
  5. Load-in and set strike plans
- Coordinate daily with the faculty production manager (serving as scene shop supervisor) to monitor progress of the build.
- Monitor expenses daily to ensure scenery build stays within acceptable budget limits.
- Assist faculty production manager with load-in of scenery and training of student stage crew and flymen.
- Coordinate technical rehearsals with the production stage manager
- Supervise set strike with the faculty production manager
Sound Designer/Technician
A student sound designer reports to the faculty artistic director for artistic issues and the faculty production manager for administrative issues. Sound designers cooperate closely with the faculty to ensure all artistic elements are executed as the production requires. The university Technical Services Manager provides equipment support for theatre department productions and is a valuable resource for student designers. The sound designer often serves as sound board operator but may delegate this to a technician with faculty approval. Responsibilities of student sound designers include:

- Meet with the artistic director before the first production meeting to discuss concepts and approach to the production design, including generation of sound effects and practical music and underscoring music for the production.
- Procure or design all sound effects and music for the production.
- Secure preliminary artistic director proposal of all sound effects two weeks before first technical rehearsal and final approval (subject to adjustments) two days before first technical rehearsal.
- Attend all production meetings, technical rehearsals and performances for the productions assigned.
- For productions using wireless microphones at the artistic director's discretion, complete a wireless equipment inventory three weeks before first technical rehearsal to ensure equipment is in good operating order.
- Create a wireless microphone plot one week before first technical rehearsal for all performers needing microphones according to the artistic director, documenting how microphones will be deployed in performance.
- Supervise the student staff handling maintenance, distribution and use of wireless microphones during the production.
- Coordinate with the faculty production manager to arrange the purchase of sound equipment or audio files for show-specific items.
- Create drawings or schematics of any special audio equipment projects for the production.
- Ensure the house audio system is prepared for technical rehearsals and set up all sound equipment needed other than the house audio system.
- Supervise preparations for live musicians and support musicians as needed during the production, in cooperation with Department of Music when necessary.
- Manage the on stage monitor mix and run-of-show monitors during performances and technical rehearsals or supervise the technician responsible for wireless microphone operation.
- Manage the wireless microphone control board for performances and technical rehearsals or supervise the technician responsible for wireless microphone operation.
PUBLICITY COORDINATOR

Notes:
1. Many of the duties described here can and should be delegated to appointed assistants or volunteers at the discretion of the Publicity Coordinator.

2. The student publicity coordinator reports to the faculty production manager through the Patron Services Supervisor.

3. All official press releases should be coordinated with the university Office of Communications.

Responsibilities of student publicity coordinator may include:

- Supervise artwork and design for posters and flyers for each department production in consultation with the faculty artistic director.
- Ensure thorough distribution of posters and flyers on campus and in the greater community.
- Coordinate the text, schedule and layout for play programs and assist department head in arranging program printing.
- Cooperate with the university Office of Communications to write and distribute press releases and public service announcements for radio and television.
- Arrange visits to rehearsals or performances by members of the press, coordinating interviews and photographs with stage management.
- Maintain current company headshots and information.
- Management of the lobby marquee, playbill display case and other lobby displays such as headshot board.
- Coordinate special media projects appropriate to each production, which may include dining hall “table tents,” public appearances by cast members, commemorative T-shirt printing and distribution and other public awareness activities.

Publicity Target Dates (from opening night)

Three weeks in advance
- Make initial contact with The Daily Item and The Crusader newspapers to arrange press coverage visits, photos and interviews.
- Confer with Artistic Director for production information, quotes, etc. necessary for press release and public service announcement.
- Write draft press release and PSA for faculty approval.
- Initial poster design concept and sketches approved by Artistic Director.
- Deliver PSA to radio stations.
Two weeks in advance
- Take headshot photos if needed and print photos.
- Contact the university Office of Communications for approval to send out press release.
- Final poster layout approved by Artistic Director and delivered to printer.

Ten days in advance
- Host press at rehearsals as arranged.
- Send press release to area newspapers for community calendar (or ensure press release is sent by Office of Communications).

One week in advance
- Design headshot board and other displays (in consultation with dramaturg if applicable).
- Hang posters in community.
- Draft preliminary program layout

Five days in advance
- Coordinate final program layout
- Get final faculty approval for program
- Arrange program printing

Two days in advance
- Install headshot board and other displays (if applicable) in lobby.
PATRON SERVICES SUPERVISOR / PRODUCTION MANAGEMENT ASSISTANT

Notes:
1. What follows is not an exhaustive list. The student Patron Services Supervisor or Production Management Assistant should expect regular on-the-job guidance from faculty advisors.

2. The student Patron Services Supervisor serves as the preliminary contact person for box office, publicity, and house management activity, coordinating and problem-solving as necessary to ensure smooth collaboration among these areas. The student Production Management Assistant serves primarily as a deputy to the faculty production manager for overall season coordination activity, but may also receive project assignments from the department head, such as coordinating the second stage season. This position is a facilitator, not a supervisor, for student leaders and faculty participants in other areas. This may differ in professional situations. Responsibilities of the Patron Services Supervisor or Production Management Assistant may include:

   - Create and maintain a master calendar of events and activities in all department venues and work spaces.
   - Prepare and maintain Production Information Forms for each department production
   - Prepare and maintain production staff contact lists in cooperation with stage management.
   - With faculty production manager’s guidance, coordinate and chair regular production staff meetings
   - Serve as deputy to the Faculty production manager to help facilitate communication between production department heads as necessary for smooth production operations.
   - Serve as deputy to the Faculty production manager and assistant to the Theatre Department Head in coordinating house management, publicity activity, and box office management.
   - Serve as liaison to the university’s Event Management staff and Artist Series activity.
   - Identify, anticipate when possible, and coordinate resolution for challenges in production design and planning that may need special inter-department cooperation.
BOX OFFICE MANAGER

Notes:
1. What follows is not an exhaustive list. The student box office manager should expect regular on-the-job guidance from faculty advisors.

2. The student box office manager reports to the faculty production manager for patron services operations purposes. The Associate Director of Event Management (or designee) is responsible for supervising ticketing and finances, and should be treated as a co-supervisor of all box office activity.

Responsibilities of Box Office Manager include:

- Create and maintain a calendar of all hours the box office should be open, scheduling box office assistants for each shift as necessary. Shifts include posted opening hours and all university events requiring box office support, to begin thirty minutes before the event and ending thirty minutes after the event start time.
- Prepare and maintain daily reports of tickets sold and receipts for submission to the Theatre Department head.
- Prepare and maintain staff contact lists and identify back-up coverage for all events.
- Train new box office assistants in day-to-day operations procedures and good customer service expectations.
- Cooperate with the Event Management staff to train box office assistance on ticket software operations.
- Cooperate with the House Manager and Production Stage Manager to ensure good quality patron services before and during performances.
STOCK ITEM LOAN POLICY

- The Department of Theatre does not rent or loan stock costumes, properties or furniture to off-campus individuals or organizations.

- Stock items may be borrowed by individuals or organizations affiliated with the university if the items requested are not required for department productions. Department faculty members reserve the right to deny requests for stock item loans.

- Requests for stock item loans will only be considered if made by a university faculty member or staff member who accepts financial responsibility for the material being loaned.

- A stock item check-out form must be completed detailing the items loaned, the person responsible and the time period of the loan. The Department of Theatre will hold borrowers responsible for the value of items not returned at the agreed-upon time.
PERFORMER’S COSTUME GUIDELINES

- Costume design is an Art. It is up to the actor to help maintain the artistic integrity of the design by consistently following all directions from the costume designer.

- Please do not eat, drink, or smoke anything in costume unless required by the performance.

- On stage use your costume as your character would use it; off stage costumes are to be handled with extreme care.

- Do not wear any performance costumes unless you are told to do so by the Costume Designer.

- Return all costumes to the dressing room and hang them up after each dress rehearsal or performance. Please hang costumes on the rack to the right of your name tag.

- If your costume needs repair or adjustment please write it on the costume repair sheet on the company call board.

- Please use separate hangers for all of your costume pieces. Hang your costume as you found it placed by the wardrobe staff.

- Be careful where you sit; be careful what you lean on.

- Remove all jewelry and other removable body accessories not being worn for your character and costume.

- Please shower daily. Use soap, toothpaste, and deodorant.

- Please leave everything you don’t absolutely need at home; please don’t bring any valuables.

- All costume changes should be done in the dressing room with the exception of costume quick changes arranged with wardrobe staff. Please work with your wardrobe crew and stage management to designate areas to safely pre-set the garments you will need in the wings.

- It is your responsibility to double-check that you have all of your costume pieces accounted for at the beginning and end of each rehearsal or performance.
• Unless you are directly involved in helping one of your fellow actors with a quick change, you should demonstrate your respect by giving colleagues as much privacy as possible during all costume changes.

• The makeup lights get extremely hot; please turn them off before you leave the dressing room. Do not set things on or near the makeup lights.

• Dressing rooms may not be used by the performers until told to do so by Stage Management.
Electronic devices include but are not limited to cell phones, laptop computers, tablets, music devices, and readers. A range of expectations about electronic devices exists in the theatre operations industry, with some companies forbidding their presence backstage and others allowing limited non-intrusive use. When working off campus it is best to learn the expectations and adhere closely to them. The Department of Theatre allows limited use by inactive production staff members, provided such use is silent and does not interfere with execution of operations responsibilities. At the discretion of supervising faculty members, drastic grade reductions and loss of participation privileges may result if a student’s unauthorized electronic device use interferes with the safety or artistic integrity of a performance or technical rehearsal.

- To avoid distraction and personal property loss or damage when the performer is on stage, performers may not bring any electronic devices backstage, except for items used as props. Storage and use of electronic devices in dressing rooms and hallways is at the performer’s own risk, and entrances or pre-show preparations must not be affected by electronic distractions.

- Because the Production Stage Manager should always be the first person aware of any unexpected developments on stage, electronic devices may not be used at any time by the PSM in technical rehearsals and performances. The only exception is if a production-related communication problem could be remedied by such use.

- No cell phone conversations, texting, or similar communication unrelated to the production should be conducted backstage or in the control booth.

- Production staff members must take extra care to ensure they are attentive when necessary if they choose to do homework or otherwise use electronic devices during technical rehearsals or during long inactive stretches of time in performances. Stage managers should prepare “warning” and “stand-by” calls as necessary to prevent operation errors.

- One member of the stage management staff backstage should always be assigned to visually monitor onstage activity without distraction. This duty may shift from person to person over the course of performance or technical rehearsal but must be arranged in advance.

- The safety needs of a production may require that no electronic devices be used backstage for the entire event, at the discretion of the Production Stage Manager or a supervising faculty member.
DEGREE REQUIREMENTS for Bachelor of Arts in Theatre

Please see the Susquehanna University online course catalog for official course descriptions and other important information.

Department Requirements for ALL majors
(26 semester hours)
THEA:151 Acting I: The Stanislavski System
THEA:252 Survey of Western Theatre
THEA:253 Identity and Representation in Non-Western Theatre
THEA:258 From Page to Stage
THEA:340 Stage Management & Theatre Operations
THEA:453 Dramatic Theory & Criticism

Option One: Performance Emphasis (28 semester hours)
THEA:251 Acting II: Voice and Movement
THEA:351 Acting III: Period Styles
THEA:451 Directing
Choose four semester hours from the following:
THEA:101 Fall Musical
THEA:102 Student-Directed Production
THEA:103 Spring Production
THEA:104 Advanced Acting Workshop
THEA:105 Experimental Acting Workshop
Choose twelve semester hours from the following:
THEA:101 Fall Musical
THEA:102 Student-Directed Production
THEA:103 Spring Production
THEA:104 Advanced Acting Workshop
THEA:105 Experimental Acting Workshop
THEA:142 Stagecraft
THEA:143 Scenic Production
THEA:144 Costume Technology
THEA:246 Scenic Design
THEA:452 Seminar in Theatre
THEA:341 Costume Design
THEA:342 Stage Makeup

Option Two: Production & Design Emphasis (28 semester hours)
THEA:142 Stagecraft
THEA:143 Scenic Production
THEA:144 Costume Technology
THEA:501 Production Lab (4 hours)
Choose 16 semester hours from the following:
THEA:246 Scenic Design
THEA:341 Costume Design
THEA:342 Stage Makeup (continued)
THEA:345 Lighting Design
THEA:452:01 Seminar in Theatre: Technology
THEA:452:02 Seminar in Theatre: Scenic Painting
THEA:452:03 Seminar in Theatre: Costumes & Makeup
THEA:454 Computer Applications for Theatrical Design

Option Three: Theatre Studies Emphasis (28 semester hours)
THEA-240 Theatre and Violence
THEA-254 African American Theatre History
THEA-246 Scenic Design
THEA-502 Individual Investigation: Dramaturgy
May include:
THEA-142 Stagecraft or THEA-143 Scenic Production
THEA-200 Introduction to Dramatic Literature
THEA-251 Acting II: Voice and Movement
THEA-451 Directing
THEA-452 Seminar in Theatre (repeatable with Department Head approval)
THEA-502 Individual Investigation: Dramaturgy (repeatable up to 3 times)
THEA-501 Production Lab (repeatable once)
No more than four semester hours from the following may be included:
THEA-101 Fall Musical
THEA-102 Student-Directed Production
THEA-103 Spring Production
THEA-104 Advanced Acting Workshop
THEA 105 Experimental Acting Workshop
No more than eight semester hours from the following may be included:
THEA-341 Costume Design
THEA-342 Stage Makeup
THEA-345 Lighting Design

Minor in Theatre (20 semester hours):
THEA-151 Acting I
THEA-142 Stagecraft
choose four semester hours from:
THEA-252 Survey of Western Theatre
THEA-253 Identity and Representation in Non-Western Theatre
choose eight semester hours from:
THEA 143 Scenic Production
THEA 144 Costume Technology
THEA-246 Scenic Design
THEA-251 Acting II
THEA-258 From Page to Stage
THEA-340 Stage Management & Theatre Operations
THEA-341 Costume Design
THEA-342 Stage Makeup
THEA:345 Lighting Design
THEA:451 Directing
THEA:502 Individual Investigation
THEA:101 Fall Musical
THEA:102 Student-Directed Play
THEA:103 Spring Production
THEA:104 Advanced Acting Workshop
THEA 105 Experimental Acting Workshop

**Interdisciplinary Minor in Arts Administration (24 Semester Hours)**

*Twelve semester hours:*
- MGMT:290 Nonprofit Management (4 hours)
- ACCT:200 Financial Accounting (4 hours)
- MUSC:275 Introduction to Arts Leadership (4 hours)

*Choose twelve semester hours:*
- THEA:152 Understanding Theatre or MUSC:101 Introduction to Music or MUSC:250 Classical and Romantic Music
- THEA:246 Scenic Design or THEA:340 Stage Management & Theatre Operations
- ACCT:340 Governmental & Nonprofit Accounting
- MGMT:360 Management and Organizational Behavior or MGMT:280 Marketing
- COMM:211 Public Relations (4 hours) or ENGL:299 Professional & Civic Writing
- THEA 501 Production Lab or MUSC 504 Internship (1 hour, repeatable once)
DEPARTMENTAL HONORS AND AWARDS

The Department of Theatre confers Departmental Honors upon students who, at graduation, have earned a cumulative GPA for Department of Theatre course work within the highest fifteen percent of GPAs for the departmental student body.

The faculty of the Department confers three achievement awards: Outstanding Student in the Performance Emphasis, Outstanding Student in the Production & Design Emphasis, and Outstanding Student in the Theatre Studies Emphasis. These awards are determined by vote of the faculty from nominees made by faculty members, after considering the entire body of work of each nominee, in the theatre and in the classroom.

These award recipients and recipients of Departmental Honors are announced at the annual university-wide Luncheon for Graduates.