Hello Students of Theatre!

Welcome to the production experience at Northeastern. The objective of this handbook is to promote constructive communication and offer easily accessible information for all students involved in Department of Theatre productions. It provides an overview of the various roles of the production process, explaining and clarifying the expectations, duties and responsibilities. However, successfully working in theatre requires flexibility, and therefore, these guidelines are not absolute! Every production process is unique and communication throughout will be key. This handbook is designed to start everyone on the same page. If you have questions regarding your position, please ask me. Additionally, this is a living document that will be revised as needed and input from students is welcomed.

Casting will be assigned by the directors of a semester's productions. Once casting has been announced, the R&P Faculty and Staff Committee will assemble and assign production teams based on your academic needs, as well as previous experience, completed coursework, skills, and personal ambitions. Specific requests for production assignments from students will be given consideration, but cannot always be honored. If you would like to participate in a production and do not intend to audition, please contact me prior to auditions so that we may discuss your interests. Our goal, over the course of your time at NU, is to provide opportunities with a variety of creative experiences making theatre with increasing complexity.

Let us go forth, creating great theatre and keeping the spirit of collaboration alive and well at Northeastern!

Fondly,

Marti Mcintosh,
Production Manager
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Mission

The Northeastern Department of Theatre is a community dedicated to creativity, collaboration, and excellence in the pursuit of innovative ways to see, to investigate, and to make theatre for a new generation. We offer students a transformative theatre education by aligning performance and production with academic inquiry and professional experiential learning. Our multidimensional students develop a unique understanding of professionalism and entrepreneurship as the foundations of meaningful careers. We embrace diverse methods, philosophies, and measures of success. Through values of generosity, integrity, respect, and rigor, we explore theatre as a living art that engages with our global society and the moment in which we live.

Students who graduate from Northeastern University with a degree in theatre will be able to:

1. **Apply a broad and deep knowledge of theatre as an art form to their work, including:**
   - Foundational skills in performance, design, and production
   - Comprehensive understanding of theatre history, theory, and literature
   - Oral, visual, written expression of ideas with clarity and originality

2. **Make theatre with integrity**
   - Create or interpret a play
   - Collaborate generously
   - Apply a personalized technique to the process of making imaginative, innovative theatre

3. **Make informed choices as theatrical entrepreneurs through professional readiness**

4. **Reflect on the cultural, social, and ethical impact and contributions that theatre has made to societies and communities**
Overview

In reflection of our commitment to experiential learning, the Department of Theatre believes it is essential that for all theatre students to be actively involved in making theatre outside of the classroom each year of study.

The four experiences required for majors known as Production Experience (PE) and Rehearsal and Production (R&P) provide course credit to students working on theatre department productions each semester, both onstage and backstage.

There is a progression of courses that fall under the category of Making Theatre. Theatre majors must complete all four:

- THTR 1100 Production Experience 1 (1 SH)
  - recommended for first year, fall semester
- THTR 2000 Production Experience 2 (1 SH)
  - recommended for second year
- THTR 3700 Rehearsal and Production (4 SH)
  - recommended for third year
- THTR 4702 Capstone Rehearsal & Production (4 SH)
  - recommended for fourth year and in fulfillment of the writing intensive in the major

Combined majors must complete three:

- THTR 1100 Production Experience (1 SH)
- THTR 2000 Production Experience (1 SH)
- THTR 4702 Capstone Rehearsal & Production (4 SH)

Theatre minors and Musical Theatre minors must complete one:

- THTR 1100 Production Experience (1 SH)

PE1 and PE2 must be taken as a production (crew) role. R&P and Capstone R&P may be taken as either a production role or a performance role.

As students progress through these courses and gain experience, the roles and responsibilities grow. Some responsibilities have academic prerequisites and the advanced assignments require prerequisite assignments. For example, before you can work as a Stage Manager, you must first have worked on at least one NU Department of Theatre (NUDoT) production as an Assistant Stage Manager. (Experience outside of Northeastern may be taken into consideration to waive some prerequisites).

Some production assignments are also required for the following courses: Tech 1, Tech 2, Lighting Design, Scenic Design and Costume Construction.

The following chart shows a list of possible crew roles, what course they would be taken under, and what prerequisites they may have.
## Production Role Table

Pre-requisites are indicated underneath each assignment, indicated by the symbol.

### THTR 1100 Production Experience 1

*Complete one of the following:*

- Scene Shop Build Crew
- Costume Build Crew
- Prop Run Crew
- Wardrobe Run Crew
- Board Operator (Light/Sound/Projection)
- Spotlight Operator
- Production Assistant

### THTR 2000 Production Experience 2

*Complete one of the following:*

- Scene Shop Build Crew
- Costume Build Crew
- Electrics Crew
  - Lighting Design or Tech 1
- Assistant Prop Master
  - Tech 1
- Assistant Master Electrician
  - Lighting Design or Tech 1
- Assistant Stage Manager
  - Tech 1
- Workshop Production Coordinator
  - Tech 1
- Small Sound Design
  - Tech 1

### THTR 3700 Rehearsal & Production

*Complete one of the following:*

- Actor in an Ensemble or Featured Role
- Master Electrician
  - Assistant Master Electrician
- Prop Master
  - Assistant Prop Master
- Assistant Stage Manager
  - Tech 1
- Stage Manager
  - Assistant Stage Manager
- Assistant Production Manager
  - Tech 1
- Workshop Production Coordinator
  - Tech 1
- Assistant Technical Director
  - Scene Shop Build
  - Tech 1
- Assistant Designer
  - Tech 1
  - Intro to Design

### THTR 4702 Capstone Rehearsal & Production

*Complete one of the following:*

- Actor in a Featured Role
- Stage Manager
  - Assistant Stage Manager
- Prop Master
  - Assistant Prop Master
- Assistant Production Manager
  - Tech 1
- Assistant Designer
  - Tech 1
  - Intro to Design
- Designer
  - Assistant Designer
  - Associated Design Course
- Assistant Director/Dramaturg
  - Script Analysis
  - Directing

*Please note that other assignments are possible, as negotiated with your capstone faculty advisor and the production manager.*
Role Descriptions and Guidelines

In addition to the specific descriptions below, there are certain rules of conduct which all production students are expected to observe as professionals for the dignity of the theatre profession and the welfare of all involved. Though rehearsal and performance can be exciting, the focus is on the honorable work of creating art, which requires attention, discipline, and respect from every member of the company.

PRODUCTION EXPERIENCE 1 – THTR 1100

Scene Shop Build Crew
Build crew members are responsible for scenic construction, acquisition, install and strike. Build crew members work directly under the Technical Director for training on tool safety, materials and scene shop policies. Duties include:

- Be present and ready to work at all scheduled work calls
- Follow shop standards and safety policies
- Complete assignments from technical director or crew head to best of your abilities
- Aid other departments in tasks as necessary

Costume Build Crew
Costume build crew members assist the Costume Designer and Costume Shop Supervisor in the acquisition and construction of costumes for production. Duties include:

- Reports to Costume Shop Supervisor
- Develops hand and sewing machine skills
- Learns to use all the Costume Shop equipment safely
- Constructs and alters costumes for productions
- Learns patterning and cutting skills
- May help with costume crafts, dyeing, and distressing depending on shows needs

Prop Run Crew
Run crew members make the backstage scenic and props action happen, under the direction of the stage management team. Duties include:

- Attend a run-through of the production prior to the beginning of the technical rehearsals and performances
- Under the guidance of the Props Master and Stage Manager, organize and shift stage props during the tech and dress rehearsals and performances. Maintain the backstage props tables, and help with shifting of furniture and other set pieces. Prepare any food props for the show
- Sign in with SM at designated call time (at least 1.5 hours before performance time)
- Double check prop location prior to curtain to be sure the actors set them and confirm with Assistant Stage Manager
• After the rehearsals and shows, make sure props are returned to their proper storage place
• Clean any food mess. Be sure to keep kitchen and fridge clean
• Ensure props retain the look that was originally designed and handle small repairs as needed; notify stage management of any damaged or missing props
• After the run of the show, attend strike and help return props to storage
• Other related duties as assigned

Wardrobe Run Crew
Wardrobe crew members assist with the set-up, maintenance, and cleaning of costumes throughout the performance run. Duties include:
• Track all costume pieces by checking in wardrobe before and after performances
• Preset any costume pieces before performance
• Facilitate communication to/from cast, creative team, and production team
• Help actors get into their costumes during the pre-show as needed, including helping with corsets, back closures and cumbersome costumes
• Gather preset costume pieces after performance
• Is alert during the production, including being ready in advance for a quick change
• Ensure the actors are wearing the correct costume and correctly at all times
• Perform small costume repairs and notifies costume shop for bigger repairs
• Monitor wardrobe supplies and communicates with Costume Shop so that replacements can be ordered/purchased
• Ensure that actors hang up their costumes correctly after the performance
• Gather and start laundry at end of performance
• Ensure dressing rooms are locked with lights out at end of performances
• May help with quick changes, hair and make-up

Board Operator
Includes multiple possible positions: Light Board Operator, Sound Board Operator, and Projection System Operator. The Board Operator is responsible for executing cues as called by the Stage Manager throughout all technical rehearsals and performances. The Board Op is responsible for learning the operation of the board/system, including how to troubleshoot the equipment if there is a problem. Duties include:
• Present at every technical rehearsal, dress rehearsal and performance, as well as some notes and work calls
• Attends at least one run thru of production in rehearsal prior to technical rehearsal
• Reports to stage management as well as department head
• Participates in strike at conclusion of production
• Assists in maintenance of production elements throughout run of production
• Performs nightly equipment check upon arrival at the theatre and resolves any problems
Spotlight Operator
The Spotlight Operator is responsible for executing spotlight cues as called by the Stage Manager throughout all technical rehearsals and performances. The Spotlight Op is responsible for learning the operation of the spotlight, including how to troubleshoot the equipment if there is a problem. Duties include:

- Present at every technical rehearsal, dress rehearsal and performance, and may be called for notes calls during the tech process
- Attends at least one run thru of production in rehearsal prior to technical rehearsal
- Reports to stage management as well as department head
- Assists in maintenance of production elements throughout run of production
- Participates in strike at conclusion of production

Production Assistant
The Production Assistant is responsible for assisting the stage manager and assistant stage manager in the organizing of rehearsals and running of performances as needed. Duties include:

- Present at every rehearsal, performance and production meeting
- Attends weekly stage management meetings with production manager
- Photocopying scripts or other materials
- Following the script to prompt actors during rehearsals
- Running errands, including the procurement of rehearsal props or costume pieces from storage
- Preparing and restoring the rehearsal hall or performance space
- Helping cast members memorize text by running lines or generating line notes
- Managing the on-deck activities of cast and crew during tech rehearsals and performances
- Acting as deck crew for performances as needed
Scene Shop and Costume Build Crews (see descriptions on pg. 7)

Electrics Crew
Electrics crew members are responsible for hanging, cabling and focusing lights. Electrics crew members work directly under the Master Electrician for training on equipment safety, materials and policies. Duties include:

- Be present and ready to work at all scheduled work calls
- Follow shop standards and safety policies
- Complete assignments from Master Electrician, Assistant Lighting Designer and Lighting Designer to best of your abilities
- Aid other departments in tasks as necessary

Prerequisites:
- Has completed or is currently enrolled in Technical Theatre 1 and/or Lighting Design

Assistant Prop Master
The APM assists the Prop Master in the acquisition and deployment of props. In particular, the APM helps the Prop Master train the run crew in the proper use and storage of props and handles ongoing repairs and replenishment during the production run. Duties include:

- Assist in researching, building, buying, borrowing, and altering props
- Responsible for all furniture and set dressing and all working props under the guidance of and in conjunction with the Props Master and Technical Director.
- Supervise student crews
- Neatly maintain stock props in storage areas
- Attend all technical rehearsals and designer runs unless otherwise directed by the Prop Master
- Attend production meetings and weekly meetings with the Production Manager
- Check daily Stage Manager rehearsal and performance reports for notes concerning props, furniture or set dressing pieces that need to be procured, repaired or replaced
- Perform other related duties as assigned

Prerequisites:
- Has completed or is currently enrolled in Technical Theatre 1
Assistant Master Electrician
The Assistant Master Electrician is responsible for assisting the ME in the successful hang, focus, implementation and strike of the lighting design. Duties include:

- Helps manage and train electrics crews for hang, focus and strike
- Present at every electrics crew call, dry tech rehearsal, full tech rehearsal, notes call, and dress rehearsal
- Train board op in channel check procedure and remains on call for problems on performance nights
- Provides maintenance to equipment throughout run of performances
- Attends strike and restocks electrics equipment at conclusion of performances
- Meets weekly with Production Manager during preproduction process

Prerequisites:
- Has completed or is currently enrolled in Technical Theatre 1 and/or Lighting Design

Assistant Stage Manager
The ASM is the Stage Manager's partner in organizing rehearsals and running performances. Duties include:

- Being present at every rehearsal, performance, and production meeting
- Preparing and restoring rehearsal hall or performance space before and after every rehearsal and performance
- Generating and maintaining paperwork necessary to realization and execution of production including the prop list, costume plot, and run sheets for props and wardrobe crew
- Attending weekly stage management meetings with Production Manager
- Overseeing and managing all on-deck activities of cast and crew during technical rehearsals and performances
- Organizing show paperwork and digital files into a prompt book to be turned in to the production manager at the conclusion of the production

Prerequisites:
- Has completed Technical Theatre 1

Workshop Production Coordinator
The WPC, like a Stage Manager, is responsible for organizing rehearsals and running performances, but for non-mainstage productions and projects. Workshops can be short-term, like a week-long intensive, or long-term, like a class-based project, e.g. Devised Theatre. This position may include responsibilities and opportunities outside of the realm of a typical stage manager, such as assistant directing or designing, marketing, dramaturgy, etc. Duties include but are not limited to:

- Being present at every rehearsal, performance, and production meeting
- Preparing and restoring (including unlocking and locking) rehearsal hall or performance space before and after every rehearsal and performance
• Facilitating communication to and from the cast, creative team, production team, and crew including rehearsal and performance reports and schedules
• Generating and maintaining paperwork necessary to the realization and execution of the production.
• Attending regularly scheduled meetings with production manager
• Managing run crew including board operators, spot light operators, wardrobe crew, and props crew during technical rehearsals and performances
• Calling all cues during technical and dress rehearsals and performances, and maintains the production over the course of the run, delivering notes to actors as needed and informing the director of any problems
• Organizing show paperwork and digital files into a prompt book to be turned in to the production manager at the conclusion of the production

**Prerequisites:**
- Has completed Technical Theatre 1
- Has acted as a Production Assistant or Assistant Stage Manager on an NU DOT production

*Small Sound Design (see Designer description on pg. 16)*
Master Electrician
The Master Electrician is responsible for leading the successful hang, focus, implementation and strike of the lighting design. The ME is also responsible for managing and supervising any Assistant Master Electricians assigned to the production. Duties include:

- Evaluates light plot for equipment needs
- Checks stock for needed gels, frames, gobos, instruments, etc.
- Notifies Production Manager and Technical Director if there is equipment/materials that need to be purchased/rented
- Communicates to lighting designer understanding of the plot and asks any questions
- Present at every electrics crew call, dry tech rehearsal, full tech rehearsal, notes call, and dress rehearsal
- Attends strike and estocks electrics equipment at conclusion of performances
- Meets weekly with Production Manager during preproduction process

Prerequisites:
- Has completed Technical Theatre 1 and Lighting Design
- Has acted as Assistant Master Electrician on an NU DOT production

Prop Master
Responsible for construction and acquisition of props needed for rehearsals and performances of productions. The PM (along with an APM, if present) helps train the run crew in the proper use and storage of props and handles ongoing repairs and replenishment during the production run. Duties include:

- Work with Director, SM, and set designer to bring ideas to reality
- Attend all production meetings and technical rehearsals
- In consultation with the scenic designer, determine props considering script, time period of show, and need
- Communicate budgetary needs with TD and Production Manager
- Collect Prop related expense receipts and turn in to Production Manager
- Communicate with stage manager and director to ensure props are available when needed
- Communicate with actors correct handling and use of props
- Set up and label Prop Tables with help of run crew
- Return props to appropriate storage area and make sure Props closet is clean and clear at strike

Prerequisites:
- Has completed Technical Theatre 1
- Has acted as Assistant Prop Master or Workshop Coordinator on an NU DOT production
**Assistant Stage Manager (see description on pg. 11)**

**Stage Manager**
The Stage Manager is responsible for organizing rehearsals and running performances. S/he is the hub of the rehearsal and performance process, the point person for any and all questions, the grease in the production wheels and the master communicator for the team.

Duties include:

- Being present at every rehearsal, performance, and production meeting
- Preparing and restoring (including unlocking and locking) rehearsal hall or performance space before and after every rehearsal and performance
- Facilitating communication to and from the cast, creative team, production team, and crew including rehearsal and performance reports and schedules
- Generating and maintaining paperwork necessary to the realization and execution of the production.
- Attending weekly stage management meetings with production manager
- Managing run crew including board operators, spot light operators, wardrobe crew, and props crew during technical rehearsals and performances
- Calling all cues during technical and dress rehearsals and performances, and maintains the production over the course of the run, delivering notes to actors as needed and informing the director of any problems
- Organizing show paperwork and digital files into a prompt book to be turned in to the production manager at the conclusion of the production

**Prerequisites:**

- Has completed Technical Theatre 1
- Has acted as Assistant Stage Manager on an NU DOT production

**Assistant Production Manager**
The APM aids the Production Manager with oversight of production elements on Department of Theatre productions for an entire semester. Duties may include:

- Creation and maintenance of production calendars and load-in and tech schedules
- Creation and maintenance of production binders
- Organization and execution of auditions
- Photocopying of audition and rehearsal materials
- Present at every production meeting, takes notes and prepares notes for publication and distribution
- Present at all technical and dress rehearsals
- Attends weekly meetings with Master Electricians, Prop Masters, Stage Managers and Workshop Coordinators as able

**Prerequisites:**

- Has completed Technical Theatre 1
- Has worked as a run or build crew member on an NU DOT production
Workshop Production Coordinator (see description on pg. 11-12)

Assistant Technical Director
The Assistant Technical Director works directly with the Technical Director on day to day tasks, helps supervise the crew and builds and installs scenery. Other responsibilities include:

• Ensure that build crew engage in safe working practices with tools and equipment by setting an example
• Assign jobs to build crew according to their knowledge and experience after discussion with TD
• Inform TD of tool, supply, and material needs
• Assist TD in training build crew in the proper use of tools, equipment and construction methods
• Insure workspace is clean, clear and ready for rehearsal at end of build day
• Report any missing/broken equipment to TD
• Attend Production Meetings as determined necessary by TD
• Attend all work calls, tech weekend and strike

Prerequisites:
• Has completed Technical Theatre 1
• Has acted as build crew member on an NU DOT production

Assistant Designer
The Assistant Designer will work and communicate directly with the Designer that they are assisting to aid in research and sourcing, physicalizing concepts in the form of sketches, lists, design drawings, ground plans, paint elevations, sound samples and models, and share ideas and concepts with the rest of the production team to ensure a unified vision. Please note that this role requires a time commitment in the semester or summer before the semester of production. Duties include:

• Read and interpret the given script
• Communicate with Designer directly
• Attend concept meetings as needed by the Designer
• Adhere to schedule as set by Production Manager
• Attend all meetings and scheduled events pertaining to production
• Be available to answer questions and concerns throughout the design process as determined by Designer
• Be an active, constructive member of the design team

Prerequisites:
• Has completed Technical Theatre 1 and Intro to Design
Actor (see Actor Guidelines on pg. 18)
Stage Manager (see description on pg. 14)
Prop Master (see description on pg. 13)
Assistant Production Manager (see description on pg. 14)
Assistant Designer (see description on pg. 15)

Designer
The Designer will work and communicate with the Director, Production Manager, all other members of the design team as well as other members of staff and students as necessary to achieve and execute a design specific to their field (Scenic, Lighting, Costumes, Props, Sound, Projections). Please note that this role requires a time commitment in the semester or summer before the semester of production. Duties include:

- Read and interpret the given script
- Communicate with director to ensure a unified vision
- Attend and be an active participant in all meetings and scheduled events pertaining to production
- Adhere to schedule as set by Production Manager
- Present ideas and designs in clear manner to all members of production team
- Submit preliminary and final drawings/sketches/lists as determined by Production Manager
- Be available to answer questions and concerns throughout the design process
- Work closely with the Technical Director and other technical staff on the implementation of the design, particularly during the tech rehearsal process
- Be present at all tech and dress rehearsals
- Participate in load-in, strike and work notes

Prerequisites:
- Has completed Technical Theatre 1 and the relevant design course (lighting, scenic, costume, sound, projection). Some exceptions may be made for the latter two areas.
- Has acted as Assistant Designer on an NU DOT production

Assistant Director/Dramaturg
The AD/Dramaturg is responsible for supporting the work of the director and providing contextual research on the production for the director, designers, cast, and audience. Central involved in all aspects of the rehearsal process, he/she must be self-motivated, discreet, and proactive in creating opportunities to participate in the process. Please note that this role requires a time commitment in the semester or summer before the semester of production. Duties include:

- Research and create a dramaturgical packet with an overview of the play's history, author, themes, historical and social context, and glossary of terms and references
- Create a rehearsal hall display of images inspired by the play
• Provide additional research or textual clarification as needed by the director or cast during the rehearsal process
• Write program notes and provides illustrative images based on the research above, in consultation with the director and Theatre Operations Specialist
• Attend most rehearsals and production meetings as defined by the director
• Share interpretive ideas and insights with the director based on his/her preferences and rehearsal technique; refrain from giving notes directly to actors
• Assist the Stage Manager in rehearsals as needed
• Attend all technical rehearsals, proving support for the director and facilitating communication and problem-solving
• Take notes for the director and distribute them to the cast as needed
• Contribute to company morale through generous professionalism and positive attitude
• Plan, schedule, and host one ReAct post-play discussion with the audience, guest scholar, and/or creative team

Prerequisites:
• Has completed From Script to Stage (required) and Directing for the Stage (suggested)
Actor Guidelines

The Department of Theatre expects student actors to conduct themselves as theatre professionals during both rehearsals and performances, following the standards and procedural guidelines of the Actors Equity Association (AEA) union. The AEA handbook states: “There are certain rules of conduct which all members are expected to observe as professionals for the dignity of the acting profession and the welfare of all their fellow performers.” Though rehearsal can be exciting, the focus is on the honorable work of creating art, which requires attention, discipline, and respect from every member of the company, including the actors. These guidelines apply to ALL actors, whether you are undertaking the role for credit or not.

Expectations for actors:

- List all schedule conflicts with rehearsals/performances prior to casting. It is your obligation to adhere to the schedule once it is set. You should not ask the stage manager or the director to be excused for other activities or personal scheduling conflicts.
- If you are unhappy with your casting, you may decline the role. (We suggest that you have a dialogue with your faculty mentor before making a decision.) However, if you choose to accept it, it is your responsibility to bring a generous, positive, professional attitude to the process.
- Check the callboard or rehearsal emails daily.
- Arrive early, ready to work for every call – rehearsal or performance. If you will be late due to an emergency, contact the stage manager (SM) as soon as possible.
- Take precautionary measures to remain healthy during the R&P time period.
- Wear character appropriate rehearsal clothing, especially if your performance requires special movement, dance, or stage combat. If you're not sure what to wear, ask your director or the stage manager to provide specific rehearsal items such as long skirts, corsets, hats, unusual footwear, etc.
- Respect others by remaining quiet and attentive while they are working, whether you are offstage or in the rehearsal space. Refrain from using personal cell phones or computers while people are working in the rehearsal room – wait until break or step outside the room.
- Come to rehearsal ready to work with your script/notebook and a pencil. Write down notes, blocking and direction you are given. It is your responsibility to remember them when the sequence is reviewed.
- Observe the off-book deadline. Call for line in rehearsal by staying in character with a minimum of hesitation and loss of focus.
- Respect the time of your collaborators. Refrain from disputing a director's note or engaging in lengthy explanations or excuses when you are given direction. If you don't understand the note or disagree, ask the director for some one-on-one time.
- Never give notes to a fellow actor and don't accept them from other actors. If someone does offer you notes, say “Thank you but we should take that through the director.”
- Respect and collaborate with the stage manager, designers, and crew as much as your fellow actors.
- Don't leave the rehearsal space without being dismissed by the stage manager or the director. Show respect for the theatre/rehearsal space by always cleaning up after yourself.
- Report to costume fittings on time and wearing appropriate undergarments.
- Sign in upon arrival for performance.
- Check your props prior to every performance. Props don't belong to you, they belong to the theatre. After use, return them to their point of origin.
• Smoking, drinking and eating in costume are forbidden. Hang up your costume as instructed and keep your personal dressing area clean and orderly.
• Return any rented script material (sides, music, etc.) properly erased of your markings and in good order to the stage manager before closing night.
• Keep the drama onstage. When you are working on a production, emotions can sometimes run high among the acting company. If you are having a difficult time with your performance, avoid gossip and seek help from the director. If you are experiencing personal struggles, seek counseling and keep it outside of rehearsals and performances.
• You were cast over many other actors, and as such, have a responsibility to the student community. Please join your collaborators in bringing your highest degree of professionalism into each phase of the production process.
Epilogues: Post-Production Reflection

A large of “experiential learning” is, of course, doing and experiencing things: acting in a play, building a set, managing a show, etc. But an equally important part is the second half of that phrase – learning. Epilogues are the department’s way to encourage reflection on and learning from each production we undertake.

Each Epilogue discussion, facilitated by faculty member Jesse Hinson, touches on some foundational questions: What did you experience? What did you discover -- as theatre artists or audience members? Did the themes of the play resonate with you? Why or why not? What do you know now that you didn't know at the start of the process? It's an informal, passionate, and always revelatory conversation.