



Northeastern University  
College of Arts, Media and Design  
**Theatre**

Department of Theatre  
Production Handbook  
2022-2023

# Hello Students of Theatre!

Welcome to the Department of Theatre (DoT) Production Program. This Production Handbook promotes constructive communication and offers easily accessible information for all students involved in our Production Program. It also provides an overview of the various roles in the production process, explaining and clarifying the expectations and responsibilities of each.

Working in theatre requires flexibility, and therefore, these guidelines are not absolute! This is a living document that is revised every year; input from students is always welcomed. Every production process is unique and communication throughout is essential. This handbook is designed to start everyone on the same page. If you have any questions regarding your position, please ask!

Casting is assigned by the directors in consultation with the chair. Once casting is announced the Production Coordinator, Costume Shop Supervisor, and Technical Director assemble to assign production teams based on academic needs, as well as previous experience, completed coursework, skills, and personal goals. Specific requests for production assignments from students are given strong consideration but cannot always be honored. If you would like to participate in a production and do not intend to audition, please contact the Production Coordinator prior to auditions in order to discuss your interests. Our goal is to provide you with a variety of creative experiences over the course of your time at NU, making theatre with increasing complexity.

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



**Stephanie Hettrick,**  
Production Coordinator

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# MISSION

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The Department of Theatre is a vibrant community of students, staff, and faculty, guided by values of generosity, integrity, respect, and rigor. As a hub for Creative Practice Research, we are dedicated to theatre and performance both as a living art and as an interdisciplinary system of inquiry.

A Northeastern Theatre education aligns collaborative theatre-making (production, design, and performance) with academic study and practice-based research. Our students develop a rich foundation for meaningful and prosperous careers through experiential learning.

We are committed to the ongoing pursuit of intersectional social and racial justice.

We incorporate diverse methodologies, approaches, and measures of success.

While we engage with the moment in which we live, we are constantly evolving, learning, and adapting.



# DEPARTMENT OF THEATRE COMMITMENTS

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We commit to building and sustaining an open and equitable community: an antiracist and anti-oppressive space where all individuals can speak freely and honestly. We commit to working towards decolonizing theatre. We strive to recognize our own privilege, to use our platform to reflect the times and to advocate for underrepresented voices at NU and beyond. Although this process may be long, we commit to holding every member of our community accountable in moving towards a better future.

## RACIAL AND SOCIAL JUSTICE COMMITMENTS:

adopted April 2020

### COMMUNITY AND GENEROSITY

We commit to fostering conversations, exchanges, and experiences that empower, spark, and challenge us to think and act responsibly and empathetically among our artistic community at Northeastern University, in Greater Boston, and beyond.

### ENGAGEMENT AND COLLABORATION

We commit to deconstructing the existing barriers of exclusion to motivate and uplift; we will foster relationships across cultural boundaries to facilitate an inclusive and accessible artistic community at Northeastern University, in Greater Boston, and beyond.

### CREATIVITY AND RIGOR

We commit to looking beyond received wisdom to intentionally engage with high-quality and dynamic works, to ask hard questions about the world, our source materials, and who we are as people through creative exploration and self-expression.

### RESPECT

We commit to acknowledging and embracing the unique identities of each and every member of our community; we promise to treat each other as equals, regardless of our differences, and to choose humanity in the face of conflict.

### INTEGRITY

We commit to creating a diverse community where any individual can speak freely and honestly; we aim to recognize and use our privilege to advocate for underrepresented voices at Northeastern University, in Greater Boston, and beyond.



## EXPECTATIONS & COMMITMENTS

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While the DoT is not a traditional pre-professional training program, our goal is to model our theatre making as closely as possible with the current standards of professional theatre. Rehearsal and performance can be quite exciting; however, the focus must always be on the honorable work of creating art, which requires attention, discipline, and respect from every member of the company.

We are inspired by Actors Equity Association, that 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.” We hope that this will prepare our students to work in the professional world. Furthermore, we know that these values will help our students in whatever career path they follow.

Please remember: participating in a production is not just about completing a course requirement. Everyone involved in these productions (including actors, directors, designers, crew members, etc.) are creative and collaborative partners in making theatre happen. Everyone is important and must rely on each other. Your commitment is vital. Absences and dropped responsibilities carry consequences not only for yourself but for everyone involved.

We also recognize that the world is difficult and that we lead complicated lives. Clear and frequent communication is imperative when accommodations are needed. The staff and faculty try our best to meet the educational and developmental needs of all students participating in productions. However, we cannot always know or see everything. If you are struggling with something, please do not assume that we are aware of it.

Students are encouraged, at all times, to practice self-advocacy and embrace the power that comes from learning how to speak and think for themselves. This includes making your own decisions, learning how to collect information so that you understand areas that are of interest to you, knowing your rights and responsibilities, problem solving, listening, and learning, reaching out to others when you need help and support, and learning about self-determination. If, at any point in a production, you find yourself in a position where you need to advocate for yourself, please do so with the knowledge that we want to help you.

If you have issues with our questions about process or personnel, please bring them up with your supervisor, the production coordinator, or a faculty member during the production so that we may help you.

Please also remember that, per Northeastern University Policy, all staff and faculty members are Mandated Reporters. We are required to report allegations of sex and gender-based discrimination, including sexual misconduct, to the NU Title IX Coordinator.

## OVERVIEW

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Given Northeastern University's commitment to experiential learning, the DoT believes it is essential for all theatre students to be actively involved in making theatre outside of the classroom throughout their time at the university.

There is a progression of courses in our curriculum that fall under the category of "Making Theatre." The three experiences required for majors known as **Production Experience (PE)** and **Rehearsal and Production (R&P)** provide course credit to students working on DoT productions each semester, both onstage and backstage. Theatre majors must complete all three:

**THTR 1100 Production Experience 1**

recommended for first year

**THTR 2000 Production Experience 2**

recommended for second year

**THTR 3702 Rehearsal and Production**

recommended for third year

Most combined majors must complete two:

**THTR 1100 Production Experience**

**THTR 2000 Production Experience**

Theatre minors must complete one:

**THTR 1100 Production Experience**

PE1 and PE2 must be taken as a production (non-performance) role. R&P may be taken as either a production or performance role or independent project.

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

Some production assignments may also be required for the following courses: Introduction to Technical Theatre, Lighting Design, Scenic Design, and Costume Design.

**THTR 4702 Capstone: Creative Practice Research Project**

Theatre majors, including most combined majors, must also complete the foundational course THTR 4702, which is a Writing Intensive. The experiential component of this course may be completed as part of the Production Program. Please refer to page 22 for more information.

## **Academic Requirements:**

This handbook addresses the requirements and qualifications of various positions on Department of Theatre productions. If you are participating in a DoT production as part of your course requirement for an R&P, PE, or design course, you must fulfill all of the requirements for that course as outlined on its syllabus in addition to what is laid out in this handbook. **Please use both your course syllabus and this handbook as guiding tools when receiving academic credit for your production work.** You are strongly encouraged to consult the instructor of record for the course and/or the Production Coordinator with any and all questions you may have.

## **Scheduling:**

Please make sure you understand the time commitment required for your position. With very few exceptions, **attendance at all Technical and Dress Rehearsals and Performances is required** for students involved in DoT productions. If you are unclear about the time commitment of your position, please ask the Production Coordinator.

All production calendars and schedules are posted on the callboard in the theatre office and will be made available on Canvas for R&P and PE courses. Additionally, production stage managers communicate daily schedules via email with cast and crew. **You are expected to check your email daily.** If you have any questions about a production's build, rehearsal, or performance schedule please consult your direct supervisor, the Production Stage Manager, or the Production Coordinator.

## **Volunteering:**

Students are welcome to participate in DoT Productions without receiving academic credit for their participation. Volunteers are subject to the same prerequisite requirements and are expected to follow the same rules of conduct and professionalism as well as commitment to the production.

## **Production Positions:**

The following chart shows a list of possible production roles and what course they would be performed under.

# PRODUCTION ROLE TABLE

## THTR 1100

### Production Experience 1

- [Scenic Build Crew](#)
- [Costume Build Crew](#)
- [Electrics Crew](#)
- [Deck Run Crew](#)
- [Wardrobe Run Crew](#)
- [Board Operator](#)  
(Light / Sound / Projection)
- [Spotlight Operator](#)

## THTR 2000

### Production Experience 2

- [Scenic Build Crew](#)
- [Costume Build Crew](#)
- [Electrics Crew](#)
- [Assistant Props Director](#)
- [Assistant Electrician](#)
- [Assistant Stage Manager](#)
- [Costume Assistant](#)
- [Scenic Charge](#)
- [Hair / Make-up Coordinator](#)
- [House Manager](#)
- [Workshop Production Coordinator](#)

## THTR 3702

### Rehearsal & Production

- [Actor: Ensemble or Featured Role](#)
- [Head Electrician](#)
- [Props Director](#)
- [Scenic Charge](#)
- [Hair / Make-up Coordinator](#)
- [Assistant Stage Manager](#)
- [Production Stage Manager](#)
- [House Manager](#)
- [Assistant Production Coordinator](#)
- [Workshop Production Coordinator](#)
- [Assistant Technical Director](#)
- [Costume Assistant](#)
- [Assistant Designer](#)
- [Assistant Director](#)

## THTR 4702

### Capstone Rehearsal & Production

- [Actor: Featured Role](#)
- [Production Stage Manager](#)
- [Assistant Production Coordinator](#)
- [Marketing Coordinator](#)
- [Assistant Designer](#)
- [Designer](#)
- [Assistant Director](#)
- [Director](#)

*\*Please note that other positions and projects are possible according to specific production needs and student interest, as negotiated with faculty and the Production Coordinator.*

# ROLE DESCRIPTIONS & GUIDELINES

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These are descriptions and guidelines for the most common production positions. All of these jobs, including their descriptions and prerequisites, may vary based on production needs. Not every production requires all of these positions, and some productions will have opportunities that are not listed in this handbook.

## PRODUCTION EXPERIENCE 1 – THTR 1100

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### [Electrics Crew \(see descriptions on pg. 12\)](#)

#### **Scenic Build Crew**

Build crew members assist the Scenic Designer, Scenic Charge, Props Director, and Technical Director in the acquisition and construction of scenic and property elements for all DoT productions in a semester. Expectations include:

- Present and ready to work at all scheduled work calls
- Report to Technical Director
- Develop construction skills
- Learn to use all scene shop equipment safely following shop standards and safety policies.
- Construct, paint, repair, and modify scenery and props for department productions
- 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 all DoT productions in a semester. Expectations include:

- Present and ready to work at all scheduled work calls
- Report to Costume Shop Supervisor
- Develop hand and sewing machine skills
- Learn to use all the costume shop equipment safely
- Construct and alters costumes for department productions
- Help with costume crafts and accessories depending on production needs
- Help with sorting and restocking of costumes throughout the semester

## Deck Run Crew

Run crew members make the backstage scenic and props action happen, under the direction of the stage management team and with guidance from the Props Director, Scenic Charges, Scenic Designer, and Technical Director. Expectations include:

- Present at Crew Run-Thru rehearsal, all technical rehearsals, dress rehearsals, load-ins, training sessions, and performances at call times designated by stage management.
- Report to the Production Stage Manager and Assistant Stage Manager.
- Assist the ASM with preparing the stage before tech and dress rehearsals and performances. This can include sweeping, mopping, vacuuming, or dusting.
- Organize, preset, and shift stage props and scenery during the tech and dress rehearsals and performances.
- Maintain the backstage props tables, prepare any food props for the performance, and clean props after the performance.
- May include some wardrobe responsibilities as needed.
- After the rehearsals and performances, make sure stage is clean and props are returned to their proper storage place.
- 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 production, attend strike and help return props to storage.
- Assist other departments and perform other expectations as needed

## Wardrobe Run Crew

Wardrobe crew members assist with the preset, maintenance, and cleaning of costumes throughout the performance run of one department production. Expectations include:

- Present at Crew Run-Thru rehearsal, all technical rehearsals, dress rehearsals, load-ins, training sessions, and performances at call times designated by stage management.
- Report to the Production Stage Manager, Assistant Stage Manager, and Costume Shop Supervisor.
- May include some deck responsibilities as needed.
- Track all costume pieces by checking in wardrobe before and after performances.
- Preset any costume pieces backstage or in quick change areas 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.
- Help with quick changes, hair and make-up.
- Gather costume pieces from backstage and quick-change areas after performance.
- Be alert during the production and 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 Supervisor 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.



### **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 Production 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. Expectations include:

- Present at Crew Run-Thru rehearsal, all technical rehearsals, dress rehearsals, load-ins, training sessions, work notes, and performances at call times designated by stage management.
- Report to stage management as well as Head Electrician designer, and Technical Director
- Participate in strike at conclusion of production
- Assist in maintenance of production elements throughout run of production
- Perform 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 Production 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. Expectations include:

- Present at Crew Run-Thru rehearsal, all technical rehearsals, dress rehearsals, load-ins, training sessions, work notes, and performances at call times designated by stage management.
- Report to stage management as well as Head Electrician
- Assist in maintenance of production elements throughout run of production
- Participate in strike at conclusion of production

## PRODUCTION EXPERIENCE 2 – THTR 2000

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### [Scenic and Costume Build Crews \(see descriptions on pg. 9\)](#)

#### **Electrics Crew**

Electrics crew members are responsible for hanging, cabling, and focusing lighting equipment for all DoT productions in a semester. Electrics crew members work directly under the Head Electrician and Production Coordinator for training on equipment safety, materials, and policies. Expectations include:

- Attend Pre-Hang, Hang, Focus, Work Notes, and Strike sessions.
- Present and ready to work at all scheduled work calls
- Follow department standards and safety policies.
- Complete assignments from Head Electrician, Assistant Electrician, Production Coordinator, Technical Director, Assistant Lighting Designer, and Lighting Designer to best of your abilities
- Aid other departments in tasks as necessary

#### *Preferred Experience:*

- Completed or is currently enrolled in Introduction to Technical Theatre and/or Lighting Design

#### **Assistant Props Director**

The APD assists the Props Director in the acquisition and deployment of props for a specific DoT production. In particular, the APD helps the Props Director train the run crew in the proper use and storage of props and handles ongoing repairs and replenishment during the production run.

Expectations include:

- Attend all technical rehearsals, dress rehearsals, and designer runs unless otherwise directed by the Props Director
- 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 Director and Technical Director.
- Supervise student crews
- Neatly maintain stock props in storage areas
- Attends all production meetings and weekly meetings with the Production Coordinator and Technical Director
- Check daily stage management rehearsal and performance reports for notes concerning props, furniture or set dressing pieces that need to be procured, repaired or replaced
- Perform other related Expectations as assigned

#### *Preferred Experience:*

- Completed or is currently enrolled in Introduction to Technical Theatre



### **Assistant Electrician**

The Assistant Electrician is responsible for assisting the HE in the successful hang, focus, implementation, and strike of a lighting design. Expectations include:

- Attend every electrics pre-hang, hang, focus, dry tech rehearsal, full tech rehearsal, notes call, and dress rehearsal
- Help manage and train electrics crews for hang, focus, and strike
- Trains board op in channel check procedure and remains on call for problems on performance nights
- Provide maintenance to equipment throughout run of performances
- Attend strike and restocks electrics equipment at conclusion of performances
- Meet weekly with Production Coordinator & Technical Director during preproduction process.

#### *Preferred Experience:*

- Completed or is currently enrolled in Introduction to Technical Theatre and/or Lighting Design

### **Assistant Stage Manager**

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

- Present at every rehearsal, performance, and production meeting
- Prepare and restoring rehearsal hall or performance space before and after every rehearsal and performance
- Generate and maintain paperwork necessary to realization and execution of production including the prop list, costume plot, and run sheets for props and wardrobe crew
- Attend weekly stage management meetings with Stage Management Mentor and Production Coordinator.
- Oversee and manage all on-deck activities of cast and crew during technical rehearsals and performances
- Organize production paperwork and digital files into a prompt book to be turned in to the Production Coordinator at the conclusion of the production

#### *Preferred Experience:*

- Completed Introduction to Technical Theatre

## Costume Assistant

The Costume Assistant works and communicates directly with the Costume Shop Supervisor for the acquisition and organization of costumes for a production. This is not a designer position, rather the shop assistant will contribute to the sourcing, paperwork, and organization of costumes for fittings and tech. They work with the rest of the costume shop staff to accomplish the designs of the production. This position is made available when identified as a necessity by the Costume Shop Supervisor and Production Manager. Expectations include:

- Present and ready to work at all scheduled work calls
- Report to Costume Shop Supervisor
- Read Script and create paperwork
- Pull, sort, and organize production costumes
- Prep for and attend scheduled fittings
- Track production progress through paperwork and lists
- Contribute to construction and adornment of costumes
- Help with costume crafts and accessories depending on production needs
- Help with sorting and restocking of costumes throughout the semester and including strike.
- Attend tech rehearsals, designer run, load-in, strike, and work notes sessions
- Be an active, constructive member of the costumes team

### *Preferred Experience:*

- Completed Introduction to Technical Theatre or work on a costume build crew



## **Scenic Charge**

The Scenic Charge, with guidance from the Scenic Designer and Technical Director, is essentially a scenic painter and decorator who is responsible for executing the set designer's renderings concerning color, texture, and dressing. This position is made available when identified as a necessity by the Scenic Designer and Production Manager. Depending on the scale of the project, the position may be for one specific production or may be a semester long position.

- Attend all production meetings, work note sessions, technical rehearsals, and dress rehearsals as well as strike.
- Coordinate schedule, crew, and material needs with Technical Director
- Work with prop director on large painting and dressing projects
- Meet regularly with Technical Director and scenic designer for guidance, tutorials, and progress updates
- Maintain and repair dressing and paints throughout run of production
- Restore theatre architecture to flat black after the strike of a production (ie. Floors, columns, wall, etc.)

### *Preferred Experience:*

- Completed Introduction to Technical Theatre and Intro to Design
- Worked as an Assistant Props Director or on a scenic build crew

## **Hair/Make-up Coordinator**

The Hair/Make-up Coordinator is a design and run position that is only available when identified as a necessity by the Costume Designer and Production Coordinator. With guidance from the costume designer, the Hair/Make-up designer creates and implements the design of hair and/or make-up for a production. Expectations include:

- Attend all production meetings, tech rehearsals, dress rehearsals, and performances.
- Attend strike and restock all hair and makeup equipment at conclusion of production
- Report to and meet weekly with Costume Designer and Costume Shop Supervisor.
- With support from the Costume Shop Supervisor source, budget, and procure supplies
- Manage hair/make-up budget, retains receipts and turns in to the Production Coordinator
- Train and manage hair/make-up run crew
- With assistance of crew, execute hair/make-up design for all technical and dress rehearsals as well as performances
- Maintain quality and cleanliness of hair/make-up equipment throughout a production run

### *Preferred Experience:*

- Completed Introduction to Technical Theatre
- Completed Intro to Design
- Worked on a wardrobe run crew or in the costume shop on a costume build crew

## House Manager

The House Manager is responsible for ensuring the audience has a safe, relaxed, and pleasant experience for all DoT productions for a full semester. The house manager is host to the audience, coordinates with the box office and stage management, and manages the ushers. Expectations include:

- Attend Invited dress rehearsal and all performances
- Report to the Production Coordinator and Operations Manager.
- Manage scheduling, coordinating, and training of volunteer ushers.
- Maintain the cleanliness of the house before and after performances.
- Prepare and maintain any necessary performance postings and signage.
- Audience Management including reserved and late seating, opening and closing the house, and guidance to restrooms
- Collect and scan tickets and gives the house count to stage management

### *Preferred Experience:*

- Performed in or worked on crew of a DoT production
- Completed Introduction to Technical Theatre

## Workshop Production Coordinator

The WPC, like a Production 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. Expectations include but are not limited to:

- Present at every rehearsal, performance, and production meeting as well as notes sessions as needed.
- Prepare and restore (including unlocking and locking) rehearsal hall or performance space before and after every rehearsal and performance
- Facilitate communication to and from the cast, creative team, production team, and crew including rehearsal and performance reports and schedules
- Generate and maintain paperwork necessary to the realization and execution of the production.
- Attend regularly scheduled meetings with Production Coordinator
- Manage run crew including board operators, spotlight operators, wardrobe crew, and props crew during technical rehearsals and performances
- Call 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
- Organize production paperwork and digital files into a prompt book to be turned in to the Production Coordinator at the conclusion of the production

### *Preferred Experience:*

- Completed Introduction to Technical Theatre
- Acted as an Assistant Stage Manager on a DoT production

# REHEARSAL AND PRODUCTION – THTR 3702

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[Actor \(see Actor Guidelines on pg. 25\)](#)

[Scenic Charge \(see description on pg.15\)](#)

[Hair / Make-up Coordinator \(see description pg. 15\)](#)

[Assistant Stage Manager \(see description on pg. 13\)](#)

[House Manager \(see description on pg. 16\)](#)

[Workshop Production Coordinator \(see description on pg. 16\)](#)

[Costume Assistant \(see description on pg. 14\)](#)

## Head Electrician

The Head Electrician is responsible for leading the successful hang, focus, implementation and strike of the lighting design. The HE is also responsible for managing and supervising any Assistant Electricians assigned to the production. Expectations include:

- Present at every electrics crew call, dry tech rehearsal, full tech rehearsal, notes call, and dress rehearsal
- Attend strike and restocks electrics equipment at conclusion of performances
- Evaluate light plot for equipment needs
- Check stock for needed gels, frames, gobos, instruments, etc.
- Notify Production Coordinator and Technical Director of equipment/materials that need to be purchased/rented
- Communicate to lighting designer understanding of the plot and asks any questions
- Meet weekly with Production Coordinator & Technical Director during preproduction process

### *Preferred Experience:*

- Completed Introduction to Technical Theatre and Lighting Design
- Acted as Assistant Electrician on a DoT production



## **Props Director**

Responsible for construction and acquisition of props needed for rehearsals and performances of productions. The PD (along with a properties team) helps train the run crew in the proper use and storage of props and handles ongoing repairs and replenishment during the production run.

Expectations include:

- Attend all production meetings and technical and dress rehearsals
- In consultation with the scenic designer, director and stage management, determine props needed considering script, time period of production, and action
- Communicate budgetary needs with TD and Production Coordinator
- Meet weekly with Production Coordinator & Technical Director during preproduction process
- Collect prop related expense receipts and turn in to Production Coordinator
- Communicate with Production Stage Manager and Director to ensure props are available when needed
- Communicate with actors correct handling and use of props
- Attend strike and return props to appropriate storage area and make sure Props closet is clean and clear at strike

*Preferred Experience:*

- Completed Introduction to Technical Theatre
- Acted as Assistant Properties or Workshop Coordinator on a DoT production

## **Production Stage Manager**

The PSM is responsible for organizing rehearsals and running performances. They are the hub of the rehearsal and performance process, the point person for any and all questions, the grease in the production wheels and the central communicator for the team. Expectations include:

- Present at every rehearsal, performance, and production meeting
- Prepare and restore (including unlocking and locking) rehearsal hall or performance space before and after every rehearsal and performance
- Facilitate communication to and from the cast, creative team, production team, and crew including rehearsal and performance reports and schedules
- Generate and maintain paperwork necessary to the realization and execution of the production.
- Attend weekly stage management meetings with Production Coordinator and Stage Management mentor.
- Manage run crew including board operators, spotlight operators, wardrobe crew, and props crew during technical rehearsals and performances
- Call 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
- Organize production paperwork and digital files into a prompt book to be turned in to the Stage Management Mentor at the conclusion of the production

*Preferred Experience:*

- Completed Introduction to Technical Theatre
- Acted as Assistant Stage Manager on a DoT production



### **Assistant Production Coordinator**

The APC aids the Production Coordinator with oversight of production elements on Department of Theatre productions for an entire semester. Please note that this role requires a time commitment in the semester or summer **before** the semester of productions. Expectations may include:

- Present at every production meeting; take notes and prepare notes for publication and distribution
- Present at all technical and dress rehearsals
- Attend weekly meetings with Head Electricians, Props Director, Stage Managers and Workshop Coordinators as able
- Create and maintain production calendars and load-in and tech schedules
- Organize and execute DoT production auditions
- Photocopy audition and rehearsal materials

#### *Prerequisites:*

- Completed Introduction to Technical Theatre
- Worked as a run or build crew member on a DoT production

### **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:

- Attend Production Meetings as determined necessary by TD
- Attend all work calls, tech weekend and strike
- 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

*Prerequisites:*

- Completed Introduction to Technical Theatre
- Worked on a build crew for a DoT production

### **Assistant Designer**

The Assistant Designer works and communicates 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. Expectations include:

- Attend concept meetings as needed by the Designer
- Attend all meetings and scheduled events pertaining to production including all tech rehearsals and dress rehearsals, load-in, strike, and work notes sessions
- Read and interpret the given script
- Communicate with Designer directly
- Adhere to schedule as set by Production Coordinator
- Answer questions and concerns throughout the design process as determined by Designer
- Be an active, constructive member of the design team

*Prerequisites:*

- Completed Introduction to Technical Theatre, Intro to Design, and relevant design course (scenic, lighting, or costume)





### **Assistant Director**

The AD is responsible for supporting the work of the director and providing contextual research on the production for the director, designers, cast, and audience. Centrally 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. Expectations include:

- Attend all rehearsals and production meetings as defined by the director
- Attend all technical rehearsals, proving support for the director and facilitating communication and problem-solving
- 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 Operations Manager.
- 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 Production Stage Manager in rehearsals as needed
- Take notes for the director and distribute them to the cast as needed
- Contribute to company morale through generous professionalism and positive attitude

#### *Prerequisites:*

- Completed From Dramaturgical Inquiry (required) and Directing for the Stage (suggested)

# CAPSTONE CREATIVE PRACTICE RESEARCH PROJECT – THTR 4702

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Students may choose to integrate an experience in the Production Program into their Capstone. Most Capstone production positions require work and planning in the semester before a production. Students must submit a capstone proposal to the Chair of the Department in the spring semester before their anticipated year of graduation.

The options described below are the most common options. All these positions, including their descriptions and prerequisites, may vary based on production needs and students' interests. Not every production requires all these positions, and some productions will have opportunities that are not listed here.

[Actor \(see Actor Guidelines on pg. 25\)](#)

[Production Stage Manager \(see description on pg. 18\)](#)

[Assistant Production Coordinator \(see description on pg. 19\)](#)

[Assistant Designer \(see description on pg. 20\)](#)

[Assistant Director \(see description on pg. 21\)](#)

## Marketing Coordinator

The marketing coordinator works with the Operations Manager to create and execute a strategy for reaching student, faculty, and staff audiences. This is a semester long capstone production position. Please note that this role requires a time commitment in the semester or summer **before** the semester of production. Expectations include:

- Report to and meet weekly with the Operations Manager
- Identify and creating unique marketing opportunities on various platforms
- Coordinate marketing participation with cast members and stage management
- Assist with graphic design for posters, cards, screens, and other signage
- Execute playbills including content, layout, and printing
- Contact media outlets on campus and secure press opportunities
- Generates social media activity

### *Prerequisites:*

- Participated in a DoT Production
- Completed Dramaturgical Inquiry and Performing Arts Administration or a relevant marketing course
- Completed a Co-op or internship in theatre administration
- Graphic Design experience and knowledge

## Designer

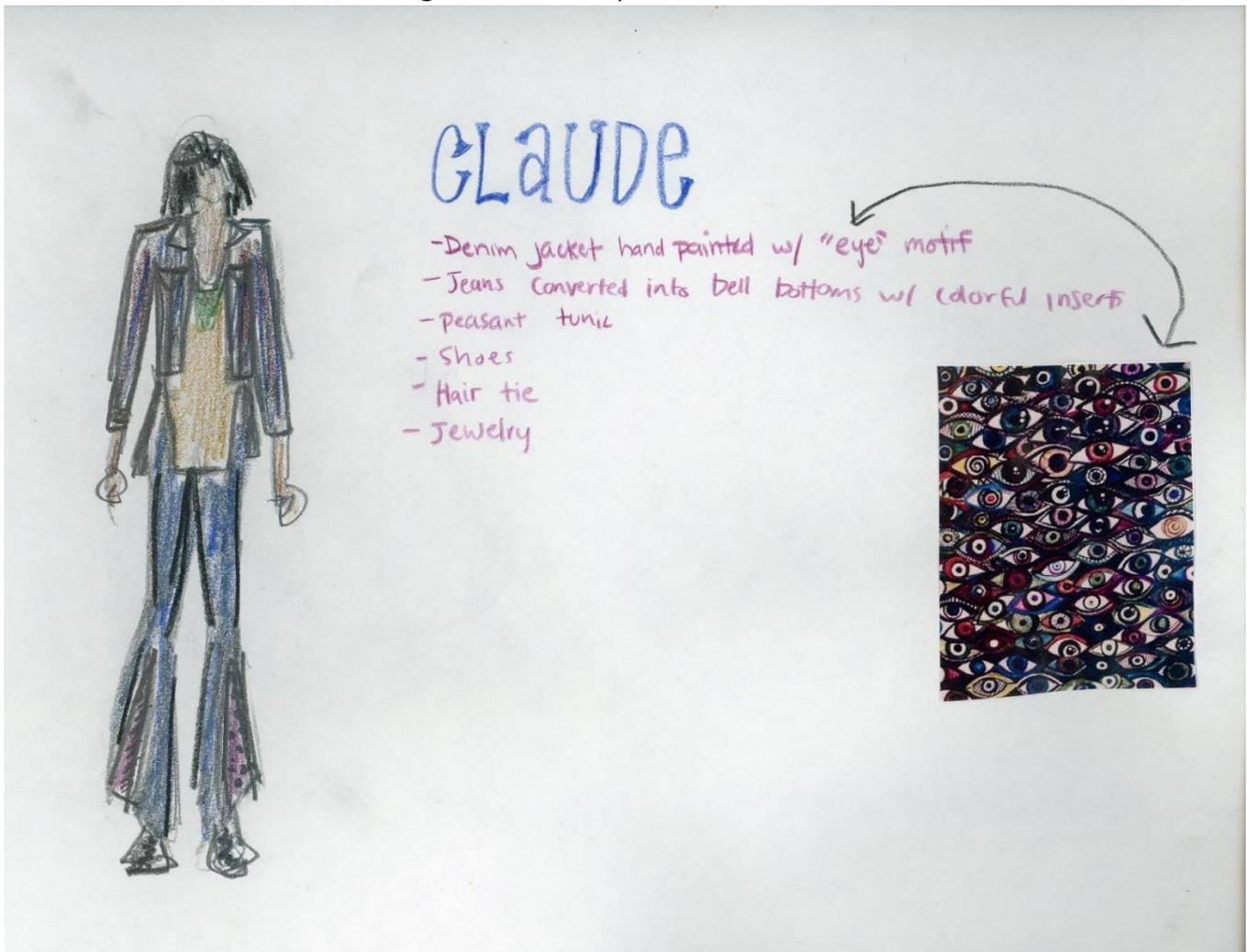
The Designer works and communicates with the Director, Production Coordinator, all other members of the design team as well as other members of staff and students as necessary to achieve and execute a design specific to their field (Scenic, Lighting, Costumes, Props, Sound, Projections).

Please note that this role requires a time commitment in the semester or summer **before** the semester of production. Expectations include:

- Attend and be an active participant in all meetings and scheduled events pertaining to production
- Present at all tech and dress rehearsals
- Participate in load-in, strike and work notes
- Read and interpret the given script
- Communicate with director to ensure a unified vision
- Adhere to schedule as set by Production Coordinator
- Present ideas and designs in clear manner to all members of production team
- Submit preliminary and final drawings/sketches/lists as determined by Production Coordinator
- 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

*Prerequisites:*

- Completed Introduction to Technical Theatre and the relevant design course (lighting, scenic, costume, sound). Some exceptions may be made for sound design.
- Acted as Assistant Designer on a DoT production





## Director

A student may propose to direct a project for their Capstone experience. The project must be approved by the Chair of the department. The student will be responsible for the overall practical and creative interpretation of a script. They will oversee the entire process from concept, pre-production and design, to the final performance. Please note that this role requires a time commitment **before** the semester of production. Expectations include:

- Plan, attend, and lead every rehearsal, technical rehearsal, and dress rehearsal.
- Present at every production meeting and performance.
- Meet regularly with a faculty advisor and the Production Coordinator in preparation for and through the production process
- Project Proposal including dramaturgical script analysis and relevant research
- Establish and communicate audition process and needs to the Production Coordinator
- Negotiate casting with fellow DoT production directors.
- Recruit and coordinate all creative and production personnel
- Casting and coordinating of all creative and production personnel
- Collaborate with designers on style and aesthetics of production
- Direct actors; offer guidance on character interpretation, pace, and flow of performance

### *Prerequisites:*

- Completed Directing for the Stage, Acting II, and a design course (Lighting, Costume, or Scenic).
- Acted in a DoT production
- Designed or assistant designed on a DoT production
- Worked on stage management team for a DoT production
- Assistant directed on a DoT or professional production
- Completed a Co-op or internship at a professional theatre company

# ACTOR GUIDELINES

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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 Auditions

Theatre majors are expected to arrive to all Open and Call Back Auditions fully prepared in accordance with the outlined requirements of the audition. This includes, but is not limited to, reading the production texts completely, thoroughly memorizing material, and completing necessary documentation.

## Casting Policy

Northeastern students of any major and year of study are invited to audition for DoT productions. Students are cast based on the actor’s skill, experience, and qualities suitable for a given role regardless of ethnicity, race, gender, or national origin. All department casting follows university guidelines pertaining to equal opportunity and supports the Actor’s Equity Association vision to encourage more equitable and authentic representation onstage by promoting diversity, gender parity, and inclusion.

## 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 production stage manager or 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 the director, your faculty mentor, or the chair 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 production stage manager (PSM) 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 production 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 fellow actors 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 managers, designers, and crew as much as your fellow actors.
- Don't leave the rehearsal space without being dismissed by the production stage manager or the director. Demonstrate 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 production 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.

# AUDITION GUIDELINES

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DoT Productions will adhere to the following Audition conditions:

## **Audition Schedule**

- Maximum of 10 hours of Auditions, including General Auditions and Call-Back Auditions.
- Maximum of 3 days of Auditions, including General Auditions and Call-Back Auditions.
- Audition Days will not run past 11pm.
- The Schedule for Call Back Auditions will be posted and announced by Noon on the day of the Call Back Audition.

## **Breaks**

- Audition Sessions will include regular breaks:
- 10 minutes after 1 hour 20 minutes or 5 minutes after 50 minutes.
- 1 hour break after 5 hours.

## **Audition Materials**

- Students will be notified of what materials they need to prepare for General Auditions via the Department of Theatre website and office callboard.
- Students will be given Audition Sides for Call Back Auditions, when required.

## **Audition Eligibility**

- Auditions are open to ALL Northeastern University students regardless of major or minor.
- Students who are unable to audition live, either in-person or digitally, will be able to submit a pre-recorded video audition.

## **Expectations for Auditions**

Theatre majors are expected to arrive to all General and Call Back Auditions fully prepared in accordance with the outlined requirements of the audition. This includes, but is not limited to, reading the production texts completely, thoroughly memorizing material, and completing necessary documentation.

## **Casting Policy**

Northeastern students of any major and year of study are invited to audition for theatre department productions. Students are cast based on the actor's skill, experience, and qualities suitable for a given role regardless of ethnicity, race, gender, or national origin. All department casting follows university guidelines pertaining to equal opportunity and supports the Actor's Equity Association vision to encourage more equitable and authentic representation onstage by promoting diversity, gender parity, and inclusion.

# REHEARSAL & PERFORMANCE GUIDELINES

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DoT Productions will adhere to the following conditions:

## General Guidelines

- Director will set rehearsal schedule before Auditions. Adjustments and changes may be made to the rehearsal schedule throughout the process as long as the following conditions are maintained and conflicts given by actors at auditions are accommodated.
- Production calendars, including initial rehearsal schedule, will be made available to students before auditions and distributed to the full company when rehearsals begin. These schedules are subject to change as needed through the process.
- Daily schedule must be distributed to the cast by 9am on the day of rehearsal or performance.
- Actors and Stage Managers are expected to be available during all scheduled rehearsals unless otherwise negotiated during casting/noted on audition forms.
- No student will be prevented from participating in a Department of Theatre production based on their observations of religious Holy days. All accommodations will be made to students observing religious practices and Holy days while participating in Department of Theatre productions.

## Rehearsal Schedule

- Maximum of 25 hours of rehearsal per week, with the exception of weeks that include Technical Rehearsals.
- Maximum of 5 days of rehearsal in a week, with the exception of weeks that include Technical Rehearsals.
  - This will include one weekday evening and one weekend day off. (The two days off will neither be both weekend days nor weekday evenings).
  - Adjustments and accommodations can be made around holidays or in the week preceding and following Spring Break.
- Rehearsals will not run past 11pm, including notes sessions following dress rehearsals.
- The span of a rehearsal day cannot exceed 8 hours with the exception of technical rehearsals.
- Rehearsals will begin no more than 4.5 weeks before Technical Rehearsals
  - 5.5 weeks before Technical Rehearsals for musicals

## Breaks

Rehearsals will include regular breaks:

- 10 minutes after 1 hour 20 minutes or 5 minutes after 50 minutes.
- ½ hour meal break for 6 hour rehearsals and 1 hour meal break for 7 hour rehearsals.
- No more than 5 hours of rehearsal without a meal break.

## University Holidays

- Actors and Stage managers cannot be required to attend rehearsals over Spring Break.
- Rehearsals can be scheduled on holidays and holiday weekends including Indigenous Peoples' Day, Veteran's Day, Martin Luther King, Jr. Day, and President's Day.

## Technical Rehearsals

Each production will have a maximum of:

- 24 hours of Technical Rehearsals, which will not include any 10/12 rehearsals.
- 2 Dress Rehearsals
- 1 Sitzprobe rehearsal for musicals

## Performances

- Productions with have a maximum of 10 performances over the course of a week and a half maximum.
- Productions will have only one performance per day unless the run is less than one week.
- Days with two performances will include at least 1 hour break between the end of one performance and crew call for the next.



# DEPUTY INFORMATION

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The deputy is a member of the company selected by a majority vote, at the first rehearsal, to serve as the liaison between the Department of Theatre and company of a department production (inclusive of cast, creatives, stage management, and production team). The deputy is a vital part of the production in order to maintain safety, inclusion, accountability, and confidentiality.

Ideally, deputies work closely and in concert with stage managers to ensure that students involved in Department of Theatre productions feel respected. Should a member of the company have a question, concern, or inquiry of any kind, and do not feel comfortable voicing it themselves, the deputy is to act as the advocate and bring those issues to the appropriate supervisor's attention.

## Deputies' Daily Expectations

1. A deputy's primary responsibility is to report any concerns to the appropriate supervisor: Production Stage Manager, Production Coordinator, Director of the production, Operations Manager, or Department of Theatre Chair.
2. Use discretion, diplomacy and respectful etiquette at all times. Discuss only the facts in a confidential setting.
3. Be prompt, respectful, detailed and clear in communications.
4. Remember that your job is to explain an issue or concern, not necessarily to be the one who solves the problem.
5. The deputy must report any safety concerns to the Stage Manager and Production Coordinator.
6. The deputy must report any concerns regarding sanitary conditions to the Stage Manager, Production Coordinator, and Technical Director.
7. If the deputy is made aware of any injuries sustained, they must report them to the Stage Manager and the Production Coordinator.

# STUDENT THEATRE GROUP SHOP USAGE POLICY

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Student Theatre Clubs may be able to borrow prop or costume items and use the costume shop or scene shop workspace and tools for production projects. These spaces are not available for personal projects. Use of these spaces is contingent on a timely request, organized plan, and adherence to these guidelines and any additional shop-specific rules. Students wishing to use a shop or borrow items must contact Costume Shop Supervisor Margaret Koerber ([m.koerber@northeastern.edu](mailto:m.koerber@northeastern.edu)), Technical Director Matthew Williams ([mat.williams@northeastern.edu](mailto:mat.williams@northeastern.edu)), or Production Coordinator Stephanie Hettrick ([s.hettrick@northeastern.edu](mailto:s.hettrick@northeastern.edu)) for more information and specifics.

## General:

- Shops are open Monday through Fridays during regular business hours. Hours may vary week to week based on production needs. Shops will never be available during night or weekends.
- All shop rules must be observed, including proper shop attire, personal protective equipment and the use of a “shop buddy.”
- The shop supervisor or shop staff must be present when work is being done.
- Any student who plans to use any tools in a shop must be trained by the shop’s supervisor or must have previously worked in the shop as a PE or WS student and/or has completed the Introduction to Technical Theatre course.
- Planning and implementation of projects must be approved by the Shop Supervisor before work time can be scheduled.
- Work time must be requested at least 48 hours prior to use. Note that a request does not guarantee use of a shop and may be denied.
- Both the Scene Shop and Costume Shop have very limited spatial constraints for workspace and storage.
  - Neither shop is able to offer long or short-term storage for student club production projects. Any club projects must be cleaned up and removed from the space at the end of a scheduled work time. Projects may not be left in the shop for any period of time.
  - Space in the hallway of the Studio Theater may be requested for temporary storage of items being used on the Blackman stage (pending space availability). Must be requested at least 48hrs in advance.
  - It is the responsibility of the users to be sure all fire paths and means of egress are upheld.
- Tools and shop equipment are not permitted to leave shop premises at any time.
- While workspace, machinery, and tools are available to students, materials, expendables and supplies are not. Students must supply their own materials for the project.
- Specific guidelines for the borrowing of props, furniture, and costume pieces that are available may be obtained from the shop supervisor.