

TEXAS A&M UNIVERSITY
Department of Performance Studies
Theatre Arts Program

Handbook for Theatre Majors & Minors

Revised August 2011

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Introduction

This handbook introduces students to the policies and procedures of the Theatre Arts Program at Texas A&M University. It clarifies our vision of the role of Theatre Arts within a research university. It defines our expectations for students pursuing the Theatre Arts Major or Minor. It situates our academic and artistic mission with regard to our students, the College of Liberal Arts, Texas A&M University, and the national and international network of academic theatre programs to which it is inextricably tied. Theatre Arts is a challenging major, both in class and production. Theatre majors are expected to act as apprentice theatre artists/scholars whether in classrooms, in rehearsal spaces, in the Scene and Costume Studios, and on- and off- stage in performance.

As an emerging performance scholar/artist, regardless of your career goals, you are expected to incorporate these general policies into your coursework and performance projects:

1. You must understand all TAMU rules and regulations; these have also been posted on the A&M website. In particular, know the regulations concerning safety, alcohol, drugs, and firearms.
2. Be on time to *all* classes, rehearsals, work calls, and performances. Attendance is mandatory. Do not leave without the permission of the supervisor in charge.
3. Know and follow all safety procedures and regulations. Read, understand, and sign the student acknowledgment of risk form for all laboratory classes. Report any safety hazards immediately.
4. Respect your work spaces (classrooms, rehearsal rooms, shops, and theaters). Keep them clean and in good repair. No food or drink (only water in a closed container) will be allowed in classrooms, shops, or theatre spaces. Treat costumes, properties, furniture, and scenery with care.
5. Know and follow the Production Rules (see sample on page 18); you will receive Production Calendar, and contact list for each production.

Mission Statement of the Texas A&M Theater Arts Program

The Bachelor of Arts in Theatre Arts provides a broad humanistic education in the liberal and performing arts. By means of classroom instruction and an integrated production component, the Theatre Arts student gains a fundamental academic background in theatre and foundational training as a theatre artist.

Theatre is a crucial component of a liberal arts education and integral to the success of a research university. The Program in Theatre Arts at Texas A&M University demonstrates the importance of performance as a mode of cultural expression, as a research method, and as a means of building community. We fulfill that mission in four key ways:

- The Program in Theatre curricularizes production in all aspects of the program. We are committed to offering classes with mainstage production components whenever possible.
- The Program in Theatre meets or exceeds the standards for academic excellence and rigor in the College of Liberal Arts and Texas A&M University.
- The Program in Theatre advocates for the centrality of performance and other arts at Texas A&M University.
- The Program in Theatre incorporates globalization and diversity into its courses, performances, and other activities. The Program in Theatre sends students into the world through study-abroad and other programs. The Program in Theatre recruits a diverse group of students as majors and minors.

Commitment to Environmental Sustainability

The Department of Performance Studies Theatre Arts Program is committed to researching testing, and implementing production methods that are environmentally sustainable. Stewardship of our small portion of the global ecosystem is important value that is integrated into various parts of our educational process. As an ongoing effort, recommendations and support from all levels of the department are welcome.

I. THE THEATRE ARTS MAJOR AS A CURRRICULUM

The Degree Plan for a Theatre Arts Major

Theatre Arts majors must complete an established degree plan to receive a B.A. in Theatre Arts from Texas A&M University. Your individual degree plan, or *catalog*, corresponds with the semester you entered Texas A&M University and/or the College of Liberal Arts. The degree plan on the following pages has been taken from TAMU Catalog 134. As you review this degree plan, please be aware that specific course requirements may change for varying catalogs; however, you will always be bound by the specific catalog under which you entered Texas A&M University unless otherwise stipulated by University regulations. To view your progress toward completing your degree plan, please consult your academic advisor. Students are encouraged to review their degree plan regularly through the Howdy Portal (<http://www.howdy.tamu.edu>) by using the “Degree Evaluation” tool.

The Concentrations

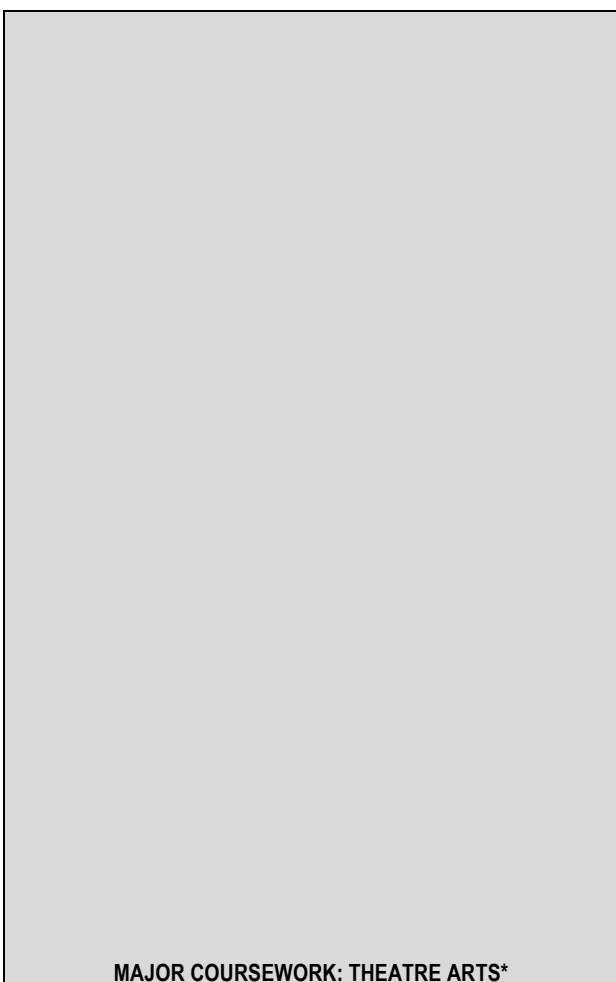
Acting/Directing

Theatre and Culture

Design/Technical Theatre

Bachelor of Arts in Theatre Arts

Catalog 134



MAJOR COURSEWORK: THEATRE ARTS*

THAR 102	Script Analysis	3
THAR 110	Acting I	3
THAR 135	Theatre Technology I	3
THAR 245	Basic Theatrical Design	3
THAR 381	Theatre History and Drama Lit I	3
THAR 382	Theatre History and Drama Lit II	3
THAR 420	Directing	3
Concentrations	Select from: THAR 115, 201, 210, 250, 255, 282, 300-499, ENGL 385, PERF 301	12

Theatre Arts Hrs 33

*Grade of C or better required for all major coursework

HUMANITIES / VISUAL & PERFORMING ARTS

Any HUM courses except THAR 100499 (see pg. 2)	6
Any VPA courses except THAR 100499	6
Humanities & VPA Hrs	12

SOCIAL AND BEHAVIORAL SCIENCE

PSYC 107	
Any SBS course (see pg. 2)	3
Social Science Hrs	6

CITIZENSHIP

POLS 206 and 207	6
Any American Hist courses (a max of one course may be TX Hist)	6

COMMUNICATION REQUIREMENT

ENGL 104 (minimum grade of C) 3
 Communication: Select from: ENGL 203, 235, 241, COMM 3

Citizenship Hrs 1
 2

203
 ENGL 212 3
 Literature: Select from ENGL 317, 340, 412 3
Communication Hrs 12

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KINE 198 1
 KINE 199 (must be taken S/U) 1
Physical Activity Hrs 2

MATHEMATICS

Any MATH 131-467 (except MATH 150, 365, 366) 3
 Any MATH 131-467 (except MATH 150, 365, 366) OR PHIL 240, 341, 342 3
Math Hrs 6

GENERAL ELECTIVES

Any courses not used elsewhere **except THAR** 1
 100499 5

General Elective Hrs 15

NATURAL SCIENCES

Tier 1 SCIENCE course (see pg. 2) 4
 Tier 2 or Tier 1 SCIENCE course 4
Science Hrs 8

INTERNATIONAL & CULTURAL DIVERSITY

Some ICD courses may double count with other requirements such as UHUM, UVPA, SBS, or General Electives
ICD Hrs 6

FOREIGN LANGUAGE

Four course sequence (101, 102, 201, 202) in Arabic, Chinese, French German, Greek, Italian, Japanese, Latin, Portuguese, Russian or Spanish (or other language if approved by department head)

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NOTE: Students with prior instruction/knowledge are REQUIRED to take a placement test through Measurement and Research Services (9798450532) BEFORE enrolling for the first time in a language course

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Language Hrs

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It is the student's responsibility to consult his/her catalog and official degree evaluation at howdy.tam.u.edu and to see his/her major advisor for any updates or changes

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Theatre Arts Major Coursework

Required Courses: 21 credit hours	Prerequisite	Offered	When to Take
THAR 102: Script Analysis	none	fall*	U1
THAR 110: Acting I – Fundamentals	none	fall*	U1
THAR 135: Theatre Technology I	none	fall	U1
THAR 245: Basic Theatrical Design	none	fall, spring	U1
THAR 381: Thar Hist & Drama Lit I	102	fall	U3
THAR 382: Thar Hist & Drama Lit II	381	spring	U3
THAR 420: Directing I	102, 110, 245, 382, AOI	fall	U4

Concentration Courses: 12 Credit Hours	Prerequisite	Offered	When to Take
<i>Acting/Directing</i>			
THAR 115: Voice and Articulation	none	variable	U1/U2
THAR 210: Acting II – Characterization	110		U1/U2
THAR 310: Acting III – Period Styles	110, 210, AOI		U3/U4
THAR 410: Acting IV – Advanced Problems	110, 210, 310, AOI		U3/U4
THAR 407: Oral Interpretation	200 literature level		U3/U4

<i>Theatre and Culture</i>			
THAR 201: Introduction to World Theatre	none	variable	U1/U2
THAR 282: American Theatre	none		U1/U2
THAR 302: Dramaturgy	102, AOI		U3/U4
THAR 328: Japanese Traditional Performing Arts	AOI		U3/U4
THAR 407: Oral Interpretation	200 literature level		U3/U4
THAR 482: American Theatre and Performance	102, 382, AOI		U3/U4
ENGL 385: Playwriting	ENGL 235, AOI		U3/U4
PERF 301: Performance in World Cultures	AOI		U3/U4

<i>Design/ Technical Theatre</i>			
THAR 250: Stage Makeup	102, 110, AOI	variable	U1/U2
THAR 255: Costume Technology I	none		U1/U2
THAR 308: Stage Mgmt and Arts Admin	AOI		U3/U4
THAR 335: Theatre Technology II	135		U3/U4
THAR 345: Scene Design	102, 135, 245, AOI		U3/U4
THAR 355: Costume Design	102, 245, AOI		U3/U4
THAR 360: Lighting Design	102, 135, 245, AOI		U3/U4
THAR 435: New Technology for Designers	135, 245, (345, 355, or 360), AOI		U3/U4
THAR 445: Design as Performance	135, 245, (345, 355, or 360), AOI		U3/U4

*Semester offered is based on past schedules and is subject to change.

AOI: Approval Of Instructor

From the Academic Advisor

Registration

- **Prerequisites.** Course prerequisites are strictly enforced. These can only be waived by the approval of the instructor of the course. To enroll in a course for which you do not have the prerequisite(s), seek permission of the instructor to add the course. If permission is granted, provide the academic advisor with documentation of the instructor's approval. The academic advisor will then enroll you into the course.
- **Residency Requirement.** A minimum of 36 semester hours of 300- and/or 400-level coursework, with a minimum of 12 of the course hours in the major, must be successfully completed in residence at Texas A&M University to qualify for a baccalaureate degree.
- **Q-Drop.** (Student Rule 1.16). Q-Drops allow a student to withdraw from a course without academic penalty. Overall, it is in your best interest to complete work in a timely and successful manner so as not to jeopardize the progress of your academic plan or, ultimately, your graduation. Please consult your instructor and academic advisor before choosing to Q-Drop.

Grading

- **Scholastic Deficiency.** Departmental policy does not allow grades lower than a 'C' in required THAR courses. If you do not meet this expectation, the course must be repeated. Please note that course availability varies each semester and some required courses are not offered regularly. Overall, it is in your best interest to complete work in a timely and successful manner so as not to jeopardize the progress of your academic plan or, ultimately, your graduation. Students whose GPR falls below 2.0 will not be permitted to participate in Theatre Arts Program productions as an extracurricular activity, hold elected offices in departmental student organizations, or perform duties as student workers/assistants until their GPR has been raised to 2.0 or better.
- **Attendance.** (Student Rule 7). The university views class attendance as an individual student responsibility. Students are expected to attend class and to complete all assignments. Because of the cumulative nature of theatre courses, their unique learning environments, in-class exercises, demonstrations, and discussions, most class sessions cannot be duplicated; therefore, attendance at all classes is mandatory. In appropriate situations, excused absences are granted in accordance with university policy as outlined in the Student Rules. Production work, including rehearsals; shop calls; or student worker jobs, is NEVER to be used as an excuse for missing classes, failure to complete assignments, or doing poorly on tests.
- **Incomplete.** (Student Rule 10.5). A temporary grade of I (Incomplete) at the end of a semester or summer term indicates that the student has completed the course with the

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exception of a major quiz, final examination or other work. The instructor shall give this grade only when the deficiency is due to an authorized absence or other cause beyond the control of the student. When an instructor reports an incomplete grade to the registrar, he or she will fill out an "Incomplete Grade Report," which is filed with the department head or designee. This report includes (1) a statement of the instructor's reason for awarding the incomplete grade and (2) a statement concerning the remaining work to be completed. If the incomplete work is not completed by the end of the following semester or if the student registers for the same course again, the I will be changed to an F by the registrar.



Theatre

SUMMARY

- The Bachelor of Arts in Theatre Arts provides a broad humanistic education in the liberal and fine arts. By means of classroom instruction and an integrated production component, the Theatre Arts student gains both a fundamental academic background and the foundations of training as the theatre artist. This preparation can lead to a career in professional educational theatre, advanced study in a variety of related professional disciplines, or entry into a broad array of jobs in public relations and communications.

SAMPLE JOB TITLES

Arts, Media, Entertainment

Actor/Actress	Acting Coach	Advertising Specialist	Amusement Park
Announcer	Broadcast Journalist	Casting Director	Choreographer
Coach/Manager	Comedian	Costume Design	Director
Display Designer	Drama Coach	Entertainer	Exhibit Designer
Foreign Correspondent	Lighting Designer	Lighting Operator	Make-up Artist
Marketing Specialist	Media	Playwright	Planner/Salesperson
Prop Manager	Rigger/Puppeteer	Scene Painter	Set Designer
Set Draftsman	Sound Design	Stage Manager	Stunt Coordinator
Writer/Editor			

Industry and Commerce

Customer Service Rep.	Manager	Art Director	Community Affairs
Booking Manager	Business Manager	PR Specialist	Public Affairs
Sales Representative	Theatre Manager	Ticket Sales Coordinator	Special Events
Training Development	Specialist		

Government, Service and Education

Arts Organization Consultant
 Dance Instructor
 Campaign Manager Critic
 Preservation

INTERNSHIPS IN THEATER

The Alliance of Resident Theater	Berkshire Theatre Festival
Center Stage	Cincinnati Playhouse in the Park
Circle in the Square Theatre	Cleveland Playhouse
Dallas Theater Center	Drama League

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Glimmerglass
Julliard School Stage Department
Lincoln Center for Performing Arts
New Dramatists
Porthouse Theatre
Stagewest
Theatre Communications Group
Thirteenth Street Playhouse
Walnut Street Theatre

The Guthrie Theater
JFK Center for the Performing Arts
L.A. Theatre Center
Pearl Theatre Company, Inc
Santa Fe Opera
Steppenwolf Theatre Co.
Theatre Development Fund/The Costume Collection
Utah Shakespeare Festival

PROFESSIONAL ASSOCIATIONS

Actor's Equity Association	American Association of Community Theatre
Director's Guild of America	Episcopal Actors Guild
National Dance Association	Playwrights Guild
Screen Actors Guild	Texas Non Profit Theaters, Inc.
United Stage of America	United States Institute for Theatre Technology

PRINT RESOURCES

100 Careers in Film and Television
A Career Handbook for TV, Radio, Film & Television Production
The Backstage Guide to Casting Directors
The Backstage Guide to Stage Management
Breaking & Entering: Landing Your First Job in Film Production
Breaking into Commercials
Breaking into Film
Breaking into Television
Careers for the Stage-Struck and Dramatic Types
Career Opportunities in Theatre and Performing Arts
Great Jobs for Theatre Majors
Opportunities in Performing Arts Careers
Take it from the Top

Texas A&M University Career Center
209 Koldus Building, 845-5139
Patricia Barron, Career Coordinator-College of Liberal Arts

II. THE THEATRE MAJOR AS A PRODUCTION TEAM MEMBER

Because theater productions are an integral part of the education of a Theater major you are expected to participate in a meaningful way in at least one of the Theatre Arts Program productions each year. Performance as research is the foundation of the Texas A&M Theatre program. Production opportunities are considered laboratories that supplement classroom work

Sample Student Technician Application

Please include a cover letter, resume, and portfolio with all submissions. Complete applications are due Friday, September 9 at 12pm. Applications may be delivered to Professor Casey in Blocker 137 from 11:10am-12pm, or emailed to autum.casey@tamu.edu.

Information regarding auditions and technician applications will be distributed at the majors/minors meeting Wednesday, August 31, 3:30-5pm in Blocker 140.

Name: _____

Email: _____

GPA: _____

Major/Minor: _____

Position Sought: _____

(Feel free to include multiple positions, and the order of interest.)

One Hot Texican Summer (Guest Artist) (9/25-10/1): Stage Manager, Assistant Stage Manager, Dramaturg, Costume Designer, Lighting Designer, Scenic Designer, Prop Master, Wardrobe Head, Wardrobe Crew, Master Electrician, House Manager, Sound Board Operator, Light Board Operator, Run Crew. ***All students applying for designer positions must have taken or be currently enrolled in the corresponding upper-division design class.**

The Conduct of Life (11/10-11/13 & 11/17-11/20): Stage Manager, Assistant Stage Manager, Assistant Costume Designer, Assistant Lighting Designer, Assistant Scenic Designer, Assistant Costume Technician, Assistant Technical Director, Prop Master, Wardrobe Head, Wardrobe Crew, Master Electrician, Assistant Director, Dramaturg, House Manager, Sound Board Operator, Light Board Operator, Run Crew, Scenic Painter

Faculty Reference (name and email address; please ask before submitting): _____

Previous Departmental Classes:

Spring 2011 Class Schedule:

Rehearsals are generally scheduled 6-10pm, M-F and some weekends. Work calls, outside of weekly shop/studio hours, are generally scheduled for 4-6 hours on Saturdays and Sundays. Designers should expect to attend 2-3 rehearsals prior to tech week, shop/studio hours as required, weekend work calls, and all rehearsals during Tech Week. Stage Managers, Assistant Directors, and Assistant Stage Managers should expect to attend all rehearsals. Do you have outside commitments (work, extracurricular activities, other) that will keep you from meeting your responsibilities?

What are the responsibilities of the positions for which you are applying? (200 words or less)

How will this position help develop your program of study? (200 words or less)

III. POLICIES AND PROCEDURES OF THE THEATRE ARTS PROGRAM

The Season Committee is constituted with at least one faculty member whose major teaching and performance responsibilities are linked with the Theatre and Culture concentration, at least one member whose major teaching and performance responsibilities are linked to the Acting and Directing concentration, at least one member whose major teaching and performance responsibilities are linked to the Design concentration, and at least one student member drawn from the membership of the Theatre Program Leadership Committee. Any Theater Arts faculty member may submit a proposal for a production or guest artist.

The Season Committee will

- Develop seasons that support THAR and PERF curriculum
- Emphasize performance as research
- Introduce a variety of theatrical styles and genres
- Maximize student learning through guest designers, directors, playwrights, and artists
- Enable student participation at all levels, including producing, directing, writing, and designing
- Forge connections with other academic units in the college and university
- Support College of Liberal Art programming in diversity
- Represent at least 3 of the following 4 categories every 2 seasons:
 - 20th C avant-garde/experimental/non-realist
 - Classical
 - Non-Western
 - 19th/20th C realism

It is expected that all Theatre majors will audition for roles and/or apply for Student Technician positions for all theatre program productions.

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The Department of Performance Studies practices a policy of diversity in season selection, casting, and production assignments. Performers and production staff are selected without regard to the implied or written *mise-en-scène* of the performance text. Individuals are selected based on the needs of the production rather than visible markers of race, class, gender, sexuality, physical ability, or appearance.

Crew Heads: Stage Managers (SMs), Assistant Stage Managers (ASMs), and Crew Heads are selected through the Student Technician Application process; they represent and have the support and confidence of the faculty. All company members, including actors, must cooperate fully with the students who hold these positions.

Open Lab Hours: The Costume Studio and Scene Shop will post regular hours at the beginning of each semester. These will be the times that the technical elements of the productions are created. Anyone needing lab hours to fulfill a course requirement, or anyone who wishes to gain experience in any of these areas is welcome to attend. Calls for scenic construction, costume construction and lighting outside of regular hours (like Saturdays) will be posted on the call board as well as the departmental Facebook page.

Crew Calls: Crew member who have a specific backstage position in a departmental production will receive their schedules from the Stage Manager. Crew members must attend all regular and special crew calls unless specifically excused by the faculty supervisor. Crew heads may not excuse members from special calls. Crew members are expected to work at their assigned tasks until they are dismissed by the Stage Manager.

Call Boards: READ ALL SECTIONS OF THE CALL BOARD IN THE BLOCKER BUILDING EVERY DAY No call for a given day may be posted with less than 24 hours notice. Always initial your name if it appears on the Call Board to indicate that you have seen the announcement. Many announcements will also be sent via group e-mails and Facebook: check e-mails daily.

Production meetings usually involve only the director, designers, technical director, stage manager, and (often) crew heads. These are usually held weekly and specific elements of the production and its progress towards Opening Night are discussed. The Stage Manager or Production Manager will chair this meeting.

Strike: Under most circumstances a production will be struck immediately after the final performance (unless the Technical Director designates an alternate time/date). All company members (cast and crew) will participate in strike. Strike will not end until dismissed by the stage manager.

Rehearsal Policies and Decorum

The director of a production specifies the length of the total rehearsal period, frequency of rehearsals, the length of individual rehearsals and other related information on audition

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notices or during audition sessions. When auditioning, the student must specifically note on the audition sheet all conflicts unless other arrangements are made prior to auditions

These are general rehearsal policies that all company members (cast and crews) are expected to follow.

1. Do not use the production as an excuse for incomplete or late academic work.
2. Do not ask to be excused from a scheduled rehearsal.
3. Be on time for rehearsal (i.e., at least 10 minutes early); warm up physically, vocally, and mentally.
4. Bring a pencil and notebook to all rehearsals. Take and review notes regularly.
5. Once cast in a production do not get a haircut, grow or cut facial hair, change hair color, tan, get a new tattoo or piercing or make other significant modifications to your appearance without first consulting with the director **and** costume/make up designers.
6. Follow directions issued by the director and stage manager or their designated representatives.
7. Ask questions and make suggestions: theater is a collaborative art.
8. Welcome the opportunity to rehearse a scene as many times as possible--or necessary.
9. Wear rehearsal clothing that approximates your costume(s). Wear the right kind of shoes. For period shows, rehearsal skirts and other necessary clothing will be provided as soon as possible. Take care of rehearsal clothes and shoes and do not eat, drink or smoke while wearing them.
10. Memorize your lines quickly and accurately.
11. Use the rehearsal time wisely. If you are off stage for a considerable time, find another work space to rehearse and/or study; please notify the Stage Manager or ASM of your location.
12. Do not leave the rehearsal room/theater without the permission of the Stage Manager.
13. Never go into the house or lobby in costume and make up unless you have been directed to do so. Do not meet family/friends until you have removed make up and changed into street clothes.
14. Visitors are not permitted at rehearsals and technical rehearsals without the prior consent of the director. Visitors are not allowed backstage or in the dressing rooms during or following a rehearsal or performance.
15. All cast and crew must clean the rehearsal space before leaving.

Makeup Kits

All Theater Majors should own a makeup kit (preferably a Ben Nye Personal Student Makeup Kit) -it's part of your "tool kit" as a theater professional. All cast members of a show, majors and non-majors alike, must provide their own makeup to insure proper sanitary conditions. **DO NOT SHARE MAKEUP** as this may lead to skin problems and infectious diseases. If a particular show/character requires extraordinary makeup, the Theater Program will provide specialized makeup, wigs, prosthesis, etc.

Student Safety Acknowledgement Form

Course Name _____ Course Number _____
Student's Name _____ Semester _____ 20_____
Student's UIN _____

Safety in Courses with Hazards

To the student: You are required to read, understand and implement the safety precautions summarized below. Your signature on the attached sheet indicates your absolute willingness to abide by these precautions while you are in the laboratory.

1. Work in the facilities only as authorized by your instructor. Do not execute unauthorized projects.
2. You are required to wear safety glasses at all times during scene shop activities, and as directed in other areas. Other personal protective equipment may be required on a task by task basis.
3. Learn emergency procedures and know the locations of the nearest eye wash stations, first aid kits, fire extinguishers, and telephones.
4. If you are injured or if any type of accident or fire occurs, IMMEDIATELY call your instructor or supervisor for assistance.
5. Carefully read all instructions and thoroughly plan your work.
6. Place personal items in the area designated for backpacks. Backpacks are not permitted in the work area.
7. Do not use any Department equipment unless you have been trained by your instructor or shop supervisor
8. Do not eat, drink or smoke in the theatres, shops or lab areas. Open drink containers and food are not allowed in the facilities.
9. Anyone wearing open-toed footwear in the scene shops will be asked to leave the work area, no matter their participation or the intended work of the day.
10. No horseplay will be tolerated in the facilities.
11. Long hair and loose clothing must be confined while using or in the presence of shop machinery.
12. Use best practices when using ladders and lifts. Anyone working under an active ladder or lift must wear a hard hat.
13. Respect all pneumatic tools as though they are loaded.
14. If a spill occurs, notify your instructor or other trained person immediately.
15. Dispose of chemicals and waste as directed by your instructor and in a manner consistent with federal, state and local hazardous waste disposal regulations as well as the Performance Studies Zero Landfill Initiative. Organic solvents are **never** to be disposed of down the sink; receptacles will be provided as needed for their collection.
16. Use best practices when lifting/moving equipment and during materials handling.
17. Do not use heat sources or other sources of spark or flame in the vicinity of flammable liquids. Note that most organic solvents are flammable.

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I have read carefully and understand all of the safety rules contained on this sheet. I also agree to read and observe all rules for specific exercises. I recognize that it is my responsibility to obey them faithfully and to report unsafe conditions or practices if I observe them. If I am unclear on procedures or proper use of equipment I will ask my supervisor.

If I have a hypersensitivity or allergy (such as, but not limited to wood dust, latex, metals, pigments, adhesives etc.) I will inform my instructor or the shop supervisor so proper precautions may be arranged.

If I have a medical condition such as, but not limited to, hypo- or hyperglycemia, diabetes, epilepsy, pregnancy, heart ailments, or **any other medical condition** which may cause sudden loss of consciousness, I certify that I am under a doctor's care and that my doctor has given me explicit permission to participate in this course.

I understand that my adherence to the safety rules is a requirement for participation in this course. The consequence for not following the instructions of the instructor or failure to adhere to the safety rules will result in immediate dismissal from the facility.

I FURTHER UNDERSTAND THAT I AM PERMITTED TO WORK IN THE FACILITIES ONLY WHEN THEY ARE UNDER THE SUPERVISION OF MY INSTRUCTOR OR DESIGNATED SUPERVISOR, UNLESS SPECIFICALLY INFORMED OTHERWISE.

Signature _____ Date _____

As dictated by TAMU Rules and Regulations, as well as for health, safety and housekeeping reasons, smoking, eating, and drinking are prohibited:

1. In the Rudder Forum, Rudder Theater, Rudder Auditorium, Fallout Theater, and classrooms at all times, except for legitimate stage business. When possible, eliminate smoking as stage business.
2. In all backstage or control area (i.e., light/sound booths) in the Rudder Forum, Rudder Theater, Fallout Theater, and classrooms.

Do not eat or drink in costume, except for legitimate stage business.

Anyone found using alcohol or illegal drugs/narcotics while on campus will be referred to TAMU police.

Do not wear open-toed shoes or sandals in the scene shop; absolutely no bare feet in the theater and shop except on stage as dictated by the director. If it is necessary to have bare feet as dictated by a character, keep footwear offstage and wear it when not on stage.

Use of Facilities, Equipment, Supplies, and Inventory

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No student may use the facilities, equipment, supplies or inventory of the Theater Program for projects outside of the TAMU Theater Production Season.

Keys

Facilities and storage area keys must be checked out by appropriate Crew Heads by the Main office secretary or the Technical Director. Crew heads must use discretion in the use of keys and touch pad codes. Under no circumstances are keys and touch pad codes to be given to other students.

NOTE: It is a felony to duplicate any TAMU key. Violators may be expelled from the University and face criminal charges.

Texas A&M University Theater Arts Program Performance Policies

ATTENDANCE

- Please arrive at all scheduled rehearsals, technical rehearsals, and performances promptly. The company stage manager (SM) or assistant stage manager (ASM) will take attendance; at times you may be required to sign yourself in. The company SM will tell you what you should do to signify that you are present.
- Beginning with Technical rehearsals, YOU will be responsible for signing in each day/night. Your SM will tell you where the sign-in sheets are posted. Do not sign in for anyone but yourself.
- If you will be late to or absent from a rehearsal OR late for the half-hour call before a performance, contact the SM or ASM by cell phone.

REHEARSALS

(These policies also apply to technical and dress rehearsals and to performances.)

- Please close all doors quietly.
- Turn off/silence cell phones
- Cast members are not allowed in sound or light booths.
- Please do not speak to the Stage Manager during light cues, sounds cues, and set changes.
- When actors are asked to "Stop" during a technical rehearsal, please wait quietly until told to "Go" Do not leave the stage without permission.
- No chairs may be moved from the house for use on stage, in dressing rooms, etc., unless specific permission is granted by THAR faculty.
- Anyone under the apparent influence of alcohol or drugs is subject to disciplinary action, including dismissal from the cast/crew. Serious violations will be referred to TAMU police.
- Treat the rehearsal space with respect. Do not put your feet up on, stand on, or climb over permanent seating.

PERFORMANCES

- Please remain backstage one-half hour before curtain for performances and tech/dress rehearsals.
- Do not handle props other than those specific to your character.
- Check your props before each show: make sure the prop is in its assigned place.
- Wear appropriate clothing backstage. All backstage crew members should be in blacks unless otherwise stated by the Stage Manager. Blacks include black shoes, black socks, black pants, and black shirts. All clothing should be free of logos, design elements, or distinguishing features. Shoes must be worn backstage at all times.
- Do not talk backstage during a performance. If you must communicate, please whisper.
- Stay out of the entrance/exit areas during entrances/exits of other cast members and especially during crew shifts and set changes.

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- ALL cast members must participate in the curtain call and in complete costume for every performance. Do not leave the theater early without permission.
- No company member (cast or crew) should handle or use any equipment in the scene shop unless authorized to do so by the Technical Director or their designee.

COSTUMES and MAKEUP

- All costumes must be signed in and out with the Wardrobe Crew.
- Please hang costumes up in designated areas after dress rehearsals and performances. YOU are responsible for your costume(s).
- Do not eat or drink anything other than water (in a closed container) while in costume dress unless it is legitimate stage business.

EMERGENCIES

- In the event of an emergency at the theater, company members should inform the SM or ASM (if possible) OR call 911 (9-911 from campus phones except pay phones).
- Central Texas Poison Center: 254-724-7405
- TAMU Police (non-emergency) 979-845-2345
- College Station Police (non-emergency) 979-764-3600

CONTACT SHEET

Each production will have its contact sheet containing the names, phone numbers and e-mail of all company members. Please keep the Contact Sheet in a secure place and do not let anyone outside the company have access to the phone numbers.

Rules for the use of Prop Firearms in the TAMU Department of Performance Studies

1. All blank-firing firearms and prop firearms with a realistic appearance shall remain locked in the office of the Technical Director when not involved in an active production.
2. During the course of production, prop firearms are only to be used or handled by the appointed Weapon Master/ Prop Master, the Stage Manager, or the actor who uses the prop onstage.
3. Blank-firing props should be locked up between performances during the run of a show.
4. Prop firearms are never to be left unsupervised, this includes preset on a props table.
5. Blank-firing props will be loaded immediately before use and unloaded immediately after use.

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6. Revolver style blank-firing props should be loaded to capacity. Blank-firing props with a magazine should only be loaded to the needs of the single performance.
7. Live firearms and deactivated live firearms are strictly forbidden from all Performance Studies areas.
8. Blank-firing props owned by the Department of Performance studied are never to be rented or lent to any outside group or organization.
9. Prop firearms are never to be brandished in a threatening manner outside of an active rehearsal or performance.
10. Prop firearms are never to be removed from the stage or backstage areas.
11. Blank-firing props shall not be fired with barrel contact to an actor. This includes suicide or execution scenes.
12. Prop firearms shall not be modified, disassembled or loaded with ammunition other than that specified by the manufacturer.
13. Use and staging of blank-firing props must be approved by the Technical Director/ Safety Officer.
14. Prop firearms manufactured with orange barrels or safety tips shall not be altered or painted over.
15. Any production using blank-firing props must place signage in the lobby indicating that shots will be fired.

Failure to adhere to these rules may result in violation of University Regulations or State or Federal law. If you do not understand these rules, do not handle or operate a prop firearm.

Purchasing Policy

No purchase for a production may be made by a student. Crew heads who require supplies must submit a complete list of supplies/items, vendor information, and pricing to their crew supervisor by the deadline indicated in the production calendar.

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Sample Theater Arts Program Audition Form

NAME OF SHOW AUDITIONS

SHOW NAME begins rehearsal DATE, and rehearses every weekday night time-time through DATE. We will begin Saturday rehearsals DATE. Tech week starts Saturday, DATE. *SHOW NAME* runs DATE .

Name

Major

Class & GPA

Email

Phone

For which role(s) are you auditioning?

.....

Is there any role[s] you will not accept?

.....

If you are cast, are you willing to maintain your appearance (no haircuts, tanning, mani/pedis, tattoos, piercings, etc.) unless you're requested to change?

Conflicts with *SHOW NAME* rehearsal dates

.....

.....

.....

Please include your resume/headshot with this form.

The Department of Performance Studies practices a policy of diversity in season selection, casting, and production assignments. Performers and production staff are selected without regard to the implied or written *mise-en-scène* of the performance text. Individuals are selected based on the needs of the production rather than visible markers of race, class, gender, sexuality, physical ability, or appearance.

IV. STUDENT WORKER/ASSISTANTSHIPS

Student employment opportunities are available to Theatre Majors in the Department of Performance Studies Office, the Costume Studio, and the Scene Shop.

Students who work in the office or either of the shops must:

- Be in good academic standing (i.e., a minimum of a 2.75 grade point average, although preference is given to those with higher GPAs).
- Possess the necessary skills required for the assigned task:
 - *Department of Performance Studies Office*: Basic computer skills, including knowledge of spreadsheets and relevant software programs Good interpersonal and customer service skills.
 - *Costume Shop*: Machine and hand sewing and other garment and costume craft construction and maintenance skills.
 - *Scene Shop*: Basic carpentry skills and the ability to use power tools; completion of THAR 135 Technical Theatre I, ability to lift heavy material.

Most student worker/assistantship jobs require a commitment of 10-15 hours a week (20 hours maximum, as per university regulations. Student workers/assistants are expected to work through the completion of final exams (this is especially crucial for those working in the Department of Performance Studies Office). Student workers who are consistently late or who miss work for reasons other than illness will be dismissed. At all times student workers must conduct themselves in a professional manner.

At times student workers will be given keys to open the office or shop. Keys are never to be loaned to other students, and student workers/assistants are not to be in the office or shops after posted hours.

Please inquire with the supervisor of the office or shop in which you are interested working. Be prepared to provide a cover letter, resume and schedule of classes and other commitments. Applicants will be interviewed by the appropriate supervisor.

Sample Student Worker Statement of Understanding

I understand that as an employee of the Costume Studio, I represent not only the Costume Studio and the Department of Performance Studies, I also represent Texas A&M University. In such, I also understand that I am expected to act in a professional manner and to serve students and employers to the best of my ability.

As a student employee of the Costume Studio, I accept the following expectations as a guide to my behavior in the workplace.

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- *I will serve as a model of what a student employee should be to all students and employers.*
- *I will respect all staff.*
- *I will respect the privacy of all students and maintain the confidentiality of all records including measurements of all student and non-student actors.*
- *I will check in with my assigned area supervisor when I arrive each day and again before I leave each day.*
- *I will work in blocks of time no less than 2 hours, unless prior arrangements have been made.*
- *I will work according to my pre-arranged schedule. I will not work outside of the schedule, unless prior arrangements have been made. I will not ask to leave before the end of my scheduled time.*
- *I will call in at least 30 minutes before the beginning of my shift should I be unable to report for work due to illness. If I am unable to reach a supervisor by phone, I will send an e-mail message.*
- *I will ask for time off at least 2 working days in advance by submitting a Request for Leave. I will not assume that my request has been granted until I receive a copy of an approved request.*
- *I am responsible for submitting my timesheet. If I do not submit it on the due date, I understand that I will not be paid for hours earned until the next pay period.*
- *I will dress in a respectable manner. I will wear shoes in the Costume Studio at all times.*
- *I will refrain from engaging in any conversation that is not professional or appropriate for a work environment, including gossip of any kind.*
- *I will assist in maintaining the appearance of the Costume Studio. This includes cleaning up after myself and leaving all work areas in good condition.*
- *I will refrain from eating during work hours, unless it is part of a department coordinated event.*
- *I understand that there will be no food or drink in the costume studio work area with the exception of water in a container with a lid. Gum, candy and tobacco products are also prohibited.*

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- *I understand that all computer use must be work related. I will not check personal e-mail accounts or social networking sites during work hours.*
- *I will refrain from studying, completing homework assignments and editing/printing schoolwork during work hours.*
- *I will complete all assignments thoroughly and in a timely manner. I will take pride in all work that I do.*
- *Once I have completed all assigned tasks, I will ask for additional assignments.*

APENDIX

A. THEATER MAJORS READING LIST

Greek:

Aeschylus
 Agamemnon
Aristophanes
 Lysistrata
Euripides
 Medea
Sophocles
 Oedipus Rex,
 Antigone

Roman

Plautus
 The Twin Menaechmi
Seneca
 Thyestes

Medieval

The second Shepard's Play

Renaissance

Calderon, Pedro
 Life is a Dream
Fletcher, John
 'Tis Pity She's a Whore
Goldoni, Carlo
 The Servant of Two Masters
Johnson, Ben
 Volpone
Marlowe, Christopher
 Dr. Faustus (1604)
Shakespeare, William
 A Midsummer Night's Dream
 Hamlet
 King Lear
 Richard III
 Twelfth Night
de Vega, Lope
 Fuenteovejuna

Webster, John
 The White Devil

Restoration/Neo-classical:

Behn, Aphra
 The Rover
Cibbers, Colby
 The Careless Husband
Congreve, Richard
 The Way of the World
Goldsmith, Oliver
 She Stoops to Conquer
Moliere
 Tartuffe
Racine
 Phaedra
Sheridan, Richard
 School for Scandal

Nineteenth Century:

Aiken, George L.
 Uncle Tom's Cabin
Boucicault, Dion
 The Octoroon
Buchner, Georg
 Woyzeck
Chekhov, Anton
 The Cherry Orchard
Goethe
 Faust
Ibsen, Henrik
 Hedda Gabler
Jarry, Alfred
 Ubu Roi
 King Ubi
Rostand, Edmund
 Cyrano de Bergerac
Schiller, Friedrich
 Mary Stuart
Shaw, George Bernard

Mrs. Warren's Profession
Pygmalion
Strindberg, August
Miss Julie
Wilde, Oscar
The Importance of Being Earnest

20th Century:

Albee, Edward
Who's Afraid of Virginia Woolf
Three Tall Women
Anouilh, Jean
Antigone
Auburn, David
Proof
Baraka, Amiri
Dutchman
Beckett, Samuel
Waiting for Godot
Endgame
Henley, Beth
Crimes of the Heart
Brecht, Bertolt
Mother Courage
The Caucasian Chalk Circle
Bush, Catherine
Wooden Snowflakes
Butterworth, Jez
Jerusalem
Cesaire, Amie
A Tempest
Churchill, Caryl
Cloud 9
Cocteau, Jean
Wedding on the Eiffel Tower
Coward, Noel
Blithe Spirit
Cruz, Nilo
Anna in the Tropics
D'Amour, Lisa
Detroit
Diaz, Kristoffer
Elaborate Entrance of Chad Diety
Dietz, Steven
Still Life with Iris
Durrenmatt, Friedrich
The Visit

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Edson, Margaret
Wit
Eno, Will
Thom Pain (based on nothing)
Feydeau, Georges
A Flea in her Ear
Fierstein, Harvey
Torch Song Trilogy
Fo, Dario
Trumpets and Raspberries
Foote, Horton
The Young Man From Atlanta
Fornes, Maria Irene
Fefu and her Friends
Friel, Brian
Dancing at Lughnasa
Fugard, Athol
Master Harold... and the Boys
My Children! My Africa!
Fuller, Charles
A Soldier's Play
Gambaro, Griselda
Antigona Furiosa
Genet, Jean
The Balcony
Glaspell, Susan
Trifles
Gorky, Maxim
The Lower Depths
Gray, Spalding
Swimming to Cambodia
Guare, John
Six Degrees of Separation
Hansberry, Lorraine
A Raisin in the Sun
Hellman, Lillian
The Children's Hour
Heyward, DuBose
Porgy and Bess (music by George Gershwin)
Howe, Tina
Painting Churches
Hughes, Langston
Mulatto
Hwang, David Henry
M Butterfly

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Chinglish
Ionesco, Eugene
The Bald Soprano
Josephy, Rajiv
Bengal Tiger at the Baghdad Zoo
Kaufman, Moises
The Laramie Project
Kazan, Zoe
Absalom

Kitt, Tom & Yorkey, Brian
Next to Normal
Kushner, Tony
Angels in America
Larson, Jonathan
Rent
Laufner, Deborah Zoe
Sirens
Letts, Tracy
August: Osage County
Lindsay-Abaire, David
Rabbit Hole
Lorca, Federico Garcia
The House of Bernarda Alba
Macleish, Archibald
J. B.
Marguiles, Donald
Dinner with Friends
Mamet, David
Glengarry Glen Ross
McDonah, Martin
The Beauty Queen of Leenane
Mee, Charles L., Jr.
Big Love
Miller, Arthur
Death of a Salesman
Miranda, Lin-Manueal & Hudes, Quiara Alegria
In the Heights
Moraga, Cherrie
The Hungry Woman
Nachtrieb, Peter
Bob
Norris, Bruce
Clybourne Park
Nottage, Lynn
Ruined
Nowra, Louis

The Golden Age
O'Casey, Sean
Juno and the Paycock
Odets, Clifford
Waiting for Lefty
O'Neill, Eugene
Long Day's Journey into Night
Emperor Jones
Organ, Scott
Phoenix
Osborne, John
Look Back in Anger

Overmyer, Eric
On the Verge; or, The Geography of Yearning
Parks, Suzan-Lori
The America Play
Topdog/Underdog
Pinter, Harold
The Birthday Party
Pirandello, Luigi
Six Characters in Search of An Author
Reza, Yasmina
God of Carnage
Ruhl, Sarah
In the Next Room (or, The Vibrator Play)
Saracho, Tanya
El Nogalar
Sartre, Jean
No Exit
Schenkkan, Robert
The Kentucky Cycle
Shange, Ntozake
*For Colored Girls Who Considered Suicide when
the Rainbow Was Enuf*
Shanley, John Patrick
Doubt
haw, George Bernard
Pygmalion
Shepherd, Sam
Buried Child
Simon, Neil
Lost in Yonkers
Smith, Anna Deveare
Fires in the Mirror
Twilight: Los Angeles, 1992
Sondheim, Stephen & Lapine, James

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<i>Sunday in the Park with George</i>	Weiss, Peter
Soyinka, Wole	<i>Marat/Sade</i>
<i>Death and the King's Horsemen</i>	Stoppard, Tom
<i>Arcadia</i>	Wertebaker, Timberlake
<i>Rosencrantz and Guildenstern are Dead</i>	Wilde, Oscar
Svich, Caridad	<i>The Importance of Being Earnest</i>
<i>Iphigenia Crash Land Falls on the Neon Shell</i>	
<i>That Was Once Her Heart</i>	
<i>12 Ophelias</i>	Wilder, Thornton
Synge, John Millington	<i>Our Town</i>
<i>Riders to the Sea</i>	Williams, Tennessee
<i>Playboy of the Western World</i>	<i>A Streetcar Named Desire</i>
Thompson, Judith	<i>Cat on a Hot Tin Roof</i>
<i>Lion in the Streets</i>	Wilson, August
Treadwell, Sophie	<i>Fences</i>
<i>Machinal</i>	<i>The Piano Lesson</i>
Uhry, Alfred	Wilson, Lanford
<i>Driving Miss Daisy</i>	<i>Talley's Folly</i>
Valdez, Luis	Wright, Doug
<i>Zoot Suit</i>	<i>I am My Own Wife</i>
Vogel, Paula	Yeats, William Butler
<i>How I Learned to Drive</i>	<i>The Death of Cuchulain</i>
Wasserstein, Wendy	
<i>The Heidi Chronicles</i>	