Welcome to the Department of Theatre.

A walk through our doors will allow you a wealth of theatrical experiences both in and out of the classroom. Whether you want to perform, design, direct, teach or otherwise work in theatre, Kean can help you turn your talent into a life's work, your passion into a profession, your dream into a reality. It is our common passion for theatre that creates a diverse group of students and an outstanding faculty who are working together to create a community that will help you discover the best in yourself and in others.

Accredited by the National Association of Schools of Theatre, Kean University's Department of Theatre mirrors the university's mission to provide a core educational foundation based on the liberal arts. Our curricula are designed to educate theatre students to enter the realm of professional theatre, theatre education or advanced graduate studies.

The theatre family here at Kean will provide you with academic and professional guidance and support throughout your college career. Whether it is a fellow student, a member of the faculty or staff, or your advisor, we are here to help you succeed.

All the best,

Holly, Teresa, Ernest, Karen, Rachel, Nick, Michele, Matthew, Dori, Nicole, and Janet
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THEATRE FACULTY

Nick Benacerraf - VE 415 Ext. 74436, benacern@kean.edu M.F.A., (Cal Arts), M.A. (Cal Arts); Professional Affiliations: USITT (United States Institute of Theatre Technology); Teaches Scenic Design/Technology, Scenic Painting, Introduction to Theatre, Drafting and Rendering, Theatre Lab, and Technical Theatre Production.

E. Teresa Choate - VE 417, Ext. 74427, choatet@kean.edu: Ph.D. (UCLA), M.F.A. (Catholic University of America), M.A. (Denver University). Teaches World Theatre I, World Theatre II, Script Analysis and Dramaturgy, Period Acting, and Acting I. Directs for the main stage. Publications include Electra USA and five books in the In An Hour series (Albee, Ayckbourn, Beckett, Brecht, and Hansberry). President ex officio of Alpha Psi Omega, the National Theatre Honor Society.

Rachel Evans - VE 411, Ext. 74429, revans@kean.edu: M.F.A. in Directing (University of Pittsburgh); Professional Affiliations: AATE, ATHE, SCASS-Arts, TYA/USA. Teaches Acting I, Creative Drama, Theatre for Young Audiences, Creating Plays for Children, Methods of Teaching Secondary School Theatre, and Topics in Theatre Education; Program Coordinator for B.A. in Theatre with Theatre Certification (K-12) and student teaching field supervisor.

Karen Hart - VE 412, Ext. 74423, khart@kean.edu: M.F.A. (University of Texas, Austin); Professional Affiliations: ATAC (Association of Theatrical Artists and Craftspeople), and USITT (United States Institute of Theatre Technology), and Phi Kappa Phi. Teaches Costume & Make-up Design/Technology, Costume History and Costume Construction.

Holly Logue - VE 409A, Ext. 74428, hlogue@kean.edu: M.F.A. and M.T.A.(Rutgers University—), Professional Affiliations: AEA (Equity), SDC (Society of Stage Directors and Choreographers), NTC (National Theatre Conference), NAST (National Association of Schools of Theatre), ATHE (Association of Theatre in Higher Education), VASTA, AMTE, Phi Kappa Phi. Teaches Acting, Directing, Musical Theatre, and Dialects. Directs for the main stage.


FALL 2014 ADJUNCT FACULTY
Ryan Allen, Deborah Andrews, Lisa Deo, Heather Harrington, Joy Hermalyn, Hope Hudson, Kathleen Kelly, Brant Murray, Patrick Rizzotti, Blake Segal, Mary Elizabeth Stubbs, Valerie Van Hoven, Charmaine Warren, Gail Winar, Dan Yates

Adjunct Professors, may be reached by calling the Theatre office, Ext. 74420 or leaving a message in their department mailbox:
THEATRE STAFF
Janet DeAugustine - Department Secretarial Assistant - VE 409, Ext. 74421, jdeaugus@kean.edu
Matthew Eggleton - Technical Director - VE 309, Ext. 74422, meggleto@kean.edu
Michele Mossay - Liaison, Academy for Performing Arts - Union County Vocational and Technical Schools, W 403E, Ext. 71612, mmossay@kean.edu
Nicole Smith - Assistant Costume Shop Manager - VE 117, Ext. 74415
Dori Strober - Costume Shop Manager - VE 117, Ext. 74415
The Department of Theatre email address is theatre@kean.edu.

FACULTY ADVISORS

Theatre students are assigned an advisor to aid in setting up programs and/or answer any questions that may arise. All faculty members are eligible to help. It is essential that students work with their advisors during the advanced registration period to review the curriculum sequencing and develop a personal graduation map, charting a course to a timely (4-5 year) graduation. Advisors can help students with internships and graduate school selection. If you are a theatre major and have not been assigned an advisor, see Janet DeAugustine, Department Secretary, in VE409.

My Faculty advisor is ________________________.

My Faculty advisor’s phone number is___________________________.

My Faculty advisor’s office hours are____________________________
DEPARTMENT OF THEATRE
MISSION, OBJECTIVES, AND GOALS

MISSION:
In relation to the College and University mission, the primary mission of the Department of Theatre is to prepare theatre artists, administrators, and educators for the 21st century. The Department of Theatre aspires to engender lifelong artistic appreciation by providing cultural and educational experiences for the student body, the university, and surrounding communities. We are deeply committed to exploring cultural diversity through learning about oneself and the human condition and learning about world cultures, past and present.

In support of the above mission statement, we have developed specific goals for the department, attainable via coursework, mentorship, and participation in the theatre production series:

- Educate students to enter the professional realm of theatre or advanced graduate studies.
- Prepare students for the profession through one-on-one mentorship with members of our theatre academicians and practicing artists.
- Promote Kean University as a regional and statewide cultural resource in theatre.
- Promote faculty development through active participation in state, regional, national, and international professional organizations and through scholarly, artistic and creative pursuits.
- Promote the importance of networking within the professional community by encouraging students and faculty participation in professional activities and providing opportunities through Premiere Stages, a professional theatre in residence at Kean University, and in the New York City area.

Core Values

- Creativity-inventive practice within and beyond the traditions and processes of theatre and film performance, including expressive application of the various technologies of performance. To do so requires:
- Collaboration-as a necessary process of inquiry in creative activity. To do so requires:
- Communication-fluency in the various languages of artistic expression (both high and low cultural forms) and critical practice (textual as well as applied). To do so requires:
- Commitment-to the processes of artistic practice as collaboration and commitment to the larger critical values associated with the role of theatre and film in society as an agent of personal expression as well as public discourse. To do so requires an awareness of
- Community-an understanding of social responsibility and individualism and the ability and desire to contribute to each within and outside the academy as scholar-artist-citizens.
STUDENT LEARNING OUTCOMES (SLOs)

Students who graduate with a degree in theatre should be able to:

- Identify and articulate humanistic values and cultural diversity found in the study of theatre.
- Demonstrate oral and written communication skills as appropriate to theatre.
- Exhibit analytical, critical, creative thinking/ability and supportive research techniques.
- Synthesize theatrical elements in class projects, productions, and performance.
- Demonstrate competence in the major area of theatrical specialization by producing theatrical work.
- Articulate a coherent set of artistic/intellectual goals.

Production Program Mission

The Mission of the production program is based on six primary premises:

1. Create for theatre students a pre-professional laboratory, in which to test and experiment with the practical and theoretical artistic skills and precepts that emanate from the academic curriculum under the guidance of professional faculty and visiting artists.
2. Enhance the cultural life of the university community through the presentation of the best theatre possible - in particular, a season of theatre balanced between that which is not readily available in the commercial sphere with those productions that are likely to have box office appeal – to audiences of all ages, but serving, primarily, the adult theatergoer (i.e. students and the community).
3. Provide theatre majors, during the course of four-year rolling cycles, with as wide a range as possible of dramatic literature from various cultures and periods, presented in a variety of theatrical modes.
4. Facilitate opportunities contributing to the evolution of American theatre with the presentation of new, unproduced scripts.
5. Introduce students to the profession by co-producing (i.e. Premiere Stages) a script from a contemporary playwright, providing students access to and interaction with AEA professionals.
6. Provide the appropriate production opportunities and facilities for the creative process.

The effectiveness of the Production Program shall be measured by:

1. Internal assessment
2. External assessment

The Theatre Season shall be divided into three categories: Mainstage, Second Stage, and Workshop, supplemented by Premiere Stages.

Mainstage Season

1. Shall consist of three or four completely realized productions annually;
2. Shall be designed and directed by faculty members, qualified undergraduate students or guest artists;
3. Shall be partially supported by income generated through patron and box office revenue;
4. Shall be determined, with the production staff assigned, in the preceding academic year.
Selection of the Mainstage Season

Functioning as a committee of the whole, the Department of Theatre faculty shall, during the months of October and November of the preceding academic year, discuss scripts to be mounted during the following academic years. Suggestions from students and faculty may be solicited as well. All suggestions will be considered from several perspectives, focusing primarily on a play selection that would fulfill the objectives and goals outlined in the mission statement. During the course of each two year production season cycle, at least one script from each of the following categories should be scheduled for the Mainstage Season: period classic, modern classic, musical, modern realism, modern non-realism, new script, and theatre for youth. In addition script selection should include both western and world theatre.

Additional considerations for season selection, related to the Department Mission, include the following.

1. Professional training needs of the undergraduate students
2. Plays that address issues and lives of diverse populations
3. Professional development of the faculty

The department missions inform all decision-making in the theatre unit. The theatre curricular offerings undergo a regular review with the changing needs and desires of our students in mind. We encourage innovative thinking on the part of both the faculty and the students in the program. In all cases of long range planning, curricular development, innovative activities, operational decisions, and production season, the entire faculty is consulted and consensus determines the outcome. The entire theatre faculty functions as the search committee for new positions when such cases arise, and the mission of the program is key in determining the job description and hiring objectives for any new faculty.

Workshop Season

1. Shall consist of an undesignated number of productions and/or presentations annually;
2. Shall be essentially non-mounted productions (i.e. stock/unit pieces pulled but not modified, costumes pulled and minimally modified, and minimal lighting) presented in black box, classroom, or appropriate workshop venue;
3. Shall be directed or coordinated by qualified faculty, staff, visiting artists, or undergraduate students;
4. Shall be produced with budgets limited to applicable royalties and/or fees;
5. Shall represent the realization of specific training objectives of the students involved in the productions and/or presentations.
**Second Stage Season - application and further details may be found on pages 31-36**

1. Shall consist of one production per semester, provided scheduling is possible and qualified applications are presented.

2. Shall be designed and mounted in such a way that complete load in and tech occurs within 48 hours of opening day (day 1: load in, hang, and focus; day 2: dress tech; day 3: production opens).

3. Scenic and lighting elements must allow for scheduled classes to continue as normal.

4. Rehearsal and performance space(s) must be restored for the space’s regularly scheduled activities at the end of each day’s use.

5. Does not interrupt the normally scheduled activities in the room.

6. Rehearsal space on campus is based on availability and must be scheduled in advance, however the needs of the faculty/staff have priority and rehearsal space may become unavailable.

7. Use of departmental technical facilities must be arranged in advance with Advisor or appropriate staff member.

8. Strike will follow final performance and must be scheduled in consultation with the advisor.

9. The on campus facility must be vacated by 11 pm (or earlier if the particular facility requires it).

10. Shall be designed and directed by qualified undergraduate students as demonstrated by appropriate experience.

11. Shall be supported by allotted production budgets negotiated by the Theatre Council as producer.

12. Completed applications must be submitted to the Department of Theatre faculty by the add/drop date of the semester they wish to produce.

13. Recommendations for technical positions must be solicited from the appropriate faculty designers and approved by the Second Stage Advisor before placing them on the application form.

14. Shall adhere to all rules and regulations concerning technical elements, with specific attention to prop weapons, money, and narcotics.

15. Shall adhere to all rules and regulations regarding fire codes and emergency exit accessibility.

16. Shall be supervised by an appointed Advisor from the department faculty/staff.

17. Shall schedule regular production meetings with production notes submitted to the Advisor within 24 hour.
DEGREES IN THEATRE - NOTE All degrees currently are under revision

**Bachelor of Arts in Theatre**—a generalist, liberal arts degree allowing for a specialty in theatre and the opportunity to develop other areas as well. 51 (of 124 total) credits in Theatre and related courses.

**Bachelor of Arts in Theatre with Theatre Teacher Certification**—a degree in Theatre leading to K-12 teacher certification. 2.75 GPA required for admission to College of Education.

Bachelor of Arts in Education with Second major in Theatre. The following are some of the degree options available at Kean to combine theatre and education:

- B. A. in Theatre with Theatre Certification (K – 12)
- B.A. in Early Childhood Education (P – 3), with 51 or 30 Theatre credits
- B.A. in Elementary Education (K – 5), with 51 or 30 Theatre credits
- B.A. in Middle School Education (5 – 8), with 51 Theatre credits
- Post-Baccalaureate Teaching Certification: Theatre
- Post-Baccalaureate Teaching Certification: Speech/Drama

See the Theatre Education Handbook (separate document) for more information.

**Bachelor of Fine Arts in Performance**—specialized pre-professional degree in actor training. 87 credits in theatre and related areas (of 130 total)

**Bachelor of Fine Arts in Design and Theatre Technology**—specialized pre-professional degree in technical theatre. 84 credits in theatre and related areas (of 127 total).

THEATRE DEPARTMENT POLICIES

**THEATRE LAB**

In order to enable students to obtain credit for their crew work, a course entitled Theatre Laboratory has been established. Theatre majors must enroll in Theatre Lab. The number of lab semesters varies according to degree. Transfer student’s lab requirements are determined by the chairperson when their entrance transcript is evaluated.

**Theatre Lab and Strike Participation Policy (8/08)**

**General Theatre Lab Description**

Theatre Lab (THE 2301-6) is a .5 credit course requiring students to attend lab for 2 hours and 50 minutes of class time per week providing the technical laboratory education as well as support for the department's production season. All lab students must attend at least 2 strikes per semester and submit an updated resume at the end of the semester.

**General Strike Requirements**

Students will be assigned their production strike(s) for each semester based on their degree program, cast/crew responsibilities, and lab enrollment.
Theatre Lab and Strike Requirements by Degree

It is not recommended that Theatre Lab be combined with THE 1000 Intro to Theatre or THE 2300 Tech Theatre Production in the BFA performance or BA Theatre Education.

BA Theatre Majors
CREDITS: 6 semesters of THE 2301-6 or THE 4301-6 Theatre Lab at .5 credits for a total of 3 credits.

STRIKE: BA students are not required to attend strikes during semesters they are not enrolled in Lab unless they are part of a production (cast or running crew).

BFA Performance Majors
CREDITS: 2 semesters of THE 2301-6 or THE 4301-6 Theatre Lab at .5 credits for a total of 1 credit.

Transfer BFA performance students must take a minimum of 1 semester of Theatre Lab.

STRIKE: All BFA Performance majors are required to participate in a minimum of one strike per semester. The student will be assigned to the strike associated with the production in which they are cast. During the semesters they are registered for Theatre Lab, they will be assigned to two strikes, as required for the course, one of the strikes will be the production in which they are cast. If the student is not cast within a certain semester they will be assigned a strike to attend.

NOTE: BFA performance students who are not cast within a semester should be encouraged to register for at least 1 credit of Behind the Scenes (ID 3341, 3342, or 3343). This will keep them involved in the department and may be substituted for Theatre Lab in the event that they are unable to complete the BFA Performance major or decide to change to a BA major after their sophomore year.

BA Theatre Education Majors
CREDITS: 4 semesters of THE 2301-6 or THE 4301-6 Theatre Lab at .5 credits for a total of 2 credits.

Transfer BA education students must take a minimum of 2 semesters of Theatre Lab.

STRIKE: All BA Education majors are required to participate in a minimum of one strike per semester. They shall not be assigned to a strike during the semester of their Senior Field Experience.

NOTE: BA Theatre Education students who are not cast in a departmental production and are not registered for Senior Field Experience should be encouraged to register for at least 1 credit of Behind the Scenes (ID 3341, 3342, or 3343). This will keep them involved in the department and may be substituted for Theatre Lab in the event that they are unable to complete the Theatre Education major or decide to change to a BA major after their sophomore year.
**BFA Design/Tech Majors**

**CREDITS:** 8 semesters of Theatre Lab THE 2301-6 or THE 4301-6 at .5 credits per semester for a total of 4 credits.

AND

6 total credits of Behind the Scenes (ID 3341, 3342, or 3343).

Transfer students are required to take Theatre Lab every semester enrolled with a minimum of 4 semesters. No more than 2 credits or 4 semesters of lab may be transferred from another institution. Transfer students must be enrolled in Behind the Scenes each semester, for a minimum total at graduation of 4 credits.

**STRIKE:** BFA design/tech students are required to attend ALL mainstage strikes but no more than 3 per semester.

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**PUBLIC PERFORMANCE and BEHIND THE SCENES**

*(ID 3331, 332, 3333 - ID 3341, 3342, or 3343)*

Credit is available for onstage and backstage work, pending acceptable academic and professional standing in the department. Credits will vary according to project or responsibility with the number of credits to be determined by supervising faculty. Students should not take on more than 3 credits worth of responsibility per semester.

Examples of Behind the Scenes credits (credit level set by faculty advisor):

- Designer 3 credits
- Stage Management 3
- Assistant Designer 1 - 2 credits
- Assistant Stage Management 1 - 2
- Props Master 1 - 2
- Lightboard operator .5 - 1 credit
- Soundboard operator .5 - 1 credit
- Spotlight operator .5 - 1 credit
- Dresser .5 - 1 credit
- Wardrobe Chief 1 - 2 credits
- Master Electrician 1 - 2 credits
- Running Crew (tech and production weeks only) .5 - 1 credit

Positions may be combined for additional credit. (Example: Master Electrician/Assistant Lighting Designer 3)

Examples of Public Performance credits (credit level set by production director)

- Principal Role (Lead) 3 credits
- Supporting Role 1-2 credits
NOTE: Students under academic probation may not take more than 1 credit of Behind the Scenes or Public Performance per semester until restriction is lifted by department.

**THEATRE CAPSTONE**
The capstone courses listed below satisfy the three credit requirement under the university's General Education program. Capstones provide a means of demonstrating the cumulative knowledge, skills, and values learned while a student at Kean University.

You must have formally declared your major and be accepted into a particular degree program before you may register for the capstone equivalent course. You must register for the approved course for the degree program under which you plan to graduate (see approved course listing below). Petitions are required for registration and will only be approved when students have met all the prerequisites for the course.

As you plan your graduation date please be aware of when these courses are offered and adjust your schedule accordingly.

THE 4900 Senior Seminar in Theatre - BA Capstone
THE 4220 Topics in Theatre Education - BA Theatre Ed Capstone
THE 4150 Acting as a Profession - BFA Performance Capstone*
THE 4350 Portfolio Preparation - BFA Design & Technology Capstone*

* BA students may elect these capstone options with permission of advisor and department chair. Students must have demonstrated exceptional work within the area of interest. Approval will be based on, but not limited to, faculty recommendations, coursework in area of concentration, production participation and the student's interest in a career in that area of expertise.

BFA Performance and Design/Technology majors should be aware that you must take an additional approved theatre or supportive course to fulfill the minimum credits required for graduation.

When enrollments are insufficient to run a capstone, alternative arrangements will be made to allow the student timely completion of their degree program.

**ASSESSMENTS**
An annual assessment is required of each theatre major. Freshmen are assessed by all faculty, sophomores and juniors by their primary and secondary advisors, seniors by all faculty. Preparation for each assessment varies according to degree program and year of study.

**DEPARTMENT MEETINGS**
Meetings are held throughout the year to provide information or special workshops. All Theatre majors are required to attend all meetings. Guest artists are featured at some meetings.

**CLASSROOM ATTIRE**
Many performance courses require specific attire, which will be identified in your course syllabus. Adherence to this and all policies relating to classroom conduct are expected. Also note Health info on p 71.
OPPORTUNITIES FOR THEATRE MAJORS

KEAN THEATRE COUNCIL
The Theatre Series Council is an organization developed to provide student leadership and assistance to the department. Its membership consists of a President, Vice President, Recording Secretary, Treasurer and Publicity Manager. The Theatre Arts faculty are also part of the council, and all members have voting power. Meetings are held once a month and are open to all Kean students. See Theatre Council Constitution.

THEATRE PRODUCTIONS
Students enrolled as Theatre Majors are expected to participate in one or more of the productions listed below. Maintaining your major’s minimum gpa is required.

1) Major Productions. Four during the academic year. The productions are most often directed and designed by members of our faculty or guest artists.
2) Children’s Theatre on Tour and Kean Players on Tour. The company tours local school districts. Each tour is part of a 3 credit course.
3) Kean Second Stage Productions. One-two productions during the academic year. Productions produced by the theatre council to showcase student work.
4) Director’s Workshops. Part of a 3 credit course, productions are student directed. Auditions for all productions are open to Kean University students.
5) Cabaret Series. Open to all students.

DEPARTMENT OF THEATRE AMBASSADORS
Students are regularly invited to serve as representatives for the department at events such as open houses, orientation, department admission auditions, the NJ Thespian Festival, prospective student visitation days, etc. If you would like to be part of this service corps, please let us know and we will add you to our email list.

UNITED STATES INSTITUTE OF THEATRE TECHNOLOGY (USITT)
USITT is an international organization that works for the constant exchange of current information in all areas of technical theatre. Students may attend a national conference held each spring in a major US city.

ALPHA PSI OMEGA
Established for the purpose of providing acknowledgment to those students demonstrating a high standard of accomplishment in theatre and through the expansion of ALPHA PSI OMEGA among colleges and universities, providing a wider fellowship for those interested in theatre. Kean students who are members of ALPHA PSI OMEGA who maintain their high academic standards and level of participation in theatrical production are honored at graduation. See induction requirements below. For further information, visit the national website (www.alphapsiomega.org) and see the faculty advisor, Teresa Choate.

INDUCTION REQUIREMENTS FOR ALPH PSI OMEGA, NATIONAL HONORARY THEATRE SOCIETY ALPHA GAMMA GAMMA CHAPTER
1. A minimum average GPA overall of 2.7 or better
2. A minimum average GPA in theatre classes of 3.0 or better
3. Completion of 2 semesters of participation in the theatre program at Kean University
4. Participation in at least two Areas (directing, dramaturgy, playwriting, acting, theatre education, front-of-house management, technical theatre, production research, and other appropriate theatrical responsibilities.

**A Recommended Minimum Point System**

A total of 75 points from the following categories (including participation in at least 2 areas of categories 1 through 6) is necessary for admission to ALPHA PSI OMEGA.

- **Category 1. Theatre Performance**
  - Acting (15-30 pts.)
  - Dance (15-30 pts.)
  - Singing (15-30 pts.)

- **Category 2. Theatre Production**
  - Design (20-30 pts.)
  - Producing (20-30 pts.)
  - Stage Management (20-30 pts.)
  - Production Coach/Other (5-25 pts.)
  - Crew Chiefs (10-20 pts.)
  - Construction Crews (10-20 pts.)
  - Running Crews (5-15 pts.)
  - Front-of-House (1-15 pts.)
  - Public Relations/Publicity/Marketing (5-20 pts.)

- **Category 3. Directing**
  - Stage directing (25-40 pts.)
  - Choreography (20-30 pts.)
  - Musical directing (20-30 pts.)

- **Category 4. Dramaturgy**
  - (20-40 pts.)

- **Category 5. Playwriting**
  - Play/Book for musical: (10-30 pts.)
  - Musical Composition for Theatre Performance (10-30 pts.)

- **Category 6. Theatre Education (above and beyond class requirements)**
  - Seminar leader or presenter (10-30)
  - Workshop leader or presenter (10-30)
  - Panel member or presenter (10-30)

- **Category 7 Special: Officer in Drama/Theatre Org/Club (5-10 pts.)

- **Category 8. Special: Membership in Delta Psi Omega (50 pts.)

**DEPARTMENT SCHOLARSHIPS**

Available scholarships vary each year according to the investment performance.

For additional scholarship information see: [http://www.kean.edu/KU/Scholarships](http://www.kean.edu/KU/Scholarships)

The Theatre Program offers several scholarships for students that meet the criteria.

**Visual and Performing Arts Scholarship** – A select number of full-tuition scholarships are awarded to incoming freshman with a minimum 3.0 high school GPA who pursue undergraduate degrees in theatre. These scholarships are renewable for up to four years with a minimum cumulative 3.0 GPA, maintaining quality
artistic academic achievement and continuous full-time enrollment. Eligible applicants will be required to submit a College of Visual and Performing Arts Scholarship Application and provide a portfolio review, audition, or assessment by the department faculty.

**Choregos Scholarship** - A merit/talent based scholarship awarded to an undergraduate majoring in theatre or theatre and education. Audition/portfolio review and interview required.

**Vince Laona Memorial Scholarship** – Awarded to students with a minimum 2.5 GPA who are interested in theatre management or stage management.

**Adelaide Anna Maria Kornau Endowed Scholarship in Theatre** – Awarded to an undergraduate theatre major in high academic standing who demonstrate financial need and have a conviction to pursue a career in theatre.

**Estelle Ritchie Scholarship** - to support a female performer.

**Elizabeth McColgan Theatre Scholarship** – Granted to a senior theatre major with a minimum 3.0 GPA and proven financial need.

**Shaffer-Koros College of Visual and Performing Arts Endowed Scholarship** – Granted to a sophomore, junior, or senior major within the College of Visual and Performing Arts with a minimum 3.0 GPA.

**Thomas H. Kean Scholarship** – Qualified students must be United States citizens and New Jersey residents who are pursuing an undergraduate degree in the performing arts, have completed 60 credits and are registered for a minimum of 6 credits in the upcoming semester. Awarded through the Garden State Arts Center Foundation.

**James R. Murphy Endowed Scholarship for London Theatre Study** – Granted to theatre majors or minors who are interested in studying in London.

Other grants and scholarships are available from the university. Information and applications may be obtained on the university web site. Application must be made by the March 1 deadline for consideration. To view the Scholarship Handbook, go to http://www.keanfoundation.org

**DEPARTMENT AWARDS**

An annual banquet celebrates the end of the academic year, and introduces the next years’ theatre season. Awards are presented at this time for outstanding accomplishments.

**The Lenore Vaughn-Eames Award** goes to a student who has demonstrated excellence in acting, directing, or technical work for six consecutive semesters. The student must have demonstrated leadership in the department as well as a professional attitude in his or her work.

**Director's Award** goes to a student who demonstrated excellence in an onstage or directorial capacity during the mainstage theatre season.

**Technical Director's Award** goes to a student who has demonstrated excellence in a technical and/or designer capacity on all major productions during the year. The student must demonstrate
skills beyond class requirements.

**Outstanding Newcomer Award** goes to a student new to the department that has worked on all major productions during the year. The student must demonstrate a genuine interest in theatre above any class requirements.

**Dramaturgy Award** goes to a student who has demonstrated a commitment to dramaturgy having served as dramaturg to the director of a main stage production. Assessment of the dramaturgical portfolio by the theatre faculty and director’s recommendation will determine the awardee.

**James R. Murphy Award** goes to a student who has demonstrated superior professionalism, discipline, teamwork, and commitment throughout the current theatre season.

**Ernarakateho Award** goes to a student who exemplifies excellence in theatre and education.

**Terpsichore Award** goes to a student who demonstrates excellence in movement and dance.

**DEPARTMENT COMMUNICATION**

All announcements about department activities, extracurricular productions, theatre council meetings and many other items are emailed, posted to the Department of Theatre and/or Kean Theatre Council Facebook page, and posted on a bulletin board outside VE 119. It is important that you check email, FB, and the callboard at least one time every day. You may also leave messages for other people in the department on the board.

**CAMPUS EMPLOYMENT FOR THEATRE MAJORS**

**Office Assistant**

Students may apply for office aide positions in the Theatre Office, VE 409. Examples of student’s responsibilities include answering the telephone, greeting visitors, running errands, filing, typing and copying materials for instructors.

Students applying must have a courteous and respectful attitude toward visitors, callers and co-workers. Workers must be attentive to office security, careful and productive in completing work, willing to learn, accepting suggestions and helping wherever needed.

**Costume Shop Assistant**

Supervisor: Dori Strober Phone 737-4415

Requirements:

- Must have a good sense of organization and self motivation.
- Must be willing to work alone or with large groups.
- Must be available for all strikes.
- Must be able to work at least 10 hours per week the majority of the hours on weekdays.
- Previous sewing experience a plus.
- Must have an eye for detail.
- Must have a sense of humor.
Salary will vary according to previous experience and skill level.

Primary Duties:
Costume shop maintenance
Machine maintenance
Stock maintenance
Storage organization and maintenance
Some filing as needed
Costume rental and checkout
Measurement records

Computer Lab Assistant
A work study student may be employed in the theatre Macintosh computer lab in VE309 for a maximum of 15 hours a week. The student’s responsibilities include maintaining the condition of the lab, cleaning, updating computers, installing programs, and helping students use the computers and software.

Students applying must have a courteous and respectful attitude toward other students and faculty.

Schedule may vary with more hours needed near the end of the semester as student projects require more time in the lab.

Technical Assistant
Supervisors: Matthew Eggleton 737-4422
Nick Benacerraf 737-4436
Karen Hart 737-4423

Description: The technical assistant is a student who has an interest in technical theatre. The student should have completed technical theatre production, two semesters of theatre lab and worked backstage for at least one year (preferably in the current university situation).

Qualifications: The technical assistant should have a cheerful, positive attitude about technical work. They should be a full time student at Kean University and maintain a grade point average of 3.0 or higher.

Salary: The technical assistant will be paid according to the university wide system of wages for student aide positions. Accurate accounting of hours and work completed must be turned in to the faculty supervisor weekly.

Duties: The technical assistant is responsible for the following:
1. Organization of VE shop.
2. Maintenance of tools, hardware and paint cabinets in 119 shop.
4. Maintenance of the theatre spaces and dressing rooms in 118 and 119.
6. Posting and maintaining of schedules for 118 & 119.
7. Maintenance of the callboard outside of 118.
8. Posting and organizing students to help with space maintenance.

Note: Specific jobs will depend on theatre usage and production schedules. These jobs are not intended to put a strain on the tech assistant’s schedule but meant as guidelines for supervision. The TA should be assisted by other students in the department as part of their hour requirements for theatre classes.

Work Study Program
This program is offered through the financial aid office. Those students who are eligible for loans may apply to work while going to school to pay off loans before graduation. Dependent on how much the student is allocated they may work 10-20 hours per week. The theatre department offers several work study positions: costume shop assistant, wardrobe assistant, construction/prop shop assistant, computer lab assistant, lighting assistant.
Admission to Theatre Major:
Required Competencies & Skills
(Revised 20 July 2013)
(Effective 1 January 2009)

Date______________________________

Student’s Name (print)_____________________  Signature____________________

Advisor’s Name (print)_____________________  Signature____________________

For student entering Kean as a Freshman, the following must be completed by their Sophomore assessment in order to declare.

_____1. Successful completion of 4 semesters at Kean University
_____2. Successful completion (C or better) of 3 of the following 4 courses: Introduction to Theatre, Acting I, 1 Drama lit class, or Technical Theatre Production
_____3. Successful completion of at least 2 theatre labs
_____4. Participation as member of cast, crew, or staff in minimum of 3 mainstage productions
_____5. 2.7 average in theatre classes
_____6. Participation in annual assessments
_____7. Up-to-date resume

For student entering Kean as a Sophomore – Fall Semester, the following should be completed by their Sophomore assessment in order to declare.

_____1. Successful completion of 2 semesters at Kean University
_____2. Successful completion (C or better) of 2 of the following 4 courses: Introduction to Theatre, Acting I, 1 Drama lit class, or Technical Theatre Production
_____3. Successful completion of at least 2 theatre labs
_____4. Participation as member of cast, crew, or staff in minimum of 2 mainstage productions
_____5. 2.7 average in theatre classes
_____6. Participation in annual assessments
_____7. Up-to-date resume
For student entering Kean as a Sophomore – Spring Semester, the following should be completed by their Sophomore assessment in order to declare.

_____1. Successful completion of 1 semester at Kean University  
_____2. Successful completion (C or better) of 2 of the following 4 courses: Introduction to Theatre, Acting I, 1 Drama lit class, or Technical Theatre Production  
_____3. Successful completion of at least 1 theatre lab  
_____4. Participation as member of cast, crew, or staff in minimum of 1 mainstage production  
_____5. 2.7 average in theatre classes  
_____6. Participation in annual assessments  
_____7. Up-to-date resume

For a Transfer Student entering Kean as a Junior, or for a student who already has an undergraduate degree seeking a second major, the following must be completed & evaluated in order to declare.

_____1. Associates degree or two years of study from an accredited college or university or a Bachelor’s degree from an accredited college or university.  
_____2. Transcript  
_____3. Audition or portfolio presentation  
_____4. Up-to-date resume  
_____5. Submit recommendations from two professors or director/theatre professionals  
_____6. Department evaluation of prior theatre work and/or study  
_____7. 2.75 (BFA), 2.5 (BA) average in theatre classes  
_____8. Participation as member of cast, crew, or staff in minimum of 1 mainstage production at Kean University

PLEASE NOTE: SOME DEGREES WILL HAVE ADDITIONAL REQUIREMENTS. PLEASE SEE ADVISOR FOR DETAILS.
SIGNIFICANT SCRIPTS IN THE THEATRE CANON THAT ALL THEATRE MAJORS SHOULD READ AND/OR SEE IN STAGED PRODUCTION

The following list of plays has been compiled by the Kean University theatre faculty. They represent only a few of the plays that any educated theatre artist would know. They represent theatrical works from our beginnings to present day, as well as multiple genres, and cross-cultural offerings. While we have listed only one play by each playwright, theatre artists would normally be familiar with multiple plays by most of these authors.

ANCIENT GREEK

Lysistrata by Aristophanes
Oedipus the King by Sophocles
Oresteia by Aeschylus
Medea by Euripides

ROMAN

The Brothers Menaechmus by Plautus
Phormio by Terrence
Thyestes by Seneca

MEDIEVAL

Dulcitius by Hroswitha
Everyman by Anonymous
Second Shepherd’s Play by Anonymous
York Crucifixion by Anonymous

NON-EUROPEAN CLASSIC

CHINA
Peony Pavilion by Ting
Snow in Summer (The Injustice Done to Tou Ngo) by Guan Hanquing

INDIA
Shakuntala by Kalidasa
The Little Clay Cart by Shudraka

JAPAN
Chushingura by Chikamatsu
Matsukaze by Kan'ami

RENAISSANCE TO 18TH CENTURY

ENGLAND

Dr. Faustus by Marlowe
Duchess of Malfi by Webster
Hamlet by Shakespeare
School for Scandal by Sheridan
She Stoops to Conquer by Goldsmith
The Country Wife by Wycherley
The London Merchant by Lillo
The Recruiting Officer by Farquhar
The Rover by Behn
The Way of the World by Congreve
Volpone by Jonson

FRANCE

Cyrano de Bergerac by Rostand
Le Cid by Corneille
Phaedra by Racine
Tartuffe by Moliere
Triumph of Love by Marivaux

SPAIN

Fuente Ovejuna by Vega
Life Is a Dream by Calderon

NEW SPAIN (later MEXICO)

Loa to the Divine Narcissus by Cruz

ITALY

Green Bird by Gozzi
Servant of Two Masters by Goldoni
19TH CENTURY

ENGLAND
Importance of Being Ernest by Wilde
The Pirates of Penzance by Gilbert and Sullivan

FRANCE
A Glass of Water by Scribe
Hernani by Hugo
King Ubu by Jarry
The Lady of the Camellias by Dumas, fils

GERMANY
Faust by Goethe
The Weavers by Hauptmann

IRELAND
The Octoroon by Boucicault

NORWAY
A Doll’s House by Ibsen

SWEDEN
The Father by Strindberg

20th CENTURY

AFRICA
Death and the King's Horseman by Soyinka
I Will Marry When I Want by Ngugi
Master Harold and the Boys by Fugard
Sizwe Bansi is Dead by Fugard, Kani, and Ntshona
Ubu and the Truth Commission by Taylor

AMERICA (United States)
A Chorus Line by Bennett
Angels in America, Parts 1 & 2 by Kushner
Anna in the Tropics by Cruz
A Streetcar Named Desire by Williams
Blues for Mister Charlie by Baldwin
Boys in the Band by Crowley
Brighton Beach Memoirs by Simon

Carousel by Rodgers and Hammerstein
The Colored Museum by Wolfe
Death of a Salesman by Miller
Dutchman by Jones/Baraka
Fires in the Mirror by Smith
Glengarry Glen Ross by Mamet
How I Learned to Drive by Vogel
Machinal by Treadwell
M. Butterfly by Hwang
My Fair Lady by Lerner and Lowe
Mud by Fornes
Joe Turner's Come and Gone by Wilson
Long Day’s Journey Into Night by O'Neill
Our Town by Wilder
Raisin in the Sun by Hansbury
Ruined by Nottage
Showboat by Kern and Hammerstein
Sweeney Todd by Sondheim
The Adding Machine by Rice
The American Play by Parks
The Heidi Chronicles by Wasserstein
The Sea at Dauphin by Walcott
Trifles by Glaspell
True West by Shepherd
Uncle Tom's Cabin by Aiken
Who's Afraid of Virginia Wolfe by Albee
Zoot Suit by Valdez

AUSTRALIA
The Golden Age by Nowra

CARRIBEAN
A Tempest by Aimé Césaire

CHINA
The Other Shore by Xingjian
20th CENTURY

ENGLAND

*Blithe Spirit* by Coward

*Homecoming* by Pinter

*Cloud 9* by Churchill

*Man and Superman* by Shaw

*Norman Conquests* by Ayckbourn

*Phantom of the Opera* by Webber

*Rosencrantz and Guildenstern Are Dead* by Stoppard

EGYPT

*Song of Death* by el-Hakim

FRANCE

*Antigone* by Anouilh

*The Bald Soprano* by Ionesco

*The Maids* by Genet

*No Exit* by Sartre

*Waiting for Godot* by Beckett

GERMANY

*From Morn to Midnight* by Kaiser

*Mother Courage and Her Children* by Brecht

*Woyzeck* by Buchner

IRELAND

*Juno and the Paycock* by O’Casey

*Playboy of the Western World* by Synge

*Pillowman* by McDonagh

*Translations* by Friel

ITALY

*Accidental Death of an Anarchist* by Fo

*Six Characters in Search of an Author* by Pirandello

LATIN AMERICA

*Death and the Maiden* by Dorfman

*Information for Foreigners* by Gambaro

*Kiss of the Spiderwoman* by Puig

RUSSIA

*The Cherry Orchard* by Chekhov

*The Lower Depths* by Gorky

SPAIN

*Blood Wedding* by Lorca
KEAN THEATRE SERIES PARTICIPATION GUIDELINES

All students who wish to participate in theatre productions must be in good academic standing, maintaining the GPA associated with their degree program.

AUDITIONS

All Kean University students are encouraged to audition for the theatre series productions. Theatre majors are expected to audition (unless pursuing a non-performance program). Casting is open. Each director will require his/her own preparation for the audition. It is your job to familiarize yourself with the play and to prepare whatever the director requests.

Be sure to dress appropriately. An audition is like a job interview. Without actually costuming yourself, consider the type of play you are auditioning for, yet be sure what you wear allows you to move (or dance) if asked to do so.

When completing the audition form, be sure to indicate any rehearsal conflicts (or potential rehearsal conflicts) you anticipate. If cast, the director will work around your conflicts indicated until the two weeks prior to opening night. No other conflicts will be considered.

It is appropriate to provide a resume of your theatrical experience and a photo if you have one.

The director may keep you for only a brief period of time, or you may be asked to stay longer. This is not an indication of whether or not you will be cast, but an opportunity for the director to see more.

Though the audition process can be nerve wracking, do your best to maintain a cheerful and positive attitude. Remember that the director is also looking for a cast of people who will work well together, and your audition attitude can offer clues about your potential compatibility.

Normally, after a series of preliminary auditions, the director will ask a smaller group of actors to return for "Call Backs." At these auditions you might be asked to repeat some of the material you performed in the preliminary audition or you may be given new material. If you are on the call-back list, it is generally a good sign in terms of casting. Occasionally a director will cast someone who was not called back, but it is more typical that those called back are in contention for roles in the production.

Good casting facilitates the work of the director. Keep this in mind when, at the call backs, you are asked to read again and again, sing (if applicable), dance (if applicable), stand with a potential partner to see how the two of you "look" together, perform an improvisation, etc.

CASTING

A director will spend a great deal of time trying to come up with the best possible cast for his or her production. Casting is not based on seniority but on who the director feels is best for each role. Be assured that there will be times when you are cast, and times when you are not. This is the nature of theatre. When the Cast List is posted, emotions can run high. If cast, please initial the cast list to indicate that you have seen it. If your name is not on the list, we absolutely understand how disappointed you might feel. As educators, we also make every effort to provide feedback and instruction. You might find it helpful to know why you were not cast. Sometimes it has to do with your suitability for the role, sometimes your schedule might have too many conflicts, and sometimes you might have needed better preparation for the audition. If you are interested in this kind of
feedback, though it is sometimes uncomfortable to hear, feel free to make an appointment with the director.

One male and one female understudy may be cast to cover roles in the event of an emergency.

**REHEARSALS**

Once you are cast, and you accept your role, you will be expected to attend every rehearsal for which you are called. Directors have different styles of creating rehearsal schedules and different styles for conducting rehearsals. Be sure you understand the schedule.

Know the personnel and how to contact them. Your show will have a Stage Manager, whose job it is (among other things) to assure that the actors who are called for a rehearsal are present. If you run into a problem and are running late for rehearsal, know how to contact the stage manager and do so! The rehearsal schedules are very tight, and we rely on you to fulfill your commitment. If you are unable to fulfill your commitment, you will be replaced by another actor.

A word about Stage Managers. It is the Stage Manager's job to assure the smooth running of all rehearsals and performances. Their list of responsibilities is lengthy. See page 31 of the Theatre Majors Handbook. The actor should accustom themselves with certain protocols. When you arrive at rehearsal, check in with the Stage Manager. Once you have checked in, it is important that you remain in the vicinity so that you are ready to rehearse when you are needed. If you must leave for some reason, be sure to notify the Stage Manager. Once in rehearsal it is important that you focus your concentration on the production. If you are not on stage, use the time to review your lines, your blocking, etc.

Food is most often prohibited in the theatres. If your rehearsal runs through a mealtime, be sure to have something with you that you can eat in the lobby. You will probably not be allotted time to run out for dinner. (Be sure the Stage Manager knows where to find you if you are going to be in the lobby, etc.)

A deadline for the memorization of lines will be established. This is known as the "off-book" deadline. It is very important that you do your utmost best to know those lines cold. It is difficult to move to the next level of performance if actors are struggling with lines. Learn the lines verbatim (unless you are told otherwise.) The playwright chooses words very deliberately and it is our job to maintain the integrity of the script.

Generally speaking, rehearsals are closed to the public. Please do not invite your friends, relatives, etc. to rehearsals without the director's permission.

Our theatre series uses the call board (bulletin board outside of VE 119) as a major source of communication. Schedules, changes, notes, etc. are posted on the call board. Be sure to check it regularly. You may be needed for a public relations photo call. If so, this may occur at a time other than a scheduled rehearsal. Be sure to check the call board. You will be scheduled for measurements within five days of the first rehearsal and, later, for costume fittings with the costume designer. These appointments are crucial. Fittings will be scheduled through the stage manager and posted on the call board. You must initial to indicate that you have seen the list. Do not miss your appointment. During the last two weeks of the rehearsal period, it is likely that you will be needed at all rehearsals. This means that you will need to keep those times open, not make appointments, inform evening instructors (and invite them to a performance), and make any other necessary arrangements with work, family, etc.

During the rehearsal period it is important that you not make any changes to your physical appearance unless a director or designer has asked you to do so. No haircuts, new fingernails, tattoos, piercings, etc.
TECHNICAL PRODUCTION
The theatre series completely produces all the technical elements of our productions. Students build, paint, light, prop, costume and run sound under the supervision of the faculty designers. Any student who is currently enrolled at the University can participate in any part of the productions. The technical production is concurrent with the rehearsal process. Students are encouraged to participate in all areas of the production as their schedules permit. The more involved you are in each production the more you learn about different styles of theatre. Occasionally students may be eligible to become designers of main stage productions.

TECHNICAL AND DRESS REHEARSALS
This is when we are really working hard to put all the pieces of the production together. Your professional discipline will come in handy during these weeks.
The Stage Manager will be assuring that actors are in place, props are set, the stage is prepared, and will then be calling lighting and sound cues.
The Director will be looking at the culmination of the work of the designers, technicians, and actors and making final adjustments.
The Designers will be fine-tuning details of scenery, costumes, lighting, props.
Your job is to be ready to perform. Your performance may also require scene shifts.
For dress rehearsals and performances you may be asked to provide the following:
- Make-up suitable for the stage
- Appropriate undergarments
- Hosiery
- Shoes
- Wig or Hair maintenance

Dressing Room Etiquette:
The Dressing Room is for preparing, getting into character. Please be considerate of those around you.
The Dressing Rooms are shared, company space. We do not have janitors who clean them.
No smoking, eating or drinking (except water) in the dressing room. We don't want spills or smells, and we don't want bugs.
No hair spray is to be applied in the dressing room - use a larger, open space.
No perfume or cologne should be used. Some people are allergic.
When sharing a communal artistic space, it is important that you limit sound, decor, etc. If you must listen to music, use a headset.
Keep costumes on hangers and return to racks.
Clean up after yourself, including countertops, floors, chairs.
Once in costume you may not eat, drink, or smoke anywhere in the theatre.
Do not be seen in costume except on stage during the performance - it spoils the illusion.
Each actor will have a "space" in the dressing room. Respect each other's needs.
Backstage is to be kept quiet at all times.
Following the rehearsal, you may be asked to stay to go over notes, re-work a scene or an effect, etc. Be prepared.
Leave valuables at home.
Costumes, props, etc. are not to be removed from the premises.
Costumes, props, etc. are not to be altered in any way.

PERFORMANCES

Actors will be called (are to arrive) approximately two hours before curtain time. This varies slightly with different directors. Adhere to times established by your director and stage manager.

- Sign in on the Stage Manager's sign-in sheet.
- Warm-up (physically and vocally).
- Do your make-up. We do not normally provide make-up artists.

Check your props when notified to do so. They will be set by a stage manager or props running crew member, but it is your job to double check to see that they are in the correct place. If they are not, notify the props person. Do not handle another person's prop. It is difficult to track the whereabouts of a prop if it is handled by anyone other than the props person or the actor who uses it.

- Review your notes from the previous rehearsal or performance.
- Get into costume.
- Remind your friends and family that you will see them after the performance. They are not permitted backstage.

The Stage Manager will keep you apprised of the time by giving you the following calls: "One hour to places," "half-hour to places - the house is open," "fifteen minutes to places," "five minutes to places," and finally, "PLACES."

When "half hour" is called, you should remain backstage and quiet. The audience will then be arriving and actors are not to be seen.

Once "places" is called, you are to go to your opening position for the first scene (if you are in the first scene) and be ready to start.

At intermission the Stage Manager will again return to give you calls about time. Typical calls will be "fifteen minutes," "five minutes," and "places for Act Two."

- Use the intermission to relax and prepare for the next Act.

The first Saturday of the performance run, you will be called in early for a photo shoot. Plan for this now. This is when we take photographs for our archives and our files. We normally start with the end of the show and shoot scenes backwards so you end up in your costume for the opening of the show that evening.

Opening Night. The Theatre Council normally sponsors an opening night reception for the cast, crew and audience. All are encouraged to help with this by bringing food and drink and, of course, attending!

PRODUCTION PERSONNEL

A Brief Description

DIRECTOR- Oversees all aspects of the production from conceptualization to performance. (Dramaturgy, preparation of production book, collaborative meetings with designers, casting, characterizing, blocking, attending weekly production meetings, rehearsing, coordinating various elements of staging, polishing, refining.)

DRAMATURG- Serves as partner to the director and advisor to the creative team. Is part of the conceptualization process. Provides feedback and authoritative opinion on the script based on intrinsic
analysis, as well as data and interpretation of the world of the play, the playwright, and on the time and setting as determined by the production approach. Serves as an “in-house critic.”

**COSTUME DESIGNER** - After consultation with director and other designers, takes director's vision and characterizations and designs and creates costumes that will support the needs of the script and the director. Actors may be asked to provide certain pieces when necessary.

**HAIR AND MAKE UP DESIGNER** - After consultation with the director and other designers, creates appropriate hair and make-up designs that will be worn and applied by the actors.

**LIGHTING DESIGNER** - After consultation with the director and other designers, creates lighting to establish mood and time, enhance scenery and costumes, illuminate the stage and actors, and support the script and director's vision.

**SCENE DESIGNER** - After consultation with director and other designers, takes director's vision of the physical production and creates a design that will support the script and the director's concept.

**SOUND DESIGNER** - After consultation with the director and the other designers, creates, locates, records, and plots all sound cues, including stage amplification and sound enhancement.

**STAGE MANAGER** - Production coordinator. Facilitates rehearsals, runs production meetings, calls performances.

**PROPS MASTER/MISTRESS** - After consultation with the director and designers, creates, locates and coordinates the properties for the production. Prop Master often runs the show as well.

**PUBLICITY COORDINATOR** - After consultation with the director and designers, coordinate publicity efforts including press releases, calendar listings, poster and playbill design, lobby display, photo calls, and, when requested, opening night gala.

**TECHNICAL DIRECTOR** - Takes set design and orders materials, organizes crew calls, builds set. Running Crew - Personnel who arrange stage, costumes, props, and assist with the smooth operation of performances. Also known as stage crew. Wardrobe Crew - Assist with costume changes and maintenance.

**TICKETS**

Cast and crew members will be issued a form allowing them to receive ten tickets at the student price. All ticket income must go to pay for the production expenses. We, therefore, cannot afford to offer complimentary tickets to anyone other than the Press. A list of VIPs and press personnel will be issued to the box office by the theatre series producer. The box office does not have any authority to issue discounts or comps other than those mentioned above.
STRIKE
All cast and crew members are expected to participate in the final "strike" (tear down, clean up) for the production. All will receive a strike assignment and be expected to complete the assignment. Bring work clothes and shoes.

Backstage Etiquette

1. Arrive early for your call and sign in. (Never have someone else sign in for you.)
2. Acknowledge the stage manager's and crew's announcements with a polite “Thank You!”
3. In the dressing room:
   ° Keep your things in your allotted counter space.
   ° Never borrow another actor's make-up (or anything) without permission.
   ° Use deodorant, but not perfume-others may be more sensitive to smells and scents.
   ° Wear clean under garments.
   ° Be modest-others may be less comfortable with nudity than you.
   ° Hang up your costume (unless it is a crew-assisted quick-change).
4. Dressing room photography should be sensitive to fellow actors’ state of dress. You do not want Facebook or Instagram photos that are compromising to your professionalism.
5. Do not smoke, eat or drink in costume (water and saltines are permitted).
6. Do not move, borrow or play with props-especially if they are not your own!
7. Be unfailingly courteous to the stage crew.
8. Allow for quiet time before the performance.
10. Practical jokes have no place in performance-ever.
11. Say “Please” before requests, “Thank you” after. (Your mother taught you this!)
12. Put your props back after use, if possible, or leave them in the same place every time if not.
13. Let the stage manager (or appropriate crew member) know if a prop, costume, or scenic element needs fixing.
14. If you make a mess-clean it up.
15. Honor stage tradition—even superstitions—to maintain esprit de corps (i.e. others may care):
   ° Do not whistle backstage.
   ° Do not say “Macbeth” backstage.
   ° Say, “Break a leg,” not “Good luck.”
   ° Don't walk under a ladder
Second Stage

Mission Statement:
The purpose of Second Stage Productions is to provide students the opportunity to direct and/or design their own productions. While the Theatre Department Faculty will be available to advise the student directors and designers, the students are the ones ultimately responsible for producing one show per semester. Funding shall be made possible through the Kean Student Organization.

The Kean Theatre Council Vice President shall be responsible for Second Stage and will act as Artistic Director. S/he will not be allowed to audition for any Second Stage shows during their term as Vice President. S/he shall be responsible for ordering the production rights and working with Student Organization to finance the show. If there is no Vice President, an active member of Kean Theatre Council may step in as Artistic Director until an election for Vice President can be held.

Scope & Parameters of Second Stage
1. Shall consist of one production per semester, provided scheduling is possible and qualified applications are presented.
2. Shall be designed and mounted in such a way that complete load in and tech occurs within 48 hours of opening day (day 1: load in, hang, and focus; day 2: dress tech; day 3: production opens).
3. Scenic and lighting elements must allow for scheduled classes to continue as normal.
4. Rehearsal and performance space(s) must be restored for the space’s regularly scheduled activities at the end of each day’s use.
5. Does not interrupt the normally scheduled activities in the room.
6. Rehearsal space on campus is based on availability and must be scheduled in advance, however the needs of the faculty/staff have priority and rehearsal space may become unavailable.
7. Use of departmental technical facilities must be arranged in advance with Advisor or appropriate staff member.
8. Strike will follow final performance and must be scheduled in consultation with the advisor.
9. The on campus facility must be vacated by 11 pm (or earlier if the particular facility requires it).
10. Shall be designed and directed by qualified undergraduate students as demonstrated by appropriate experience.
11. Shall be supported by allotted production budgets negotiated by the Theatre Council as producer.
12. Completed applications must be submitted to the Department of Theatre faculty by the add/drop date of the semester they wish to produce.
13. Recommendations for technical positions must be solicited from the appropriate faculty designers and approved by the Second Stage Advisor before placing them on the application form.
14. Shall adhere to all rules and regulations concerning technical elements, with specific attention to prop weapons, money, and narcotics.
15. Shall adhere to all rules and regulations regarding fire codes and emergency exit accessibility.
16. Shall be supervised by an appointed Advisor from the department faculty/staff.
17. Shall schedule regular production meetings with production notes submitted to the Advisor within 24 hours.
Second Stage Producer/Kean Theatre Council Vice President

Duties:
1. Shall be the chief liaison between the Department of Theatre and Second Stage.
2. Coordinates announcement of second stage application process.
3. Collects applications for review by council E-board and faculty committee.
4. Identifies areas of application lacking sufficient detail and corresponds with applicant.
5. Presents applications to council and leads meeting for discussion of applications
6. Corresponds with faculty for final review.
7. Coordinate auditions, rehearsal and performance schedule with selected director.
8. Attends production meetings, coordinated with stage management and production team.
9. Coordinates with Theatre Council Treasurer on the purchase of goods, payment of royalties, and providing necessary reports (including receipts) to Department of Theatre and Student Organization.
10. Provides regular reports to Department Technical Director.
11. Attends periodic rehearsals for quality control and assessment of progress.
12. Determines whether production is in need of additional support or intervention.
13. Coordinates all publicity with Council PR representative.
14. Schedules faculty coverage at all performances.
15. Schedules archival photo shoot and provide playbill and digital photos to Department.
16. Arranges for distribution of keys to director or stage manager and assure their safe and prompt return following the production.
17. Arranges for notification of production (rehearsal and performance dates/times/locations) to all necessary Kean offices, including campus Police.
18. Assures that strike is complete, with all loose ends being tied up in a manner approved by the technical director.

Second Stage Faculty/Staff Advisor

Duties:
1. Serves as an advisor during the application review process.
2. Advisor may request further revisions to the application before said application is submitted to the faculty for final approval.
3. Advisor does not serve as a director, designer, staff, or crew member on the production.
4. Advisor approves scope and scale of all final design elements.
5. Advisor only needs to be present during times when access to university supplies or when power tools or specialty equipment are being used.
6. Access to storage, costume and prop stock, and equipment must be arranged in advance with the advisor or appropriate staff member within the regularly scheduled hours of said staff/advisor.
7. Advisor must approve the rehearsal schedule. Any revisions to schedule must also be approved by the advisor at least 24 hours before schedule change.
8. Advisor will be present but is not expected to participate in the first technical rehearsal and the strike and oversee the safety and efficacy of the process.

9. Advisor will attend the first production meeting and may attend more if he/she so desire.

10. Advisor determines when first tech and strike are appropriately completed.

11. Advisor will report to the chair of the theatre department for consultation and resolution if the Second Stage Artistic Director in consultation with the Executive Theatre Council determines that there are significant production concerns.

12. Advisor will confirm that student producer has arranged faculty coverage for all performances.
Kean Theatre Council Second Stage Production
APPLICATION

Produced by Kean Theatre Council
in cooperation with
The Department of Theatre

Application Procedures:
Complete this form and submit it by the deadline as stated by the current Kean Theatre Council Executive Board. The completed application and all necessary attachments are to be handed to the current Kean Theatre Council Vice-President. After your proposal has been thoroughly examined by the Kean Theatre Council Executive Board, you will be contacted with the decision. It is important that you complete the application as thoroughly as possible, as that may affect the chances of your proposal being chosen. Please note that all applicants and participants must be current Kean University students at the time of the production. Changes to the format of this application are prohibited.

CONTACT INFORMATION
Name: ________________________
Address: _______________________________
Telephone: (____)_____-________
Email: ___________________________

MAJOR AND CREDITS
Major: __________________________
Minor: __________________________
Number of Credits Completed: _____
Number of Theatre Courses Completed: _____
Number of semesters in Kean Theatre Department: _______

PLAY SELECTION
Title of Production: __________________________
Author: ________________________________
Date of Publication: ____________
Setting: __________________________________
Time Period: ___________________
Number of Characters (m/f):____/_____
Estimated Running Time: _________ min.
Rationale for selection:
PUBLISHER and FEES

Publisher: __________________________________
Address: ____________________________________
Phone: (______)_______ - ________
Fax: (_____)_______ - ________
Website: www.______________________________
Royalty per Performance: $________________
Cost of Individual Scripts: $______________

Please note: All production dates will be determined by KTCEB and the Department of Theatre. All royalty and performance request forms will be filled by the Department of Theatre after a production has been chosen.

PROPOSED PRODUCTION STAFF

Whoever is chosen by their advisor and field specialist to work on said production must complete a ‘TECHNICAL RESPONSIBILITIES ACCEPTANCE FORM’ with all appropriate signatures. If certain positions are unknown at the moment, mark with TBA. If certain positions are unnecessary, mark with N/A. The position of Artistic Director will always be filled by the Vice-President of Kean Theatre Council.

Director: ________________________________

Stage Manager:
1. _________________________ 2. _________________________

Assistant Stage Manager:
1. _________________________ 2. _________________________

Set Designer:
1. _________________________ 2. _________________________

Lighting Designer:
1. _________________________ 2. _________________________

Costumer
1. _________________________ 2. _________________________

Sound
1. _________________________ 2. _________________________

Other
1. _________________________ 2. _________________________
SECOND STAGE APPLICATION ATTACHMENTS

Please attach all materials to the application in the following order. Place the completed application with all necessary attachments in a folder or binder clearly labeled with your full name and production.

1. Theatre Request and rationale: Murphy Dunn _____ Zella Fry _____ Other _____
   Little Theatre (requires permission from TMPO) _____

2. Production Concept (brief statement of vision or approach described in director’s terms, including innate (required by the script or your vision) elements of design, staging, etc.) Think about what you feel you must have for the production to work in accordance with your vision within the scope of the Second Stage parameters.

3. Plot Summary (brief description of each scene)

4. Casting requirements - number and types of actors

5. Costumes (initial descriptions communicated visually - photo collage for example.)

6. Set (initial images/requirements - for example, “a tunnel, three blocks, and a ramp” - with as much detail and visual imagery as available for major essential scenic elements)

7. Props (preliminary list required by the script and/or your vision)

8. Lighting (general description, remembering to include effects, any special requirements.)

9. Music/Sound requirements (staff, playback requirements - recorded? live?)


11. Proposed rehearsal schedule - note, second stage access to the venue is limited to tech and performance days.

12. Projected Budget

13. Complete Script

14. Additional information as needed
PRIDE THEATRE OF NEW JERSEY
IN RESIDENCE AT KEAN UNIVERSITY
MISSION STATEMENT (revised 7 August 2008)

Pride Theatre of New Jersey is a celebration of gay/lesbian pride through theatrical productions held at Kean University. It reflects the lives, loves, hardships, and triumphs of all people, whether they are gay, lesbian, bisexual, transgender or heterosexual.

Pride Theatre of New Jersey was founded in 1993 as Kean University Gay Pride Theatre by a group of concerned students led by former department chair Dr. James R. Murphy. Our purpose is to celebrate all life and lifestyles, and to enlighten our audiences about the normalcy of alternative choices.

Pride Theatre of New Jersey is available for Second Stage production during the main school year. As such, should a script that fits the above criteria be submitted to Second Stage and accepted for production, additional funds will be available for that production, up to $500.00 (amount to be determined by the President of the Theatre Council and the faculty advisor to Pride Theatre).
KEAN THEATRE SERIES
CONSTITUTION

ARTICLE I. PREAMBLE

The Kean University Theatre Council is an organization affiliated with the said institution. It is open to all students of Kean University on an equal basis regardless of sex, race, religion, age, sexuality, ableism, academic major or class. With the above in mind we ordain and establish this constitution for the Kean University Theatre Council.

The object of the council shall be to encourage, to further an interest in, and develop an expression for all aspects of the theatre. It shall aim to do so by providing opportunities for learning, for self-expression and creative ability in an educational environment. The Theatre Council is a liaison between the students and the Theatre Arts Faculty and Staff.

ARTICLE II. COUNCIL MEMBERSHIP

Section 1. The council shall be compiled of the Theatre Council Executive Board (TCEB), the Theatre Arts Faculty and Active Participants.

Section 2. Members of the Theatre Council shall be classified as either Voting Members or Participating Members, which shall be determined by each member's attendance of council meetings.

ARTICLE III. COUNCIL ATTENDANCE POLICY

Section 1. Each member of the TCEB is expected to be present and perform those duties expected of him/her at all council meetings unless otherwise excused by fellow members of the executive board.

A. In the case of a TCEB member missing a meeting he/she is required to arrange for another member of the TCEB to fully cover his/her responsibilities at the meeting he/she will not be attending.

B. If two unexcused absences by a TCEB member should occur, a council vote for impeachment may be called for.

Section 2. Voting members of the council are allowed no more than two unexcused absences per semester. Those absences considered excused shall be determined by, and at the discretion of, the TCEB.

A. Any member of the Theatre Council who wishes to secure the privilege to vote on council business must oblige by the attendance policy.

Section 3. Each participating member is welcome to attend all, and as many, meetings as he/she wishes.
to attend.

A. Those who do not meet the requirements of the council's attendance policy are classified as Participating Members without voting privileges. However, full participation of these members in all council events is strongly encouraged and welcomed by the Theatre Council.

ARTICLE IV. FACULTY MEMBERSHIP

Section 1. One Theatre Arts Faculty member shall act as the advisor to the council.

Section 2. All Theatre Arts Faculty shall be recognized as full voting members.

ARTICLE V. ELECTION OF OFFICERS ON THE THEATRE COUNCIL EXECUTIVE BOARD

Section 1. Those members of the Theatre Council Executive Board shall be a President, Vice President, Secretary and Treasurer.

Section 2. The election of the TCEB shall take place at the last Theatre Council meeting of the academic year.

Section 3. All information on the election must be announced at least two weeks prior to its occurrence.

Section 4. In order to be eligible to hold an office on the TCEB, an applicant must be an active participant of the Theatre Council who is not scheduled to be off campus for an extended period of time during the upcoming term of office; i.e. overseas study, student teaching, etc…

Section 5. In order to be eligible to vote in the election of officers, he/she must be a voting council member or a student having attended at least two council meetings in the semester prior to the election.

ARTICLE VI. DUTIES OF THE THEATRE COUNCIL EXECUTIVE BOARD

Section 1. The President shall chair all meetings of the Theatre Council according to parliamentary procedures. (See attachment on rules of parliament.) He/she shall represent the council at all other related meetings. The president must act as a liaison to the Theatre Arts Faculty by attending meetings as needed. As for all committees, the president shall preside on said committee or appoint a fellow TCEB member, or council member, to fulfill this duty. It is the ultimate duty of the president to see to it that all responsibilities of the Theatre Council are completed in full. The President shall be responsible for final collection of all documents pertaining to the year in which s/he serves.

Section 2. The Vice President shall serve as Artistic Director/Producer for Second Stage. Details of this job description may be found within the Second Stage pages of the Department Handbook. The Vice President may be asked to assist the President as needed, or to fill in if other positions are unexpectedly vacated.

Section 3. The duties of the Secretary shall be to record and duplicate the minutes, along with attendance records, of all council meetings for distribution to the Vice President. He/she will also handle all typing and corresponding for the Theatre Council.

Section 4. The Treasurer shall keep an itemized account of all council transactions and funds, and present a full report to the President. He/she will be responsible for receipt of, depositions of, and disbursement of funds. (see Article VIII)

Section 5. The Historian/Public Relations manager shall promote all council and department activities so as to
raise visibility of the theatre activities. Print and digital media, including social media sites, the creation of an archival portfolio, and copies of all media such as photos, reviews, playbills, shall be kept on file with the Department of Theatre.

Section 6. All outgoing officers shall be required to orient their successors of the duties of the Theatre Council Executive Board.

Section 7. At the expiration of term, officers are required to turn over to the council all properties of the organization. Theatre Council properties shall be housed in the archives of the Theatre Department between the spring and fall semesters. The President shall submit The Theatre Council Executive Board's Record Book.

A. The TCEB's Record Book shall contain a complete account of the listed requirements.
   1. A copy of the Theatre Council Constitution
   2. A calendar of council events
   3. An account of all Theatre Council meetings
      a. must contain minutes and attendance information of members at all meetings
   4. An account of all Theatre Council money issues
      a. must contain budget statements and a record of all transactions performed within the council
   5. A contact sheet
   6. A list of any and all records of any business pertaining to the events of the Theatre Council season

Section 8. Officers may create and appoint additional positions when the need arises. Dissolution of said position will be subject to council agreement.

ARTICLE VII. TERMINATION OF COUNCIL POSITIONS

Section 1. Resignation
   A. Any officer wishing to resign from the council must submit a letter of resignation at least two weeks prior to the date on which he/she intends to be relieved of duties.

Section 2. Impeachment
   A. Any officer not fulfilling the duties and obligations of the office may be impeached by a vote of two-thirds of the entire voting council after a fair hearing.
   B. Any council member found guilty of not fulfilling his/her duties will be precluded from active participation on the council for the remainder of the academic year.

ARTICLE VIII. DUTIES OF THE THEATRE COUNCIL

Section 1. The Theatre Council is responsible for the completion in full of the following duties in the academic year.
   A. Department of Theatre representation at the annual Campus Awareness Festival
   B. Organization of an Opening Night Gala for each of the main stage productions
   C. Producing of Second Stage Productions
   D. Producing of Cabaret, under the direction of a faculty member
   E. Management and dispensation of Theatre Council funds
      1. Cabaret
      2. Second Stage Productions
3. Student Organization grants  
4. Fund raising and other events  
F. Assisting with the recruitment and retention of theatre majors  
G. Assisting with the development and maintenance of alumni contact and communication  
H. Booking and organizing the annual, end-of-the-year Theatre Banquet  
I. Completing an academic year book  
J. Serving as a liaison between the students and the Theatre Arts Faculty and Staff

ARTICLE IX. Revision of Theatre Council Constitution

Section 1. This document may be revised only by obtaining faculty approval and a vote of two-thirds of the entire voting Theatre Council.
TECHNICAL
THEATRE
CREW GUIDE

This material is provided to all theatre students to help in understanding the duties and responsibilities of the student crew chiefs and crew members. It is a guide for you to utilize in organizing your time spent working in theatre lab and beyond.

From this materials you should be able to take some responsibility in helping the crew reach its goals on time.

Read this material before you start work on each new crew.

The basis of this material was taken from
Directing for the Theatre
by W. David Sievers
LIST OF DUTIES FOR PRODUCTION PERSONAL
AND CREW CHIEFS

I. Scenic Designer
   A. Pre-production:
      1. Reads and studies the play; attends first production conference at which director presents his interpretation of the play. Discusses possible scenic treatments with the director and technical director, particularly with reference to shifting problems.
      2. Does research on architecture, furniture and decor of the period as well as the locale of the setting and style of the play.
      3. Brings to second production conference (at least 2 to 3 weeks) before first rehearsal preliminary sketches and/or models with ground plans and color samples. Discusses any suggested modifications with director and technical director.
      4. Revises and completes sketches and scale ground plan on the basis of discussion with director and technical director. Brings final sketches to third production conference for final approval of director.
   B. During rehearsal period:
      1. Explains designs, sketches or models to cast and to property crew. Discusses in detail with head of property crew what each item of furniture and trim should be.
      2. Makes complete working drawings and painter’s elevations for construction and painting crews.
      3. Works with technical director in laying out the ground plan on the floor of stage or rehearsal hall.
      4. Coordinates colors of set and furniture with costume designer.
      5. Mixes colors for painting, recording the formula, and works closely with scene paint crew in finish work.
      6. Works closely with lighting technician or light crew head in selecting gel colors.
      7. Works with property crew in selecting or approving materials and other hand, set and dress props.
   C. Dress rehearsal period:
      1. Supervises the prop crew in placing trim, pictures and ornaments on the set.
      2. Assists the director in placing furniture and spiking the set for the furniture.
      3. Works with the director and technical director at the lighting rehearsal, setting the final intensity and color of light.
      4. Watches dress rehearsal with director and technical director, making notes of any details to be completed.
      5. Assists the director during picture taking session in order to obtain effective photographic record of all the sets.
   D. During performance
      1. Check production for quality control
      2. Invites friends to see production
   E. Post Production
      1. Balance all budgets
      2. Make sure all items are returned to correct sources within appropriate time.
      3. Attend strike

II. Costume Designer and Asst. Costume Designer
   A. Pre Production
      1. Attends production conferences and discusses with director and designer the interpretation of this play, period, style and general impression which the director has in mind, and each character &
costumes.
2. Collects research on the period in which the play is set.
3. Obtains the budget total for the production. Check resources including shop facilities and crew availability. Estimate the total cost of cleaning the show and subtract the amount from total budget.
4. Creates a costume plot, character flow chart and quick change schedule.
5. Present rough costume research and/or sketches of each character.
6. Determines which costumes will be built, rented or pulled.
7. Coordinates colors and styles with the set designer and lighting designer.

B. During rehearsal period
1. Attends measurement sessions set up by crew chief and stage manager.
2. Shop fabrics and shopped items. Recording receipts
3. Maintains “Costume Production Bible” which includes a running total for petty cash and purchase orders.
   a. All correspondence received from director on stage manager or other designers
   b. Accurate list of sources of materials and goods.
   c. Xerox copies of research and renderings.
   d. Costume measurement sheets.
   e. Costume plot & character flow chart.
   f. Photographs of all costumes for archival reasons.
4. Arranges for publicity shot with director supplying what costumes may be available.
5. Request and attend all fitting scheduled by the costume crew chief and the stage manager.
6. Give stage manager list of credits and acknowledgements.
7. Attend all production meetings
8. Advise the construction of costumes and if necessary be available to help with construction or alterations.
9. Advise actors on the styling of this hair and make up.
10. Make-up character costume charts of each act and scene. List all articles of clothing and accessories.
11. Is available at load out from shop to theatre.

C. For Dress Rehearsals
1. Arrange for and attend a costume parade in which the director, the designer and the costume crew chief and wardrobe look at all the costumes and take notes for changes necessary.
2. Gives cast instruction on the proper wear and care of costumes as well as when to bring in personal accessories, make-up.
3. During rehearsal make notes of alterations and changes to be done before the next rehearsal.
4. Prioritize the notes for the costume crew chief.
5. Makes arrangements with the director to schedule a photo call of selected scenes.

D. During performance
1. Check production for quality control.
2. Invites friends to see production.

E. Post Production
1. Balance all budgets.
2. Make sure all items are returned to correct sources within appropriate time.
3. Attend strike.
III. Lighting Designer

A. Pre Production
   1. Reads and studies the play; attends first production conference at which director presents his interpretation of the play.
   2. Does research on lighting for the period.
   3. Brings to an early production conference thumbnail drawings (storyboards).
   4. Works with scenic designer and costume designer on production color.

B. During rehearsals
   1. Attends first read thru with cast.
   3. Checks companies for rental equipment if necessary.
   4. Sets up lighting color samples for costume designer.
   5. Prepares plot and paperwork for hand and focus.

C. During tech/dress rehearsals
   1. Sets cues with director and stage manager.
   2. Makes sure practicals are appropriate and workable.
   3. Works with the director and technical director at the lighting rehearsal, setting the final intensity and color of light.
   4. Watches dress rehearsal with director and technical director, making notes of any details to be completed.
   5. Assists the director during photo session making an effective photographic record of all the sets.

D. During performances:
   1. Check production for quality control.
   2. Invite friends to see production.
   3. Offer support to students wanting to learn lighting design.

E. Post Production:
   1. Balance all budgets.
   2. Make sure all items are returned to correct sources within appropriate time.
   3. Attend strike.

IV. Technical Director

A. Pre-production: (at least 2 to 3 weeks prior to the first rehearsal.)
   1. Assumes responsibility for execution of scene designs after they have been finally approved by director at production conference.
   2. Prepares estimated budget for scenery, properties and set decoration.
   3. Prepares for the director a scale ground plan of the sets and supervises the layout of the ground plan on the floor on the stage or rehearsal hall with tape. Scale ground plans are also given to technician, stage manager and head of the property crew.
   4. Helps organize crews for:
      a. Scene construction crew.
      b. Scene painting crew.
      c. Stage crew.
      d. Property crew.
      e. Lighting crew.
      f. Sound crew.
   5. Prepares requisitions for materials and supplies.
B. During rehearsal period:
1. Supervises the construction and painting crews in the building and painting of the sets according to the scale ground plans, elevations, and painter’s elevations furnished by designer.
2. Supervises the property crew in the making of a complete prop list and the obtaining of props and furniture, conferring with the director when necessary concerning size and function of furniture.
3. Supervises lighting technician or light crew head in the planning of the light plot and the hanging of equipment.
4. Supervises maintenance of scene shop.
5. Helps arrange the final rehearsal schedule with the director, arranging times when the stage will be used for setup, lighting, property trim, technical rehearsals and dress rehearsals.
6. Supervises setup of scenery rigging, and trim props prior to dress rehearsal.
7. Supervises hanging of lights, cabling, programming of light board, focus of lights and selection of gels.
8. Assembles and gives to program editor the names of all crews under his or her supervision for program copy, as well as credits to be included in program.
9. Attends all production meetings.

C. During dress rehearsal period:
1. Supervises completion of the scenery, the dressing and trimming of the sets, drapes, and backings.
2. Supervises the lighting rehearsal at which time each dimmer reading is set, approved by the director or designer and recorded on cue sheets.
3. On multi-set plays, works with the stage manager to assigns responsibilities to each crew member for scene shifts; conducts shift rehearsals with stage crew, props, and lights until shifts are sufficiently fast.
4. At dress rehearsals, sits out front with director and designer makes notes on details yet to be fixed or problems still requiring attention. Gives notes to crew heads after rehearsal.

D. During performances:
1. Checks each night to make sure that crews are on duty, and deals with any problems that arise in connection with the running of the scenery, curtain or lights.
2. Leaves running of the show in the hands of the stage manager.
3. Completes tally of production costs, including petty cash slips to be turned in to business manager.

E. After final performance:
1. Supervises the strike and storing of sets, returning of all borrowed items, striking of lights, and cleanup of stage and shop.
2. Requisitions new supplies to bring shop inventories back to working level.
3. Assembles all sketches, models and working drawings for files.

V. Stage Manager. (Duties will be split between stage manager and assistant stage managers as necessary.
A. Pre-production:
2. Obtains ground plan from technical director and assists technical staff in laying out ground plan
on floor of stage or rehearsal hall.
3. Assists director in selecting rehearsal furniture from prop rooms.
4. Makes sure that all cuts and changes are in the prompt book.

B. During early rehearsal period:
1. At or before the first read-thru with the cast, obtains their names, addresses and telephone numbers, and prepares a contact sheet.
2. Makes sure that each actor receives a rehearsal schedule and keeps cast advised of any changes.
   a. prepares master conflict schedule.
   b. takes attendance at the beginning of each rehearsal.
   c. phones late comers and absentees.
3. Arrives fifteen minutes ahead of all scheduled rehearsals and sets up stage with rehearsal furniture and any required rehearsal props.
4. Clears the stage of all furniture at the end of the rehearsal. At blocking rehearsals, records in script all positions of actors, all movement and business as developed by director and cast.
5. Walks through scene for any absent actor.
6. Makes sure all actors and crew are aware of back stage rules and procedures.
7. Serves as liaison with costume crew head, sending actors for measurements or fittings as needed when they have time between scenes.
8. Serves as liaison with property crew head, advising him of placement of important hand props, additional props or changes in placement of props.
9. Runs all production meetings. Communications with designers, crew heads, as to developments occurring at rehearsal. (i.e.; addition or deletion of props, costume questions, photo calls, program info.)
10. Must give daily information to the shops that will effect major building or costuming projects.

C. During later weeks of rehearsal:
1. As actors begin to do scenes without book, prompts them precisely and corrects mistakes to the extent that the director wishes. Records line notes for actors.
2. Obtains substitute hand props from prop room and puts them away after rehearsal.
3. Obtains rehearsal costumes from the costume shop and returns them once dress rehearsals have started.
4. Records in production book all light cues, sound cues, music cues and curtain cues, mark them in red with a warning one page before.
5. Lists in production book the names of "begieiners," (actors on stage at the beginning of a scene) and where necessary delegates to assistant stage manager certain actors or chorus to be called.
6. Holds stop watch to time each scene or speech which will have a musical background or involve the movement of scenery or props.
7. Communicates with the cast (re: rehearsal schedule changes, photo calls etc.)
8. Secures theatre at the end of the rehearsal and performance.

D. During tech/dress rehearsal period:
1. Advises prop crew as to placement of onstage props.
2. As director and designer place the furniture, marks placement on floor or ground cloth with spike tape, one color for each different set.
3. Records in production book each light cue, its number, and it's timing - start-finish.
4. Sets up stage manager's desk, with headset and microphone, prior to first dress rehearsal.
5. Sets up telephone and doorbell kit when needed.
6. Takes complete charge backstage at dress rehearsals.
7. Enforces no-smoking/no eating rules strictly.
8. Enforces no-visitors rule backstage.
10. Checks prop crew head to be sure all props ready.
11. Checks to be sure all actors in place.
12. Checks sound engineer and gives warnings.
13. Runs dress rehearsal like a performance. When going back over a cue, makes sure all involved are reset.
14. Collect and secure valuables.
15. Supervise set up of backstage change areas.
16. Opens and closes all work spaces during rehearsals and performances.
17. Keeps all passage ways and backstage areas clean.
18. Runs production meeting following each tech rehearsal.

E. During performances:
   1. Checks in actors 1 hour before performance.
   2. Assigns responsibility for cleanup and sweeping of stage each night.
   3. Makes sure stage is set and cast and crew are given a “House open” call.
   4. Checks each actor in at performance call and reports any absences immediately to director.
   5. Checks crew heads and crew members in at performance call. Makes sure props are ready.
   6. Calls time to the dressing rooms at “Half-hour,” “15 minutes,” “10 minutes,” “5 minutes,” and “Places.” Calls “Places” and makes sure each actor appears onstage as directed.
   7. Makes sure lights are ready.

   8. Waits for go-ahead signal from house manager, also to start Acts II and III. When signal comes:
      a. Checks to be sure all actors in place.
      b. Confirms “Work lights out.”
      c. Makes sure curtain man in place.
      d. Cues music or sound (if used).
      e. Calls “House out.”
      f. Begins cues at the top of the show.

   9. Cues all lights, sound, music, curtains.
   10. Notes time at the end of each act, and follows calling procedure again after 8 minutes of intermission.
   12. Lock and secure dressing rooms and theatre.

F. After final performance:
   1. Cleans the stage management area.
   2. Brings the production book up to date with all paperwork from the show.
   3. Helps prepare post strike party.
   4. Helps keep everyone working until all crews are finished.

VI. Construction Crew Head.
   A. During rehearsal period:
      1. Works under supervision of technical director in constructing the sets.
2. Organizes crews and delegates duties to crew members.
3. Keeps shop clean and tools put away.

B. During dress rehearsal period:
   1. Works under supervision of technical director in setting up scenery and completing final bracing, trim and detail.
   2. On plays with more than one set:
      a. Works under supervision of technical director in planning how each flat will shift and be stored.
      b. Rehearses stage crew members in shifting each set piece at an early technical rehearsal.

C. During performances:
   1. Makes sure set is in place and that nothing has been damaged.
   2. On plays with more than one set:
      a. Makes sure stage crew on duty.
      b. Makes sure storage areas clear prior to a shift.
      c. Makes scene shifts with crew and reports to stage manager immediately when shift is over.
      d. Takes steps to correct any delay, malfunction or fouling of scenery during shifts, or reports problem to technical director.

D. After final performance.
   1. Works under supervision of technical director in striking sets, removing hardware and dutchmen and returning set pieces to storage.
   2. Leaves stage clear and clean.

VII. Costume Crew Head.

A. Pre-production.
   1. Attends production conferences and discusses with director and designer the interpretation of the play, period, style and general impression which the director has in mind, and each character’s costumes.
   2. Does research on the period in which the play is to be costumed.
   3. Brings to third production conference research materials which will be used as a guide in the building, pulling and/or renting of costumes.
   4. Coordinates colors used by set and lighting designer so as to avoid clashes with costumes.

B. During rehearsal period:
   1. Schedules each actor to come to costume room for measurement.
   2. Makes up detailed costume plot
   3. Makes preliminary survey of costume rental shop or secondhand stores to find out what is available.
   4. Checks wardrobe stock to find garments that can be used or remade.
   5. Requisitions materials and supplies to be bought.
   6. Delegates responsibility for making costumes to members of costume crew (if constructing).
   7. Stage manager, schedules actors to come in for fittings as needed (at times when actor is not due on stage or in class.
   8. Maintains accurate list of sources for all costumes and accessories borrowed or rented.
   9. Assists director in scheduling a publicity photograph session at a time agreeable to newspaper photographer, plans with director for principals’ costumes to be ready for a photo session.
   10. Assembles and gives to program editor names of all crew members under costume’s supervision as well as credits for program.
11. Coordinates and maintains functioning costume shop with costume designer.
12. Attends all production meetings.

C. During dress rehearsal period:
   1. Arranges for director to check and approve each actor in his costume prior to first dress rehearsal. (Where necessary on a large costume play, a costume parade is held at which director and costume designer and crew chief look at and make notes on each costume worn by actors under stage lights.) The costume crew chief must be present.
   2. Gives cast instruction on proper wearing and care of costumes, as well as when to bring personal accessories such as shoes and stockings.
   3. Works out schedule with costume crew for tech and dress rehearsal period, assigning responsibilities including a crew member to assist each actor who has a quick change.
   4. Arranges for check-out and in, safeguarding, cleaning or washing of all costumes during dress rehearsal and performance period.
   5. Assists actors into their costumes at dress rehearsal and helps actors in every way to be comfortable in their costumes and to wear them correctly.
   6. Sits with director and designer at dress rehearsals, noting details yet to be completed or adjusted.
   7. Assists director in planning production photographs expediting picture-taking session.

D. During performances:
   1. Schedules crew member to be on duty each night for emergency sewing and to assist actors.
   2. Supervises check-out and check-in of costumes.

E. After final performance:
   1. Supervises return of borrowed or rented costumes on first school day after close of the run.
   2. Arranges for dry cleaning of costumes when necessary.
   3. Supervises cleanup of costume room and dressing room.

VIII. Wardrobe Master

A. Pre-Production:
   1. Meet with director, costume crew chief and stage manager to review all costume and make-up plots.
   2. Read play.

B. Rehearsals:
   1. Arrange any quick changes including setting up quick change booths.
   2. Supervise and arrange running crew assigned to do wardrobe or quick changes.
   3. Clean and set up all dressing rooms.
   4. Tape costume charts and make-up charts to mirrors.
   5. Assist costume crew chief and designer at load out of costumes from costume shop to theatre.
   6. Check in all items. Make a list of items that are missing.
   7. Keep a running list of notes which will be passed on to the costume crew chief during the rehearsal period.
   8. Be available to help make alterations and corrections during the dress rehearsal period.
   9. Set up a costume repair kit.
   10. Be available to help actors with their costumes.

C. At performance:
   1. The costumes are now your personal responsibility.
   2. You must attend all performances.
   3. Make sure all costumes are rehung each night and ironed or steamed (if appropriate.)
9. Set up a costume repair kit.
10. Be available to help actors with their costumes.

C. At performance:
   1. The costumes are now your personal responsibility.
   2. You must attend all performances.
   3. Make sure all costumes are rehung each night and ironed or steamed (if appropriate.)
   4. Cosmetics and bathrooms are kept in order.
   5. Check costumes each night before and after each performance to make sure they are in the right place, secure and whole.
   6. You are responsible for any washing and drying and if a dry cleanable item needs cleaning during the run. Getting it to the dry cleaner and back well before 1 hour before curtain.

D. Post Production:
   1. Attend strike.
   2. Clean and clear all dressing rooms.
   3. Check in all items for each character making sure no items have become souvenirs.
   4. Sort clothing into dry cleaning, laundry, accessories etc.
   5. Return items to appropriate place.

IX. Sound Crew Head or Operator.
A. During rehearsal period:
   1. Reads play and confers with director, noting each sound cue and how it will be produced; divides all sounds into manual or recorded.
   2. Notes in script whether each sound cue begins and ends definitely or is a “sneak cue.”
   3. Attends several rehearsal to check sound cues.
   4. Obtains requisition from designer for sound effects or musical recordings to be purchased.
   5. Sets time with director for dubbing session to transfer effects to tape.
   6. Checks with director for approval on each manual or recorded sound as found.
   7. For recorded effects, learns operation of sound control console and is checked out prior to first dress rehearsal.

B. During dress rehearsals:
   1. At the dress rehearsal designated by director, runs through sound or music cues, noting in script the sound levels which the director approves for each cue.
   2. Makes copy of master tape as a protection.

C. During performances:
   1. Reports to stage manager one hour before curtain and warms up equipment.
   2. Makes sure crew members are on duty for manual effects.
   3. Takes cues either visually or by intercom from stage manager and runs sound or music effects.
   4. Makes sure equipment is turned off and master tape locked in a safe place each night after performance.

D. After final performance:
   1. Cleans sound area.
   2. Returns tapes, records, CDs or other material.
   3. Resets all sound equipment to original settings.
   4. Marks all show tapes and gives to stage manager.
X. **Publicity Crew Head.**

A. During first weeks of rehearsal:
   1. Confers with director on general approach to be used in publicity.
   2. Assembles complete cast and crew list with names checked for spelling and gives to program designer.
   3. Attends a rehearsal and interviews each actor, getting his previous experience, home town and street address as well as other feature material.
   4. Assists director in liaison with art department or art student who is to design the poster and mailing piece; furnishes correct dates, curtain time and other information.
   5. Prepares newspaper releases for both campus and area newspapers but does not release them until approved by director. Campus newspaper should be given at least four articles:
      a. Release of names of cast.
      b. Feature on backstage activity including names of technical staff, designer and backstage crews.
      c. Feature material on play itself and the author.
      d. Information on sale of tickets and recapitulation of previous information prior to opening night.

B. During last weeks of rehearsal:
   1. Coordinates planning for newspaper photograph session, making sure that date, time and place are acceptable to photographer, director, costumer, technical director and actors designated for publicity pictures.
   2. Brings publicity releases to newspaper photograph session for photographers and assists them in identifying and spelling correctly the name of each actor photographed out in advance.
   3. Prepares mailing labels to send out publicity brochure or throwaway.
   4. Picks up proof of mailing piece at printer’s and returns it after it has been approved by director.
   5. Picks up posters when ready and supervises distribution of them on and off campus.
   6. Prepares releases for local radio and television stations.
   7. Arranges for other campus publicity including “Burma-shave” type signs, banners, etc.
   8. Prepares letters for director’s signature to appropriate teachers of English, drama, foreign languages or social studies at various schools in the area and Thespian Troupes.
   9. Contacts newspaper critics and invites them to opening night, arranging for complimentary tickets.
   10. Prepares display cases in lobby of theatre, campus library and elsewhere featuring materials related to the play.
   11. Saves clippings of all publicity for scrapbook.
   12. Releases last-minute information to press as to which nights have seats still available.
   13. Works with director and all crews to prepare an accurate program.
   14. Makes sure the program is prepared and all crew chiefs, director, designer approve the program before printing.

C. After final performance:
   1. Takes down all posters and banners on campus.
   2. Brings the production scrapbook; up to date by pasting in all clippings, mailing pieces, programs, pictures and reviews of play.
XI. Make-up Crew Head
A. Pre-production:
1. Reads and studies play, making notes on references the script which affect make-up or hair styles.
2. Does research, if necessary, on period and style, with particular reference to wigs, beards and hair styling.
3. Confers with director and designer to find out effect desired for each character as to age, health, lines and shadows, beards and hair.
B. During rehearsal period:
1. Attends rehearsal as soon as play is cast to prepare make-up chart noting facial features of actors, special problems, checking which actors can make-up themselves, and giving special instructions when necessary concerning haircuts during rehearsal period. Obtains actors’ head measurements when necessary for wigs.
2. Confers with electrician or lighting technician to learn predominant colors in lights.
3. Checks make-up supplies and prepares requisitions for those necessary.
4. Assigns crew to any actor who cannot make up himself.
5. Trains make-up crew in applying make-up, or recruits a crew with previous experience.
6. Works out, for director’s approval, a schedule of make-up calls for actors at dress rehearsals and performances.
7. Schedules clean-up crew for make-up room.
8. Attends all production meetings.
9. Informs actors what make-up materials will be necessary.
C. During dress rehearsal period:
1. Supervises make-up of cast, getting director’s approval of each make-up before powdering.
2. Corrects make-up chart, noting any changes in base or other colors so actors will be able to do more of their own make-up.
3. Supervises hair styling.
4. Sits out front at dress rehearsal to check make-ups from first row and last row of theatre, making notes for changes.
D. During Performances:
1. Makes sure that crew is on duty at specified time.
2. Supervises make-ups and checks each actor before powdering.
3. Assigns crew member to ready quick changes or retouching of make-up if necessary.
E. After final performance:
1. Makes sure that dressing rooms and make-up rooms are clean and supplies back in place.
2. Requisitions additional supplies to bring up inventory of make-up.

XII. Property Crew Head
A. Pre-production
1. Reads and studies play, researching the period and style of furniture and properties.
B. During first weeks of rehearsal:
1. Confers with the director and technical director or designer.
   a. Obtains a ground plan showing location of all furniture.
   b. Notes whatever comments the director or designer makes concerning the size, style, color, or function of each piece of furniture.
2. Makes up a detailed property list in triplicate; one copy to director, one for check list in gathering, one for check list in setup and shifting during performance. (Several forms in “Backstage Forms” are very good) “Source,” “date borrowed” and “date returned” need not be shown on the duplicate copies. Divides property list into:
   a. Furniture.
   b. Trim props.
   c. Hand props.
      1) On stage (indicate where).
      2) Off stage (indicate who carries it in).
3. After making the list of hand props from reading the play, noting each prop referred to and checking, it against list in back of acting edition (if any), checks the list with director to make sure some properties have not been omitted or added.
4. Discusses budget with director and technical director, deciding which items will have to be bought or rented.
5. Works with designer for items approved for purchase.

B. During later weeks of rehearsal:
1. Organizes property crew. A good-sized crew will make lighter work for all. Find out:
   a. Which crew members have automobiles.
   b. Which shopping area crew members live near or pass enroute to the theatre.
   c. Which crew members can work property crew during dress rehearsals and performances. (Ideally each crew member who learns a job during dress rehearsal should perform it at every performance.)
2. Begins to farm out props and furniture to members of the crew to locate. Each crew member should volunteer for those items he thinks he can find. The crew head should write down the name of volunteer in pencil in “Source” column and then follow through in a few days to see if the volunteer has located them. Each crew member should be conscious of public relations—he can hurt or help his theatre and school by the way he deals with people.
3. Lists possible sources for finding properties. Tries each of the following sources in priority order before going on to the next one:
   a. The property room.
   b. Borrowing from private sources, including members of the crew, cast, and friends in the community.
   c. Constructing the property in the scene shop.
   d. Borrowing from merchants, including antique shops, salvage stores, furniture stores, department stores, etc. As an inducement, a credit in the program and complimentary tickets may be promised to cooperating merchants. Turns in list to business manager promptly.
   e. Buying the property, so as to add it to prop collection. Inexpensive used furniture can he found at such sources as:
      1) Salvation Army
      2) Disabled American Veterans
      3) Veterans Salvage
      4) Goodwill Industries.
      5) Antique shops
      6) Junk yards
   f. Renting the property (only as a last resort). If an item cannot be found locally, there are
f. Renting the property (only as a last resort). If an item cannot be found locally, there are rental studios in New York which specializes in hard-to-find items.

4. Begins making trips to allocate items from the sources mentioned. Before making a commitment to obtain an item, it is wise to:
   a. Sketch the item and measure it so as to give an accurate description to designer or director’s noting color carefully.
   b. Find out the price if purchase or rental is considered.
   c. Discuss dates it will be needed.
   d. Find possible alternatives if the item isn’t what the director or designer wants.

5. When items are approved by director and designer, returns to merchant or lender to make final arrangements for pickup and delivery; also which night the merchant desires complimentary tickets. Arranges with technical director for school truck to pick up furniture on last school day prior to first technical rehearsal, and to return items on first school day after close of the play.

6. Attends rehearsal when necessary to note placement and use of hand props.

7. Assembles and checks out with director and designer every prop and item of furniture or trim prior to first dress rehearsal, at a time to be set in advance.

8. Attends a run-thru rehearsal early in the process to check prop list.

9. Attends all production meetings.

10. Maintains paper work necessary to keep all prop work organized.

C. During dress rehearsals:

1. Sets up on stage each item of furniture and trim prior to first light rehearsal. After positions approved by director, assists stage manager in marking on floor positions of each item of furniture, using different colors for each set.

2. Keeps all borrowed furniture covered during dress rehearsals and week of performance, and all valuable items locked in prop room between performances. Guns are to be kept locked in director’s office.

3. Sets up a prop table backstage for all hand props. Sometimes more than one will be necessary, near each entrance through which many props are carried on. Actors should pick up props from prop table and return them there.

4. Prepares special list of actors’ hand props which need to be personally checked each night with the actors—things in their pockets, etc.

5. During the setting and rehearsal: of prop shifts, prepares a list of duties done by each member of the prop crew.

D. During performances:

1. Sees that all food props are purchased or prepared fresh daily.

2. Checks in no later than one hour to curtain time.

3. Sweeps stage each night.

4. Sets up furniture on its marks and all hand props.

5. Reports to stage manager when all props checked and in place.

6. Makes sure all hand props are laid out and given to actors as necessary.

7. Makes sure crew is in place for shifts.
E. After final performance:
   1. Returns all borrowed or rented items the first school day after close of play. Gives merchants a copy of program showing their credit.
   2. Turns in to business manager all petty cash slips for items purchased.
   3. Prepares on 3 x 5 cards alphabetical catalogue of all difficult props and source where located. Turns in to director.
   4. Returns all of theatre-owned props to prop room, Sorts out, and leaves prop room neat.

XIII. Light Crew Chief

A. Pre-production:
   1. Reads and studies play; lists time of day and mood for each scene and lighting effects and motivated sources of light referred to in the text.
   2. Discusses with director and designer the interpretation of the play, mood, style, principal acting areas to be used, motivated light sources, and any special effects needed.
   3. Turns in to technical director requisitions for gels and other materials needed for special effects.
   4. Gets from technical director an overlay of the scale ground plan and studies designer’s sketches.

B. During rehearsal period:
   1. Prepares preliminary light plot, presenting it to technical director for his approval.
   2. Confers with director, noting in his script the acting areas, mood and intensities desired for each scene of the play.
   3. Discusses with technical director any problems relative to placement of instruments, particularly backing lights and cycloroma lights.
   4. Hangs all instruments and programs board.
   5. Prepares gel color frames.
   6. Electrifies practicals gathered by prop crew if necessary.
   7. Completes all paper work for show.

C. During dress rehearsal period:
   1. Focuses each light before or during the lighting rehearsal, with stage manager or assistant standing in each acting area as needed.
   2. Lights each scene, adjusting or modifying lights at the request of director or technical director.
   3. Makes sure each dimmer reading is recorded on a cue sheet before moving on to next cue.
   4. During dress rehearsals, sits out front with director and technical director, making minor adjustments in lighting and making sure cue sheets are corrected for new readings.
   5. After final dress rehearsal adjusts all paper work.

D. During performances:
   1. Each night before the house is open, helps with dimmer check (for focus, burn out lamps or faded gels).
   2. Checks onstage lamps and brackets.
   3. Makes sure house lights and preset are on when house is opened.
   4. Makes sure that lighting crew is present for run thrus.

E. After final performance:
   1. Puts away all special instruments, floor units; disconnects any borrowed lamps or light fixtures. Replug any borrowed instruments.
   2. Turns in to technical director, requisitions for replacement of lamps, lenses, gels, etc.
   3. Turns in light plots to technical director or designer for filing.
XIV. Painting Crew Head

A. During rehearsal period:
   1. Works under supervision of set designer in painting the sets.
   2. Organizes crews and delegates duties to crew members.
   3. Orders paint and supplies for the shop.
   4. Supervises the construction of drops or other soft scenery.
   5. Supervises the crews as necessary to insure a high quality of finish work.
   6. Attends all production meetings
   7. Makes sure that paint shop is clean at the end of each day.

B. During dress rehearsal period:
   1. Works under supervision of designer in touch up of scenery as needed.
   2. Makes sure that paint shop is clean at the end of each day.

C. During performances:
   1. Maintains the set with touch ups as necessary
   2. Repairs soft goods as necessary.
IMPORTANT PHONE NUMBERS

CAMPUS POLICE ................................................................. 73-74800
THEATRE OFFICE ............................................................... 73-74420
DESIGN OFFICE (309) ......................................................... 73-74422
COSTUME SHOP ................................................................. 73-74415
VE 119 SHOP ...................................................................... 73-44420
BACKSTAGE WILKINS ......................................................... 73-44360
TMPO ................................................................................. 73-74355
LITTLE THEATRE ................................................................. 73-45280
NICK BENACERRAF ............................................................ 73-74436
TERESA CHOATE ............................................................... 73-74427
MATTHEW EGGELTON ......................................................... 73-74422
RACHEL EVANS ................................................................. 73-74429
KAREN HART ...................................................................... 73-74423
HOLLY LOGUE ................................................................. 73-74428
MICHELE MOSSAY ............................................................ 73-71612
NICOLE SMITH ................................................................. 73-74415
DORI STROBER ................................................................. 73-74415
ERNEST WIGGINS ............................................................ 73-74426
APA OFFICE ................................................................. 73-71610
THEATRE OFFICE FAX ....................................................... 73-74425
BOX OFFICE ................................................................. 737-SHOW
MAIN CAMPUS NUMBER .................................................. 737-KEAN

All numbers are preceded by area code 908
Listings above show 7-digits, first two (73) are omitted when dialing internally.
Students entering Kean as Freshmen in Fall 2002 and in subsequent semesters must select all GE distribution courses from the following list. Transfers admitted to Kean in Fall 2002 and in subsequent semesters must select all their remaining GE distribution courses from the following list. The following codes identify the distribution area in which a course may be used:

**GEHU Humanities; GESS Social Sciences; GESM Science and Mathematics; GEHPE Health and Physical Education.**

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<td>AH 1701</td>
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*Note on GE credit for Foreign Languages: GE Humanities credit in the Foreign Language area is awarded only upon successful completion of the second semester of a two-semester sequence at the Elementary (Basic) or Intermediate level. A student who completes the specified two-semester sequence (for example, SPAN 1101 and SPAN 1102) may use the three credits from the first semester (SPAN 1101) to fulfill a lower -level elective requirement (depending on the major) and the three credits from the second semester (SPAN 1102) to fulfill a GE Humanities requirement in the Foreign Language area (depending on the major).*

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### GEHPE HEALTH & PHYSICAL EDUCATION

<table>
<thead>
<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>ID 1010</td>
<td>Leisure and Recreation in a Multicultural Society</td>
</tr>
<tr>
<td>ID 1225</td>
<td>Critical Issues and Values of Contemporary Health</td>
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<tr>
<td>ALL PED</td>
<td>Movement Forms courses except PED 1500</td>
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<tr>
<td>ALL 1000</td>
<td>Level PED dance courses (updated 10/12)</td>
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FALL 2014

Thursday, August 29? .......................... Opening Day Activities & Faculty Meeting
Tuesday, September 2 .......................... First Day of Fall Term
Tuesday, September 2 .......................... Major Kick Off Meeting – Audition Prep
Wednesday, September 3 ..................... Auditions for Fall shows 6-10 pm
Thursday, September 4 ........................ Auditions for Fall shows 6-10 pm
Thursday, September 4 ........................ *Janice Underwater* Preview 8 p.m.
Friday, September 5 .......................... Callbacks for Fall shows 6-10 pm
September 5 – 21 .............................. *Janice Underwater* Performances
Monday, September 8 ......................... Major’s Meeting
Monday, September 8 ......................... Last Day to withdraw with 100% refund
Tuesday, September 9 ......................... Faculty Meeting
Monday, September 15 ........................ Last Day to withdraw with 75% refund
Sunday, September 21 ....................... STRIKE *Janice Underwater* 5 p.m.?
Monday, September 22 ........................ Last Day to withdraw with 50% refund
Monday, September 22 ........................ Last Day to declare or change to Pass/Fail
Tuesday, September 23 ....................... Faculty Meeting
Friday, September 26 .......................... APA Orientation Day
Saturday, September 27 ...................... Open House / Department Auditions
Sunday, October 5 ............................. CVPA Info Day
Tuesday, October 7 ............................ Faculty Meeting
Monday, October 13 ......................... *Columbus Day*  University CLOSED/No Classes
Tuesday, October 14 .......................... Tour Auditions 3:30-4:15 pm
Thursday, October 16 ......................... Tour Auditions 3:30 – 4:15 pm
October 16 – October 19 ..................... *Liberty Live*: Performances
October 19 ........................................ STRIKE *Liberty Live* 4 p.m.?
October 17 ......................................... *The Importance of Being Earnest* 8 p.m.
October 18 ......................................... *The Importance of Being Earnest* 2 p.m.
October 18 ......................................... *The Importance of Being Earnest* 8 p.m.
October 19 ......................................... *The Importance of Being Earnest* 2 p.m.
Monday, October 20 ......................... Tour Callbacks 3:30pm
Tuesday, October 21 .......................... Faculty Meeting
October 22 ......................................... *The Importance of Being Earnest* 8 p.m.
October 23 ......................................... *The Importance of Being Earnest* 5 p.m.
October 24 ......................................... *The Importance of Being Earnest* 10 a.m.
October 24 ......................................... *The Importance of Being Earnest* 8 p.m.
Friday, October 24 ............................ First half-term courses end
Saturday, October 25 ........................................... Second half-term courses begins
October 25 ......................................................... The Importance of Being Earnest 2 p.m.
October 25 ......................................................... The Importance of Being Earnest 8 p.m.
October 26 ......................................................... STRIKE - The Importance of Being Earnest TBA
Tuesday, October 28 .......................................... Major’s meeting
Wednesday, October 29 ...................................... Last Day to withdraw from a course with a “W”
Saturday, November 1 ......................................... APO event
Sunday, November 2 .......................................... Open House / Department Auditions
Tuesday, November 4 .......................................... Election Day University Open/Classes Held
Tuesday, November 4 .......................................... Faculty Meeting
Tuesday, November 11 .......................................... Veterans Day (Observed) University Open/Classes Held
November 14 .................................................... Ruined 8 p.m.
November 15 ..................................................... Ruined 2 p.m.
November 15 ..................................................... Ruined 8 p.m.
November 16 ..................................................... Ruined 2 p.m.
Tuesday, November 18 ......................................... Faculty Meeting
November 19 .................................................... Ruined 8 p.m.
November 20 ..................................................... Ruined 5 p.m.
November 21 ..................................................... Ruined 8 p.m.
November 22 ..................................................... Ruined 2 p.m.
November 22 ..................................................... Ruined 8 p.m.
Sunday, November 23 .......................................... STRIKE Ruined TBA
Tuesday, November 25 ......................................... Major’s Meeting
Thursday, November 27 ....................................... Thanksgiving Recess CLOSED/No Classes
Monday, December 1 .......................................... Classes Resume
Monday, December 1 .......................................... Peter Pan Auditions
Tuesday, December 2 .......................................... Peter Pan Auditions
Tuesday, December 2 .......................................... Freshmen-Transfer Assessments
Wednesday, December 3 .................................... Peter Pan Callbacks
Thursday, December 4 .......................................... Freshmen-Transfer Assessments
Fri-Sun Dec 5-7 ................................................... Second Stage??
Monday, December 8 .......................................... Freshmen-Transfer Assessments
Monday, December 8 .......................................... Juries 6-9 p.m.
Tuesday, December 9 .......................................... Faculty Meeting
Thursday, December 11 ....................................... Holiday Party?
Monday, December 15-Saturday, December 20 . Exam Week (All classes meet as scheduled)
Monday, December 22 .......................................... Exams (Mon. and Mon./Thurs. classes only- last class meeting)
Monday, December 22 .......................................... Last Day of Fall Term
Winter Session 2015

Friday, January 2 .............................................. First Day of Winter Term
Monday, January 19 ............................................ Martin Luther King University CLOSED/No Classes
Tuesday, January 20 ............................................. Last Day of Winter Term

SPRING 2015

January Assessment Days ........................................ Faculty Retreat
Wednesday, January 21 ........................................ First Day of Spring Term
Friday-Sunday January 23-25 .................................. Second Stage??
Saturday, January 24 ............................................. Department Auditions
Monday, January 26 .............................................. Major’s Meeting
Tuesday, January 27 .............................................. Faculty Meeting
Monday, February 9 .............................................. Wilkins Pan load-in
Tuesday, February 10 ............................................. Faculty Meeting
Monday, February 16 ............................................ President's Day University CLOSED/No Classes
February 20 ....................................................... Peter Pan 8 p.m.
February 21 ....................................................... Peter Pan 2 p.m.
February 21 ....................................................... Peter Pan 8 p.m.
February 22 ....................................................... Peter Pan 2 p.m.
February 25 ....................................................... Peter Pan 8 p.m.
February 26 ....................................................... Peter Pan 5 p.m.
February 27 ....................................................... Peter Pan 10 a.m.
February 27 ....................................................... Peter Pan 8 p.m.
February 28 ....................................................... Peter Pan 2 p.m.
February 28 ....................................................... Peter Pan 8 p.m.
March 1 ............................................................. STRIKE Peter Pan TBA
Tuesday, March 3 ................................................. Faculty meeting
Thursday, March 5 .............................................. Major’s Meeting
Monday, March 16 – Sunday, March 22 .................. Spring Recess Begins No Classes
Monday, March 23 ................................................. Classes Resume
Saturday, March 28 .............................................. Open House / Department Auditions
Tuesday, March 31 ................................................. Faculty Meeting
Wednesday, April 1 ............................................. Kindness 10 am
Friday, April 3 ..................................................... Good Friday University CLOSED/No Classes
Monday, April 6 .................................................... Kindness 5 and 7 pm
Tuesday, April 7 .................................................... Kindness 5 pm
Wednesday, April 8 ...........................................Kindness at 10 am
Thursday April 9 ...........................................Assessments
Monday, April 13 ...........................................Faculty Meeting
Tuesday, April 14 ...........................................Assessments
Thursday April 16 ...........................................Assessments
Tuesday, April 21 ...........................................Senior Assessments – Major’s Meeting
Thursday, April 23 ...........................................Director’s Workshop Tech Sets, Lights and Sound
Monday, April 27 ...........................................Directors Workshop Tech Q2Q
Tuesday, April 28 ...........................................Faculty Meeting
Tuesday, April 28, Wednesday April 29 .................Director’s Workshops
Sunday, May 3 ...........................................Open House / Department Auditions
Monday, May 4 ...........................................Juries 6-9 pm
Tuesday, May 12 - Friday, May 18 ......................Exam Week  (All classes meet as scheduled)
Tuesday, May 12 ...........................................Faculty Meeting
Friday, May 15 ...........................................Banquet?
Monday, May 18 ...........................................Last Day of Spring Term
Tuesday, May 19 ...........................................Graduate Commencement
Wednesday, May 20 .....................................Assessment
Thursday, May 21 .........................................Undergraduate Commencement
Monday, May 25 ...........................................Londoners Depart
Friday, June 5 ...........................................Londoners Return

**Summer 2015**

**Session I TBA**

**Session II TBA**

The Academic Calendar is subject to change. For updates please visit http://www.kean.edu/KU/Academic-Calendar. Revised 5/29/14.
An Overview of Health Issues for Performing and Visual Arts Students

Introduction

Health is increasingly regarded as a serious issue in the arts community. Concerns about incurable diseases and professionally related injuries have brought health issues into new focus. General health is receiving higher levels of attention along with specific diseases and conditions. Preventive maintenance toward long-term personal well-being is a more widely understood and accepted goal. Prevention and treatment are in a new relationship.

These conditions are a current manifestation of historic connections between the arts and medicine. Apollo the Physician, referred to in early versions of the Hippocratic Oath, was an accomplished musician. Shamans, who were perhaps the earliest health care providers, continue to use music and dance as the cornerstone of their therapy. In modern times, therapies based on the arts disciplines have developed a wide range of professional services. Many medical schools are now devoting significant research efforts to understanding the processes of creativity and perception, as well as enriching medical education through the arts. Artists have always had medical problems, and these have been attended to by practitioners using a wide variety of diagnostic and therapeutic techniques. There are now at least 17 specialized centers in the United States that focus on performing arts medicine. Nevertheless, there has been a perception by artists that their health care needs have not been well met. There is much more to be done, both in treatment and prevention.

The Role of Educational Institutions

Educational institutions in general, and arts units in particular, have a powerful impact on the development of personal values about life as an arts professional. Counseling, role modeling, and the artistic/intellectual atmosphere all play a part.

Adolescence, which includes the college years, is a critical period for the formation of health behaviors and attitudes. It is therefore a critical opportunity for health intervention and education. Stress, depression, nervousness, and health worries, which may manifest themselves as medical concerns, social problems, and psychological issues, are recurrent themes emerging from most studies of adolescents’ perception of their own health.

Administrators and teachers in arts units cannot and must not attempt to serve as health professionals, but they can maintain basic understanding of health maintenance issues sufficient to inform their work as teachers and mentors.

Arts units are encouraged to develop means of working with health maintenance issues through direct education, counseling, and referral services. This Briefing Paper addresses the substantive aspects of this recommendation. It reviews timely and relevant health care needs and issues for performing and visual arts students. It makes specific recommendations regarding comprehensive medical services and gives practical suggestions for ways that performing arts faculties can facilitate better overall health for their students.

Comprehensive Understanding

The following text discusses medical issues for performing and visual arts students in general and by disciplines. While these breakdowns are useful, each administrator and faculty member should be generally familiar with the entire range of issues presented here. For example, toxic materials covered under the visual arts section are of concern in stage design for theatre, opera, and dance. Muscle problems of the hand may develop in musicians, writers, and studio artists. Perhaps most important is to know that such medical problems exist and that help is available.

Essentials of Health Maintenance

The goals of preventive health maintenance, or wellness, are as follows: (1) to institute preventive health measures
by directing attention to biologic and psychosocial high-risk issues and by counseling students, faculty, and parents about them; (2) to educate students and faculty about preventive health, and thus instill good health behavior patterns while preparing students to be effective health care consumers; (3) to identify and treat physical health problems early; and (4) to identify and treat psychosocial problems early.

Given the complexity of health issues facing performing and visual arts students, and young adults in general, an approach to wellness such as this will undoubtedly raise many controversial issues. Confidentiality must be maintained, and the individual’s right to determine the nature of his or her own health care respected. Faculty should establish policies and procedures for handling sensitive health issues in a confidential manner. At the same time, they must recognize their role in helping students understand the issues and obtain necessary health care.

**Physical Stresses and Arts Study**

Significant physical stresses are placed upon arts students, which place them at increased risk for injury. Dancers and theatre performers may be considered athletes, given the physical requirements, intensive training, and environmental demands placed upon them. Just as an inadequately managed or rehabilitated injury affects athletic performance, so it affects artistic performance. For example, the neuromuscular complexity associated with high-level musicianship renders the instrumentalist susceptible to a variety of disabling problems: small errors in the biomechanics of the arm or hand due to pain, joint stiffness, muscle weakness, altered sensation, or any other abnormality may have disastrous effects on rhythm and pitch. Performance anxiety, physical or emotional stress, poor nutrition, poor general health, and the effects of drugs, alcohol, and toxic materials may profoundly influence an arts student. Given these conditions, the provision of high-quality comprehensive medical care to performing and visual arts students is a necessity.

Studies show that university performing arts students appear to see physicians frequently, most do receive a “yearly checkup,” and they make more physician visits per year than other adolescents the same age. Despite this regular medical care, many of their medical needs are unmet, with 15% having ongoing concerns about their health, and a significant number being unassisted with a current problem related to a previous injury. In addition, many desire help with depression, fatigue, nervousness, weight control, bone or joint pain, headache, and acne. Unfortunately, 37% of these students have no regular source of medical care. Eleven percent have not seen a physician in the past year. These figures, extrapolated to students of all the arts disciplines, demonstrate the wisdom of thoughtful, appropriate involvement by administrators and faculties of arts units.

**Problems of Artists Who Work with Their Hands, Mouth, and Voice**

**Emphasis: Music, Art/Design, Theatre**

Overview. Many arts disciplines involve constant, intensive work with a particular part of the body. The possibilities for medical problems are compounded in these circumstances. Since intensive music study often begins earlier than work in the visual arts and theatre, studies related to these problems are often focused on music. However, the findings and principles involved are applicable to the visual arts and to theatre as well.

In a 1987 survey of members of the International Conference of Symphony and Opera Musicians (ICSOM), 76% reported having at least one medical problem severe enough to affect performance, and 36% reported four severe problems. When members of eight orchestras were interviewed and examined, 64% had painful overuse syndromes. The prevalence ranged from 75% among strings players to 32% among percussionists. Keyboard players were also at high risk. The reasons for instrument-specific variations in prevalence are complex. How-
ever, the total daily playing time, instrument size and weight, playing position, differences in the distribution of men and women in various orchestra sections, technical demands of the music, and personal drive all contribute. Student musicians also experience painful overuse syndromes at rates that have been reported to range between 9% and 49%. Approximately 5% to 11% of music majors at one university music school developed hand problems each year during a four-year period. The incidence of hand problems in women was about twice as high as that in men.

Medical injuries related to musical performance are becoming increasingly visible. They are likely to have implications during the early phases of musical training. Many musicians indicate that tolerating pain is acceptable in their attempts to overcome technical problems. The high incidence of medical problems and musicians’ tolerance of these problems suggest that changes are needed in the teaching of music with more emphasis on physical conditioning and preventive measures.

Overuse Syndromes. The majority of patients suffer from overuse syndromes: symptom complexes defined as injuries caused by the cumulative effects on tissues of repetitive physical stress that exceeds physiologic limits. Women are more commonly affected than men. Immediately before the syndrome develops, increases in practice or work time, in the technical difficulties of the repertoire or equipment use, or in the levels of psychological stress are common. Use of new instruments or equipment, previous injury, or excessive joint mobility may be contributing factors.

Each instrument or piece of equipment has its own unique size and shape and utilization requirements that lead to overuse injuries. Because problems are exacerbated or frequently evident only while the musician or the artist/designer is working, they should be examined during and immediately after working.

Common locations for overuse syndromes include the fingers, wrist, elbow, shoulder, neck, and low back. Common symptoms include pain, weakness, and loss of fine motor control. Overuse syndromes can affect bones, ligaments, bursae, tendons and muscle, and can become serious problems if not appropriately treated.

Neural Impingement. Nerve entrapment may occur when a nerve passes between rigid structures such as bone, ligament, tendon, or muscle, or close to the body surface. Pain (which may be aching in nature and poorly localized), loss of strength, and sensory abnormalities are common symptoms of nerve entrapment. These symptoms may occur only while working. Constant motion, hypertrophy of muscle and inflammation of muscle and tendons can cause pressure on adjacent nerves. Common sites of involvement include the wrist (carpal tunnel), forearm, elbow, shoulder, and neck. Position-dependent pain associated with motor or sensory symptoms should raise suspicion.

Focal Dystonias. Artists who work with their hands may be unusually susceptible to the development of focal dystonias, which are manifest as abnormalities of muscle control. Writer’s cramp is a familiar form of this disorder. As many as 14% of musicians with medical problems suffer from focal dystonias. The presentation is characteristic: incoordination while playing, frequently accompanied by involuntary curling or extension of fingers during rapid forceful movements. Facial muscles may be involved with loss of embouchure or air seal. There are no associated sensory symptoms.

Voice problems. Musicians and actors are at risk for many disabling ailments. These include vocal abuse in singing or speech; vocal cord nodules, polyps, cysts, or swelling; and infectious or allergic laryngitis. In addition, the human voice is particularly sensitive to endocrinologic changes, systemic illnesses such as anemia or mononucleosis, and any inhaled or ingested substance. Symptoms of hoarseness, breathiness, loss of range, vocal fatigue, chronic cough, frequent throat-clearing or unusual sensations in the throat should be evaluated.
Problems of Artists Who Work with Their Whole Body

Emphasis: Dancers and Theatre Performers

Overview. Dancers and theatre performers are at high risk for a number of medical problems. Their difficulties with numerous orthopedic injuries have been well reported. Injuries in dancers are caused, in large part, by un-physiologic demands placed upon the body. Some studies suggest overall injury rates for ballet dancers and students that are similar to those of collegiate athletes. Acute and chronic bony injuries consisting of stress and nonstress fractures in the lower extremities and feet, and degenerative arthritis of multiple joints have been reported in classical ballet dancers. However, most injuries suffered by these performers are to muscle, tendon, or ligament, with actual fractures being rare. The most common sites of injury include the back, hip, knee, ankle, and foot. In one study, collegiate dancers and theatre performers averaged 1.2 injuries per student per year. Overall, 75% had sustained an injury at some time, and 12% sustained injuries at least monthly. Twenty-one percent had suffered four or more injuries in the past year. A significant number of injuries sustained by these students are not evaluated by a physician and do not receive supervised rehabilitation.

The large majority of injuries sustained by dancers and musical theatre students occur during class or rehearsal. In addition, approximately 24% of injured students miss one week or more of class because of the injury. Approximately one-third of dance and musical theatre students have reported exercising at least weekly while in pain, and one quarter desire help with chronic bone or joint pain. Some of the aspects of athletic training, such as increased emphasis on conditioning, strength, and flexibility, may need to be applied to performing arts students. In addition, dancers need better access to orthopedists, sports medicine specialists, and athletic training facilities.

Nutritional Practices. Studies on the nutritional habits of female ballet dancers indicate that, in general, they ingest food of low energy and nutritional density; they do not seem to know much about basic nutrition; and a significant degree of food faddism exists. Adolescent ballet students are more likely than non-athletic students to be underweight, to have distorted body image, and to engage in binge eating. Nutritional practices among these dancers include frequent use of fasting, binge eating, and selective food restriction. Many consume significantly fewer calories than recommended. In one study, 29% of female university dancers consumed less than two-thirds of the Recommended Dietary Allowance (RDA) for energy. Twenty-four percent consumed less than two-thirds of the RDA for three or more nutrients.

Performing arts students in general may be at significant risk for nutrient deficiency, and would benefit from basic nutrition education to provide a background for knowledgeable food choices and the application of necessary practices to affect behavior.

Eating Disorders. Distinguishing between normal dieting and anorexia nervosa is especially crucial for physicians, dance and theatre instructors, choreographers, administrators, and actors and dancers themselves. Dancers and actors are weight conscious, and most have dieted to control their weight. Some utilize stimulants or laxatives and even vomit to keep trim. Anorexia nervosa has been reported to occur in up to 6.5% of students in professional dance schools. Anorexia nervosa may be more common in national rather than regional ballet companies, suggesting that it is related to the level of competition. The incidence of bulimia is hard to derive, but may be as high as 15%. It remains unclear whether performing arts students with features of eating disorders actually have the same underlying psychological issues as those which are seen in eating-disordered patients. Nonetheless, performing arts students are at high risk for eating disorders and should be monitored closely.
Important warning signs of anorexia nervosa include: drastic loss in weight; preoccupation with food, calories, and weight; wearing baggy or layered clothing; relentless or excessive exercise; mood swings; and avoiding food-related social activities. Similarly, warning signs of bulimia include: noticeable weight loss or gain; excessive concern about weight; bathroom visits after meals; depressive moods; stringent dieting followed by binge eating; and increased self-criticism of one’s body. The presence of any of these warning signs should alert faculty and students to the possibility of an eating disorder and the need for a medical or psychological evaluation.

Menstrual Irregularities. Performing arts students, particularly dancers and theatre performers, have a high incidence of delayed onset of menses, cessation of menses, and irregular menses. Among young ballet students, up to 55% have irregular menses and 39% have amenorrhea (no menses). Delayed onset and prolonged cessation of menses are recognized risk factors which predispose to scoliosis and stress fractures. The frequency of scoliosis among dancers (24%) is strikingly above that found in the general population (1.8%). Increasing concern has arisen over the relationship of amenorrhea to osteoporosis in young women. Several reports suggest that some young women may not be able to completely replace vertebral bone lost as a result of extended interruptions in the normal menstrual cycle. Amenorrhea, if left untreated, may lead to irreversible bone loss. Consequently, any performing arts students with irregular menses should be evaluated.

Problems of Artists Who Work with Industrial Materials

Emphasis: Artists and Designers

Visual artists/designers are exposed to a large number of hazardous chemicals and environmental toxins, frequently at levels similar to those in industry. A significant number of case reports document that artists can develop dermatitis; lead poisoning; silicosis; liver, kidney, and nerve damage; reproductive problems; carbon monoxide poisoning; cancer; and other occupational diseases caused by chemical exposure. Artists have a higher rate of death from heart disease, leukemia, and cancers of the brain, kidney, bladder, and colon.

Many materials used by artists and designers contain extremely toxic chemicals, and these are frequently inadequately labeled. In addition, students and faculty are often inadequately trained about art hazards. While discussion of the many illnesses and issues related to visual art hazards is beyond the scope of this briefing paper, informative and comprehensive resources are available (see references).

Illnesses related to toxin exposure can be difficult to diagnose. If an artist is having symptoms that appear only while he or she is working or soon after, and these symptoms tend to dissipate while the artist is away from work, they may be related to exposure to visual art materials. Such materials may cause illness directly or exacerbate an underlying condition. When seeking medical care, the visual artist/designer needs to alert the physician to the materials being used and any information available about their effects. Using an occupational health clinic may help identify physicians knowledgeable about environmental exposures.

Administrators and faculty have crucial responsibilities for developing and maintaining a safe workplace, ensuring that students are aware of occupational health issues, and developing a climate of concern for safe practices.

Common Problems

Substance Abuse. Substance abuse is one of the most common risk-taking behaviors of adolescents and college students. While the use of illicit and performance enhancing drugs by performing and visual arts students has not been extensively evaluated, these students may be at high risk for substance abuse because of the
stress, competitive pressures, low self-esteem, and the association of substance abuse with other problems such as eating disorders. A few studies have shown that performing arts students are significantly involved in substance abuse. In one study of university dancers and theatre performers, in the previous 30 days, 26% had used tobacco, 12% marijuana, and 71% alcohol. Eighteen percent admitted to using drugs other than alcohol or marijuana, 2% on a monthly basis. Seven percent admitted to using drugs to improve their performance.

Warning signs of possible substance abuse include: worsening of artistic or academic performance; absenteeism; symptoms of acute or chronic depression; unexplained or recurrent accidents; repeated overt intoxication; preoccupation with social activities where alcohol or drugs might be present; decreased communication with family, friends, or instructors; drug-using peer group; changes in dress or hygiene; and legal difficulties including any driving-under-the-influence charges. Any concerns by faculty or others about possible substance abuse by a student should be conveyed to that student with a strong urging to seek medical or psychological evaluation. Given the magnitude of the substance abuse problem and the potential impact upon performing and visual arts students, substance abuse education and prevention efforts should be a priority for arts programs in higher education.

A survey of ICSOM musicians asked subjects whether they were concerned about the adverse effects of cigarettes, alcohol, and prescription or nonprescription drugs. Overall, 10% worried about smoking, 21% about alcohol, and 20% about use of prescription and/or nonprescription drugs. Fully 27% of ICSOM musicians have used propranolol or some other beta blocker. Of those using beta blockers, 70% do so without a doctor’s prescription or supervision. Four percent of occasional users report taking beta blockers before every orchestral performance.

While some artists have clear medical indications for the use of beta blockers for medical illness or in association with performance anxiety, careful patient education and physical supervision for side effects or substance abuse should be provided. Research needs to be conducted on the effects of drugs upon performing and visual arts students’ performance and health.

Acquired Immunodeficiency Syndrome (AIDS). AIDS presents a tremendous problem for administrators and faculty in performing and visual arts units. Discussions about AIDS are crucial because the disease is lethal, but difficult because AIDS is normally transmitted in the most private of human activities, sexual intercourse. Too often, the easiest path seems to be benign neglect or a cursory review of the issues, in hope that the broader public discussion will provide the information sharing and counseling that each student needs.

Fortunately, much help is available in dealing with various aspects of the AIDS crisis (see references). Administrators and faculty do not have to create everything for themselves. But at the very least, some common goals should be established for all involved in a particular arts unit.

1. A set of local and national information sources should be maintained so that the unit can keep current with developments.

2. All students should receive basic AIDS education.

3. All faculty should receive basic AIDS education with an emphasis on counseling and referral issues.

4. The unit should be connected to one or more counseling networks. Special emphasis should be placed on prevention – placing the AIDS issue in the context of wellness.

5. The unit should have a basic plan and set of policies for dealing with AIDS cases should they appear among students or faculty.
These goals should be pursued in a systematic way and activities evaluated to ensure that goals are being achieved. Even though there is no specific data concerning AIDS in student artists, college students represent one of the fastest-growing age groups for new AIDS cases. This indicates that arts units in higher education have urgent responsibilities to address this issue effectively.

**Recommendations for Medical Services**

Performing and visual arts students are a unique population with a wide variety of medical needs and concerns. An increased level of awareness is needed in the arts community, including professional artists, faculty and instructors, of the need to attend to medical issues and the impact of physical and mental health problems upon artistic performance. The following suggestions concerning the medical needs of performing and visual arts students are offered:

1. The faculty, parents, and medical care providers of performing and visual arts students need to be aware of the particular health care needs of these students and the availability of resources to help meet them.

2. Students should undergo yearly medical evaluation with particular emphasis on:
   - Evaluation of overall conditioning and rehabilitation of prior injuries
   - Detection of orthopedic abnormalities or limitations
   - Screening for substance abuse, eating disorders, and mental health problems
   - Assessment of menstrual function and dietary practices

3. Whenever possible, routine monitoring of menstrual function, dietary changes, weight changes, and skinfold thickness should be performed. This may require the coordinated efforts of medical care providers, faculty, and possibly parents.

4. Students with amenorrhea or irregular menses should receive complete gynecologic and endocrinologic evaluations.

5. Health services for performing and visual arts students should include:
   - Education and counseling for students, parents, and faculty or instructors regarding proper nutrition, basics of injury management and rehabilitation, substance abuse, eating disorders, hazardous materials, and common mental health problems.
   - Regular access to services needing for proper injury assessment, management, and rehabilitation. This might include an orthopedist or sports medicine specialist, athletic trainer, physical therapist, and athletic training facilities. Special emphasis should be placed on education, physical conditioning and training to help prevent injuries.
   - Regular access to confidential mental health services.

**Recommendations for Arts Units**

The faculty and administrators working with performing and visual arts students can be instrumental in meeting many of these health care needs. Schools need to pursue available knowledgeable care for the overall health and specific performance related problems of all performing and visual arts students. Modeling collegiate sports medicine programs may be helpful. Attention needs to be focused on all artists who may be subject to disability and poor access to health care. Locally, faculty and administrators can encourage interest and
awareness among health care providers of the medical needs of performing and visual arts students. Suggestions for practical ways to become involved include:

1. Give health related issues a high profile within the arts unit.

2. Make the above medical recommendations available to parents and students, and give consideration to requiring a yearly medical checkup. Such a medical evaluation should be provided by a physician knowledgeable about any developmental, orthopedic, and special problems of the specific group. Student health services can be a helpful starting point.

3. Establish regular opportunities for faculty and students to participate in educational/discussion sessions about proper training and conditioning techniques, proper injury management and rehabilitation, substance abuse, hazardous materials, eating disorders, safe sexual practices, and depression and other mental health problems. This could be accomplished through a regularly scheduled health series, elective course work, printed materials and handouts, or with the assistance of a committee on health issues composed of faculty and students.

4. Establish close liaisons with student health services, the athletic trainer, and psychological services on campus.

5. Utilize local resources such as schools of medicine, schools of nursing, public health departments, eating disorder units, substance abuse treatment facilities, sports medicine groups, and physical or occupational therapy departments, and any of the several dozen arts medicine programs throughout the country. Counseling on issues of general wellness will best be handled by student health services on each campus and by local academics of medicine or pediatrics. Both the American Medical Association and the American Academy of Pediatrics (see references) have local and state branches dedicated to health promotion activities.
Formulas for the Awarding of Credit

I. NAST Commission Questionnaire on Credit and Time Requirements: Formulas

A. Institution
1. As a New Jersey state institution, Kean University follows the N.J. Administrative Code Title 9A Higher Education Chapter 1. Licensure Rules Subchapter 1. General Standards 1-1.2. This guideline states that a Semester Credit Hour means 50 minutes of face-to-face class activity each week for 15 weeks (or the equivalent attained by scheduling more minutes of face-to-face activity per week for fewer weeks in the semester) in one semester, complemented by 100 minutes each week of laboratory or outside assignments (or equivalent thereof for semesters of different length).

This definition allows for the traditional lecture type class where 100 minutes of assignments accompany each 50 minutes of class time, as well as classes where 100 minutes of in class laboratory learning is provided.

2. Citation /web address: Kean University has added the language from the NJ Administrative code Title 9A to the catalog.

B. Theatre Program
1. Additional Information
The formulas below show the application of N.J. Administrative Code credit/ assignment/lab hours of our theatre courses. The last item for each type of course shows the traditional NAST ratios. (3 hours of credit, 3 hours of class time=1:1, 2 hours of credit with 3 hours of class time=2:3, etc.)

The Department of Theatre offers several different types of courses:

a. Lecture-Type courses: 3 hours of credit, 3 hours of face-to-face class activity complemented by 6 hours of assignments. Thus, each credit awarded means 50 minutes of face-to-face class activity complemented by 100 minutes of assignments. (3 hours of credit, 3 hours of class time=1:1).

b. Practicum such as Theatre Laboratory: 0.5 hours of credit, 2.75 hours of face to face class activity, and 0 hours of assignments. (0.5 hours of credit, 2.75 hours total class time=1:5.25).

c. Private Studio Lesson courses:
For B.F.A. Theatre Performance and B.A. degrees: 1 hour of credit, 1 hour of face-to-face class activity complemented by 2 hours of assignments. Thus, each credit awarded means 50 minutes of face-to-face class activity complemented by 100 minutes of assignments. (1 hour of credit, 1 hour of class time= 1:1)

II. NAST Commission Questionnaire on Credit and Time Requirements: Transfer Credit

A. Institution
1. Transfer of Credit Policies
Kean University follows the policies established in the Comprehensive State-Wide Transfer Agreement. In general, Kean University accepts the transfer of General Education credits.

2. Citation: The Transfer of Credit documents may be found online at http://www.kean.edu/~cas/transferadmission.html and http://www.kean.edu/~cas/forms/Kean%20Transfer%20Law%20Appeals%20Process.pdf
B. Theatre Program

1. Transfer of Credit Policies
   The theatre unit evaluates only theatre courses. Typically all 1000 and 2000 level course credits transfer.
   
   The theatre program carefully evaluates all theatre credits earned by the students from other two and four year institutions and also provides an appeal process for students to request reconsideration of these policies. This appeal process can be found at http://www.kean.edu/~cas/transferadmission.html.

2. Citation /web address: http://www.kean.edu/~cas/transferadmission.html

III. NAST Commission Questionnaire on Credit and Time Requirements: Procedures

1. Credit and Time Requirement Procedures for the University and Theatre Unit
   The procedures and means regarding credit hour assignments are described in the Faculty Senate Curriculum documents, and involve approving courses by the Curriculum Committees of the Theatre Unit and the College of Visual and Performing Arts. Approvals of new programs also need approval by the University Curriculum Committee and the Faculty Senate.

2. Citation for Credit and Time Requirement Procedures
   The Faculty Senate Curriculum documents describing Credit and Time Requirement procedures and means can be found at https://sites.google.com/a/kean.edu/faculty-senate/forms-and-documents/manuals.