



Theatre
Conservatory



KEAN UNIVERSITY

HANDBOOK

For Majors & Minors

Revised July 2021

KEAN UNIVERSITY THEATRE STUDENT HANDBOOK

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WELCOME FROM FACULTY & STAFF

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 Theatre program 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, Karen, Rachel, Matthew, David, and Liz

THEATRE FACULTY

David M. Barber—VE 415, Ext 74436, dabarber@kean.edu: B.F.A. (UT Austin): Professional Affiliations: USA 829 (United Scenic Artists), USITT (United States Institute of Theatre Technology), Liaison/Founding Member of Equity Through Design Mentorship; teaches Performance Design, Scenic Design, Scenic Painting, Technical Theatre Production, Theatre Lab, Drafting & Rendering, designs for the main stage, internship and Behind the Scenes coordinator.

E. Teresa Choate - VE 417, Ext. 74427, choatet@kean.edu: Ph.D. (UCLA), M.F.A. (Catholic University of America), M.A. (Denver University); Professional Affiliations: SDC (Society of Stage Directors and Choreographers), President, Alpha Psi Omega (National Theatre Honor Society), ATHE (Association of Theatre in Higher Education); teaches theatre history/literature, script analysis/dramaturgy, period styles in acting, acting I, directs for the main stage

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 construction.

Holly Logue - VE 409A, Ext. 74428, hlogue@kean.edu: M.F.A. (Rutgers University), 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), Phi Kappa Phi; teaches acting, directing, musical theatre, camera technique, dialects, theatre as a profession, directs for the main stage

ADJUNCT FACULTY

Natalie Bailey, Mark Baron, Kristen Bussiere, Stephen Davis, Charles Del Risco, Lisa Deo, Holly Evans, Heather Harrington, Laura Haver, Joy Hermalyn, Hope Hudson, Martin Hurt, Kathleen Kelly, Tricia Nichols, Peggy Samuels, Rick Sordelet, Susan Speidel, Mary Elizabeth Stubbs, Valerie Van Hoven, Corinne Tighe, Susie Wall, Alexandra Williamson, John Wooten, Dan Yates
Adjunct Professors, may be reached by calling the Theatre office, Ext. 74420 or leaving a message in their mailbox located in VE409.

THEATRE STAFF

Matthew Eggleton - Technical Director - VE 223, Ext. 74422, meggleto@kean.edu
Liz Polley - Costume Shop Manager - VE 117, Ext. 74415

The 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, visit VE409.

My Faculty advisor is _____.

My Faculty advisor's phone number is _____.

My Faculty advisor's office hours are _____.

My Faculty advisor's email address is _____.

Social Justice and Action in the Theatre Conservatory, 2021-22

In the Fall 2020, the Theatre Conservatory formed the Change Committee, co-chaired by African American and Latina alumni and comprised of a diverse group of current students, alumni, and two theatre faculty. We met to discuss social justice issues in the Conservatory and plan the Symposium for Change, a virtual forum open to all faculty, staff, students, and alumni. On December 3, 2020, the Symposium for Change was held and moderated by Marshall Jones, III (Conservatory adjunct faculty member and former Artistic Director of Tony Award winning Crossroads Theatre Company). Participants shared thoughts, questions, concerns, and “offerings,” i.e. suggestions for solutions on how the Theatre Conservatory can cultivate a more equitable, diverse, and inclusive community.

The symposium was one of many initiatives that are part of our ongoing journey to identify any practices that have unknowingly disenfranchised anyone based on their race, sex, sexual orientation, or gender identity, and to correct those practices through action. As such, the Theatre Conservatory has implemented the following new initiatives.

- Faculty have undertaken a review of the course curricula to broaden or change the perspectives and voices that are represented in the material.
- Our faculty and staff searches will seek to attract and engage BIPOC (black, indigenous, people of color) candidates. All search committees are required to participate not only in HR training but DEI training before interviewing any candidates.
- In order to give voice to BIPOC students in our season selection, a student rep is now a member of our season selection committee. We have also reviewed our past seasons to illuminate where we have served the BIPOC community and where we can do more. Latina playwrights and lesbian playwrights, for example, have not been represented in any recent seasons. Our 2021-22 season features a Chicana playwright and two lesbian playwrights.
- Two BIPOC guest directors were hired for the 2021-2022 season.
- At the Symposium for Change, alumni and students expressed a desire for a diverse pool of mentors. In response, in Spring 2021, our current students received a survey to determine what sort of mentorship they would find useful. We have also reached out to alumni and early career professionals to form a network of diverse mentors.
- Our fall production of *Gone . . .* featured student-written segments on immigration, black lives, the impact of climate change, and in-school violence.
- Marshall Jones' *Stream ON!* that featured Conservatory students aired in late December. Several of the student plays explored powerful issues of social justice and equality.

- Plays that deal with racism, sexism, and homophobia (*Indecent*, *Avenue Q*, and *Hungry Woman: A Mexican Medea*) are featured in our 2021-22 season.

At the university level, Kean's new president Dr. Lamont Repollet has called on the University community to be demonstrably committed to diversity, equity, and inclusion (DEI). As such, the university has also undertaken several initiatives.

- A new Center for Diversity, Equity, and Inclusion has been established. This center is dedicated to promoting and supporting representation and inclusion at Kean, ensuring that we deliver on our promise of access and opportunity. <https://www.kean.edu/diversity-equity-inclusion>
- All university employees participated in a 40-hour series of training modules that included DEI, Title IX, etc.
- A Center for Advisement, Persistence and Success (CAPS) has opened to provide regular assistance to all students to help all to achieve academic, personal, and professional success. <https://www.kean.edu/offices/student-success-and-retention/center-advising-persistence-and-success>

Theatre is the art of understanding humanity – all of humanity. We at the Conservatory (teachers, artists, and students of the theatre) want you to know that we stand solidly for social justice. We are living in a time of confusion, fear, oppression, and grievous loss of life (from violence to micro-aggressions), all firmly rooted in our country's heritage of racism, sexism, classicism, homophobia, and ableism. We must look deep within ourselves, our communities, and yes, within each other to try and find insights. Insights that will bring us closer to understanding and answering the persistent questions concerning our nation's history and how it continues to affect us all. Questions that remain with us but demand that we endure in our commitment to justice.

In the Conservatory, we are re-committing ourselves to hear you, all of you, and to honor and celebrate the experiences, perspectives, and unique identities of our students, faculty, and staff. Our doors, hearts, and ears are open. We need you to come to us and share your thoughts and observations so we can continue to grow and deepen our understanding. It is our collective intention to maintain an acute awareness of and commitment to creating and sustaining learning and creative environments that are inclusive, equitable, and welcoming.

MISSION

The Theatre program offers students the knowledge, skills, and critical perspectives necessary for building a strong foundation for a lifelong engagement with their art and their world. Accredited by the National Association of Schools of Theatre, Kean University's Theatre program mirrors the university's mission to provide a core educational foundation based on the liberal arts. The Kean Theatre program offers BA and BFA degree programs, constructed to make and teach theatre that celebrates the human condition and spirit. Our performance series provides quality, applied experiences that service the university and the surrounding community.

Throughout four years at Kean, students have the opportunity to explore and develop their potential as actors, educators, directors, stage managers, designers, technicians, administrators, playwrights, and more. All while developing the skills to pursue work in professional theatre settings, graduate school, or even applying skills to a variety of professions both inside and outside the theatre. To this end, all theatre majors pursue coursework not only in theatre but also in the social and natural sciences, literature, technology, communications, and other areas of human experience.

The study of theatre at Kean is enhanced by a partnership with Premiere Stages, an AEA company in residence, and proximity to New York, allowing for frequent guest artists. In support of the above statements, we have developed specific student learning outcomes, attainable via coursework, mentorship, and participation in the theatre production series.

Theatre Conservatory

Student Learning Outcomes – Revised June 2021

THE_SLO_1: Articulate humanistic values and cultural diversity found in the study of theatre, represented by knowledge of the history, socio-cultural traditions, and literary richness through one or more of the following modes: oral, written, graphic, and performative tasks [KU1, KU2, KU3, GE1, GE4, GE8]

THE_SLO_2: Defend developed and informed judgments about theatre through one or more of the following modes: oral, written, graphic, and performative tasks [KU1, KU2, KU3, KU4, GE2, GE4, GE5]

THE_SLO_3: Present results of analytical reasoning, critical thinking, creative problem-solving, and/or supportive research techniques and present results through one or more of the following modes: oral, written, graphic, and performative tasks [KU1, GE2, GE4, GE5]

THE_SLO_4: Synthesize theatrical elements through class projects and in either production or performance experience [KU1, KU2, KU3, KU4, GE2, GE4, GE5, GE7]

THE_SLO_5: Articulate a coherent set of artistic and intellectual goals in assignments culminating in capstone class projects and/or presentations [KU1, KU2, KU3, KU4, GE2, GE4, GE6, GE7, GE8]

THE_SLO_6: Demonstrate an informed acquaintance with fields of study beyond theatre by applying aspects of these fields to theatre through one or more of the following modes: oral, written, graphic, and performative tasks [KU1, KU2, KU4, GE1, GE3]

THE_SLO_7: (BFAs only): Demonstrate competence in area of specialization by producing theatrical work for the public [KU1, KU2, KU3, KU4, GE2, GE7]

New Proposed for the new BFA Musical Theatre emphasis:

THE_SLO_8 (BFA Musical Theatre emphasis only) - Demonstrate development of musical theatre repertory [KU1, KU2, KU3, KU4, GE7]

The production program is based on five primary goals:

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, including the presentation of new scripts, presented in a variety of theatrical modes.
4. Introduce students to the profession by co-producing work with the Kean's resident professional production group, Premiere Stages, providing students access to and interaction with AEA professionals.
5. 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 Theatre faculty shall meet during the months of October and November of the preceding academic year, discuss scripts to be mounted during the following academic years. All 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 Theatre 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 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.

Second Stage Season - application and further details may be found starting on page 40.

1. Shall consist of one production per academic year, 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 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. 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.
13. Shall adhere to all rules and regulations concerning technical elements, with specific attention to prop weapons, money, and narcotics.

14. Shall adhere to all rules and regulations regarding fire codes and emergency exit accessibility.
15. Shall be supervised by an appointed Advisor from the faculty/staff.
16. Shall schedule regular production meetings with production notes submitted to the Advisor within 24 hours.

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.

DEGREES IN THEATRE

Bachelor of Arts in Theatre (B.A.) –a generalist, liberal arts degree allowing for a specialty in theatre and the opportunity to develop other areas as well.

Bachelor of Fine Arts in Theatre Performance (B.F.A.) –specialized pre-professional degree in actor training. Note: a Musical Theatre option is awaiting final approval by the Kean Board of Trustees.

Bachelor of Fine Arts in Theatre Design and Theatre Technology (B.F.A.) –specialized pre-professional degree in design and technical theatre.

THEATRE POLICIES (Revised 2021)

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)

It is suggested that all students consult with their Advisors on this subject. 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.

GENERAL THEATRE LAB DESCRIPTION

Theatre Lab (THE 2301-6) is a .5 credit course requiring students to attend lab for 2 hours and 45 minutes of class time (with one 15 minute break) per week providing their technical laboratory education as well as support for the department's production season. All lab students must attend two required work calls or strikes outside per semester and submit an updated resume and bios at the end of the semester. All lab students must attend all required majors' meetings.

GENERAL STRIKE REQUIREMENTS

All cast and crew members of department productions who are theatre majors or minors are required to participate in the production regardless of Theatre Lab enrollment. Non-majors in the cast or crew of a production are also expected to attend strike.

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 B.F.A. performance or B.A. Theatre Education.

B.A. 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/load ins during semesters they are not enrolled in Lab unless they are part of a production (cast or running crew). During the semesters they are registered for Theatre Lab, they will be assigned to two strikes / load ins, as required for the course. One of the strikes can be the production in which they are cast. Lab work calls and strike assignment times may be included in but not negate the responsibilities as assigned to production crew, designers, management or BTS contracts.

NOTE: BA 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 allow them to be actively involved in the department production season and may be substituted for Theatre Lab in the event that they choose to graduate early.

B.F.A. Performance Majors

CREDITS: 4 semesters of THE 2301-6 or THE 4301-6 Theatre Lab at .5 credits for a total of 2 credits. Transfer BFA performance students must take a minimum of 2 semesters of Theatre Lab.

STRIKE: During the semesters they are registered for Theatre Lab, BFA Performance Majors will be assigned to two strikes/load ins, as required for the course. One of the strikes can be the production in which they are cast. Lab work calls and strike assignment times may be included in but not negate the responsibilities as assigned to production crew, designers, management or BTS contracts.

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 allow them to be actively involved in the department production season and may be substituted for Theatre Lab in the event that they choose to graduate early, are unable to complete the BFA Performance major or decide to change to a BA major after their sophomore year.

B.A. 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: During the semesters they are registered for Theatre Lab, BA Theatre Education Majors will be assigned to two strikes/load ins, as required for the course. One of the strikes can be the production in which they are cast. Lab work calls and strike assignment times may be included in but not negate the responsibilities as assigned to production crew, designers, management or BTS contracts.

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 allow them to be actively involved in the department production season and may be substituted for Theatre Lab in the event that they choose to graduate early, are unable to complete the Theatre Education major or decide to change to a BA major after their sophomore year

B.F.A. Design/Tech Majors

CREDITS: 6 semesters of Theatre Lab THE 2301-6 at .5 credits per semester for a total of 3 credits. AND 8 total credits of Behind the Scenes (ID 3341, 3342, or 3343). Transfer BFA D/T students are required to take Theatre Lab every semester enrolled with a minimum of 4 semesters. No more than 1 credit or 2 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 at least 4 credits of BTS.

STRIKE: During the semesters they are registered for Theatre Lab, BFA D/T Majors will be assigned to two strikes/load ins, as required for the course. One or more of the strikes can be on the production in which they are cast or assigned as crew or designer. Lab work calls and strike assignment times may be included in but not negate the responsibilities as assigned to production crew, designers, management or BTS contracts.

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 program. 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. See BTS contracts on later pages.

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 credits

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 the theatre executive.

THEATRE CAPSTONE

The capstone courses listed below satisfy the 3 credits 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 - B.A. Capstone
- THE 4220 Topics in Theatre Education - B.A. Theatre Ed Capstone
- THE 4150 Acting as a Profession - B.F.A. Performance Capstone*
- THE 4350 Portfolio Preparation - B.F.A. Design & Technology Capstone*

*B.A. students may elect these capstone options with permission of advisor. 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.

*B.F.A. 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.

PROGRAM 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.

OPPORTUNITIES FOR THEATRE MAJORS

KEAN THEATRE COUNCIL

The Kean Theatre Council is an organization developed to provide student leadership and assistance to the program. 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. Three (3-4) during the academic year. The productions are most often directed and designed by members of our faculty or guest artists.
2. Kean Second Stage Productions. One-two productions during the academic year. Productions produced by the theatre council to showcase student work.
3. 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.
4. Director's Workshops. Part of a 3 credit course, productions are student directed. Auditions for all productions are open to Kean University.
5. Cabaret Series. Open to all students.

THEATRE AMBASSADORS

Students are regularly invited to serve as representatives for events such as open houses, orientation, 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 acknowledgement 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 pledging qualifications in the Appendix)

INDUCTION QUALIFICATIONS ALPHA 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. Accumulation of 75 points or more for hours above and beyond course and lab requirements from at least 2 of the following 7 categories (assignment of points determined by the active members of the Alpha Gamma Gamma Chapter)

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

Category 7. Special: Membership in Delta Psi Omega (50 pts.)

THEATRE SCHOLARSHIPS

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

Visual and Performing Arts Scholarship - A select number of full-tuition scholarships are awarded to incoming freshmen 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 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.

Adelaide Anna Maria Kornau Endowed Scholarship in Theatre - Awarded to an undergraduate theatre major in high academic standing who demonstrates financial need and has a conviction to pursue a career in theatre.

Estelle Ritchie Scholarship - to support a female performer.

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 website. Application must be made by the March 1 deadline for consideration. To view the Scholarship Handbook, go to <http://www.keanfoundation.org>.

THEATRE 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 theatre 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 main stage 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 program who 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.

THEATRE CALLBOARD (Bulletin Board)

All announcements about theatre activities, extracurricular productions, theatre council meetings and many other items are posted on a bulletin board outside the scene shop. It is important that you check the board at least one time every day. You may also leave messages for other people in the program 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 aide 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: Costume Shop Manager 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 is 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

Supervisor: Matthew Eggleton Phone 737-4422

Karen Hart Phone 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.
3. Maintenance of rehearsal lighting for 118-119.
4. Maintenance of the theatre spaces and dressing rooms in 118 and 119.
5. Organizing/updating technical catalogues. Making lists for ordering materials.
6. Posting and maintaining 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 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 program offers several work study positions: costume shop assistant, wardrobe assistant, construction/prop shop assistant, computer lab assistant, lighting assistant.

Declaration of Theatre Major:

For students 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 students 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 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. 2.75 (B.F.A.), 2.5 (B.A.) average in theatre classes

_____ 6. Participation as a member of cast, crew, or staff in minimum of 1 mainstage production at Kean University.

**NOTE: SOME DEGREES WILL HAVE ADDITIONAL REQUIREMENTS. PLEASE SEE
ADVISOR FOR DETAILS**

MAJOR SCRIPTS IN THE THEATRE CANON

ALL THEATRE MAJORS SHOULD READ AND/OR SEE IN STAGED PRODUCTION

The following list of plays and musicals has been compiled by the Kean University theatre faculty. The list represents a selection of plays that an educated theatre artist would know. The plays 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.

<p>ANCIENT GREEK <i>Lysistrata</i> by Aristophanes <i>Oedipus the King</i> by Sophocles <i>Oresteia</i> by Aeschylus <i>Medea</i> by Euripides</p> <p>ROMAN <i>The Brothers Menaechmus</i> by Plautus <i>Phormio</i> by Terrence <i>Thyestes</i> by Seneca</p> <p>MEDIEVAL <i>Dulcitius</i> by Hroswitha <i>Everyman</i> by Anonymous <i>Second Shepherd's Play</i> by Anonymous <i>York Crucifixion</i> by Anonymous</p> <p>NON-EUROPEAN CLASSIC</p> <p>CHINA <i>Peony Pavilion</i> by Ting <i>Snow in Summer</i> (The Injustice Done to Tou Ngo) by Guan Hanquing</p> <p>INDIA <i>Shakuntala</i> by Kalidasa <i>The Little Clay Cart</i> by Shudraka</p> <p>JAPAN <i>Chushingura</i> by Chikamatsu <i>Matsukaze</i> by Kan'ami</p> <p>RENAISSANCE TO 18TH CENTURY</p> <p>ENGLAND <i>Dr. Faustus</i> by Marlowe <i>Duchess of Malfi</i> by Webster <i>Hamlet</i> by Shakespeare <i>School for Scandal</i> by Sheridan <i>She Stoops to Conquer</i> by Goldsmith <i>The Country Wife</i> by Wycherley <i>The London Merchant</i> by Lillo <i>The Recruiting Officer</i> by Farquhar <i>The Rover</i> by Behn <i>The Way of the World</i> by Congreve <i>Volpone</i> by Jonson</p> <p>FRANCE <i>Cyrano de Bergerac</i> by Rostand <i>Le Cid</i> by Corneille</p>	<p><i>Phaedra</i> by Racine <i>Tartuffe</i> by Moliere <i>Triumph of Love</i> by Marivaux</p> <p>SPAIN <i>Fuente Ovejuna</i> by Vega <i>Life Is a Dream</i> by Calderon</p> <p>NEW SPAIN (later MEXICO) <i>Loa to the Divine Narcissus</i> by Cruz</p> <p>ITALY <i>Green Bird</i> by Gozzi <i>Servant of Two Masters</i> by Goldoni</p> <p>19th CENTURY</p> <p>AMERICA <i>The Pittsburgh Cycle</i> by August Wilson</p> <p>ENGLAND <i>Importance of Being Earnest</i> by Wilde <i>The Pirates of Penzance</i> by Gilbert and Sullivan</p> <p>FRANCE <i>A Glass of Water</i> by Scribe <i>Hernani</i> by Hugo <i>King Ubu</i> by Jarry <i>The Lady of the Camellias</i> by Dumas, fils</p> <p>GERMANY <i>Faust</i> by Goethe <i>The Weavers</i> by Hauptmann</p> <p>IRELAND <i>The Octoroon</i> by Boucicault (melodrama)</p> <p>NORWAY <i>A Doll's House</i> by Ibsen</p> <p>SWEDEN <i>The Father</i> by Strindberg</p> <p>20th CENTURY</p> <p>AFRICA <i>Death and the King's Horseman</i> by Soyinka <i>I Will Marry When I Want</i> by Ngugi <i>Master Harold and the Boys</i> by Fugard <i>Sizwe Bansi is Dead</i> by Fugard, Kani, and Ntshona <i>Ubu and the Truth Commission</i> by Taylor</p> <p>AMERICA (United States) <i>A Chorus Line</i> by Bennett <i>Aida</i> by John and Rice <i>Angels in America, Parts 1 & 2</i> by Kushner</p>
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**ALL THEATRE MAJORS SHOULD READ AND/OR SEE IN STAGED PRODUCTION
CONTINUED**

<p><i>Anna in the Tropics</i> by Cruz <i>A Streetcar Named Desire</i> by Williams <i>Blues for Mister Charlie</i> by Baldwin <i>Boys in the Band</i> by Crowley <i>Boy Gets Girl</i> by Gilman <i>Brighton Beach Memoirs</i> by Simon <i>Carousel</i> by Rodgers and Hammerstein <i>Death of a Salesman</i> by Miller <i>Dutchman</i> by Jones/Baraka <i>Fires in the Mirror</i> by Smith <i>Funny Girl</i> by Merrill and Styne <i>Glengarry Glen Ross</i> by Mamet <i>Godspell</i> by Schwartz <i>How I Learned to Drive</i> by Vogel <i>Jesus Hopped the 'A' Train</i> by Guirgis <i>Laramie Project</i> by Kaufman and the Tectonic Theater Project <i>Machinal</i> by Treadwell <i>M. Butterfly</i> by Hwang <i>My Fair Lady</i> by Lerner and Lowe <i>Mud</i> by Fornes <i>Joe Turner's Come and Gone</i> by Wilson <i>Long Day's Journey Into Night</i> by O'Neill <i>Our Town</i> by Wilder <i>Pippin</i> by Schwartz <i>Porgy and Bess</i> by Gershwin <i>Raisin in the Sun</i> by Hansbury <i>Rent</i> by Larson <i>Seussical</i> by Nottage <i>Showboat</i> by Kern and Hammerstein <i>Shuffle Along</i> by Blake <i>Smokey Joe's Cafe</i> by Lieber and Stoller (revue) <i>Sweeney Todd</i> by Sondheim <i>The Adding Machine</i> by Rice <i>The American Play</i> by Parks <i>The Colored Museum</i> by Wolfe <i>The Heidi Chronicles</i> by Wasserstein <i>The Pittsburgh Cycle</i> by August Wilson <i>The Sea at Dauphin</i> by Walcott <i>The Shape of Things</i> by LaBute <i>Trifles</i> by Glaspell <i>True West</i> by Shepherd <i>Uncle Tom's Cabin</i> by Aiken <i>Who's Afraid of Virginia Woolf</i> by Albee <i>Wild Party</i> by Lippa <i>Zoot Suit</i> by Valdez</p>	<p><i>42nd Street</i> by Stewart and Bramble AUSTRALIA <i>The Golden Age</i> by Nowra CARRIBEAN <i>A Tempest</i> by Aimé Césaire CHINA <i>The Other Shore</i> by Xingjian ENGLAND <i>Blithe Spirit</i> by Coward <i>Homecoming</i> by Pinter <i>Cloud 9</i> by Churchill <i>Man and Superman</i> by Shaw <i>Norman Conquests</i> by Ayckbourn <i>Phantom of the Opera</i> by Webber <i>Rosencrantz and Guildenstern Are Dead</i> by Stoppard EGYPT <i>Song of Death</i> by el-Hakim FRANCE <i>Antigone</i> by Anouilh <i>The Bald Soprano</i> by Ionesco <i>The Maids</i> by Genet <i>No Exit</i> by Sartre <i>Waiting for Godot</i> by Beckett GERMANY <i>From Morn to Midnight</i> by Kaiser <i>Mother Courage and Her Children</i> by Brecht <i>Woyzeck</i> by Buchner IRELAND <i>Juno and the Paycock</i> by O'Casey <i>Playboy of the Western World</i> by Synge <i>Pillowman</i> by McDonagh <i>Translations</i> by Friel ITALY <i>Accidental Death of an Anarchist</i> by Fo <i>Six Characters in Search of an Author</i> by Pirandello LATIN AMERICA <i>Death and the Maiden</i> by Dorfman <i>Information for Foreigners</i> by Gambaro <i>Kiss of the Spiderwoman</i> by Puig RUSSIA <i>The Cherry Orchard</i> by Chekhov <i>The Lower Depths</i> by Gorky SPAIN <i>Blood Wedding</i> by Lorca</p>
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**ALL THEATRE MAJORS SHOULD READ AND/OR SEE IN STAGED PRODUCTION
CONTINUED**

<p>21ST CENTURY AMERICA (United States) <i>Ain't Too Proud</i> by The Temptations <i>Aladdin</i> by Menken, Ashman, Rice and Beguelin <i>Anastasia</i> by Ahrens and Flaherty <i>An American in Paris</i> by Gershwin and Gershwin <i>An Octoroon</i> by Jacobs-Jenkins (melodrama) <i>August: Osage County</i> by Letts (melodrama) <i>Avenue Q</i> by Lopez and Marx <i>Beetlejuice</i> by Perfect <i>Bengal Tiger at the Baghdad Zoo</i> by Joseph <i>Be More Chill</i> by Iconis <i>Cambodian Rock Band</i> by Yee <i>Caroline, or Change</i> by Tesori and Kushner <i>Catch Me If You Can</i> by Shaiman (musical) <i>Chinglish</i> by Hwang <i>Choir Boy</i> by McCraney <i>Come From Away</i> by Sankoff and Hein <i>Clybourne Park</i> by Norris <i>Dear Evan Hansen</i> by Pasek and Paul <i>Elf</i> by Sklar and Beguelin <i>Eurydice</i> by Ruhl <i>Fairview</i> by Drury <i>Far From Heaven</i> <i>Frozen</i> by Anderson-Lopez and Lopez <i>Glass. Kill. Bluebeard. Imp</i> by Churchill <i>Ghost</i> by Stewart and Ballard <i>Gloria</i> by Jacobs-Jenkins <i>Hadestown</i> by Mitchell <i>Hairspray</i> by Shaiman and Wittman <i>Hamilton</i> by Miranda <i>Heathers</i> by O'Keefe and Murphy <i>Hercules</i> by Menken <i>Homebody/Kabul</i> by Kushner <i>In the Heights</i> by Miranda <i>If/Then</i> by Yorkey and Kitt <i>Is God is</i> by Harris <i>Legally Blonde</i> by Benjamin and O'Keefe <i>Mean Girls</i> by Richmond and Benjamin <i>Memphis</i> by Bryan and DiPietro <i>Moulin Rouge!</i> by Logan <i>Newsies</i> by Menken and Feldman <i>Next to Normal</i> by Yorkey and Kitt <i>Once on This Island</i> by Ahrens and Flaherty</p>	<p><i>Pretty Woman</i> by Adams and Vallance <i>Ruined</i> by Nottage <i>School of Rock</i> by Webber and Slater <i>Shrek</i> by Tesori and Lindsay-Abaire <i>Sister Act</i> by Menken and Slater <i>Six</i> by Marlow and Moss <i>Slave Play</i> by Harris <i>Soft Power</i> by Tesori and Hwang <i>Spring Awakening</i> by Sater and Sheik (musical) <i>Sweat</i> by Nottage <i>Thoroughly Modern Millie</i> by Scanlan and Tesori <i>The Addams Family</i> by Lippa <i>The Bridges of Madison County</i> by Brown <i>The Brother/Sister Plays</i> by McCraney <i>The Color Purple</i> by Russell, Willis and Bray <i>The Detroit Projects</i> by Morisseau <i>The Ferryman</i> by Butterworth <i>The Flick</i> by Baker <i>The Goat or Who Is Sylvia?</i> by Albee <i>The Jungle</i> by Robertson and Murphy <i>The Last Five Years</i> <i>The Light in the Piazza</i> by Guettel and Lucas <i>The Little Mermaid</i> by Slater, Ashman and Menken <i>The Mountaintop</i> by Hall <i>The Pittsburgh Cycle</i> by August Wilson <i>The Producers</i> by Brooks <i>The Prom</i> by Beguelin and Sklar <i>The Toxic Avenger</i> by DiPietro and Bryan <i>The Wizard of Oz</i> by Webber <i>The Wiz</i> by Smalls, Walzer, Vandross, Faison, Wheeler and Graphenreed <i>The Wolves</i> by DeLappe <i>The 25th Annual Putnam County Spelling Bee</i> by Finn <i>Tootsie</i> by Yazbek <i>Topdog/Underdog</i> by Parks <i>Urinetown</i> by Hollmann and Kotis <i>Vanya and Sonia and Masha and Spike</i> by Durang <i>Waitress</i> by Bareilles <i>What the Constitution Means to Me</i> by Schreck <i>Wicked</i> by Schwartz and Holzman <i>Yellow Face</i> by Hwang <i>Yoga Play</i> by Guha <i>9 to 5</i> by Parton AUSTRALIA <i>Priscilla, Queen of the Desert</i> by Various Artists</p>
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KEAN UNIVERSITY ACADEMIC PROBATION AND DISMISSAL

Note: this section describes the university policy, whereas the conservatory policy requires a higher gpa.

See section beneath this one for details.

Matriculated students earning a **cumulative grade point average of less than 2.0** are subject to academic probation. A cumulative average that would place a student on academic probation for the third time makes the student subject to dismissal from the University.

Academic dismissal decisions are made after each academic year (After the conclusion of the spring semester). Students dismissed from the University are notified by certified letter form the appropriate college dean.

REINSTATEMENT AFTER ACADEMIC DISMISSAL

Students who have been academically dismissed are ineligible for readmission, despite the length of time after the dismissal. **The only way a student can return to Kean University after dismissal is through the Appeals Process.**

Appeals from dismissed students are reviewed by the Academic Dismissal Committee, which is composed of representatives from the student body, faculty and administration of the University. The recommendations of this committee are advisory to the dean, who makes the ultimate decisions. The chairperson forwards all committee recommendations to the appropriate college dean. Decisions on academic appeal by the college dean are final. This decision will take one of the three forms: reinstatement to good academic standing, reinstatement to probationary status, or denial of appeal.

Students who have been dismissed may not take courses at Kean University under any circumstances unless they have been officially reinstated by a college dean. Reinstatement to the University does not imply or constitute reinstatement to a particular academic program within the University. Upon reinstatement, the student will be subject to current University curriculum requirements unless otherwise indicated. Students who have been away from the University for more than two years may also want to subsequently pursue Academic Amnesty, which can impact the committee deliberations.

KEAN THEATRE CONSERVATORY ACADEMIC PROBATION

In **theatre**, students are expected to maintain the minimum grade point average (GPAs) for their respective degree program:

- **Bachelor of Arts in Theatre**: 2.5 GPA
- **Bachelor of Fine Arts in Design and Theatre Technology**: 2.5 GPA
- **Bachelor of Fine Arts in Performance**: 2.7 GPA

GPAs are reviewed at the conclusion of each semester. If your GPA falls below the minimum, you will be placed on probation, thus you are prohibited from participating in the theatre productions for one semester so as to allow you time to focus on academic achievement. If a second semester of a GPA beneath the minimum occurs, your advisor will work with you to identify alternative majors, helping you to find a pathway to success.

KEAN THEATRE SERIES PARTICIPATION GUIDELINES

All students who wish to participate in theatre productions must be in good standing.

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 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 their 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 126) 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 ensuring 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:

1. 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.
2. No smoking, eating or drinking (except water) in the dressing room. We don't want spills or smells, and we don't want bugs.
3. 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.
4. When sharing a communal artistic space, it is important that you limit sound, decor, etc. If you must listen to music, use a headset.
5. Keep costumes on hangers and return to racks.
6. Clean up after yourself, including countertops, floors, chairs.
7. Once in costume you may not eat, drink, or smoke anywhere in the theatre.
8. 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.
9. Following the rehearsal, you may be asked to stay to go over notes, re-work a scene or an effect, etc. Be prepared.
10. Leave valuables at home.
11. Costumes, props, etc. are not to be removed from the premises. Costumes, props, etc. are not to be altered in any way.

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:
 - a. Keep your things in your allotted counter space.
 - b. Never borrow another actor's make-up (or anything) without permission.

- c. Use deodorant, but not perfume-others may be more sensitive to smells and scents.
 - d. Wear clean undergarments.
 - e. Be modest. Others may be less comfortable with nudity than you.
 - f. 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.
 5. You do not want Facebook or Instagram photos that are compromising your professionalism.
 6. Do not smoke, eat or drink in costume (water and saltines are permitted).
 7. 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. 9. Limit talking, gossip and horseplay.
 9. Practical jokes have no place in performance-ever.
 10. Say "Please" before requests, "Thank you" after. (Your mother taught you this!)
 11. Put your props back after use, if possible, or leave them in the same place every time if not.
 12. Let the stage manager (or appropriate crew member) know if a prop, costume, or scenic element needs fixing.
 13. 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):
 - a. Do not whistle backstage.
 - b. Do not say "Macbeth" backstage.
 - c. Say, "Break a leg," not "Good luck."
 - d. Don't walk under a ladder

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.)

COSTUME DESIGNER- After consultation with director and other designers, takes the 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.

PROP COORDINATOR - 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 are permitted to purchase ten tickets for each production at the student price. The theatre series is self-supporting. 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.

PREMIERE STAGES

At Premiere Stages, the Equity theatre-in-residence at Kean University, Kean students have the opportunity to earn professional credits and work towards union affiliation in Actors' Equity Association over the summer months through competitive internships and performance/understudy opportunities at Premiere. Acting students selected for the Kean Actors Showcase in New York City are afforded the opportunity to audition for industry personnel, including agents and casting directors. Students who have participated in the Showcase and Premiere's intern program have established important contracts that have led to professional work in the industry. The Premiere Artists series brings high-profile professional artists to the Kean University campus. Artists engage students in intensive, carefully crafted master classes or extended intensives

KEAN THEATRE COUNCIL 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, gender, 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.

Kean Theatre Council is a direct connection between the students and faculty of the Kean Theatre Conservatory and University. Our mission is to foster interest in the performing arts here at Kean and beyond. We take the lessons learned in the classroom and/or theater space and apply them in fully realized, student produced productions every semester! Other events include Opening Night Mainstage Galas, Broadway Bus Trips, Workshops with Theatre Professionals, and more.

ARTICLE II. COUNCIL MEMBERSHIP

Section 1. The council shall be composed of the Kean Theatre Council Executive Board (KTC), the KTC Faculty Advisor, and all general body members.

Section 2. Members of KTC 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 KTC Executive Board is expected to be present and perform those duties expected of them at all council meetings unless otherwise excused by fellow members of the executive board.

A. In the case of a KTC Executive Board member missing a meeting they are required to arrange for another member of the KTC Executive Board to fully cover their responsibilities at the meeting they will not be attending.

Section 2. Each participating member is welcome to attend all, and as many, meetings as they wish 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.

B. Any member of KTC who wishes to secure the privilege to vote on council business

must be present for two meetings.

ARTICLE IV. FACULTY MEMBERSHIP

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

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

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

Section 1. Members of the Theatre Council Executive Board shall be a President, Vice President, Secretary, Treasurer, and Public Relations.

Section 2. The election of the KTC Board shall take place when notified by Student Org.

Section 3. In order to be eligible to hold an office on the KTC Executive Board, an applicant must be an active participant of the Theatre Council who will be on campus for another full academic year and is not scheduled to be off campus for an extended period of time during the upcoming term of office.

Section 4. In order to be eligible to vote in the election of officers, they 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 Robert's Rules of Order. They shall represent the council at all other related meetings. The president must act as a liaison to the Theatre Conservatory Faculty by attending meetings as needed. As for all committees, the president shall preside on said committee or appoint a fellow KTC Executive Board 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 they serve.

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 folder of the Google Drive (which should be passed down each year). The Vice President may be asked to assist the President as needed, or to fill in if other positions are unexpectedly vacated. The Vice President should create an agenda no later than one week prior to a general body meeting and should distribute it to the KTC Executive Board.

Section 3. The duties of the Secretary shall be to record and distribute the minutes, along with attendance records, of all council meetings. Minutes will be sent to the E-Board, KTC Faculty Advisor, and uploaded to Cougar Link.

Section 4. The Treasurer shall keep an itemized account of all council transactions and funds and present a full report to the President. They will be responsible for receipt of, depositions of, and disbursement of funds. Due to no longer being a university “funded group,” the treasurer is also responsible for finding a reliable and SAFE place to store funds; any and all transactions must be reflected on a budget sheet.

Section 5. The Public Relations manager shall promote all council and Conservatory activities so as to raise visibility. Print and digital media, the creation of an archival portfolio, and copies of all media such as photos, reviews, playbills, shall be kept on file with the Conservatory of Theatre. Social media sites including, but not limited to, Facebook, Twitter and Instagram will be kept updated.

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 Conservatory between the spring and fall semesters.

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 they intend 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 their 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. Conservatory of Theatre representation at annual Campus Awareness Events (i.e. New Student Orientation, Kean Day, etc.).
- B. Organization of an Opening Night Gala for each of the main stage productions.
- C. Producing of Second Stage Productions.
- D. Producing of Cabaret.
 - A. If directing privileges of cabaret are passed down to someone not a part of the KTC E-Board, this individual reserves the right to direct at least one cabaret a semester (if possible with conservatory scheduling, etc.) until no longer a student at Kean, but it is the responsibility of the E-board to produce the event.
 - B. The presiding director will be responsible for choosing a successor(s).
- E. Halloween Picture.
- F. KTC Holiday Party.
- G. Broadway Bus Trip (if applicable).
- H. Workshops with theatre professionals.
- I. Management and dispensation of Theatre Council funds, including fundraising.
- J. Assisting with the recruitment and retention of theatre majors.
- K. Booking, fundraising and organizing the annual, end-of-the-year Theatre Banquet.
- L. Serving as a liaison between the students and the Theatre Conservatory Faculty.

ARTICLE IX. Revision of Theatre Council Constitution

Section 1. This document may only be revised after the elections for the upcoming term are complete. Faculty advisor approval and a vote of two-thirds of the entire E-Board are necessary.

Revised May 6th, 2021- M. Calicchio, L. Laurino, L. Kaiser, J. Fernando Gonzalez, H. Logue (advisor)

KEAN THEATRE COUNCIL
SECOND STAGE PRODUCTION GUIDELINES

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 Conservatory Faculty will be available to advise the student directors and designers, the students are the ones ultimately responsible for producing the show. Funding shall be made possible through the Kean Student Organization.

Scope & Parameters of Second Stage:

1. Script shall be **no more than 60 standard pages in length**, with a cast of **no more than six**.
2. Shall be designed and mounted in such a way that complete load in and tech occurs within three days of opening. Strike must be completed on the day of final performance. No work may begin before 9:30 am and all work must conclude by 11:00 pm.
Additional time may be scheduled pending space availability and faculty approval.
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. 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.
6. Use of departmental technical facilities must be arranged in advance with KTC Faculty Advisor and appropriate staff members. (Load out: The theatre, dressing rooms, old scene shop, and any other spaces utilized for the production must be cleaned, including removal of all production items during strike, and returned to the original condition as found prior to the day of load-in. Removal and storage of all lighting and sound equipment must be included in the strike, unless specific arrangements are made with Tech Faculty/Staff. KTC is responsible for removal and disposal.)
7. Access to storage, costume and prop stock, and equipment must be arranged in advance with the KTC Producer.
8. Scenery must come from stock, or be purchased utilizing the budget. KTC may not use any Conservatory consumables (such as paint). Consumables must come from the budget. No scenery may be constructed. The Technical Director must approve stock flats and platform selection. Set example - Endgame - two walls, a door, and trash cans
9. Props must be pulled from stock, inventoried, and returned to the prop room, approved by TD.
10. Sound: following the guidelines of the Second Stage Sound Inventory that M. Eggleton will provide, no more than two speakers in the grid with audio playback, or amplification of the band (if a musical)

11. Lighting: No more than 50 lighting instruments. M. Eggleton will provide an available inventory list.
12. Video: no video may be used for these productions as there are currently no students with expertise in this area. Exceptions will be considered on a case-by-case basis.
13. Costumes borrowed from stock must be restored to original condition if alterations are made. All costumes must be signed out through the shop manager.
14. Seating must be coordinated with shows prior and following so as to minimize riser/seating shifts. This means that the second stage must use either the current configuration or the next configuration in line for production (if approved by Matthew and doable within his time frame). Riser shifts that do not conform to the show before or following are not permitted due to the intensive labor required. The best bet for faculty approval of an application is to remain with whatever seating is in place versus requiring an early shift to the next arrangement.
15. Second Stage cannot require added labor from the Conservatory technical staff. All must be achievable through the use of Kean Theatre students, who will work only on 2nd stage for the period of production (not have overlapping production responsibilities).
16. ALL budgets need to be reviewed by HL for guidance before submission and must fit entirely within student-org allowance.
17. Tech positions must be assigned by Karen Hart and David Barber - no one designing a show that overlaps Second Stage is eligible, and those whose GPAs are in trouble may not be eligible. Assignments are made based on learning objectives for the design-tech students, offering them the desired experiences for their resumes.
18. Musicals may only have a band of 2-3 (piano-bass-drums, or dual pianos) and **must** still adhere to the 60-page limit.
19. Auditions will take place concurrently with the Spring auditions.
20. Shall be designed and directed by qualified undergraduate students as demonstrated by appropriate experience [THE 3400 for directors; recommendation from design faculty or staff for designers].
21. Completed applications must be submitted to the Kean Theatre Council Executive Board by the given submission date for review. Both the Executive Board and the Department of Theatre Faculty will review applications.
22. Shall adhere to all rules and regulations regarding fire codes and emergency exit accessibility.
23. Shall schedule regular production meetings with production notes/minutes submitted to both the Second Stage Producer and the KTC Faculty Advisor within 24 hours.
24. Shall include Second Stage Producer, KTC President, and KTC Faculty Advisor in **all** email correspondence regarding the Second Stage production.

25. Shall keep the KTC Student Organization Advisor informed and up to date with all monetary needs and purchases.
26. All Second Stage Applications are approved as submitted. Changes will be considered only under extreme circumstances. (Example, rights not available).
27. All procurement *must* adhere to the guidelines and deadlines established by Student Org.
28. Posters and playbills must be designed by a student, and must be submitted to the faculty advisor for approval and printing by established deadlines.
29. The Second Stage producer may not direct, design, or audition for the production.

Second Stage Producer/Kean Theatre Council Vice President Duties:

The Kean Theatre Council Vice President shall be responsible for Second Stage and will act as Producer. They will not be allowed to audition for any Second Stage shows during their term as Vice President. They shall be responsible for ordering the production rights and working with the Student Organization to finance the show.

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 the application that lack sufficient detail and then communicates with the applicant.
5. Presents applications to council and leads meetings 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 the Kean Theatre Council Treasurer on the purchase of goods, payment of royalties, and providing necessary reports (including receipts) to the Department of Theatre and Student Organization.
10. Provides regular reports to the 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 the Kean Theatre Council PR representative.

14. The Cougar Link event for the performance dates must be submitted **four weeks** prior to the opening performance.
15. Schedules faculty coverage at all performances.
16. Schedules archival photo shoots and provides playbill and digital photos to the Department and KTC Executive Board.
17. Arranges for distribution of keys to director or stage manager and assure their safe and prompt return following the production.
18. Arranges for notification of production (rehearsal and performance dates/times/locations) to all necessary Kean offices, including campus Police.
19. Assures that strike is complete, with all loose ends being tied up in a manner approved by the technical director.
20. Shall contact the Student Organization Faculty Advisor 3-4 weeks before buying any items for the production, with full descriptions of where they will be purchased and totals.
21. The KTC Producer must approve the rehearsal schedule and double check room availability. Any revisions to schedule must also be approved by the advisor at least 24 hours before schedule change.

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 crewmember on the production.
4. Advisor approves scope and scale of all final design elements.
5. KTC Faculty Advisor needs to be on call during tech week when (equipment needs to be used).
6. Advisor will attend the first production meeting and may attend more if he/she so desires.
7. Advisor will confirm that the student producer has arranged faculty coverage for all performances.

SECOND STAGE APPLICATION PROCEDURES

Complete this form and submit it by the deadline as stated by the current KTC Executive Board. The completed application and all necessary attachments are to be submitted digitally by email to the current Second Stage Producer. After your proposal has been thoroughly examined by the KTC Executive Board and Kean Theatre Faculty, you will be contacted with a 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 and have already taken THE-3400 (Directing) at Kean University or similar course at a prior institution [with KTC faculty advisor approval]. Changes to the requirements of this application are prohibited.

CONTACT INFORMATION

Name: _____
Address: _____
Telephone: (____) _____ - _____ Preferred Email: _____

MAJOR AND CREDITS

Major: _____ Minor: _____
Number of Credits Completed: _____

Number of Theatre Courses Completed: _____

Have you completed the Directing Course THE-3400 or equivalent?: _____ Number of semesters in Kean Theatre Department: _____

Number of semesters at another institution (if applicable): _____

PRODUCTION INFORMATION

Title of Production: _____
Author: _____
Date of Publication: _____
Setting: _____
Time Period: _____
Number of Characters (m/f): ____ / ____ Estimated Running Time: _____ min.

Please attach a short paragraph explaining the reason for selection.

PUBLISHER AND FEES

Publisher/Licensing Company: _____
Address: _____
Phone: (____) _____ - _____ Fax: (____) _____ - _____
Website: _____
Royalty per Performance (or Royalty Quote for Musical): \$ _____
Cost of Individual Scripts (or Score): \$ _____
Material Shipping Fees (Scripts and Scores): \$ _____

If submitting a musical, please also include the following information.

Will you be planning on using live or recorded orchestrations? _____
Number of musicians the score requires: _____
Will these musicians be volunteers or paid? _____

Any additional security fees needed? (If no student is available for the following positions, an outside artist may be hired) _____

Will you need to hire a music director? (Yes or No):

Estimated Cost? \$ _____

Will you need to hire a choreographer? (Yes or No):

Estimated Cost? \$ _____

NOTE: The KTC Executive Board and the Theatre faculty will determine all production dates. The Second Stage Producer will fill out all royalty and performance request forms with the KTC Student Organization Advisor after a production has been chosen.

PROPOSED PRODUCTION TEAM

IMPORTANT: These positions will ultimately be decided by David Barber and Karen Hart. If you would like to recommend someone for a position, please list their name below.

***All suggestions will be considered, but all names on your application must remain confidential as these positions are not guaranteed. Conflicts with our Mainstage season might affect which members of the conservatory are eligible to participate. It is important to use this as an opportunity to collaborate and be open to forming a well-rounded team! :)**

If certain positions are unknown at the moment, mark with TBA. If certain positions are unnecessary, mark with N/A. The position of Producer will always be filled by the Vice- President of Kean Theatre Council.

Director: _____

Stage Manager(s):

1. _____ 2. _____

Assistant Stage Manager(s):

1. _____ 2. _____

Set Designer(s):

1. _____ 2. _____

Lighting Designer(s):

1. _____ 2. _____

Costumer(s):

1. _____ 2. _____

Sound(s):

1. _____ 2. _____

Other(s):

1. _____ 2. _____

The director, with all members of the production team, must sign the Second Stage Responsibilities Acceptance Form and submit it with the Second Stage Application.

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 PDF labeled clearly with your full name and production.

1. Theatre Space Request: Murphy Dunn (119)____ Zella Fry (118)____ Other _____
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
9. requirements.)
10. Music/Sound requirements (staff, playback requirements - recorded? live?)
11. Special Needs/Effects, Projections, Blood, Water Elements, Weapons
12. Proposed rehearsal schedule - note, second stage access to the venue is limited to tech and performance days.
13. **Detailed breakdown of your projected budget**
 - a. please provide a thorough table of your budget breakdown for every production and technical aspect of your submission
14. Complete Script
15. Additional information as needed

Any questions, please email to ktc@kean.edu

We look forward to working with you!

-KTC

Behind the Scenes Contracts Revised 2017

Course objectives:

- CO 1 Gain practical experience in behind the scene tasks of public performance
- CO 2 Become acquainted with the wider body of primary and secondary sources relevant to their area of specialization
- CO 3 Develop abilities beyond the limitations of a traditional classroom context
- CO 4 Prepare for a leadership role in the various production elements of public performance
- CO 5 Develop aesthetic appreciation of the interrelationship of all the design, technical, and management elements in a public performance
- CO 6 Demonstrate acceptable proficiency in one of the following areas: management, design, crew chief running crew, set construction, costume construction, prop construction, stage make-up, lighting, sound, camera operation, or technical production
- CO 7 Develop and practice personal and interpersonal management skills
- CO 8 Develop and practice organizational skills
- CO 9 Maintain accurate records
- CO 10 Develop clear and concise verbal and written communication skills
- CO 11 Understanding and practice of safety concerns in relation to the area of public performance

Information regarding the Student's performance in this role will be collected from the director, department technical director, production stage manager and crew members directly associated with the student's position. These reviews will be evaluated by the faculty advisor/instructor.

Due to the nature of this course, it is of vital importance that the student maintains constant communications with their advisor, the director, cast and crew.

Please let us know if you are experiencing problems completing the requirements of this course. It is best if you talk to the instructors as soon as you know there is a problem so that a solution can be found.

ASSESSMENT:

Due to the individualized nature of the projects, assessment agreements will be set within the registration contract. All contracts should include the following types of assessment:

- Self-evaluation
- Peer-evaluation of actual production work
- Evaluation of project by supervising faculty

Skills to be assessed include:

- Research compilation
- Organizational skills
- Creativity
- Complexity of thought
- Visual Communication skills
- Leadership
- Collaborative skills
- Creative problem solving
- Effective decision making
- Supportive behaviors for other artists
- Time management

Title: Stage Management

Description:

Practical Experience in production Stage Management as applied to the Kean University Theatre Conservatory production of _____.

Method of evaluation:

20% PRODUCTION BOOK & DOCUMENTATION

20% REHEARSAL PROCESS EVALUATION

20% PRE-PRODUCTION PLANNING AND COORDINATION EVALUATION

20% PRODUCTION PERFORMANCE MANAGEMENT EVALUATION

20% MANAGEMENT, COLLABORATION & COMMUNICATION SKILLS EVALUATION

100%

Required Tasks:

(The following tasks may be shared with an assistant stage manager; however, the production stage manager is ultimately responsible for the proper completion of said task.)

1. Obtain a registration and submit a signed and dated copy to the Behind the Scenes course coordinator. This will be submitted to the department office.
2. Set and follow a calendar of deadlines to be approved by the Design Faculty Advisor. This calendar should include a daily rehearsal calendar and deadlines for cast, crew, and design crew.
3. Complete a detailed script analysis/study using techniques learned in Production Script Analysis, Tech Theatre and Stage Management with paperwork such as tech plot, initial cue sheets, prop list, and other technical concerns to be discussed at the first production/design meeting.
4. Create and maintain a stage manager's production book with script and appropriate forms and organization, notating any cuts or additions to the script throughout the rehearsal/production process. Also, included may be a daily journal, production meeting notes, research, rough sketches, and budgets from all production staff.
5. Meet with the director and other designers associated with the production to determine the concept within which all artists will work.
6. Coordinate all production and rehearsal schedules and attend all pertinent meetings. Meet with the director (choreographer, music director) and determine production guidelines and schedules.
7. Schedule and conduct all production and design meetings.
8. Arrange and attend weekly meetings with the Stage Management Faculty Advisor.
9. Obtain a ground plan from the technical director and assist technical staff in laying out the ground plan on the floor of the stage or rehearsal hall.
10. Assists prop master and designers in securing rehearsal furniture, props and costumes as requested by the director and supervises the safe storage and usage.
11. Assists each department (props, lights, sound, costumes, set, etc.) in creating accurate lists of production requirements and communicates any changes during the rehearsal process in a timely manner.
12. Attend all rehearsals and keep complete records of the entire production.
13. Make sure that all cuts and changes are in the prompt book.
14. At or before the first read-through with the cast, obtains names, contact information, schedules and conflicts of cast, crew and production team. Then prepares and distributes a contact sheet.
15. Assists the Director in coordinating actors' schedules, creating master conflict sheets, and securing appropriate rehearsal spaces.
16. Makes sure that each actor and crewmember receives a rehearsal schedule and keeps the cast advised of any changes.

17. Maintain an attendance sheet of cast and crew for each production meeting, rehearsal and performance and contacts latecomers and absentees.
18. Arrive at the rehearsal and performances prior to start time to prepare the rehearsal space or set up for performance mode in the theatre.
19. Oversee the artistic integrity of the production and completion of the production.
20. Post all notices that are appropriate to cast and crew in the theatre or department callboard.
21. Contact campus police when entering the building and leaving the building during off hours.
22. 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.
23. Recruit extra staff and recommend adjustments to designs as needed. If the production warrants additional stage management staff should notify the producer or advisor as soon as possible. The PSM will be involved in selecting assistants and delegating appropriate tasks in the rehearsal and performance process.
24. Ensures that any understudy or replacement cast or crew member is trained and/or rehearsed as necessary.
25. Walk through scenes for any absent actor.
26. Make sure all actors and crew are aware of backstage rules and procedures.
27. Serves as liaison with costume shop manager and designer by coordinating actor's schedules for measurements or fittings as needed.
28. Serves as liaison with property crew head, advising him of placement of important hand props, additional props or changes in placement of props.
29. Runs all technical/dress rehearsals, coordinating the needs of all departments and ensuring the best use of time and energy.
30. Attend all performances fulfilling all production responsibilities associated with stage management and the calling and running of the show.
31. Coordinate with the front of the house to maintain clear and safe fire exits.
32. Create and distribute performance reports including house count, running times, artistic notes, technical notes, etc.
33. Contact maintenance, campus police or the technical director in case of emergency, security concerns or equipment failures.
34. Coordinate photo calls in the most time efficient manner.
35. Attend strike and help supervise the organization of strike crews.
36. Submit completed production book within two weeks of the show closing.
37. Submit and present an accurate and complete production book to the behind the scenes and stage management faculty advisor.
38. Submit to the Behind the Scenes Coordinator a completed Self Evaluation form and Evaluation Forms/survey from the production director, technical director, designers, cast, running crew, and Stage Management faculty advisor.

GRADING:

20% COLLABORATION & COMMUNICATION

Participation / Collaboration

Supportive behaviors for other artists

Leadership

Attendance and availability

Communication Skills

Presentation style

Written expression

Visual Communication skills

20% BOOK & DOCUMENTATION

Production Book Containing

Script with blocking and cues clearly marked using standard notation

Clear documentation of process with all paperwork/photos

Records of Communication

Rehearsal, Performance and Production meeting minutes and reports

Prop lists

Lighting cue sheet, magic sheets, dimmer checklist

Sound cues, disks and notes

Pre/post show checklists

Contact sheets

Rehearsal and Performance schedules and reports

Copies of Plans / Working Drawings/ Renderings / Models

30% REHEARSAL PROCESS

Running Auditions and Callbacks

Running Production Meetings

Running Staging, Fight and Technical Rehearsals

Scheduling and running production meetings

Creating and distributing rehearsal and production meeting notes to production team

Recording blocking and cues

Running a paper tech meeting with designers and director

30% PRE – PRODUCTION PROCESS

Consultation and regular communication with all department heads and creative team

Time Management

Meeting of daily deadlines

Organizational Skills

Effective decision-making

Adaptability

Professional Rehearsal/Production Techniques

30% PRODUCTION PERFORMANCE

Maintaining a safe and secure production space

Running a clean performance

Troubleshooting technical, staff or cast issues as they arise

Run Talkbacks

Title: Assistant Stage Management

Description:

Practical experience as Assistant Stage Manager on the Kean University Theatre Conservatory production of _____.

The Assistant Stage Manager shall share the responsibilities of the Production Stage Manager throughout the rehearsal process, run the backstage area during performance and assume the stage management position if necessary at any point.

Method of evaluation:

20% JOURNAL, CHECKLISTS & DOCUMENTATION

20% REHEARSAL PROCESS EVALUATION

20% PRE-PRODUCTION PLANNING AND COORDINATION EVALUATION

20% PRODUCTION PERFORMANCE MANAGEMENT EVALUATION

20% MANAGEMENT, COLLABORATION & COMMUNICATION SKILLS EVALUATION

100%

Required Tasks

(The following tasks are shared with the stage manager)

1. Obtain a registration and submit a signed and dated copy to the Behind the Scenes course coordinator. This will be submitted to the department office.
2. Set and follow a calendar of deadlines to be approved by the Design Faculty Advisor. This calendar should include a daily rehearsal calendar and deadlines for cast, crew, and design crew.
3. Complete a detailed script analysis/study using techniques learned in Production Script Analysis, Tech Theatre and Stage Management with paperwork such as tech plot, initial cue sheets, prop list, and other technical concerns to be discussed at the first production/design meeting.
4. Create and maintain a stage manager's production book with script and appropriate forms and organization, notating any cuts or additions to the script throughout the rehearsal/production process. Also, included may be a daily journal, production meeting notes, research, rough sketches, and budgets from all production staff.
5. Meet with the director and other designers associated with the production to determine the concept within which all artists will work.
6. Coordinate all production and rehearsal schedules and attend all pertinent meetings. Meet with the director (choreographer, music director) and determine production guidelines and schedules.
7. Schedule and conduct all production and design meetings.
8. Arrange and attend weekly meetings with the Stage Management Faculty Advisor.
9. Obtain a ground plan from the technical director and assist technical staff in laying out the ground plan on the floor of the stage or rehearsal hall.
10. Assists prop master and designers in securing rehearsal furniture, props and costumes as requested by the director and supervises the safe storage and usage.
11. Assists each department (props, lights, sound, costumes, set, etc.) in creating accurate lists of production requirements and communicates any changes during the rehearsal process in a timely manner.
12. Attend all rehearsals and keep complete records of the entire production.
13. Make sure that all cuts and changes are in the prompt book.

14. At or before the first read-through with the cast, obtains names, contact information, schedules and conflicts of cast, crew and production team. Then prepares and distributes a contact sheet.
15. Assists the Director in coordinating actors' schedules, creating master conflict sheets, and securing appropriate rehearsal spaces.
16. Makes sure that each actor and crewmember receives a rehearsal schedule and keeps the cast advised of any changes.
17. Maintain an attendance sheet of cast and crew for each production meeting, rehearsal and performance and contacts latecomers and absentees.
18. Arrive at the rehearsal and performances prior to start time to prepare the rehearsal space or set up for performance mode in the theatre.
19. Oversee the artistic integrity of the production and completion of the production.
20. Post all notices that are appropriate to cast and crew in the theatre or department callboard.
21. Contact campus police when entering the building and leaving the building during off hours.
22. 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.
23. Recruit extra staff and recommend adjustments to designs as needed. If the production warrants additional stage management staff should notify the producer or advisor as soon as possible. The PSM will be involved in selecting assistants and delegating appropriate tasks in the rehearsal and performance process.
24. Ensures that any understudy or replacement cast or crew member is trained and/or rehearsed as necessary.
25. Walk through scenes for any absent actor.
26. Make sure all actors and crew are aware of backstage rules and procedures.
27. Serves as liaison with costume shop manager and designer by coordinating actor's schedules for measurements or fittings as needed.
28. Serves as liaison with property crew head, advising him of placement of important hand props, additional props or changes in placement of props.
29. Runs all technical/dress rehearsals, coordinating the needs of all departments and ensuring the best use of time and energy.
30. Attend all performances fulfilling all production responsibilities associated with stage management and the calling and running of the show.
31. Coordinate with the front of the house to maintain clear and safe fire exits.
32. Create and distribute performance reports including house count, running times, artistic notes, technical notes, etc.
33. Contact maintenance, campus police or the technical director in case of emergency, security concerns or equipment failures.
34. Coordinate photo calls in the most time efficient manner.
35. Attend strike and help supervise the organization of strike crews.
36. Submit completed production book within two weeks of the show closing.
37. Submit and present an accurate and complete production book to the behind the scenes and stage management faculty advisor.
38. Submit to the Behind the Scenes Coordinator a completed Self Evaluation form and Evaluation Forms/survey from the production director, technical director, designers, cast, running crew, and Stage Management faculty advisor.

GRADING:

20% COLLABORATION & COMMUNICATION

Participation / Collaboration

Supportive behaviors for other artists

- Leadership
- Attendance and availability
- Communication Skills
 - Verbal, Interpersonal and group communication skills
 - Written expression
- 20% JOURNAL, CHECKLISTS AND DOCUMENTATION**
 - Journal
 - Production Book Containing
 - Script with blocking and cues clearly marked using standard notation
 - Clear documentation of process with paperwork created by ASM
 - Records of Communication
 - Rehearsal reports/notes
 - Performance reports/emails
 - Production/design meeting minutes and reports
 - Pre/post show checklists
 - Contact sheets
 - Rehearsal and Performance schedules and reports
- 30% REHEARSAL PROCESS**
 - Assist the running of auditions and callbacks
 - Attend and assist at staging, fight and technical rehearsals
 - Attend production meetings take minutes at production meetings
 - Assist in creating and distributing rehearsal and production meeting notes to production team
 - Recording blocking & cues
 - Assist with setup, record keeping and prompting
 - Attend and observe a paper tech meeting with designers and director
- 30% PRE – PRODUCTION PROCESS**
 - Time Management
 - Meeting of daily deadlines
 - Organizational Skills
 - Effective decision-making
 - Adaptability
 - Professional Rehearsal/Production Techniques
- 30% PRODUCTION PERFORMANCE**
 - Maintaining a safe and secure production space
 - Running a clean performance
 - Troubleshooting technical, staff or cast issues as they arise

Title: Assistant to the Director or Directing Shadow

Description:

Practical Experience in performance as applied to the Kean University Theatre Conservatory production of _____.

Method of evaluation:

40% REHEARSAL PROCESS EVALUATION

40% PRODUCTION PERFORMANCE EVALUATION

20% WRITTEN ASSIGNMENTS

100%

ACTIVITIES/ASSIGNMENTS:

Pre-rehearsal work:

1. Review script in detail searching for terms, ideas that may need additional research (dramaturgical/directorial prep).
2. Research production history and email to cast and director
3. Pull out language that describes any of the individual characters. Start by making a list of all characters and next to each, note anything that is said about them that is descriptive and would be helpful to the actor.

Once in rehearsal:

1. Attend all rehearsals and production meetings, shadowing the director through the process
2. Notate all staging
3. Fill in for actors as needed
4. Record choreographic sequences
5. Prompt actors as requested by the director or Stage Manager
6. Consult with director on playbill director's notes
7. Observe actors' physical development of character and make suggestions to the director for adjustments – we will discuss and there will be times when the director may ask you to work directly with the actor.
8. Pay attention to the actors' use of their voice – note when you have difficulty hearing or understanding them – note when they are mispronouncing a word, a name.
9. Move from seat to seat to observe sightlines in staging rehearsals – let the Director know if you see something that needs to be adjusted.
10. Assist the Director and Stage Manager with the photo call coordination.
11. Attend talkbacks
12. Maintain a production book, which would include such things as a daily journal, rehearsal note, production meeting notes, etc.
13. Complete and submit to the Behind the Scenes coordinator a self-evaluation, advisor and peer evaluations as required

Title: Makeup & Wig Design & Application

Description:

Complete a fully realized make up design for the Kean University Department of Theatre's production of _____ . (See attached list of tasks for more details and the syllabi for production & performance dates.)

Method of Evaluation:

10% Production Book and Documentation
 10% Preliminary Design
 20% Pre Production Work
 20% Production Execution
 20% Final Design and Presentation
 20% Management, Collaboration and Communication
100% Total grade

Makeup & Hair Designer/Artist Tasks

1. Set and follow a calendar of deadlines to be approved by the Design Faculty Advisor
2. Complete a detailed script analysis using techniques learned in Production Script Analysis with a concentration on the selected design field. Make notes on references to the script which affect make-up or hair styles.
3. Complete research, if necessary, on period and style, regarding wigs, beards and hair styling
4. Meet with the director and other designers associated with the production to determine the concept within which all artists will work.
5. Confers with director and designer to find out the effect desired for each character as to age, health, lines and shadows, beards and hair.
*Note: Initial design and budget meetings for Kean Theatre Series productions begin in May prior to the production.
6. Attend all production and design meetings and arrange weekly meetings with the Design Faculty Advisor
7. Maintain a production book, which would include such things as a daily journal, production meeting notes, research, rough sketches, budgets, etc.
8. Complete and present an initial "rough" design to the director and design faculty advisor in the appropriate format (white model, pencil sketches, thumbnails)
9. Attends rehearsal as soon as play is cast to prepare a make-up chart noting facial features of actors, special problems, checking which actors can apply the make-up themselves, and giving special instructions when necessary concerning haircuts during rehearsal period. Obtains actors' head measurements when necessary for wigs. Informs actors what make-up materials will be necessary for them to supply themselves and what will be supplied for them.
10. Assigns crew to any actor who cannot make up himself.
11. Confers with an electrician or lighting technician to learn predominant colors in lights.
12. Complete and present final designs to the director, technical director/shop manager and design faculty advisor
13. Attend first rehearsal and present designs to full company
14. Complete and supply all working drawings and plots necessary
15. Pull, purchase, alter, or rent materials as needed for production in coordination with the technical director/ shop manager. Check make-up supplies and prepare requisitions for those necessary. Requisitions additional supplies to bring up inventory of make-up.
16. Oversee the production and completion of the design. Recruit extra staff and Make design adjustments as needed. You are ultimately responsible for the quality and execution of the design

*Note: Designers are expected to be readily available during the build time and are encouraged to be as hands on as possible. Costume designers are expected to attend all fittings. Set designers are expected to be at load-ins and paint calls. Lighting designers are expected to attend hang and focus sessions.

17. Train make-up crew in applying make-up, or recruit a crew with previous experience.
18. Create a schedule of make-up calls for actors at dress rehearsals and performances.
19. Attend all technical/dress rehearsals.
20. Supervises make-up of cast, obtaining the director's approval of each make-up before powdering.
21. Sits out front at dress rehearsal to check make-ups from first row and last row of theatre, making notes for changes
22. Supervises hair styling.
23. 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.
24. Assigns crew members to ready quick changes or retouching of make-up if necessary.
25. Schedules clean-up crew for make-up room making sure that dressing rooms and make-up rooms are clean and supplies back in place.
26. Participate in talk-backs or KC-ACTF review sessions as scheduled
27. Attend strike and supervise the return of all rented or borrowed items
28. Produce the show within the proposed budget and submit all receipts with two weeks of the show closing
29. Prepare and present final documentation of the design including portfolio quality photos, renderings/models/plots, etc.
30. Complete and submit to the Behind the Scenes coordinator a self-evaluation, advisor and peer evaluations as required

Title: Costume Design

Description:

Complete a fully realized costume design for the Kean University Department of Theatre's production of _____ . (See attached list of tasks for more details and the syllabi for production & performance dates.)

Method of Evaluation:

- 10% Production Book and Documentation
- 10% Preliminary Design
- 20% Pre Production Work
- 20% Production Execution
- 20% Final Design and Presentation
- 20% Management, Collaboration and Communication
- 100% Total grade

Tasks:

1. Set and follow a calendar of deadlines to be approved by the Design Faculty Advisor
2. Complete a detailed script analysis using techniques learned in Production Script Analysis with a concentration on the costume design/requirements and how it relates to the other elements of the production.
3. Meet with the director and other designers associated with the production to determine the concept within which all artists will work
*Note: Initial design and budget meetings for Kean Theatre Series productions begin in May prior to the production.
4. Attend all production and design meetings and arrange weekly meetings with the Design Faculty Advisor
5. Research sources, available stock and facilities noting any limitations or challenges unique to the production.
6. Complete and present an initial "rough" design to the director and design faculty advisor in the appropriate format. (rough sketches and research boards)
7. Create a full set of costume designs with full renderings and accompanying paperwork to realize ideas as discussed with the Director.
8. Maintain a production book, which would include such things as a daily journal, production meeting notes, research, rough sketches, budgets, etc.
9. Complete and present final designs to the director, shop manager and design faculty advisor
10. Attend first rehearsal and present designs to full company
11. Complete and supply all working drawings and plots necessary according to deadlines set by Faculty advisor, costume shop manager, cutter/drapers, wardrobe crew head, producer, and stage manager.
12. Oversees assistant costume designer to make certain that dressing lists, budgets and other documentation are updated and accurate.
13. Pull, purchase, alter, or rent materials as needed for production in coordination with the costume shop manager and producer.
14. Determine the color scheme and select fabrics/materials with a set budget.
15. In coordination with the Costume Shop Manager, Lab Faculty and Costume Shop Staff oversee the production and completion of the design. Recruit extra staff and Make design adjustments as needed to complete the design. You are ultimately responsible for the quality and execution of the design
16. Be readily available during the fitting and construction time and are encouraged to be as hands on as possible. Costume designers are expected to attend all fitting, dress rehearsals, load-in and strike.

17. Attend all technical/dress rehearsals and communicate with the Director and facilitate integration of the Costume Design.
18. Write dressing lists, quick change charts, ongoing budget, etc. as required by the production and communicate it effectively to the wardrobe, makeup and dressing crew.
19. Meets with the director, stage manager and dressing team and facilitates quick changes as necessary.
20. Attend strike and coordinate with the Costume Shop Manager and Faculty Advisor the return of all rented or borrowed items
21. Produce the show within the proposed budget and submit all receipts within one week of the show closing
22. Prepare and present final documentation of the design including portfolio quality photos, renderings/models/plots, etc.
23. Submit completed review from the production director, costume shop manager, production stage manager, costume/wardrobe running crew members and Behind the Scenes faculty advisor

Title: Design: Costume Design Assistant

Description:

The student will shadow the Costume Designer through each step of the design and production process for the Kean Theatre Conservatory production of *Orlando*. The student will assume the role of Assistant Costume Designer. The student will learn and practice the production procedures from concept to performance. The student will have practical practice in period research; setting and balancing budgets; setting and meeting production deadlines; materials shopping; local resources; pulling costume elements from stock; measuring vintage clothing and shoes; fitting techniques and etiquette; production meeting protocol; costume shop communications, record keeping and documentation. The student will be assigned one costume element to design and execute. This is the position/experience required as a prerequisite to a full performance design assignment.

Method of evaluation:

10%	Research and Pricing Project
10%	Budget Project
30%	Participation in the Design and Production Process
30%	Dress Rehearsal Notes and journal
10%	Design Project
10%	Final Documentation including Portfolio, Sketchbook, Journal and Self Evaluation
<hr/>	
100%	Total grade

Tasks

1. Set and follow a calendar of deadlines to be approved by the Design Faculty Advisor
2. Complete a detailed script analysis using techniques learned in Production Script Analysis with a concentration on the costume design and how it relates to the other elements of the production.
3. Attend all production and design meetings and arrange weekly meetings with the Design Faculty Advisor
4. Research materials sources, available stock and estimate budget noting any limitations or challenges unique to the production.
5. Research styles, historical fashion history or any other requirement of the script.
6. Complete and present an initial “rough” design of assigned design project to the director and design faculty advisor in the appropriate format (pencil sketches, storyboard, research, thumbnails)
7. Make design adjustments as necessary to satisfy the director and lead costume designer with budget and labor estimates.
8. Complete and present final designs to the director, technical director/shop manager and design faculty advisor
9. Create and maintain the costume production bible with research, measurement sheets, dressing lists and any accompanying paperwork.
10. Attend all fittings, taking notes of any alterations. Create a working list for the costume shop manager.
11. Create research boards or books under the designer’s supervision
12. Attend first rehearsal and assist the designer with the presentation of designs to full company
13. Shadow, when available, the costume designer on shopping trips and design consultations with the costume shop manager.
14. Attend all technical/dress rehearsals with the costume designer, taking notes and reporting to the costume designer, costume shop manager, wardrobe crews and dressers any changes.
15. Attend strike and coordinates with the Costume Designer and Costume Shop Manager the return of all rented or borrowed items

16. Assist in the preparation of budget and organize receipts for submission.
17. Prepare and present final documentation including portfolio quality photos of any projects completed and paperwork.
18. Complete and submit to the Behind the Scenes coordinator a self-evaluation, advisor and peer evaluations as required

Title: Dramaturg

Description:

Research and Dramaturgical development to assist the production team of actors, designers, and director of the Kean University Theatre Conservatory production of _____.

Lobby displays research and design.

Method of evaluation:

40% DRAMATURGICAL PREPARATION

30% DRAMATURGICAL PACKETS PREPARED FOR CAST

10% DRAMATURGICAL PRESENTATION TO CAST

10% PREPARATION OF PROGRAM NOTE FROM DRAMATURG

10% PREPARATION AND IMPLEMENTATION OF LOBBY DISPLAY

100%

Tasks

Pre-Production:

1. Meet with production team to be part of the conceptualization phase of the production (if possible)
2. Share production research with team
3. Prepare dramaturgical packets
4. Prepare school age study guide – focusing on themes, characters, author-composer-lyricist info, activities
5. Contribute to production playbill

Rehearsal:

1. Attend design presentation rehearsal to share dramaturgical research in brief, supported with packets to be distributed.
2. Attend production meetings.
3. Answer questions during rehearsal process and follow-up on areas in need of additional research
4. Prepare and submit 75-word bio for the program by established deadline
5. Plan Lobby Display

Performance:

1. Prepare and execute talk-back sessions as needed
2. Strike all lobby materials and displays
3. Assist Director with archiving

Title: Lighting Design Assistant

Description:

Theatre Conservatory production of _____. The student will assume the role of Assistant Lighting Designer. The student will learn and practice the production procedures from concept to performance. The student will have practical practice in research; setting and balancing budgets; setting and meeting production deadlines; drafting plots and paperwork; sourcing supplies; crew management; production meeting protocol; record keeping and documentation. The student may be assigned one lighting element to design and execute. This is the position/experience required as a prerequisite to a full performance design assignment.

Method of Evaluation:

10%	Research and Pricing Project
10%	Budget Project
30%	Participation in the Design and Production Process
30%	Dress Rehearsal Notes and journal
10%	Design Project
10%	Final Documentation including Portfolio, Sketchbook, Journal and Self Evaluation
<hr/>	
100%	Total grade

Tasks

1. Set and follow a calendar of deadlines to be approved by the Design Faculty Advisor
2. Class schedules and conflicts must be communicated in writing to the lighting designer, technical director, stage manager and faculty design advisor at the first meeting and updated as necessary.
3. Complete a detailed script analysis using techniques learned in Production Script Analysis with a concentration on the lighting design and how it relates to the other elements of the production.
4. Attend all production and design meetings and arrange weekly meetings with the Design Faculty Advisor
5. Research materials sources, available stock and estimate budget noting any limitations or challenges unique to the production.
6. Research styles, historical lighting history or any other requirement of the script.
7. Complete and present an initial "rough" design of assigned design project to the director and design faculty advisor in the appropriate format (concept sketches, storyboard, research, thumbnails, etc.)
8. Make design adjustment as necessary to satisfy the director and lead costume designer with budget and labor estimates.
9. Complete and present final designs to the director, master electrician and design faculty advisor
10. Create and maintain the lighting production book.
11. Create and update plots, cue sheets, magic sheets, cut sheets, in the appropriate format utilizing industry accepted software as required by the lighting designer, master electrician and production stage manager.
12. Attend all electric calls. Create a working list of notes coordinating with the director, master electrician and stage manager.
13. Attend the first read through and assist the designer with the design presentation to full company
14. Shadow, when available, the lighting designer on shopping trips and design consultations
15. Attend all technical/dress rehearsals with the lighting designer, taking notes and reporting to the lighting designer, stage manager, master electrician and electronics crew as needed.
16. Attend strike and coordinates with the lighting designer and Costume Shop Manager the return of all rented or borrowed items

17. Assist in the preparation of budget and organize receipts for submission.
18. Prepare and present final documentation including portfolio quality photos of any projects completed and paperwork.
19. Submit completed review from the design advisor and shop manager to the Behind the Scenes faculty advisor.

Title: Master Electrician

Description:

Practical Experience as Master Electrician on the Kean University Theatre Conservatory production of _____.

See attached list of tasks for more details and the syllabi for production & performance dates.

Method of evaluation:

30%	Collaboration & Leadership Evaluation
30%	Preliminary Planning, Budgeting and Equipment Report including inventories, crew calls, equipment requests and pricing, gel cut list, production meeting notes, crew call checklists.
30%	Final Portfolio including updated channel hookup, magic sheets, instrument inventory, crew reports, performance reports with notes,
10%	Self Evaluation
<hr/>	
100%	Total grade

Master Electrician

A student completing the role of Master Electrician shall:

1. Demonstrate ability to interpret lighting plots and paperwork as provided by the Lighting Designer, Stage Manager, Technical Director, Facilities Director and other production team members.
2. Practice appropriate interpersonal and communication skills.
3. Create and implement a schedule, setting priorities and demonstrating good time management skills for self and crew while meeting production deadlines.
4. Practice and demonstrate knowledge of safety standards and implementation of the same.
5. Practice and demonstrate knowledge of safe rigging practices and implementation of the same.
6. Demonstrate knowledge of theatrical lighting fixtures and technology.
7. Demonstrate a working knowledge of basic stage electrician skills, including, but not limited to: changing a lamp, circuiting and patching, color media and diffusion, patterns and other associated accessories.
8. Demonstrate knowledge of basic light board programming and dimmer control.
9. Demonstrate ability to troubleshoot problems with lighting equipment as appropriate.
10. Demonstrate physical ability to move and operate lighting equipment.
11. Record all changes to plot and provide updated electrical paperwork including to Lighting Designer, Technical Director and Stage Manager.

Tasks

1. Keep a journal recording and commenting on all events related to his/her experience as Master Electrician.
2. Read the play script and be familiar with the lighting needs as described within the script.
3. Attend production, design and planning meetings as called by the technical director, stage manager, producer or lighting designer.
4. Attend all technical and lighting rehearsals to troubleshoot problems as necessary/appropriate.
5. Coordinate pre-load-in preps including equipment provision, bundles and transportation with rental houses and other campus facilities.
6. Inventory available equipment and submit requests for additional equipment, gels, lamps and cable to the Technical Director.
7. Oversee the installation and focus of all lighting elements for the production according to the

Lighting Designer's design. Responsible for placement and wiring of run lights, house lights, spot lights, orchestra stand lights, cue lights, ghost lights, tech tables, practical props and other equipment/stage machinery associated with the production.

8. Coordinate electricians and schedules all lighting work calls in correlation with the general production calendar.
9. Expedite production requirements within scheduled deadlines.
10. Supervise electric crew during all phases of production including light hang and focus calls, as well as lighting strike.
11. Enforce compliance with safety standards for all lighting staff.
12. Report any safety concerns immediately to the technical director or supervising faculty or staff member.
13. Manage all lighting equipment, including repairs, maintenance and replacement.
14. Provide timely, accurate information to the Lighting Designer for maintenance of paperwork and plot.
15. Responsible for timely completion of electric notes during technical rehearsals, previews and runs to the Lighting Designer's satisfaction.
16. Coordinate with technical director, facilities director and lighting designer to solve any problems relative to placement of instruments or other electrical issues.
17. Submit preliminary cost estimates for materials, supplies and labor to the technical director for approval and submit final summary to producer/advisor at end of run.
18. Complete self-evaluation and submit to the Behind the Scenes coordinator.
19. Submit completed review from the design advisor and shop manager to the Behind the Scenes faculty advisor.

Title: Electrics Running Crew: Light Board Operator

Description:

Practical experience in light board operation on the Kean University Theatre Conservatory production of _____. The student will be trained to operate the lighting operating system and equipment, accurately and safely executing the responsibilities of the light board operator and electrics running crew. (See attached list of tasks and production calendar.)

Method of evaluation:

10%	Board operation and equipment training Quiz
10%	Communications and teamwork Rubric
30%	Rehearsal Process Evaluation
30%	Public Performance Evaluation
10%	Journal and Documentation
10%	<u>Self and Peer Questionnaire/Evaluation</u>
100%	

Tasks:

1. Reads script making particular note of lighting and electrical requirements.
2. Attend a run through rehearsal of the production prior to the beginning of tech week. Crews will be notified of dates by the production stage manager.
3. Attend and participate in all lighting crew calls, technical rehearsals, production meetings, and performances.
4. Attend all training sessions and demonstrate proper and safe use of the light board and other electrical equipment as required by the production.
5. Demonstrate excellent personal time management, organization and record keeping skills.
6. Assist the Assistant Lighting Designer to record cues, changes to the plot and in the creation/correction of all paperwork associated with the lighting design including accurate clue sheets, magic sheets, channel hookups, etc.
7. Identify and troubleshoot problems with the lighting and electrical system, notifying the Master Electrician and Stage Manager in a timely manner and assisting the Master Electrician, as necessary to correct the problem.
8. Operates the light board during all rehearsals and performances
9. Conducts pre show system checks, backups show disks and properly shuts down system.
10. Conducts a pre show dimmer check, troubleshooting problems in coordination with the Stage Manager and Master Electrician.
11. Setup, maintain and run house, running, orchestra, cue, tech table, practical and emergency lighting as required for the production.
12. Accurately execute all cues as called by the Stage Manager or Assistant Stage Manager.
13. Submit to the Behind the Scenes Coordinator a completed Self Evaluation form and Evaluation Forms/survey from the production director, lighting designer, Master Electrician and Production Stage Manager.

Title: Electrics Running Crew: Follow Spot Operator

Description:

Practical experience in follow-spot operation on the Kean University Theatre Conservatory production of _____. The student will be trained to operate the lighting operating system and equipment, accurately and safely executing the responsibilities of the Follow-spot operator and electrics running crew. (See attached list of tasks and production calendar.)

Method of evaluation:

10%	Follow-spot operation and equipment training Quiz
10%	Communications and teamwork Rubric
30%	Rehearsal Process Evaluation
30%	Public Performance Evaluation
10%	Journal and Documentation
10%	<u>Self and Peer Questionnaire/Evaluation</u>
100%	

Tasks:

1. Reads script making particular note of lighting and electrical requirements.
2. Attend a run through rehearsal of the production prior to the beginning of tech week. Crews will be notified of dates by the production stage manager.
3. Attend and participate in all lighting crew calls, technical rehearsals, production meetings, and performances.
4. Attend all training sessions and demonstrate proper and safe use of the follow-spot and other electrical equipment as required by the production.
5. Demonstrate excellent personal time management, organization and record keeping skills.
6. Assist the Stage Manager and Assistant Lighting Designer to record cues, changes to the plot and in the creation/correction of all paperwork associated with the lighting design including accurate clue sheets, magic sheets, channel hookups, etc.
7. Identify and troubleshoot problems with the lighting and electrical system, notifying the Master Electrician and Stage Manager in a timely manner and assisting the Master Electrician, as necessary to correct the problem.
8. Operates the follow-spot during all rehearsals and performances
9. Conducts pre show system checks, backups show disks and properly shuts down system.
10. Conducts a pre show equipment check, troubleshooting problems in coordination with the Stage Manager and Master Electrician.
11. Accurately execute all cues as called by the Stage Manager or Assistant Stage Manager.
12. Submit to the Behind the Scenes Coordinator a completed Self Evaluation form and Evaluation Forms/survey from the production director, lighting designer, Master Electrician and Production Stage Manager.

Title: Scenic Artist – Charge

Description:

Practical production experience as Prop Master and designer for the Kean University Theatre Conservatory production of _____.

Method of evaluation:

20% Design Team Collaboration

20% Leadership Evaluation

50% Production /Technique Evaluation

10% Final Documentation including Portfolio, Sketchbook, Journal and Self Evaluation

100%

Tasks

1. Set and follow a calendar of deadlines to be approved by the Design Faculty Advisor
2. Complete a detailed script analysis using techniques learned in Production Script Analysis with a concentration on the properties (scenic, costume, and hand)
3. Meet with the technical director, scenic designer, props master and other designers associated with the production to determine the concept within which all artists will work
*Note: Initial design and budget meetings for Kean Theatre Series productions begin in May prior to the production.
4. Research techniques needed to complete design.
5. Attend all arrange weekly meetings with the scenic designer and technical director as required.
6. Maintain a production book, which would include such things as a daily journal, production meeting notes, research, rough sketches, budgets, etc.
7. Complete and present samples to the scenic designer, technical director or design faculty advisor as needed.
8. Obtain a list of projects from the scenic designer, props master and technical director making note of and size, style, color or function of each piece.
9. Identify any safety issues Inform the technical director of any potential issues.
10. Inventory shop supplies and make note of materials needed.
11. In a timely manner pull, purchase, alter, or rent materials as needed for production in coordination with the technical director/ shop manager. Sources include shop inventory, private sources, online, local vendors, etc.
12. Provide the stage manager a list of all special thanks or other program notes before the final program deadline.
13. Create checklists of all materials purchased including vendor and price.
14. Oversee the production and completion of the design. Recruit extra staff and make design adjustments to designs as needed. You are ultimately responsible for the quality and execution of the design
*Note: Designers are expected to be readily available during the build time and are encouraged to be as hands on as possible.
15. Identify, schedule and supervise student crews and professional staff during work calls.
16. Attend a run through rehearsal prior to tech week.
17. Complete and supply all working drawings and plots to the TD as necessary
18. Attend all paint work calls.
19. Assure that paint is dry before rehearsals or performances and notify the Stage Manager of any concerns.
20. Make design adjustments as requested by the director, designers or technical director in a timely manner.
21. Create an emergency repair kit for the run of the show.

22. Maintain and repair sets or properties throughout the run.
23. Attend strike and supervise the clean-up of all equipment, space, sinks and tables.
24. Use proper safety, disposal and storage techniques.
25. Supervise the inventory and advise the technical director of low stock shop supplies.
26. Produce the show within the proposed budget and submit all receipts with two weeks of the show closing
27. Prepare and present final documentation of the design including portfolio quality photos, renderings/models/plots, etc.
28. Submit completed review from the production director, shop manager/technical director and design faculty advisor

Title: Sound Design Assistant

Description:

The student will shadow the Sound Designer through each step of the design and production process for the Kean Theatre Conservatory production of _____. The student will assume the role of Assistant Sound Designer. The student will learn and practice the production procedures from concept to performance. The student will have practical practice in sound research; sound technology including software and equipment; setting and meeting production deadlines; selecting, recording and mixing stock or building original sound effects; production meeting etiquette and protocol; communications, record keeping and documentation. The student may be assigned one sound element to design and execute.

Method of evaluation:

10%	Research and Pricing Project
10%	Budget Project
30%	Participation in the Design and Production Process
30%	Dress Rehearsal Notes and journal
10%	Design Project
10%	Final Documentation including Portfolio, Sketchbook, Journal and Self Evaluation
<hr/>	
100%	

Tasks

1. Set and follow a calendar of deadlines to be approved by the Design Faculty Advisor
2. Complete a detailed script analysis using techniques learned in Production Script Analysis with a concentration on the costume design and how it relates to the other elements of the production.
3. Attend all production and design meetings and arrange weekly meetings with or as the representative of the Design Faculty Advisor
4. Research materials sources, available stock and estimate budget noting any limitations or challenges unique to the production.
5. Research styles, historical music or sounds or any other requirement of the script.
6. Complete and present an initial “rough” design of assigned design project to the director and design faculty advisor in the appropriate format
7. Make design adjustments as necessary to satisfy the director and lead costume designer with budget and labor estimates.
8. Complete and present final designs to the director, technical director/shop manager and design faculty advisor
9. Create and maintain the costume production bible with research, measurement sheets, dressing lists and any accompanying paperwork.
10. Attend all fittings, taking notes of any alterations. Create a working list for the costume shop manager.
11. Create research boards or books under the designer’s supervision
12. Attend first rehearsal and assist the designer with the presentation of designs to full company
13. Shadow, when available, the sound designer on shopping trips and design consultations with the technical director and production manager.
14. Attend all technical/dress rehearsals with the sound designer, taking notes and reporting to the sound designer, stage manager and production director when appropriate.
15. Attend strike and coordinate with the Sound Designer and Technical Director the return of all rented or borrowed items.
16. Assist in the preparation of budget and organize receipts for submission.
17. Prepare and present final documentation including portfolio quality photos of any projects completed and paperwork.

18. Submit completed review from the design advisor and shop manager to the Behind the Scenes faculty advisor.

Title: Sound board Operator

Description:

Practical experience in sound board operation on the Kean University Theatre Conservatory production of _____. The student will be trained to operate the lighting operating system and equipment, accurately and safely executing the responsibilities of the light board operator and electricians running crew. (See attached list of tasks and production calendar.)

Method of Evaluation:

10%	Board operation and equipment training Quiz
10%	Communications and teamwork Rubric
30%	Rehearsal Process Evaluation
30%	Public Performance Evaluation
10%	Journal and Documentation
10%	<u>Self and Peer Questionnaire/Evaluation</u>
100%	

Sound Board Operator

Tasks:

1. Read script making note of sound requirements.
2. Attend a run through rehearsal of the production prior to the beginning of tech week. Crews will be notified of dates by the production stage manager.
3. Attend and participate in all lighting crew calls, technical rehearsals, production meetings, and performances.
4. Attend all training sessions and demonstrate proper and safe use of the sound board and other sound equipment as required by the production.
5. Demonstrate excellent personal time management, organization and record keeping skills.
6. Assist the Sound Designer to record cues, changes to the plot and in the creation/correction of all paperwork associated with the lighting design including accurate clue sheets, magic sheets, channel hookups, etc.
7. Identify and troubleshoot problems with the lighting and electrical system, notifying the Sound Designer, Technical Director and Stage Manager in a timely manner and assists as necessary to correct the problem.
8. Operates the sound board during all dry tech, cue to cue, technical/dress rehearsals and performances
9. Conducts pre show system checks, backups show disks and properly shuts down system.
10. Conducts a pre show speaker/system check, troubleshooting problems in coordination with the Stage Manager.
11. Setup, maintain and run house, running, orchestra, tech table, backstage headsets, monitors, and practical as required for the production.
12. Accurately execute all cues as called by the Stage Manager or Assistant Stage Manager.
13. Submit to the Behind the Scenes Coordinator a completed Self Evaluation form and Evaluation Forms/survey from the production director, lighting designer, Master Electrician and Production Stage Manager.

Title: Backstage Sound Running Crew

Description:

Practical experience as backstage sound running crew on the Kean University Theatre Conservatory production of _____. Running crew members shall be assigned tasks during tech week and be responsible for those tasks during each scheduled performance, preshow and post production.

Method of evaluation:

20% JOURNAL, CHECKLISTS & DOCUMENTATION

20% REHEARSAL PROCESS EVALUATION

40% PRODUCTION, PERFORMANCE EVALUATION

20% MANAGEMENT, COLLABORATION & COMMUNICATION SKILLS EVALUATION

100%

Information regarding the Student's performance in this role may be collected from evaluation forms or surveys from the production director, technical director, design team, cast, running crew, stage management team and faculty advisors.

Required Tasks

(The following tasks are shared with the stage manager)

1. Obtain a registration and submit a signed and dated copy to the Behind the Scenes course coordinator. This will be submitted to the department office.
2. Attend all calls and meet all deadlines as set by the Stage Manager and Faculty Advisor. A calendar will be provided with technical rehearsal dates and crew calls.
3. Read the script.
4. Create and maintain a daily journal with a time log, daily notes and observations, production meeting notes, backstage checklists, etc.
5. Demonstrate appropriate backstage etiquette
6. Assists sound designer, sound crew and stage managers in placement, testing, maintenance and supervises the safe storage and usage of the microphones
7. Assure batteries are fully charged and mics are protected throughout the performance.
8. Assists each department as necessary in creating accurate lists of production requirements and communicates any changes during the rehearsal process in a timely manner.
9. Attend all tech rehearsals and keep complete records of the entire production.
10. Arrive at the rehearsal and performances according to calls set by the stage manager or sound designer prior to start time to set up for performance mode in the theatre.
11. Oversee the artistic integrity of the production and completion of the production.
12. Attend sound check and assist the sound designer as necessary.
13. Notify the sound designer, technical director and/or the stage manager of any problems with equipment, quick changes, etc.
14. Works with the property crew head, properly setting and checking the placement of important props, scenic pieces or equipment.
15. Attend all performances, fulfilling all production responsibilities assigned and in case of emergency covering for absent crew.
16. Coordinate with the stage manager to maintain clear and safe fire exits.
17. Contact maintenance, campus police or the technical director in case of emergency, security concerns or equipment failures.
18. Attend photo calls or talkbacks if requested by Stage Management.
19. Attend strike

20. Submit completed production book within two weeks of the show closing.
21. Submit to the Behind the Scenes Coordinator a completed Self Evaluation form and Evaluation Forms/survey from the production director, technical director, designers, cast, running crew, and Stage Management faculty advisor.

Title: Props Design and Production

Description:

Practical production experience as Prop Master and designer for the Kean University Theatre Conservatory production of _____.

Method of evaluation:

20% Design Team Collaboration

20% Design Process / Research

40% Prop production

10% Performance Evaluation

10% Final Documentation including Portfolio, Sketchbook, Journal and Self Evaluation

100%

Tasks

1. Set and follow a calendar of deadlines to be approved by the Design Faculty Advisor
2. Complete a detailed script analysis using techniques learned in Production Script Analysis with a concentration on the properties (scenic, costume, and hand)
3. Meet with the director and other designers associated with the production to determine the concept within which all artists will work
*Note: Initial design and budget meetings for Kean Theatre Series productions begin in May prior to the production.
4. Research the period and style of furniture and properties.
5. Attend all production and design meetings and arrange weekly meetings with the Design Faculty Advisor
6. Maintain a production book, which would include such things as a daily journal, production meeting notes, research, rough sketches, budgets, etc.
7. Complete and present an initial “rough” design to the director and design faculty advisor in the appropriate format (photos, pencil sketches, research)
8. Obtain and list a scaled ground plan from the scenic designer and create a list of all furniture, trim, dressing and scenic props identified on the plan making note of and size, style, color or function of each piece.
9. Identify any safety issues associated with props and Inform the stage manager and technical director of any potential issues. This should include but not be limited to food allergies, firearm safety, chemical reactions, live flame or glassware.
10. Complete and present a final prop list with descriptions, locations and designs to the director, technical director/shop manager and design faculty advisor.
11. Pull, purchase, alter, or rent materials as needed for production in coordination with the technical director/ shop manager. Sources include prop storage, private sources, online, rental shops, antique shops, thrift stores, local vendors, etc.
12. Provide the stage manager a list of all special thanks or other program notes before the final program deadline.
13. Create checklists of all properties including location, rental or vendor, shifts, actor usage, etc.
14. Oversee the production and completion of the design. Recruit extra staff and Make design adjustments as needed. You are ultimately responsible for the quality and execution of the design
*Note: Designers are expected to be readily available during the build time and are encouraged to be as hands on as possible.
15. Attend first rehearsal and present designs to full company
16. Attend a run through rehearsal prior to tech week.
17. Complete and supply all working drawings and plots to the TD as necessary
18. Attend all technical/dress rehearsals

19. Make design adjustments as requested by the director, designers or technical director in a timely manner.
20. Assist the stage management team to set up prop tables and arrange secure storage as needed.
21. Replace consumable props as necessary.
22. Maintain and repair properties throughout the run.
23. Attend strike and supervise the return of all rented or borrowed items
24. Supervise the cataloguing, storage and restocking of all properties to the prop storage
25. Produce the show within the proposed budget and submit all receipts with two weeks of the show closing
26. Prepare and present final documentation of the design including portfolio quality photos, renderings/models/plots, etc.
27. Submit completed review from the production director, shop manager/technical director and design faculty advisor

Title: Backstage Running Crew

Description:

Practical experience as backstage running crew on the Kean University Theatre Conservatory production of _____. Running crew members shall be assigned tasks during tech week and be responsible for those tasks during each scheduled performance, preshow and post production.

Method of evaluation:

20% JOURNAL, CHECKLISTS & DOCUMENTATION

20% REHEARSAL PROCESS EVALUATION

40% PRODUCTION, PERFORMANCE EVALUATION

**20% MANAGEMENT, COLLABORATION & COMMUNICATION SKILLS
EVALUATION**

100%

Required Tasks

(The following tasks are shared with the stage manager)

1. Obtain a registration and submit a signed and dated copy to the Behind the Scenes course coordinator. This will be submitted to the department office.
2. Attend all calls and meet all deadlines as set by the Stage Manager and Faculty Advisor. A calendar will be provided with technical rehearsal dates and crew calls.
3. Read the script.
4. Create and maintain a daily journal with a time log, daily notes and observations, production meeting notes, backstage checklists, etc.
5. Demonstrate appropriate backstage
6. Obtain a ground plan from the technical director and assist technical staff in laying out the ground plan on the floor of the stage or rehearsal hall.
7. Assists prop master and designers in securing rehearsal furniture, props and costumes as requested by the director and supervises the safe storage and usage.
8. Assists each department (props, lights, sound, costumes, set, etc.) as necessary in creating accurate lists of production requirements and communicates any changes during the rehearsal process in a timely manner.
9. Attend all tech rehearsals and keep complete records of the entire production.
10. Arrive at the rehearsal and performances prior to start time to prepare the rehearsal space or set up for performance mode in the theatre.
11. Oversee the artistic integrity of the production and completion of the production.
12. Works with the property crew head, properly setting and checking the placement of important props, scenic pieces or equipment.
13. Attend all performances, fulfilling all production responsibilities assigned and in case of emergency covering for absent crew.
14. Coordinate with the stage manager to maintain clear and safe fire exits.
15. Contact maintenance, campus police or the technical director in case of emergency, security concerns or equipment failures.
16. Attend a photo call if requested by Stage Management to aid in quick scenic changes.
17. Attend strike and help supervise the organization of strike crews.
18. Submit completed production book within two weeks of the show closing.
19. Submit to the Behind the Scenes Coordinator a completed Self Evaluation form and Evaluation Forms/survey from the production director, technical director, designers, cast, running crew, and Stage Management faculty advisor.

Title: Props Assistant

Description:

Theatre Conservatory production of _____. The student will assume the role of Assistant Props Master. The student will learn and practice the production procedures from concept to performance. The student will have practical practice in research; setting and balancing budgets; setting and meeting production deadlines; prop lists and paperwork; sourcing supplies; crew management; production meeting protocol; record keeping and documentation. The student may be assigned one prop element to design and execute. This is the position/experience required as a prerequisite to a full performance design assignment.

Method of Evaluation:

20% Design Team Collaboration

20% Design Process / Research

40% Prop production

10% Performance Evaluation including actor training and puppet maintenance

10% Final Documentation including Portfolio, Sketchbook, Journal and Self Evaluation

100%

Tasks

1. Set and follow a calendar of deadlines to be approved by the Props Master, Technical Director and Design Faculty Advisor
2. Complete a detailed script analysis using techniques learned in Production Script Analysis with a concentration on the properties (scenic, costume, and hand) in coordination with the Properties Master
3. Meet with the director and other designers associated with the production to determine the concept within which all artists will work
*Note: Initial design and budget meetings for Kean Theatre Series productions begin in May prior to the production.
4. Research the period and style of furniture and properties as requested by the props master.
5. Attend all production and design meetings and arrange weekly meetings with the Props Master and check in with the Faculty Advisor
6. Maintain a production book, which would include such things as a daily journal, production meeting notes, research, rough sketches, budgets, etc.
7. Complete and present an initial “rough” design to the director and design faculty advisor in the appropriate format (photos, pencil sketches, research)
8. Maintain a list of all furniture, trim, dressing and scenic props identified on the plan making note of and size, style, color or function of each piece.
9. Identify any safety issues associated with props and Inform the prop master, stage manager and technical director of any potential issues. This should include but not be limited to food allergies, firearm safety, chemical reactions, live flame or glassware.
10. Assist props master with the completion and presentation of a final prop list with descriptions, locations and designs to the director, technical director/shop manager and design faculty advisor.
11. Shadow and assist the props master and scenic designer as they pull, purchase, alter, or rent materials as needed for production in coordination with the technical director/ shop manager. Sources include prop storage, private sources, online, rental shops, antique shops, thrift stores, local vendors, etc.
12. Provide the stage manager a list of all special thanks or other program notes before the final program deadline.

13. Assist with the creation checklists of all properties including location, rental or vendor, shifts, actor usage, etc.
14. Assist with the production and completion of the design.
15. Attend first rehearsal and observe the presentation of the designs to full company
16. Attend a run through rehearsal prior to tech week.
17. Attend all technical/dress rehearsals
18. Make design adjustments as requested by the director, designers or technical director in a timely manner after approval from the prop master.
19. Represent the prop master at any meetings or rehearsals
20. Assist the stage management team to set up prop tables and arrange secure storage as needed.
21. Replace consumable props as necessary.
22. Maintain and repair properties throughout the run.
23. Attend strike and assist with the return of all rented, borrowed items, restocking of all properties to the prop storage
24. Prepare and present final documentation of the design including portfolio quality photos,
25. Submit completed review from the production director, shop manager/technical director and design faculty advisor

Title: Wardrobe/Dresser

Description:

Practical experience as Dresser/Wardrobe Crew on the Kean University Theatre Conservatory production of _____. The Wardrobe/Dressing Team shall share the responsibilities related to the costumes, during the rehearsal and run of the show including daily maintenance, repairs, and assisting actors as needed throughout the rehearsal process, run the backstage area during performance. See attached task list for more detail.

Method of evaluation:

20%	JOURNAL, CHECKLISTS & DOCUMENTATION
20%	REHEARSAL PROCESS EVALUATION
20%	PRE-PRODUCTION PLANNING AND COORDINATION EVALUATION
20%	PRODUCTION PERFORMANCE MANAGEMENT EVALUATION
20%	MANAGEMENT, COLLABORATION & COMMUNICATION SKILLS EVALUATION
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100%	

Required Tasks

1. Obtain a registration and submit a signed and dated copy to the Behind the Scenes course coordinator. This will be submitted to the department office.
2. Set and follow a calendar of deadlines to be approved by the Costume Designer, Costume Shop Manager, Other Wardrobe/Dresser Team members and Production Stage Manager. This calendar should include daily rehearsal, load in, and performance and strike calendar and laundry schedule.
3. Read the script prior to wardrobe training applying techniques learned in Production Script Analysis and Tech Theatre making special notes on any quick changes, makeup or wardrobe requirements.
4. Create and maintain a wardrobe book with appropriate forms and organization, dressing lists, laundry checklists, quick-change charts, and preset checklists. Also, included will be a daily journal, production meeting notes, research, costume sketches or photos.
5. Meet with the costume designer and costume shop manager and other designers associated with the production to be able to identify all costumes by character and actor and any items needing special care.
6. Coordinate production and rehearsal schedules and attend all pertinent meetings. Stage manager and costume shop manager to determine production guidelines and schedules.
7. Complete all laundry, repairs and pressing as scheduled.
8. All costume pieces must be dry and pressed (as required) and returned to the dressing rooms no later than 30 minutes prior to the actor's call. If there is a delay, the dresser will notify the actor as soon as possible and keep the actor and stage manager aware of the status of said piece.
9. Arrange and attend tech week production meetings Stage Management Faculty Advisor.
10. Create a master costume/makeup change list for each dressing room, assigning a team member to each quick change as necessary.
11. Secures all costumes, costume props and dressing rooms each night in coordination with the SM and supervises the safe storage and usage.
12. Labels all costume pieces and laundry bags with actors' names in an appropriate manner
Supervise the load in of all costumes from shop to dressing room.
13. Assists Costume Designer in creating accurate lists of production requirements and communicates any changes during the rehearsal process in a timely manner.
14. Attend one full run through rehearsals prior to tech week.
15. Checks in and out all costume pieces each night.

16. Assures that the dressing rooms are in clean and working order and that actors have properly stored costumes after each rehearsal and performance.
17. Repairs all costumes if torn or soiled to the best of their ability and notifies the costume shop manager as soon as possible if there are repairs beyond their skill level.
18. Maintains the integrity of the design and reports to the stage manager any concerns.
19. Maintain a journal of each dress rehearsal and performance.
20. Arrive at the rehearsal and performances prior to start time to prepare the space or set up for performance mode in the theatre. Wardrobe/Dresser calls are traditionally 30 mins prior to the set actor call but may vary depending on the requirements of the production. Dressers should notify the Stage manager and actors if they leave the wardrobe area for any length of time.
21. Assists actors with getting dressed, quick changes, makeup/hair application, as needed.
22. Post an area for actors to leave notes regarding costumes.
23. Contact campus police when entering the building and leaving the building during off hours.
24. Sets up a wardrobe box, wardrobe station, quick-change stations and other areas required for the production.
25. Recommend adjustments to designs as needed but never approving changes without consulting the designer first. If the production warrants additional stage management staff should notify the producer or advisor as soon as possible.
26. Ensures that any understudy or replacement cast or crew member is trained and fit as necessary.
27. Walks through quick changes with actors during the rehearsal process, with accurate timing and plan.
28. Make sure all actors and crew are aware of backstage rules and procedures.
29. Serves as liaison with stage management, advising on the placement of important costume props and changing areas.
30. Attend all dress rehearsals and performances fulfilling all production responsibilities associated with wardrobe/dressing during the running of the show.
31. Create and distribute performance reports including house count, running times, artistic notes, technical notes, etc.
32. Contact maintenance, campus police or the technical director in case of emergency, security concerns or equipment failures.
33. Attend and assist the SM to coordinate photo calls in the most time efficient manner.
34. Attend strike and help supervise the organization of strike crews.
35. Submit and present an accurate and complete production book to the behind the scenes and stage management faculty advisor.
36. Submit to the Behind the Scenes Coordinator a completed Self Evaluation form and Evaluation Forms/survey from the production director, costume designer, cast, running crew, and Stage Management team.

IMPORTANT PHONE NUMBERS

CAMPUS POLICE	737-4800
THEATRE OFFICE	737-4420
COSTUME SHOP	737-4415
BACKSTAGE WILKINS	73-44360
TMPO	737-4355
LITTLE THEATRE	73-45280
DAVID BARBER.....	737-4436
TERESA CHOATE	737-4427
MATTHEW EGGLETON	737-4442
RACHEL EVANS	737-4429
KAREN HART	737-4423
HOLLY LOGUE	737-4428
HS PARTNERSHIP OFFICE.....	737-1610
THEATRE OFFICE FAX	737-4425
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

APPROVED GE COURSES

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.

GEHU HUMANITIES

AH 1700	Art-Prehistoric to Middle Ages
AH 1701	Art-Renaissance to Modern World
ASL 1102*	American Sign Language II
CHIN 1102*	Basic Chinese II
CHIN 2102*	Intermediate Chinese II
ENG 2403	World Literature
FA 1000	Introduction to Art
FA 2150	Digital Multimedia Arts
FA 2300	Visual Thinking
FA 2950	Creative Concepts in Arts & Crafts
FREN 1102*	Basic French II
FREN 2102*	Intermediate French II
GERM 1102*	Basic German II
GERM 2102*	Intermediate German II
HEBR 1102*	Elementary Hebrew II
HEBR 2102*	Intermediate Hebrew II
ID 1300	Introduction to Women's Studies
ID 1500	Critical Reading and Community
ID 3230	Understanding Images
ITAL 1102*	Basic Italian II
ITAL 2102*	Intermediate Italian II
MUS 1000	Music Survey
MUS 1050	Music Fundamentals
MUS 1051	Music in the P- 5 Classroom
MUS 2201	Music History I
MUS 2202	Music History II
MUS 2220	Music and World Culture
MUS 2950	Intro. to Music Therapy
PHIL 1100	Introduction to Philosophy
PHIL 2300	Introduction to Ethics
PHIL 2505	Critical Thinking
PORT 1102*	Basic Portuguese II
PORT 2102*	Intermediate Portuguese II
REL 1700	Intro to Religions of the World
REL 2700	Eastern Religions
REL 2702	Western Religions
REL 3709	Liberation Theology
SPAN 1102*	Basic Spanish II
SPAN 2102*	Intermediate Spanish II
THE 1010	Introduction to Theatre Criticism & Aesthetics
THE 1100	Acting I
THE 1000	Introduction to Theatre

***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).

GESS SOCIAL SCIENCES

ANTH 1800	Cultural Anthropology
ANTH 1900	Introduction to Archeology
ANTH 2805	Films of African World Experience
ECO 1000	Economics Issues
ECO 1020	Principles of Economics I
ECO 1021	Principles of Economics II
GEOG 2010	World Geography
HIST 1062	Worlds of History
ID 2415	Group Communication
PS 1010	Introduction to Politics
PS 2100	American Government and Politics
PS 2300	Intro to Comparative Politics
PS 2400	Intro to International Relations
PSY 1000	General Psychology
PSY 1005	Honors General Psychology
SOC 1000	Introduction to Sociology
SOC 1001	Introduction to Sociology Honors
SOC 2052	Methods of Social Research
SOC 2100	Sociology of the Family
SOC 2300	American Racial & Ethnic Groups
SOC 2500	Introduction to Global Studies

GESM SCIENCE & MATHEMATICS

ASTR 1100	Introduction to Astronomy
BIO 1000	Principles of Biology
BIO 1200	Biology and Society
BIO 2402	Human Physiology and Anatomy
CHEM 1010	Preparatory Chemistry
CHEM 1030	Essentials of Chemistry
CHEM 1083	Chemistry I
CHEM 1084	Chemistry II
CHEM 1200	Chemistry in Your World
CPS 1032	Microcomputer Applications
CPS 1231	Fundamentals of Computer Science
ENVR 1100	Intro. to Environmental Science
ES 1000	Observing the Earth
GEOL 1200	Introduction to Geology
ID 1400	Computing in Modern Society
MATH 1010	Foundations of Mathematics
MATH 1016	Statistics
MATH 1030	Problem Solving
MATH 1054	Precalculus
METR 1300	Introduction to Meteorology
PHYS 1050	Energy, Physics, and the Environment
PHYS 2091	General Physics I
PHYS 2092	General Physics II
PHYS 2095	Physics I
PHYS 2096	Physics II
SUST 1000	Intro. to Sustainability Science

GEHPE HEALTH & PHYSICAL EDUCATION

ID 1010	Leisure and Recreation in a Multicultural Society
ID 1225	Critical Issues and Values of Contemporary Health

ALL PED "Movement Forms" courses except PED 1500
All 1000 and 2000 level PED dance courses (updated 4/17)