



NGU
Christ Makes the Difference

THEATRE



2023–2024 DEPARTMENT OF THEATRE STUDENT HANDBOOK

NORTH GREENVILLE UNIVERSITY
7801 N. Tigerville Rd
Tigerville, SC 29688

North Greenville University Department of Theatre Handbook

Table of Contents

Mission Statement.....	2
Student Learning Outcomes.....	2
Facilities.....	3
School of Theatre Building Policies.....	3
Hours of Operation	
I. Use of SOT Building	
II. SOT Offices	
III. SOT Scene Shop	
IV. SOT Conference Room	
V. Acting Studio	
The Billingsley Theatre Building Policies.....	4
I. The Theatre Space	
II. The Green Room	
III. The Costume Shop	
Faculty/Staff.....	5
General Department Policies.....	6
Academics.....	6
I. Admission to Major	
II. Theatre Scholarships	
III. Continuing as a Theatre Major	
IV. Attendance Policy	
Productions.....	17
I. Casting	
II. Tech Positions	
Related Organizations.....	19
Appendix A: Theatre Jobs and Their	
Descriptions.....	24
Appendix B: Costume Shop Show Positions and Responsibilities.....	31
Appendix C: Costume Shop Rules.....	32
Appendix D: Scene Shop Safety Guidelines.....	32
Appendix E: Scene Shop Procedures.....	33
Appendix F: Required/Suggested Items.....	33
Appendix G: Sample Scholarship Contract.....	34

MISSION STATEMENT

The mission of the Department of Theatre at North Greenville University is to offer a liberal arts-based curriculum that leads to a Bachelor of Arts degree in theatre to prepare students for graduate studies and/or professional work as well as making a positive contribution to the cultural climate of the University and the surrounding community. The Theatre Program focuses on developing a broad base of knowledge, mastery of skills, and identification of personal goals to produce well-rounded artists and craftsmen. Our purpose is to aid the student in integrating academic, cultural, and Christian disciplines into his/her world.

In the fall of 2003, North Greenville College (now University) instituted the Bachelor of Arts

The North Greenville University Department of Theatre seeks to provide excellent theatrical performances and education to the NGU campus community and friends from the surrounding areas.

A student in the NGU BA in theatre or BA in theatre education program will experience a rigorous course of study in general education, theatre core, and specialized track courses (performance, musical theatre, theatre education, design/tech, or applied) as well as regular production experience (onstage and backstage), internships in local theatres, schools, and churches, and the opportunity to present a major project in the senior year.

STUDENT LEARNING OUTCOMES

NGU Theatre is committed to the following goals for the students who graduate with a theatre major:

- I. Demonstrate vocal & physical abilities to communicate dramatic texts.
- II. Research theatrical history using library materials, databases, and resources.
- III. Develop a Christian perspective on culture and morality as they pertain to scripts and productions.
- IV. Demonstrate ability to collaborate with and lead other theatre practitioners to develop conceptual ideas for productions.
- V. Produce professional quality theatre resumes and/or portfolios and demonstrate competent interview techniques.
- VI. Demonstrate basic theatre tools and technical skill knowledge in order to physically mount or run a production.

FACILITIES

The School of Theatre (SOT) building hosts classrooms, a box office, acting studio, design lab, and a 2500 square foot scene shop on two levels.

The Billingsley Theatre is a 250-seat black box with tension wire grid, costume shop, and green room and is operated by the theatre department and students.

SCHOOL OF THEATRE BUILDING POLICIES

I. Hours of operation

- A. The upper level of the SOT will be opened by security at 7am Monday – Friday and locked by security at 6pm Monday – Friday.
- B. After 5 pm and until 11pm Monday – Friday, only Theatre majors or students in theatre classes are permitted in the upper level of the SOT building. On Saturday from 10am to 11pm theatre majors working on theatre class projects are permitted in the upper level of the SOT. Call security for Saturday entrance and when leaving.
- C. Students are not permitted in the buildings alone, or as any couples by themselves.
- D. The SOT is not a place for students to gather and socialize. Exceptions to this rule may be made if an event is organized, scheduled, and cleared with the Department Chair by an officer of APO at least one week in advance.
- E. All buildings will be closed on Sunday.
- F. Students will not be allowed in the facilities during the times the University is officially closed: Fall Break, Thanksgiving, Christmas, Spring Break and Summer without previous arrangement with and presence of a Faculty/Staff member.

II. Use of SOT building

- A. Food and beverages are not permitted in the classrooms at any time unless special permission is granted. This includes the acting studio. Water in a secure container is permitted.
- B. The kitchen is for faculty use only and it will be kept locked at all times.
- C. Theatre majors who are commuters may use the refrigerator in the Billingsley Green Room for lunch Monday – Saturday.
- D. No parties may be scheduled in the SOT without permission from the Department Chair.
- E. Furniture may not be moved from the hallway or between rooms without permission from a theatre faculty member.
- F. Please turn off lights when you exit a room.
- G. The theatre library books may not be removed from the Alpha Psi Omega room without permission.
- H. The parking lot located next to the School of Theatre is for Faculty/Staff only.

III. SOT Offices

- A. The box office will be kept secure at all times.
 - 1. The front door will remain locked and closed.
 - 2. The back door may be left open if there is a staff person at the box office desk or a faculty member in an office; otherwise, it should be closed and locked.
- B. Theatre majors are welcome to see the theatre faculty at any time from 8 am – 5 pm. You do not need to make an appointment or check at the box office.

IV. SOT Scene Shop

- A. No one may be in the scene shop at any time without the permission of the Technical Director.
- B. Training in safety is required for any student to use the Scene Shop.

V. SOT 210 (Acting Studio)

There is a signup sheet outside the door of SOT 210. Please make use of this for scheduling rehearsal times. Please respect the room and restore it to its previous condition after use. Classes and mainstage production rehearsals take precedence over class scene rehearsals.

BILLINGSLEY THEATRE POLICIES

The Billingsley Theatre is a \$1.5M facility and, as such, is a valuable resource to the NGU Theatre program. It is under the direct supervision of the Technical Director, and he/she has the final word on safety. The TD should be made aware of all work undertaken in the theatre.

I. The Theatre Space

- a. Priority for use of the theatre is given to major productions or by special arrangement with the Department Chair.
- b. Students working in the theatre must be always accompanied by a faculty or staff member.
- c. At no time will any couple of students or faculty/staff be in the theatre alone; if students are working in the theatre, at least 3 people must be present.
- d. At no time may students be on the wire tension grid without direct supervision of a theatre faculty or staff member.
- e. The booth will be kept locked and is only accessible by permission of the TD.

II. The Green Room

- a. The Greenroom is primarily available to students backstage during the run of a show. Only actors and approved crew may remain in this area during this time.
- b. Theatre majors may utilize the green room during open hours.

- c. Students are asked to keep the Green Room clean – it is frequently a part of prospective student tours.
- d. All trash must be taken to the outside trash cans (near the scene shop) at the end of every rehearsal and/or workday.
- e. The stage manager will keep the exterior door to the Green Room locked during rehearsals.
- f. Actors are encouraged to keep their valuables in the dressing rooms or, in the case of jewelry or money, to leave valuables with the stage manager during rehearsals and performances.
- g. NGU is not responsible for any valuables which are lost or stolen from the Billingsley Theatre

III. The Costume Room

- a. Student are permitted to be in the Costume shop between the hours of 7:00am and 11:00pm Monday through Saturday but must receive permission to be in the shop unsupervised from 5:00pm until 11:00pm Monday through Friday, Saturday from 10:00am to 11:00pm. Students are not permitted to work in the costume shop on Sunday.
- b. Training on sewing machines and surging machines is required prior to student use.
- c.

FACULTY/STAFF

Joshua Scott

Assistant Professor, Theatre Edu
864.977.2081 (O)
Email: joshua.scott@ngu.edu

Marnie Daniel

Theatre Department Assistant
864.663.0169 (O)
Email: marnie.daniel@ngu.edu

Cynthia Lohrmann, MFA

Assistant Professor, Costume Design
864.663.0145 (O)
Email: cynthia.lohrmann@ngu.edu

David Vierow

Technical Director
864.977.2195 (O)
Email: david.vierow@ngu.edu

Amy Dunlap, MFA

Associate Professor, Dept. Chair
864.895.1580 (O)
Email: amy.dunlap@ngu.edu

Bess Park

Professor, Design
864.895.1401 (O)
Email: bess.park@ngu.edu

GENERAL DEPARTMENT POLICES AND EXPECTATIONS

1. Students are to refrain from public displays of affection both in the classroom and in rehearsals.
2. Theatre majors will attend ALL department meetings unless they receive prior permission from the Department Chair.
3. Students are expected to check their NGU email accounts at least twice a day. While the callboards in the main SOT hallway are an important communication tool in our department, electronic media have diminished their importance over the last several years. Please check your e-mail on a regular basis. It is the primary means of communication within the University, Department, and student body.
4. Students in production will check the call board/production board daily.
5. The SOT copier is for faculty use only. Students may not use it for personal projects.
6. The prop room is to be kept neat and organized. ALL props must be signed out with the Departmental Admin Assistant and returned in a timely fashion. Failure to check out/return props will result in loss of borrowing privileges.
7. All costume pieces must be signed out with the costume shop faculty/staff. Costumes may not be used for personal projects but may be used for academic purposes. Costumes are to be returned in the same condition or better than when they were borrowed. Failure to check out/return costumes will result in loss of borrowing privileges.
8. At the beginning of each year, all theatre majors will submit headshots, bios, costume measurements, and emergency contact information to the department assistant.

ACADEMICS

Refer to the NGU theatre website www.ngu.edu/theatre.php for up-to-date curriculum worksheets, course requirements, and course by year suggestions. Course descriptions can be found on the North Greenville University website (www.ngu.edu).

- I. **ATTENDANCE POLICY** - Students who miss class for any unexcused reason will be marked absent. Students are allowed a maximum of unexcused absences equivalent to one (1) week of class attendance plus one (1) class period. **For example:** classes that meet only once a week, one (1) unexcused absence + one (1) more class period is allowed [total of 2 classes]; classes that meet twice a week, two (2) unexcused absences + one (1) more class period [total of three classes]; classes that meet three (3) times per week, three (3) unexcused absences + one (1) more class period total of 4 classes], etc. Note: for purposes of this policy, private lessons in the Cline School of Music are exempt.

II. THEATRE SCHOLARSHIPS

A. Applying for a scholarship

1. The NGU Theatre Department recognizes the need for outstanding students to receive monetary help with their education. The purpose of theatre scholarships is to 1) provide financial assistance to students majoring in theatre and 2) provide skilled workers in the theatre department.
2. Scholarships vary in amount and are evaluated and renewed, increased or decreased each year in March/April for the next academic year.
3. Scholarship amounts are for one year and are applied to the student's account ($\frac{1}{2}$ in the fall and $\frac{1}{2}$ in the spring).
4. Students may apply for a scholarship as entering freshmen or in any spring semester as they progress through the degree program.
5. All scholarship students must join Alpha Psi Omega if eligible.

B. Competing for a scholarship

1. View scholarship requirements in the paragraphs below this section. You can schedule a private audition time via email with Amy.Dunlap@ngu.edu. Scholarships are awarded in each of the 5 tracks in the department: performance, musical theatre, design/tech, and theatre education.

2. Requirements for your application

Performance/Musical Theatre:

- Audition for the theatre faculty: any two contrasting monologues OR one monologue and one song of your choosing, 90 seconds maximum. Musical Theatre must perform a song. Professional dress required.
- Submit your actor resume and a professional headshot.
- Submit a one-page paper outlining your goals as an actor. Students who have declared performance as their track must also submit a list of the auditions they are attending over the year. The list of auditions must include due dates for applications & audition dates.
- Be interviewed by members of the theatre faculty.

Production/Design:

- Students in the production/design track will submit a portfolio and resume.
- Indicate the show(s) or tech position(s) in which you would like to participate during the next year.
- Be interviewed by members of the theatre faculty.

Theatre Education:

- Submit a credo, a statement of your philosophy concerning the use of theatre to help people.

- Submit a resume, with attention drawn to your experience (if any) with theatre in school, the community, or other applications.
- Submit a description of how you intend to use theatre after you graduate in service to people: pursue graduate work, attain certification, work with specific groups, etc.
- Be interviewed by members of the theatre faculty.

C. Maintaining a Scholarship

Scholarships are awarded on a one-year contract. When you sign the contract (see Appendix G) and accept the scholarship you agree to this list of requirements. Some of these apply to all scholarships and some are particular to the track you are working under.

1. General Requirements (applicable to all scholarships):
 - a. You remain a full-time (12 plus hours) theatre major and meet the requirements of your track.
 - b. You remain in good academic standing and receive no grades below a “C” in your theatre classes.
 - c. When eligible, you complete the testing and join Alpha Psi Omega, the Theatre Honor Society.
 - d. You remain available to work in the department as requested by the theatre faculty. For example, work calls on weekends, fundraising activities, etc. Students can expect to dedicate between 20-40 hours of work each semester for the theatre department corresponding to the amount of scholarship money awarded.
 - e. You attend all NGU theatre meetings and productions.

2. Requirements for Specific Tracks

Performance/Musical Theatre:

- You are expected to participate in main stage shows either on stage or on the production crew. Special circumstances may be excused by the faculty.
- You will attend theatre conferences as well as local auditions and actively seek a job in the theatre during the year you receive a scholarship.
- You will attend at least three play productions off campus per year.

Design/Tech:

- You are expected to participate in the main stage shows either on stage or with the production crew. Special circumstances may be excused by the Professor of Design.
- You are required to be at all work calls as well as working on the show either the week prior to or during the technical rehearsal week.

- You will attend a theatre conference and are encouraged to seek a job in the theatre (locally or regionally) during the year you receive a scholarship.

Theatre Education:

- Requirement one
- Requirement two
- Requirement three

III. CONTINUING AS A THEATRE MAJOR

A. Entrance/Exit Exam

- a. All incoming freshmen or transfer students will take an Entrance exam to establish basic theatre knowledge. Entrance exams and Scantrons can be obtained from the Theatre Administrator. This exam should be taken within the first three weeks of the semester.
- b. All graduating seniors will take an Exit exam to measure knowledge gained during their time in the department. Exit exams and Scantrons can be obtained from the Theatre Administrator. The exam should be taken within three weeks preceding graduation.

B. Sophomore Review

During the student's second semester of their sophomore year (following midterms, prior to final exams), they will complete the following to be recommended for continuation in the specified track of their theatre degree. The student will meet and interview with the theatre faculty, as well as prepare the following items to be presented in a single binder (design track students will **also** prepare a portfolio).

1. Research paper (from Theatre History class)
2. Performance of 60 second monologue
3. 1 page statement of Christian worldview and how it affects you as a theatre artist.
4. Resume, Portfolio (design), Headshot (performance)
 - a. Demonstrate student's progress in achieving Student Learning Objectives (pg. 2)
 - b. Prerequisite for Junior/Senior Projects
 - c. Advisory- to identify student needs.
 - d. Ensure student is on track for professional development.

Students are encouraged to seek faculty assistance prior to the Sophomore review. Students must also seek to fulfill required courses prior to the review. The Sophomore review is subject to change to fit the needs of transfer students.

C. Junior Project

In the student's Junior year, he/she is expected to work under track specific faculty as an apprentice in preparation for creating a Senior Project. For example, Designers are expected to

work as an Assistant Designer (set, costume, lighting, etc.). Performers should review the written requirements for the Sr. project and create a practice Text Analysis.

D. Senior Project (BA in Theatre)

1. Objective

Students will produce a major project in their track which incorporates the skills and knowledge attained through their university education. The project will serve as a catalyst for the student's preparation for graduate school and/or their career in the theatre. Students will be assigned a faculty mentor for the project who will offer advice and guidance throughout the process.

2. Description

The Senior Project (THTR 4190) is undertaken in combination with THTR 4290, Senior Seminar. Senior Seminar includes several requirements not directly connected to the Senior Project, but a major component of the Seminar class is background work on the project. All theatre majors are required to enroll in Senior Seminar and to complete a Senior Project.

All Senior Projects will include a Senior Project presentation at which the student will present and defend their project. All theatre majors are required to attend, and the public will be invited. The presentation will last 10 minutes and will be followed by a 5-minute question/answer period, moderated by the faculty mentor.

3. Project Guidelines

a. Performance Track/Musical Theatre Track

- i. Performers: The student will present a theatrical performance that represents pre-professional level competence to the campus community at NGU. Some performance options include but are not limited to:

- A) Audition Showcase: Student performs a variety of monologues, songs, duet scenes etc. to prepare them for auditions for graduate schools and/or regional theatres.
- B) One-person Show: This is a complete production which the student would be able to reproduce after graduation. The student is his/her own theatre company and would be able to perform it anywhere (churches, schools, public park, theatre etc.). The play may be original or may be from an existing script.
- C) Collaboration: Seniors may work together to mount one act from a play or a variety of scenes. If two performers work together, they are allowed to combine their time (total of 40 – 60 minutes).
- D) Senior Show: All of the senior performers may get together to work on one play. There will be no budget given to you, you will have to be creative

because space is limited, and underclassmen will not be allowed to participate unless approved by the faculty in advance.

- E) Lead Role: Every theatre major will be required to audition for the mainstage productions. If a senior performer is cast in a lead role, he/she may be allowed to utilize that process for their Senior Project. The role must be significant and approved by the faculty at the time of casting.

Performance projects will include the following written materials, which will support the project and be submitted in THTR 4290, Senior Seminar:

- 1) A prompt copy of the play or scenes with detailed notes in the margins.
 - 2) A research paper on the play or scenes (history, biography, style, etc.).
 - 3) A journal documenting your experience.
 - 4) A detailed play and character analysis.
 - 5) Photos, programs, and other documentary materials compiled after the show.
- ii. Directors: The student will present a theatrical performance that represents pre-professional level competence to the campus community at NGU. Some directing options include but are not limited to:
 - A) Collaboration: Directing senior performers who are collaborating on their senior project. This might be a collection of scenes, a one-act play, or one act from a large play. The length of the show is determined by the number of senior performers in it.
 - B) Senior Show: Directing all the senior performers in a full play production. There will be no budget given to you, you will have to be creative because space is limited, and underclassmen will not be allowed to participate unless approved by the faculty in advance.
 - C) Main Stage: You will know what the NGU productions will be by the preceding spring semester. If you have a passion for production, you may apply to be the Assistant Director. Over the summer, you would begin your research. By the first week of classes, you would present your research and argument for why you should be on the production team. Pending faculty approval, you would direct scenes, collaborate with the Director, and run rehearsals in the absence of the Director.

Directing projects will include the following written materials, which will support the project and be submitted in THTR 4290, Senior Seminar:

- 1) A prompt copy of the play or scenes with detailed notes in the margins.
- 2) A research paper on the play or scenes (history, biography, style, etc.).
- 3) A detailed play and/or scene analysis.
- 4) Photos, programs, and other documentary materials compiled after the show.

b. Design Track

- i. Set Designers (Main Stage Set Designer or Assistant Set Designer): You will know what the NGU productions will be by the preceding spring semester. If you have a passion for production, you may apply to be the Set Designer. Over the summer, you would begin preparing for an interview to become the Set Designer. An example of the interview packet may include, but is not limited to research, thumbnails, thoughts, and themes that are possibilities for this production as well as any previous drafting completed for any production or paper project. If a student is led to work on the preliminary work in another fashion, the faculty is willing to entertain new explorations of process. It is paramount that the student understands that this work may or may not affect the production. It is possible that the production team chooses to set the production in a completely different period or concept. The faculty is using this interview packet to gauge the student's research skills, their ability to translate those aesthetic qualities into potential designs, effective communication, and various other qualities to be dictated by the needs of the faculty and student body on a yearly basis. Either a Set Designer and/ or an Assistant Set Designer will be selected by the faculty- prior to the beginning of design meetings each fall.

Scenic Designer/ Assistant Scenic Designer duties for Main stage productions will include but are not limited to:

- A) Attendance and preparation for all design and production meetings
 - B) Research, thumbnails, and either models or renderings to be submitted in a timely fashion.
 - C) Groundplan and any front elevation needed by the technical director or scenic artist.
 - D) Work in the shops, approving or creating special needs of the production, usually assigned to a designer (carving, sculpting, painting, prop, set dressing, etc.)
 - E) Documenting your work- photographing the show (and the design process: research, model/rendering etc.) for your portfolio
 - F) After one performance, all the seniors (actors and designers) will give an oral defense of their thesis project.
- ii. Design Showcase: Students not chosen for the Scenic Designer/Assistant Scenic Designer position and those not interested in having a design realized on stage will choose a full-length script to design. Students will showcase their work in the lobby, each giving a presentation and an oral/ written defense. Duties will include, but are not limited to:
 - A) Attendance and preparation for all design meetings

- B) Research, thumbnails, sketches, analysis, and either models or renderings to be submitted in a timely fashion.
 - C) Complete ground plan and all front elevations
 - D) Paint elevations- to be specified by faculty.
 - E) Documenting your work- photographing the model or copying the rendering (including research and process) for your portfolio
 - F) Work on a mainstage production (carving, sculpting, painting, prop, set dressing, etc.)
- iii. Costume Designers (Main Stage Costume Designer or Assistant Costume Designer): You will know what the NGU productions will be by the preceding spring semester. If you have a passion for production, you may apply to be a Costume Designer. Over the summer, you would begin preparing for an interview to become the Costume Designer. An example of the interview packet may include, but is not limited to research, thumbnails, thoughts, and themes that are possibilities for this production as well as any previous renderings completed for any production or paper project. If a student is led to work on the preliminary work in another fashion, the faculty is willing to entertain new explorations of process. It is paramount that the student understands that this work may or may not affect the production. It is possible that the production team chooses to set the production in a completely different period or concept. The faculty is using this interview packet to gauge the student's research skills, their ability to translate those aesthetic qualities into potential designs, effective communication, and various other qualities to be dictated by the needs of the faculty and student body on a yearly basis. Either a Costume Designer and/ or an Assistant Costume Designer will be selected by the faculty- prior to the beginning of design meetings each fall.

Costume Designer/Assistant Costume Designer duties for Main stage productions will include but are not limited to:

- A) Attendance and preparation for all design and production meetings
 - B) Research, thumbnails, color blocks, swatches, costume plots, and renderings to be submitted in a timely fashion
 - C) Work in the shops, approving or creating special needs of the production, usually assigned to a designer (measuring, buying, pulling, building, draping, dyeing, craftwork, fittings, etc.)
 - D) Documenting your work- photographing and xeroxing the show (and the design process: research, renderings, etc.) for your portfolio
 - E) After one performance, all the seniors (actors and designers) will give an oral defense of their thesis project.
- iv. Design Showcase: Students not chosen for the Costume Designer/Assistant Costume Designer position and those not interested in having a design

realized on stage will choose a full-length script to design. Students will showcase their work in the lobby, each giving a presentation and an oral/written defense. Students will be required to, but not limited to:

- A) Attendance and preparation for all design meetings
 - B) Research, thumbnails, sketches, color blocks, swatches, renderings, analysis, costume plots, etc.- for all costumes- to be submitted in a timely fashion.
 - C) Documenting your work- Xeroxing the renderings, and research for your portfolio
 - D) Fully realize one costume from your design (with no theatre department budget and utilizing a NGU student to work as your cast actor), or work on one major costume for the Main Stage production, or any project offer by the student- subject to faculty approval
- v. Lighting Designers (Main Stage Lighting Designer or Assistant Lighting Designer): You will know what the NGU productions will be by the preceding spring semester. If you have a passion for production, you may apply to be the Set Designer. Over the summer, you would begin preparing for an interview to become the Lighting Designer. An example of the interview packet may include, but is not limited to research, thumbnails, thoughts, and themes that are possibilities for this production as well as any previous drafting completed for any production or paper project. If a student is led to work on the preliminary work in another fashion, the faculty is willing to entertain new explorations of process. It is paramount that the student understands that this work may or may not affect the production. It is possible that the production team chooses to set the production in a completely different period or concept. The faculty is using this interview packet to gauge the student's research skills, their ability to translate those aesthetic qualities into potential designs, effective communication, and various other qualities to be dictated by the needs of the faculty and student body on a yearly basis. Either a Lighting Designer and/or an Assistant Lighting Designer will be selected by the faculty- prior to the beginning of design meetings each fall.

Lighting Designer/Assistant Lighting Designer duties for Main stage productions will include but are not limited to:

- A) Attendance and preparation for all design and production meetings
- B) Research, thumbnails, renderings or other modes of communication, all paperwork (cues, instrument schedule, and patching) and light plots with sections- to be submitted in a timely fashion.
- C) Work in the shop- hanging, focusing, and creating/procuring any specialty needs for the production related to lighting design or special effects for the production.
- D) Attendance to rehearsals for blocking and rough/final cueing of the show

- E) Documenting your work- photographing the show (and the design process: research, renderings, etc.) for your portfolio

- vi. Design Showcase: Students not chosen for the Lighting Designer/Assistant Lighting Designer position and those not interested in having a design realized on stage will choose a full-length script to design. Students will showcase their work in the lobby, each giving a presentation and an oral/ written defense. Students will be required to, but not limited to:
 - A) Attendance and preparation for all design meetings
 - B) Research, thumbnails, renderings, all paperwork (instrument schedule, cues, patching) and the light plot with section- to be submitted in a timely fashion.
 - C) Documenting your work- Xeroxing the rendering (including research and process) for your portfolio
 - D) Work on a Main Stage production during hang and focus or assist in the completion of a special need of the production in lighting design or special effects or submit a proposal to the faculty for approval.

PRODUCTIONS

I. Casting

- A. Auditions will be held for each mainstage production. Requirements for the auditions will vary according to the needs of the production but will always be posted ahead of time. If a monologue is required, students are expected to have fully memorized the monologue and worked on the dramatic action and character arc of the piece.
- B. All performance/musical theatre majors are required to audition for all mainstage productions, and unless there are major scheduling conflicts, should accept any role in which they are cast. Auditioning for student-directed shows is optional.
- C. Auditions are open to all North Greenville students, faculty, staff, and community. However, all things being equal, preference in casting for mainstage theatre productions will be extended to theatre majors and/or minors.
- D. Rehearsal Conflicts: Unavoidable rehearsal conflicts (e.g., evening classes, travel commitments, work study, etc.) must be discussed with the production's director at the time of the audition. Whether a director chooses to work around scheduling conflicts or not is entirely at his/her discretion.
- E. Occasionally, professional Guest Artists may be pre-cast in mainstage productions (including members of the theatre faculty). It is a pedagogically sound experience for students to work, side-by-side, with working professionals from the industry.
- F. Changing Hair Color/Style for Productions:
Student actors may be asked to alter the color, cut or style of their hair for productions. It is expected that an actor will refrain from any alterations to their hair after casting has occurred. If an alteration is requested by the director or costume designer, the theatre department may make the appropriate arrangements and cover all related expenses. In the case of changing hair color, the department will also make every effort to restore the actor's hair color to its original state, as close as possible, at the close of the production. If any student is unwilling to alter the appearance of their hair for a production, they have the right to refuse. However, they must make this preference known at the time they are auditioning, not after casting has occurred. The student must obtain permission from the director or costume designer for any adjustments to their hair after they have been cast in a production. Agreeing to a role signifies an actor's willingness to make requested alterations to their appearance for the sake of production.

II. Tech Positions

Tech positions are available for each show and students will either be appointed or registered for them in practicum courses (THTR 2100/3100). All tech positions MUST be approved by the faculty.

III. Rehearsal Procedures

- A. Students cast in any role are expected to be on time for all rehearsals and to be prepared to work with the director and fellow cast members in a professional manner.
- B. Scheduling is at the discretion of the director; however, most productions rehearse in the evenings, at least four days per week. No rehearsals will be scheduled for Sundays.
- C. Students are expected to obtain permission from the director and department chair if dire emergencies or unforeseen circumstances occur which will delay or prevent attendance at rehearsal. This permission should be obtained in advance of the absence.
- D. Appropriate footwear must be worn in rehearsals (no bare feet).

IV. Strike Policy

- A. All cast and crew are required to stay after the last performance of their production and participate in strike. The Technical Director and/or Production Manager will determine when the strike is complete. Note: in a spirit of camaraderie and Christian fellowship, all students joining in strike is sincerely appreciated.
- B. Assignments for the strike will be determined by the Technical Director. All cast and crew are expected to report to area supervisors promptly after the final performance ends. (Note: Please have family and friends visit with you following other performances, if possible.)
- C. Appropriate attire must be worn for all set strikes. Under no circumstances should students wear flip-flops, sandals, or stocking feet during a strike.

RELATED ORGANIZATIONS

I. Act II

Act II is a drama ministry troupe sponsored by the Baptist Collegiate Ministry and the NGU Theatre Department. Working with churches, schools, and other organizations, the team's focus is presenting creative worship ideas and/or other creative programming through drama. Act II offers approximately one quarter tuition in scholarships to students selected to minister on the team. Act II travels to approximately 30 churches, schools, and other organizations during each semester.

Auditions for Act II are held during the months of March and April of each year. Interested students should send an application and contact Amy Dunlap to set up a private audition session (all auditions are handled on an individual basis). Auditions consist of the student presenting two, one-minute monologues. Monologues should be contrasting, giving the student ample opportunity to show their flexibility, breadth, and depth. Monologues should be approximately one minute in length to allow the actor to spend a minimal amount of time learning lines and focus their attention on acting.

If you are interested in Act II, have any additional questions, or would like to set up an audition, please feel free to contact the office. Contact information and the Act II application is on the Baptist Collegiate Ministry page on the NGU website.

II. Alpha Psi Omega

NGU is proud to be a member of the National Theatre Honor Society. Students may be inducted into the society beginning in their sophomore year. NGU's Alpha Psi Omega chapter holds several benefits for its members including financial assistance for conventions, a trip to see a production downtown, and resume credits!

A. Requirements to join:

For anyone who wishes to join the National Theatre Honor Society, Alpha Psi Omega, the following steps need to be taken to determine eligibility:

1. Participation in theatre work for a minimum of two semesters.
2. Participation in a variety of production tasks, accumulating 75 or more points.

Performance:

- Acting (15-25 pts)
- Directing (25-40 pts)

- Dance (15-25 pts)
- Choreography (20-30 pts)

Production

- Design (20-30 pts)
- Producing (20-30 pts)
- Stage Management (20-30 pts)
- Crew Chiefs (10-20 pts)
- Construction Crews (10-20 pts)
- Running Crews (5-15 pts)
- Front-of-House (1-15 pts)
- Production Coach/Other (5-15 pts)

Playwriting

- Full Length (20-30 pts)
- One-Act (10-15 pts)

- Dramaturgy (20-30 pts)
- Officer in Theatre Organization (5-10 pts)

A minimum GPA of 2.5 or better.

Membership in Delta Psi Omega is worth 50 pts towards membership in Alpha Psi Omega.

3. If you meet all the above requirements, the next step is to procure an APO pledge card. This can be picked up from the theatre department office. The pledge card contains all the requirements for the entrance exam into the society.

4. A written/oral test will be administered once a semester for new pledges by the current business manager.

B. Entrance Exam

Components of the entrance exam for Alpha Psi Omega:

- a. Recite the Greek alphabet in order, and then complete the matching Greek letter test.
- b. Bring to test a list of the names and addresses of the national officers.
- c. Learn the names of five cast members of Alpha Psi Omega and their colleges in the surrounding region. Bring this list to the test as well.
- d. Know about the Greek letter societies on our campus, such as Chi Alpha Kappa and Sigma Tau Delta. Know their function and what major(s) they are associated with.
- e. Memorize a selection from Shakespeare that is at least 12 lines long and bring a copy of the Shakespeare piece to the exam.
- f. \$30 cash or check will be due at the exam time. Make checks payable to: Alpha Psi Omega. These are the lifetime dues, which will only be paid once.

- g. Bring a list of your points accumulated. If you have more than 75, it does not need to be exhaustive. Also, college work is what counts. High school and middle school performances do not factor into this system.
- h. Know the name of our cast, Alpha Epsilon Sigma.
- i. Procure a copy of your unofficial transcript with proof of GPA. GPA must be above 2.5.

Entrance exams will be held once a semester and new pledges will be inducted at our semester theatre dinner.

Official Alpha Psi Omega website: www.alphapsiomega.org

III. SCTA (www.southcarolinatheatre.com)

South Carolina Theatre Association. Each fall performance track students attend state-wide screening auditions to be approved to audition at the Southeastern Theatre Conference.

IV. SETC (www.setc.org)

Southeastern Theatre Conference. This regional conference is held each spring and offers an opportunity for actors and designers to network in both professional and educational theatre across from across the region. Actors must be screened at SCTA prior to auditioning at SETC. Performance and design students who plan on presenting at SETC are REQUIRED to present and review submission at least 1 week prior to attending the conference.

V. ATHE (www.athe.org)

Association for Theatre in Higher Education. An advocate for the field of theatre and performance in higher education, ATHE serves as an intellectual and artistic center for producing new knowledge about theatre and performance-related disciplines, cultivating vital alliances with other scholarly and creative disciplines, linking with professional and community-based theatres, and promoting access and equity.

VI. KCACTF (www.kcactf.org)

Started in 1969 by Roger L. Stevens, the Kennedy Center's founding chairman, the Kennedy Center American College Theater (KCACTF) is a national theater program involving 18,000 students from colleges and universities nationwide which has served as a catalyst in improving the quality of college theatre in the United States. The KCACTF has grown into a network of more than 600 academic institutions throughout the country, where theater departments and student artists showcase their work and receive outside assessment by KCACTF respondents. The goals of the Kennedy Center American College Theater Festival are:

- To encourage, recognize, and celebrate the finest and most diverse work produced in university and college theater programs.
- To provide opportunities for participants to develop their theater skills and insight; and achieve professionalism.
- To improve the quality of college and university theater in America.

- To encourage colleges and universities to give distinguished productions of new plays,
- especially those written by students; the classics, revitalized or newly conceived; and experimental works.

Through state, regional, and national festivals, KCACTF participants celebrate the creative process, see one another's work, and share experiences and insights within the community of theater artists. The KCACTF honors excellence of overall production and offers student artists individual recognition through awards and scholarships in playwriting, acting, criticism, directing, and design.

VII. USITT (www.usitt.org)

The United States Institute for Theatre Technology, Inc. connects performing arts design and technology communities to ensure a vibrant dialog among practitioners, educators, and students.

VIII. URTA (www.urta.com)

The University/Resident Theatre Association advances theatre by connecting theatre training programs with the professional performing arts industry, promoting professional practices and artistic excellence in higher education, and assisting students with their transition into the profession. Established in 1969, URTA is the nation's oldest and largest consortium of professional, graduate (MFA) theatre training programs and partnered professional theatre companies.

IX. UPTA (www.upta.org)

United Professional Theatre Auditions. Mass professional theatre auditions held annually in Memphis, TN. Actors audition in front of professional theatre companies from across the U.S.

APPENDICES

Appendix A

THEATRE JOBS AND THEIR DESCRIPTIONS

STAGE DIRECTOR

The director is the artistic manager and inspirational leader of the production team. He/she creates an overall artistic concept of the show and coordinates with designers (set, lighting, costume, property, sound), choreographers, music directors, and technical staff to accurately express the production concept. The director is the leader that focuses everyone's efforts on a common goal. The director works closely with the stage management team to develop production paperwork, schedules, and rehearsal/production reports. The director also assumes all responsibility for the staging and rehearsal of all roles in the production including, but not limited to, script analysis, dialogue, acting, blocking, and character development and is ultimately responsible for the unified creative interpretation of the play as it is expressed in production. An assistant director may be selected and assigned duties commensurate with experience and educational goals.

PRODUCERS

Producers assume ultimate responsibility for production. Producers take an active role in all decision-making and may be invited to attend production meetings. They hold the final say in the overall management of a production, including content, concept, budget, and marketing/audience development.

MUSIC DIRECTOR

Oversees the musical aspects of a production in cooperation and consistent with the director's production concept and the requirements of the choreographer. The music director rehearses choruses, ensembles, principals, and orchestra unless a separate orchestral conductor (conductor) is employed. Sectional leadership may be assigned to various cast members by the music director.

ORCHESTRA MANAGER

The primary duty of the Orchestra Manager is to recruit players for the orchestra and ensure that all aspects of the show involving the orchestra run smoothly. He/she should work closely with the music director and/or orchestra director (conductor) and be aware of the concerns and always needs of the orchestra members. With the stage manager, the orchestra manager is also responsible for scheduling rehearsal accompanists.

CHOREOGRAPHER

Working with the stage director, the choreographer creates movement and dances appropriate to the play or musical that is consistent with the directorial concept and further advances the storytelling or development of each character and his/her onstage relationships. The choreographer teaches and rehearses the choreography sometimes with the assistance of a

dance captain; whose responsibilities are to run dance warmups, coach dancers and maintain the choreographic integrity of the show in rehearsals and performances.

STAGE MANAGER

Stage Manager responsibilities can be broken into two categories: 1) assisting the director during rehearsal and 2) being responsible for all backstage activity after the show opens. The SM helps the director by taking responsibility for the majority of administrative details including, but not limited to, taping down the ground plan in the rehearsal space, arranging for rehearsal furniture and props (and important set pieces) table and chairs for production team, notating all blocking in prompt book, keeping the prompt script with all technical elements (sometimes two prompt books are required...one for actors and one for tech and calling the show). The SM assists the director by keeping rehearsals flowing and keeping information flowing among the entire design and production team. The SM sits beside the director in rehearsals to facilitate communication and to notate everything and to complete rehearsal reports that are sent out to the entire production team. Stage Managers create all standbys and warnings and cues for lights, sound, set changes, property placement, actor backstage calls, as instructed by the director and the design team. Usually, the SM calls the show, and no crew member takes action until given a “go” by the SM, except in some occasions where shows might require LBO’s and SBO’s, etc....to be located outside of the booth or in unique circumstances where the backstage crew and board ops must run cues because the SM can’t see or hear the timing. When possible, the SM should call the show from a location that provides the best possible view of the action.

When the SM starts to call a show his/her responsibility shifts from administrative support for the director to the technical coordination of all production activities with the director, designers, and technical director. During the rehearsal process the designers and director will be adjusting and perfecting timings and action, so the SM must be always prepared to make all required adjustments. The SM creates production reports and disperses these nightly to the production team, especially if something needs repair or the attention of a technician. At the end of the run, the SM prompt book(s) should contain a complete and organized record of the entire production.

TECHNICAL DIRECTOR

The TD is responsible for the upkeep of all NGU theatre equipment and spaces as well as the purchase of all materials and equipment for the theatre. The TD is responsible for making sure that all technical aspects of a show are carried out, including coordinating the design team and the production team. TDs oversee the construction and completion of all design aspects for a show with assistance from the Master Carpenter, Master Electrician, Property Manager, Costume Shop assistant, Stage Manager, and other required personnel. The TD: runs the scene shop; oversees all construction of scenery and props; organizes and oversees lighting designers hang, cable, color, focus, and patch; oversees all sound/video installations; organizes the audience configuration; and maintains all stock materials and equipment needed by the theatre department. Additionally, TDs maintain a safe and clean educational environment in which the students can work as he/she provides skilled instruction as to the proper use of all tech theatre

equipment. The TD should attend all production meetings since he/she is the one who interprets, builds, and installs all tech/design elements. Unless otherwise specified, the TD is the “babysitter” for each performance of NGU shows. The TD oversees the strike of each show, which includes cleaning and organizing the theatre, the grid, the booth, and all the shops. Typically, the TD runs the theatre practicum classes, providing instruction and supportive student assessment. Student TDs are under the supervision of the departmental TD and resident faculty designer.

MASTER CARPENTER

Under the Technical Director’s guidance, the master carpenter assists the TD in the shop and the theatre running the build/set/props crew for NGU productions. She/he may be called upon to make construction detail diagrams based upon existing stock scenic pieces, new materials, or specialty items. The master carpenter must have a solid working knowledge of how to use the materials and tools of the scene shop properly and safely. Additionally, the MC must help the TD teach industry standard tool usage and construction technique ensuring everything is built correctly, safely, and according to schedule. The set crew assists the MC and the TD in the load in and strike of all productions.

SCENIC DESIGNER

The scenic designer is responsible for the visual appearance and function of the scenic elements used in the production. In collaborative partnership with the property director, the SD shares responsibility for the design and function of the production’s props. The SD translates the scenic design from concept to the stage by producing either hand drawn or computer-printed colored sketches or renderings of the sets and properties, scale models of the various sets, and scale mechanical drawings that fully describe the settings (some TD’s assist with completing extremely detailed working drawings for the master carpenter to build from). When appropriate, the SD may also produce computer animations to describe any scenic movement. When projections are utilized, a specialist is often brought in, and he/she works particularly closely with other members of the design team to ensure design unity and that all technical challenges are solved. Student scenic designers are under the direct supervision of the resident faculty designer.

SCENIC ARTIST

The Scenic Artist, under the supervision of the scenic designer, is responsible for the painting of the scenery and often props. He/she needs to be an excellent craftsperson capable of working in a variety of media and styles and is typically employed to accurately realize the scenic designer’s color renderings, sketches, and models. Some scenic designers act as their own scenic artists. Scenic artists are also the crew chief for the paint crew. Paint crew members are expected to attend all paint calls scheduled by the TD and/or the scenic artist and are responsible for the cleaning up after all work calls, especially properly cleaning paint brushes and tools and sealing all paint receptacles.

PROPERTY MASTER

Also known as the property manager or director, must be adept at a variety of skills ranging from, but not limited to, design, painting, sculpting, furniture construction and upholstery, welding, and electronics. The property master is responsible for the supervision of the props shop in the acquisition and construction of the various decorative and functional props in a collaborative design process with the scenic designer. Organizational skills are a must to run personnel, inventory, period research, and the ability to turn the prop design sketches/ideas into working drawings using appropriate construction techniques and materials. Usually, the property master works under the direction of the scenic designer, but also must coordinate with the scenic, lighting, sound, and costuming departments when any technical needs overlap. (Curtains, Rugs, Furniture, etc...each show is unique.)

LIGHTING DESIGNER

The Lighting Designer is responsible for the design, installation, and operation of the lighting and special electrical effects used in the production. Often presenting visual images: The Lighting Designer develops a lighting design based on directorial artistic concept and in collaboration with the scenic and costume designers. The lighting design is often the unifying design element that brings cohesiveness to the entire production. The LD is responsible for creating a scaled light plot, sectional, and all paperwork including but not limited to instrument schedule, dimmer schedule, channel hook up, and magic sheets. The LD must be present for writing compositions, light cues (looks) and presenting the stage manager with detailed paperwork about calling cues, standbys, and warnings. The LD and the director must coordinate with the sound and scenic designers to ensure the smooth and consistent running of the show. All student lighting designers are under the supervision of the resident faculty lighting designer.

MASTER ELECTRICIAN

The Master Electrician oversees the lighting crew under the assistance or guidance of the Lighting Designer and the Technical Director. The ME organizes the proper hang, cable, focus, gel, and patch of the light plot, including any specialty lighting needs. The ME is also responsible for the cleanliness of the grid and booth (in the case of a student lighting designer, the LD is also responsible for this). The ME (and student LDs) typically runs the strike of the light plot under the direction of the TD at the end of the run of a show.

PROGRAMMER

Often the LD or the ME, the programmer is an individual who specializes in computer consoles used to control automated lighting fixtures and projectors. They may be freelance technicians or house programmers for a sophisticated and specialized theatrical lighting system. Typically, programmers run "on the fly" one-time concerts and corporate events or are used to train house electric crews to run their own specialized systems.

ELECTRICIAN

This job is separated into three parts: hanging, focusing, and running. The hang crew places the lighting instruments and associated equipment in the positions designated by the light plot, and

they color, gobo, circuit and patch the instruments. With the lighting designer the focus crew assists in the aiming, shaping, and shuttering of the already hung and working light plot. The running crew is responsible for the operation of the lights during rehearsals and performances. Depending on the complexity of the production there could be 1-5 electricians required for a typical production.

LIGHT BOARD OPERATOR

The Light Board Operator is responsible for controlling the lights during technical rehearsals and performances. He/she is usually part of the lighting crew who helps the ME hang the light plot during tech week. The LBO must begin to attend rehearsals to become familiar with the show a minimum of 2 weeks prior to the opening of the production. During performances, he/she takes cues from the stage manager to run the lights in a consistent manner and in coordination with all other technical aspects of the show. The LBO runs light/dimmer check with the stage manager prior to each technical rehearsal and performance and must be able to address lamp and color replacement needs and should understand the basic design well enough that if an instrument is knocked out of focus, the LBO and stage manager (possibly the TD) can fix the problem.

COSTUME DESIGNER

The Costume Designer is responsible for the visual appearance of the actors, including what is seen and what is not seen on the actor. Visible costume elements include, but are not limited to clothes, accessories (shoes, hats, purses, canes, parasols), jewelry, wigs, and makeup work by the actors during the performances. Non-visible costume elements include undergarments, corsets, hoops, and boning or other padding for defining the silhouette of a character. The costume design can be created from stock (with or without alterations), can be rented/borrowed, or built from scratch. The CD must meet with the director and other designers to ensure that the costumes are consistent with the director's concept of the show. The CD may also be called upon to provide makeup assistance. The CD should provide renderings and/or color sketches (sometimes in multiple views to assist in the construction) and that reveals all accessories. Additional requirements include fabric and trimming swatches, construction notes, patterns, and all paperwork such as costume plots, patternmaking notes, measurement sheets, fitting schedules, build schedules, and finishing schedules. Assistant Costume Designers can be brought into the process to assist the designer as well as tailors, stitchers, first hands, cutters/drapers, milliners, and accessory application. Student costume designers are under the supervision of the resident design faculty.

COSTUME CREW

The costume crew/wardrobe crew can be divided into several specialty areas and the size of the costume operations. The costume crew sees the building, repair, and laundering of the costumes. In the case of a student costume designer, the student should be a part of the construction, repair and laundry crew at least overseeing the completion and strike of the project.

- Cutter/drafter (or the first hand): responsible for translating the designers sketches into reality either draping or flat patterning.

- Stitchers: responsible for the actual sewing of the costumes
- Dyes/Painters/Accessories: responsible for the finishing touches and/or the dying and painting of the fabric sometimes before and sometimes after the work of the cutter/drafter and/or stitcher.

Other specialty assignments specific to each show may require the costume and props crew to work closely together.

MAKEUP ARTIST

The makeup artist is responsible for the visual appearance of any makeup worn by the actors. The makeup designer works closely with the costume designer to create a look for each actor that will visually support the character. Many times, the makeup designer is the costume designer. The makeup artist is responsible for securing and purchasing any specialty makeup in ample time to implement in the design and technical rehearsals.

MAKEUP CREW

Actors are generally responsible for applying their own makeup during the run of a show. If the design is unusual, i.e., fantasy makeup or cuts, bites, bruises, and prosthetics, a small crew might be needed to assist in the application. Normally, all actors are required to provide their own makeup kits.

SOUND DESIGNER

The size of the sound team depends on the show's budget, venue, and whether the production is a musical or non-musical play. The sound designer is basically responsible for everything related to the sound for a given production. She/he provides the designs for all pre-recorded music, sound effects, and the reinforcement of live voices, musical instruments, and sound elements. The sound designer is also responsible for all sound-related technical drawings and the specifications for any sound equipment to be rented, leased, or purchased, as well as for overseeing the installation of the sound systems and setting of all sound cues.

PRODUCTION SOUND ENGINEER/SOUND CREW

The production sound engineer runs the sound mixer during the show. She/he is responsible for mixing all the sound elements – music, effects, reinforcement – into a cohesive and aesthetically pleasing whole consistent with the production concept. The production sound engineer (or an assistant) makes sure backstage sound performs properly, including wireless mics, monitors, and headsets. The production sound engineer also functions as the supervisor for the crews who will install the sound system and the recording editing, and playback for sound during rehearsals and performances. The crew is also responsible for the running of any sound-reinforcement systems during production and handles sound checks with the stage manager during tech rehearsals and performances. In the case of student sound designers, the student designer may also be required to act as the production sound engineer/sound crew.

ALL RUNNING CREWS

All run crew chiefs must have pre and post production check lists that are turned into the Stage Manager and Technical Director prior to the start of final tech/dress rehearsals. These check

lists should be created by each tech department during production meetings and early tech rehearsals. These are fluid documents that reflect the organization of each technical aspect and should provide consistency and security for a well-run production. All run crews perform the technical set up, changes, and strike for each performance. Crew calls will be organized by the stage manager and technical director in collaboration.

PUBLICITY MANAGER

(And Graphic Designer, Publicity Crew)

The Publicity Manager's job is to advertise the show. This is a process that begins long before opening night. The Publicity Manager must obtain all relevant information from the producer and directors and find a graphic designer for posters and flyers, as well as handle public announcements and mailings.

- Publicity avenues include, but are not limited to:
- Newspaper announcements
- Email announcements (campus wide and to contact list)
- Online Community Calendars
- Magazine Announcements (NGU Magazine)
- Mass mailing to mailing list (churches, schools, universities, community theatres)
- Posters (17" x 22") and flyers (8.5" x 11")
- Radio announcements
- Television announcements

Sometimes a graphic designer will work under the publicity manager's direction to design artwork to be used in advertising the show. The publicity manager should be sure to coordinate with the webmaster and program designer to ensure a consistent look. The Publicity Crew assists the Publicity Manager in deploying the publicity materials.

PROGRAM DESIGNER

The Program Designer is responsible for assembling the program that will be handed to all audience members. He or she must collect information and bios from cast, crew, and orchestra members, manage the sale of program ads, lay out the design of the program, and arrange for it to be copied.

HOUSE MANAGER

The House Manager handles all aspects of the show relating to the audience. This includes ticket sales, seating issues, and refreshments. The House Manager reports directly to the Producer and receives reports from the Ticket Manager. Set up lobby before performances; tell stage manager when audience is seated so overture can begin; turn lobby lights off and on at beginning, intermission, and end of show; deal with seating problems, emergencies, and anything else that requires a "troubleshooter".

TICKET MANAGER

The Ticket Manager ensures that tickets are available to be sold, and coordinates reservations. He or she should coordinate with the webmaster to handle online ticket reservations.

Appendix B

NGU Costume Shop

Show Positions and Responsibilities: (see job descriptions as well)

Costume Shop Foreman – Responsible for the overall stock, organization, and cleanliness of the shop. Responsible for supervising/teaching the person(s) who will carry out each step and for making sure the product is satisfactory.

Costume Designer (or CD)– Responsible for creating the look of the costumes.

Costume Designer Assistant (or CDA) – Attend design meetings: observe development ideas and take notes/represent designer if they are not able to attend. Do period & style research. Swatch and fabric shop. Other duties may or may not be required by the designer and will be laid out when assigned this show position.

Costume Technicians – Creates some part of the actual costume as described/specified by the designer. The NGU Costume technician show positions are:

Cutter/Draper – Oversees step-by-step construction of costumes, supervises Stitchers, creates/develops patterns (if necessary), conducts fittings, pad dress forms and cover in muslin (if necessary), reports to CDA at regular intervals of progress/development/status of costumes. This job begins with designs and ends on opening night.

1. Every actor should be photographed (full-length next to hanging ruler) from the front, side and back.
2. Every actor should be photographed in full costume from the front, side and back. These should be archived in binders (and on computer?) for future reference.

Stitcher – Stitches seams together (hand or machine)

Costume Crafts – Responsible to create/pull/ modify all 3-D costume pieces. These may include but are not limited to crowns, hats, jewelry, masks, shoes, wigs etc.

Wardrobe – Responsible for all costume changes, laundry (both during and after the show), and repairs. This job begins when the show goes into performance (including dress rehearsals) and ends after all costumes are laundered and returned to their proper place.

1. Create a Master checklist of all actors as well as EVERY costume piece/accessory.
2. After every performance visually check as well as check off the Master list:

Each actor – make sure they're out of costume & makeup.

Their costumes – each piece on the list hung up properly.

Their accessories – put in the proper location.

Their make-up station – no personal items left, trash disposed of, counter neat,

Chair pushed in etc.

3. Wash ALL costumes (including wigs, shoes, socks, and underpinnings – if part of the Costume Shop stock)
4. Return all costumes to be restocked
5. Return all rented (box and ship if necessary) or borrowed costumes (return in person)

Appendix C

Costume Shop Rules:

Students may use the costume shop to work on costumes being used in NGU Theatre productions or class projects. NO PERSONAL PROJECTS.

Costumes may not leave the costume shop without prior authorization from Costume Shop manager or Costume Shop Faculty.

Costumes being used in class projects (Theatre Majors Only) must be checked out with the Costume Shop Manager or Costume Shop Faculty.

The costume shop is open from 7:00am-5:00pm Monday-Friday. Students must have prior approval to be in the costume shop during closing hours. Students may NOT be in the costume shop after campus curfew (11:00pm).

Students may not use the sewing machines or serger without prior approval (must be on “Approved Sewer List.”)

Do not touch costume projects that do not belong to you.

No loitering in the costume shop.

No food/drink in the costume shop.

ALWAYS clean up after yourself. Failure to do so will result in the loss of costume shop privileges.

Appendix D

NGU scene Shop

Scene Shop Safety Guidelines

1. Wear closed-toed shoes.
2. Avoid wearing jewelry-especially long earrings and necklaces.
3. Do not wear any loose-fitting clothes and tie long hair back.
4. Always wear goggles or safety glasses when operating power tools.
5. Be awake, alert, and think before you use any tool or perform any task.
6. If you do not understand the operation of a tool, ASK.
7. If you do not know how to do an assigned task, ASK.
8. Use the proper tool for the proper job.
9. Make sure power tools are switched “Off” before plugging them in.
10. Make sure tools are in good operating condition and report any malfunctions to the Technical Director.
11. If a tool begins to malfunction, turn it off immediately.
12. Never use electrical tools around water or tools with faulty extension cords.
13. Never leave any tool or other objects on the top or on the rungs of a ladder.
14. Never talk to or distract anyone using any piece of power equipment.
15. Do not run in the scene shop or in the surrounding area.

16. Make sure that warnings to others in the shop are spoken clearly, distinctly and with sufficient volume (i.e., “Heads up!”).
17. Do not help anyone who has not asked for it.
18. Know the location of the fire extinguisher and first aid kit.
19. Report any injuries, no matter how small, to the T.D. immediately.

Appendix E

Scene Shop Procedures

1. Pick up and throw away wood scraps when finished with a job.
2. Put tools up when finished with a job.
3. Never leave the scene shop without putting away any wood, tools, or other supplies.
4. Mark all stock before cutting, drilling, or shaping.

Appendix F

Required/Suggested Materials for Performance/Musical Theatre students:*

A personal makeup kit* (*Ben Nye Student Theatrical Makeup Kit is suggested and is available at The Costume Curio or online: www.stagemakeuponline.com*)

A wig-cap for personal use*

Any bobby pins or other necessary hair items*

Dance belts or Spanx

Character Shoes

Long rehearsal skirt (girls)

Required/Suggested Materials for Design/Tech students.*

Standard 11x17 Portfolio Case*

Backstage handbook

9in. Crescent Wrench

25ft. Tape Measure

Safety Glasses (as approved by ANSI)

Steel-toed shoes

Hand Drill

Dressmaker Shears

Pinking Shears

Hand-sewing Needles

Pins

Seam Ripper

Measuring Tape

Architectural ruler

Watercolor Paints

Paint Brushes

Watercolor Paper

Sample Scholarship Contract



NGU
Christ Makes the Difference

SCHOOL OF
THEATRE

To:

From: Amy Dunlap

Date:

Re: Theatre Scholarship

A scholarship in the amount of \$_____ has been awarded for the school year 20__ through 20___. \$_____ is awarded for each semester during the fall and spring terms. The following requirements must be maintained for you to retain this scholarship through your year of study at North Greenville. Failure to comply may result in the loss of this grant for the next semester.

1. You remain a full-time theatre major and meet the requirements of your track.
2. You maintain in good academic standing and receive no grades below a “C” in your theatre classes.
3. You will join Alpha Psi Omega when eligible.
4. You remain available to work in theatre productions as requested by the theatre faculty.
4. You attend all NGU Theatre meetings and productions.

Please sign that you have read the above requirements of the theatre scholarship, and that you pledge to abide by these conditions, and thereby accept this grant.

Should the recipient of institutional aid receive aid from other sources, the college reserves the right to adjust or withdraw any institutional aid that might result in the student’s receiving aid beyond his computed need.

Date: _____ Student’s Signature: _____