

THE SCHLARR

Unabridged King James Version

Fall 2007

Or,

The Mason Gross School of the Arts Theater Design Program Handbook, R.

(or, everything you always wanted to know about the MGSA Department of Theater Design and Production Program, but were rightly afraid to ask)

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EDITION: FALL 2007 as of Aug. 6, 2007

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GENERAL OPERATIONS AND POLICIES:

Department Operations:

Most of the major decisions regarding academic and production policies are made by the Executive Committee. The committee consists of the Heads of the various programs:

Israel Hicks: Department Chair, Directing Faculty

Barbara Marchant: Head of the Undergraduate Acting Program.

Deborah Hedwall: Head of the Graduate Acting Program

R. Michael Miller: Head of the Graduate and Undergraduate Design Programs and the Head of Production.

Vickie Esposito: Head of the BFA Program and Associate Head of Design.

Amy Saltz: Head of the Graduate Directing Program and Head of Jameson.

Lee Blessing: Head of the Graduate Playwriting Program.

Carol Thompson: Department Administrator.

Carol Thompson is responsible for implementing the decisions which are made by the Executive Committee.

THE SEASON

The season is chosen by the Executive Committee in consultation with the directors. Casting is always a major consideration but other factors include our Departmental responsibility to the University and the community to provide exposure to a wide variety of Theater and our ability to produce certain classics that are rarely produced professionally because of the size of the cast required and other production requirements.

CURRICULUM

Curriculum changes are suggested by the various Program Heads and approved by the Executive Committee. They must then be approved by the Mason Gross Curriculum Committee before being implemented. We have a Department representative appointed to the Curriculum Committee. At present this person is Vickie Esposito.

ADMINISTRATIVE MATTERS

Daily administrative matters are supervised by the Department Administrator. Rehearsal spaces are also scheduled through this office. The Administrator arranges for classrooms and does the class schedules and catalogue/course listing information.

All department paperwork passes through this office at some point. The Administrator has the keys and monitors the various spaces. All key assignments are made by the Department Administrator.

BUDGET

The production budget is set by the Head of Production in consultation with the Department Administrator. The classroom budget is set by the Department Chair in consultation with the Department Administrator.

PRODUCTION PROBLEMS

R. Michael Miller as the Head of Design and Production addresses these problems. If necessary, he brings the problems before the Executive Committee for their advice. Anything which affects the budget must be discussed with Mr. Miller. Any changes must have his permission.

DESIGN AND PRODUCTION FACULTY AND STAFF

This is a list of the people you will be working with through the year.

Christine Barnes	Properties Supervisor
Ed Coco	Photoshop
Mitch Dana	Lighting Design
Vickie Esposito	Assoc. Head of Design/ Costume Design
David Gordon	Set Design, Scenic Art
Louise Grafton	Properties Instructor/Advisor
Karin Graybash	Sound Technician
Barbara Harwanko	Department Secretary
Cathy Homa-Rocchio	Costume Shop Supervisor
Virginia Johnson	Costume Technology
Jeff Eisenmann	Staff Scene Shop Carpenter
Doug Hosney	Stage Management
Jerilyn Jurinek	Friday Drawing Class
R. Michael Miller	Head of Design and Production/Set Design
Peter Miller	Scene Painting
David Murin	Costume Design
Tim Pickens	Technical Director/Scene Shop Supervisor
Shane Rettig	Sound Design
James Sargent	Lighting Supervisor
Galina Sochev	Department Bookkeeper
Carol Thompson	Department Administrator/Head of Stage Management
Robin Vest	Set Design, AutoCAD, Illustrator

Questions concerning registration and class information should go to Vickie Esposito for Design students and to Carol Thompson for Production students.

CLASS FEES

Some of the classes offered in the design program require class fees in order to help defray some of the costs associated with teaching them. Please be aware that these fees do not necessarily cover materials, books, or equipment you may be required to purchase for the class. Your instructor will provide you with fee amounts and pay slips. Your grade can be withheld if you do not pay the fees. **Fee amounts are subject to change.**

COMPUTER LAB KEYS AND POLICY

Graduate Students in the Design Program may be issued a key to the Computer Lab. Each key must be turned in at the end of each semester and re-issued the next semester, unless special arrangements are made.

All keys issued are subject to the same requirements as other University Keys, and grades may be held if keys not returned. Lost keys will be charged a \$150 fee to change the lock and make new keys.

You may only be issued a key if you take a basic computer startup course, offered by Grad TA in charge of Computer Room, or Mitch Dana. This course will certify you on the basic operation of the computers and printers, etc. Course will include:

- Turning all equipment on and off safely.
- Starting up and ending all applications safely.
- Basic printing and plotting interface information.

These computers are for specific purposes, although there is software for general computing available on them, (ie. Microsoft Office). The University supplies lots of computer labs for the writing of term papers, etc., but it is impossible to monitor or forbid the use of these. Still, if you are using our computers to do "normal" work, it must be when they are not

needed for their specialized purposes. Until additional software is installed, Computer time will be triaged in the following way:

AutoCAD , MiniCAD/Vectorworks and/or Lightwright
Photoshop, etc.
Scanning, etc.
Everything else, etc.

No one may install new or additional software without the approval of Mitch Dana, not even temporarily.

DO NOT USE THE COMPUTER LAB TO PRINT OUT ENTIRE BOOKS OR LARGE FILES.

Sign up sheet and Access time will have class times blocked out, and Computer TA will be responsible for providing access to students who have appointments and do not have keys. Computer TA will be assigned 2 keys to disburse to students, but should keep track of who has them when, since the \$150 replacement fee will come out of whoever was last responsible for the key. Hours should be reasonable, etc.

Keyboards will not be locked out except as approved by Mitch Dana.

If you are caught not locking up the room after use, or lending your key to any person not authorized to use the computers, key privileges will be immediately revoked for the remainder of your stay at Rutgers. You may still use the lab by appointment as above, but you will never be issued a key of your own again.

DESIGN AND PRODUCTION POLICIES

At Rutgers, the productions are designed by the students. Graduate and undergraduate students are assigned to shows by the Head of Design and Production, in consultation with other faculty, based on their experience and needs. Third year graduate students usually have first consideration, as they are fulfilling thesis requirements. There are 7 Department Subscription shows (Mainstage) and between eight and ten Jameson shows a year.

Production and Design assignments are made when the Executive Committee has selected the season. This usually occurs at the end of the spring semester before the students depart for summer vacation. Specific requests regarding assignments from students will be considered. The Jameson assignments are usually decided upon in September.

Other technical assignments such as prop supervisors and electricians are finalized at the Theater Practice assignment meeting in September. That meeting is attended by the Theater Practice TA, the Technical Director, the Department Administrator, the Costume Shop Supervisor, the Prop Shop Supervisor and the Lighting Supervisor. Assignments for the undergraduate production and design majors are considered at this meeting.

Once in awhile, if there are not enough students to design the shows, a faculty member may design. It is also possible that an outside designer will be hired, but these options are regarded as unusual and rare.

JAMESON CURFEW

Work in Jameson **MUST CEASE AT 10:45 PM** and the space is only available when acting or movement classes are not in session. **IF YOU VIOLATE THE 10:45 PM CURFEW IN ANY WAY WE WILL BE IN DANGER OF LOSING THE USE OF THE SPACE.** Remember that Jameson is a Residence Hall, and the rule is in force to allow the students to get a little peace and quiet after 11:00 pm. There is a Jameson Handbook and you must read it.

NEW YORK DESIGN SHOWCASE

At the end of each Spring Semester, we host a Design Showcase in New York City for invited graduating MFA 3's and BFA 4's. MFA 2's are generally invited as well. **THIS SHOWCASE IS BY INVITATION ONLY. YOU MUST EARN THE RIGHT TO ATTEND.** Resumes and Portfolios must be approved by Head of Design and Production before you will be allowed to attend. This is an opportunity for the faculty and staff to invite their fellow working professionals to view the work of the students. It is an informal event, and the students benefit by getting new opinions and advice about their work and making contact with the job market. Students display their portfolio only, and must take copies of their resume as well. Some students make business cards. Keep a list of all the people you talk to, and get their phone numbers/email addresses so you can follow up the conversation later.

PARKING AND DEPARTMENT TRANSPORTATION

Parking, permits, loading-zones, etc. are all quite restricted on Douglass Campus. There is an Office of Parking and Transportation that will issue permits, etc. See the Department secretary for further *information*, but you can get a variety of colorful *opinions* about the parking situation from any member of the staff or faculty. Don't use the loading and fire zone behind the GNU theater as a parking place. You should only be there temporarily for **LOADING** into the theater or scene shop. Parking in the lot by Walters Hall is a risky business unless you have one of the assigned spaces, and you probably **DON'T**.

The Department has the use of a truck and a van which we share with some of the other Departments at the MGSA. Access is controlled by the Technical Director. On occasion and only with prior approval of the Department Administrator, you may be able to use your own transportation and be reimbursed.

PERFORMANCE SPACES

We have three performance spaces. Levin Theater is a 320 (approx.) seat Thrust Configuration space.

The New Theater (which is no longer "new" but has no other name, so no matter how old it gets it will always be "new") is a 349 seat Proscenium theater and is attached but not connected to Levin theater. This is also used by the Dance Department, under our supervision. The lighting and sound booths in this theater are big enough to be used as classrooms for each respective field. The large stage-right wing of the theater is used as the paint space and classroom. There is a greenroom for all students to gather in between classes. The Stage Management office is located off the greenroom.

Jameson Theater (80 seats) is located in the basement of Jameson Residence Hall on Douglass Campus and is the home of the Jameson Project, the studio performance segment of our Directing Program.

JAMESON CURFEW: Work in Jameson **MUST CEASE AT 10:45 PM** and the space is only available when acting or movement classes are not in session. **IF YOU VIOLATE THE 10:45 PM CURFEW IN ANY WAY WE WILL BE IN DANGER OF LOSING THE USE OF THE SPACE.** Remember that Jameson is a Residence Hall, and the rule is in force to allow the students to get a little peace and quiet after 11:00 pm. There is a Jameson Handbook and you must read it.

On Livingston campus we have a warehouse space for Scenery and Properties.

Nicholas Music Center (across the courtyard from Levin Theater) is a concert hall for the use of the Music Department.

PHOTO CALL POLICY

Designers are **STRONGLY** urged to make efficient use of the Archival Photo Call as scheduled for each show. Get request lists into the Stage Manager for the show on schedule. It is possible to ask the staff photographer to clear for full stage shots when they are finished. Stage Managers will mediate if there is a problem.

However, in the event that a designer is not able to get all the shots they need from the photo call, they may take photos during performance under the following conditions:

1. Each designer can shoot for only ONE performance. Designer must notify Stage Manager for the show 24 hours in advance of their intention to take photos.
2. For each performance, only ONE designer may take photos. The designer **ALONE** is allowed to take photos, they may not have assistants or friends with them.
3. Photos must **NEVER** be taken from the house during a performance. For Levin theater, the designer is allowed to shoot from the gallery behind the audience (SM side) **ONLY**. Stay as much out of the sightline of the audience as possible and stay as far back from the rail as possible. The Stage Manager will make sure that the designer is not interfering with any running requirements on the gallery. For New Theater, the designer is allowed to shoot from the booth **ONLY**. The windows must be closed.
4. The designer may not move or roam around during the performance, on either the Levin Gallery or the New Booth. A tripod, set up in one location and fixed, is strongly recommended.
5. Designers shooting during a performance must use a **DIGITAL** camera **ONLY**. The camera **MUST** be programmed for silent operation, **NO CLICKS ALLOWED**. **NO SOUND EFFECTS ALLOWED**. **NO FLASH ALLOWED**. If any of these conditions fail, the designer immediately loses the right to shoot the performance and must stop immediately. (For instance, if the flash goes off just once, accidentally, the designer **MUST** stop shooting immediately.)
6. The designer must set up the camera by half-hour, before house is open and may not strike the camera until the house lights come up after the show. Once the performance starts, the designer must stay for the entire show. **OR**, the designer may strike during intermission if they only need photos from the first act.
7. **NO VIDEO CAMERAS** allowed under these guidelines. **NO DIGITAL MOVIES** allowed under these guidelines. This is for still photos only.
8. Jameson Theater is exempt from all these provisions. No photos **EVER** from the house or the back of house during a performance.
9. If a designer fails to follow any of these guidelines (with the exception of ONE accidental flash), the Stage Manager for the show will inform the Head of Design and Production and Department Administrator and the designer loses the right to take photos during performance for the remainder of their time at Rutgers.

PORTFOLIO REVIEW

Portfolio Review is held at the end of each semester for all graduate and undergraduate design majors. Students are required to attend their scheduled portfolio review. It should be thought of as a final exam. Production majors who have participated in a craft class (props, costume construction, drafting, etc.) should show their work on the day of their review. A schedule of the review times will be posted. Based on the semester review, matters of Artistic and or Academic Probation and/or Dismissal are considered. Recommendations will be made to the Associate Dean of Students after the review.

The design faculty and the staff supervisors attend the Portfolio Review. The student's classwork, portfolio and resumé are evaluated and discussed as well as the student's production assignments and their work in the shops.

A gallery space will be provided on the stage of the New Theater so that the students can exhibit their work for the critique by the professors. Students will be provided with some sort of "wall" space and a portion of a table. Dress forms or other

display requirements can be provided if the student makes arrangements for them in advance. (Students must return all dress forms, etc. immediately after the review). Students should provide their own push pins to display their work on the walls. Sign your work and provide a name card. New students are expected to present previous professional and academic work at this review. All students can present their summer work at the December review. Students are expected to present examples of their best classwork for the semester. Students are expected have their drawing sketchbooks available, but may wish to select special drawings for display. Any realized production work should be displayed.

BFA 4's and MFA 3's are expected to display their work in the form of a "working" portfolio including a resumé. Students will be advised on the format by their advisors.

See the posted schedule of interviews for exact times and display methods. After seeing the work, the design faculty and staff will meet to discuss the student's work and progress. This discussion will form the basis for the critique.

Each design student will be assigned a time for a 15 minute critique. This will take place in the gallery space in front of the student's work, and will include the design faculty/staff and the student. A written report of the critique comments will be placed in each student's permanent file in the department secretary's office, and a copy is given to each student at the review. Students are asked to initial the file copy. This does not mean you agree with the review, only that you heard it.

Production students will be assigned a time for a 15 minute critique to be conducted by the Production faculty.

PRODUCTION FACILITIES

The Department of Theater Arts is part of the Mason Gross School of the Arts, located on the Douglass Campus of Rutgers University. The office of the Dean of MGSA is located on New Street and Livingston Avenue.

The Department of Theater is housed mostly in Walters Hall on Douglass Campus. The main Department office is on the second floor, room 230. Other faculty offices, rehearsal spaces, studio spaces, are in Walters. The Properties Shop and both Costume Shops and Storage are on the first floor in Walters Hall. There are 6 studios for Graduate Designers, shared 2 to 3 to a room.

The Scene Shop is in Levin Theater. The Light Lab is on the second floor of Levin Theater, as well as one rehearsal space. Other acting rehearsal halls are in Rehearsal Hall, Little Theater, and Jameson Theater.

PRODUCTION HOURS

All MFA and BFA design and production students work "crew hours". You get credit for these hours by registering for the Production Techniques classes. See your advisor. . During the first week of class, take your class schedule to your shop supervisor and work out a schedule for your crew hours.

Your grade for the Production Techniques class will be derived from your attendance and the quality of your work. Staff Shop Supervisors will take attendance for each work call, so make sure you check in at the beginning of each call. During the semester Portfolio Review, faculty and supervisors will assess the quality of your work and assign grades accordingly.

Crew hours will be offered weekdays from 1:30 to 5:30 PM. There are also evening calls, once a week, from 6:30 to 10:30 PM. Electrics works Monday evenings; Scene Shop, Costume Shop and Props Shop Tuesday evenings.

"Crew hours" provide the labor to get the shows built, rehearsed, and performed. "Crew hours" also allow you to build your craft skills and are an integral part of the curriculum. We specify minimum hourly commitments in order to schedule the work calls based on a knowledge of the available pool of labor. Most of the time, we can get the work done in the time allotted. Although minimum hourly commitments are required, additional work is sometimes needed. This additional work will vary according to the job assignment. As your responsibilities increase, so does your time commitment. Each student must decide for themselves how to budget their time. You may not excuse late or incomplete classwork on production work. You had better not alienate your peers by not putting in extra work. These are mutually exclusive, incompatible ideas. It's called a paradox.

You will probably have a production/design assignment each semester in addition to your normal production techniques hours. These assignments have SEPARATE and ADDITIONAL hours required. You will be registered for another class

for these assignments which require their own hourly commitments. The production techniques hours and the production/design assignment hours OVERLAP, of course, but you cannot expect to get credit for your production/design assignments by only working your production techniques hours.

These are the weekly hourly requirements:

MFA 1	17 hours per week/13 hours Arch Hist trip weeks
MFA 2/3	20 hours per week
BFA 3/4	12 hours per week
BFA 2	10 hours per week (or as required if assigned as runner on a show)

*Notes:

MFA 1's who are in the Architectural History class must sign in for their hours on Fridays when there is a field trip, but do not have to make up those hours. BFA's in Architectural History are not excused from Friday hours. Arrange your schedule to accommodate them. MFA 1's are excused 3 hours per week in both Fall and Spring semesters to allow for the Intro. To Grad. Studies Class. (MFA 1 total weekly crew hours total 17 per week, with Arch. Hist. Trip hours "counted" but excused). Costume Bagel Saturdays are required of all MFA's and BFA 3's and 4's and can be required for BFA 2's as well. All MFA's and BFA 3's and 4's are required to work the Christmas and Spring "Break" periods.

During technical rehearsal weekends you should plan to make yourself available to help get the show on. Remember that we all depend on the kindness of strangers, and that what goes around comes around. Take the responsibility to extend a helping hand, because next week you'll be the one asking for help.

Persons who are not registered students at Rutgers or on the faculty and staff are not permitted to attend work calls or rehearsals. Don't bring your friends or family to help out. Insurance coverage for those who are not part of the Rutgers community is a fuzzy area we do not wish to bring into focus.

PRODUCTION MEETINGS

Mainstage Show Production meetings are Tuesdays from 6:00 PM to 7:00 PM. These meetings are attended by the Director, Stage Manager, all designers, the Head of Design and Production, the Department Administrator, all shop supervisors and staff and any other students with production assignments that warrant their attendance. The Stage Managers run these meetings and will post notices for these meetings in advance. Usually in Walters 129. Check.

Jameson Production meeting times: Wednesdays from 1:00 PM to 2:30 PM, New Theater Greenroom, usually. Check.

PRODUCTION STAGE MANAGER

A Stage Manager is assigned to each production. A Department Production Stage Manager is appointed as often as it is possible through the Stage Management Program. This person is a third year Graduate Stage Manager who oversees the work of the Stage Managers. Production problems of all kinds should be brought first to the Stage Manager of the particular show. If the problems are unsolvable at that level then go to the Production SM, then the Head of Stage Management, and finally to the Head of Design and Production.

PRODUCTION AGREEMENTS

All students working on productions are asked to sign production agreements. Agreements insure that everyone is aware of production dates and their responsibilities toward that production. This agreement is based on the contracts designers sign in the professional theater. The stage manager for each show will prepare and distribute the agreements for you to sign.

SCHOLARSHIPS

The Theater Department has a fund for graduate scholarships known as the Levin Scholars Fund. Each Graduate Program is allowed a certain portion of the Levin Fund by the Executive Committee. Decisions as to how the money is awarded are made by the Head of each program.

STRIKE POLICY

Strike is held immediately after the last performance. All design graduate students are required to attend. All junior and senior design and production majors must also attend. Crews are also assigned to the strike from the Theater Practice class. The freshmen and sophomores in design and production participate in strike according to the Theater Practice rules regarding strikes which are explained in the Theater Practice session. The mainstage shows generally have their last performance on Sunday afternoon so that strike may end at a reasonable hour.

Theater Practice students are expected to attend two of the strikes for which the Department is responsible. These include mainstage and off-mainstage strikes and the student must sign up on the Theater Practice bulletin board.

Upon arriving at the strike all students are to report to the Technical Director no matter which shop they were assigned to during the build period. The TD will make strike team assignments.

TEACHING ASSISTANTSHIPS

The Dean of Mason Gross School of the Arts assigns a certain number of teaching assistantships to each department. The Executive Committee of our Department then assigns a certain number to each program. Decisions as to who receives the TA's are made by the Head of each program. TA assignments are "as cast". We will try to fit the assignment to your interests, but you may have to work in another area depending on the needs of the department.

The Department awards Teaching Assistantships in order to assist qualified students to pursue their studies. Teaching Assistantships are available to graduate students only. Unlike scholarships, which are few if any strings attached, a TA is a contract for work to be done. In the Department of Theater we offer half-TA's in order to make the funds go farther and to better manage the amount of time owed by the recipients. The only full-TA in the Department is the Production Stage Manager.

From the MGSA Graduate Catalog: "Teaching Assistants are normally appointed for one year. Reappointment depends on competence in the position and **maintaining at least a B average**. A teaching assistant in the Mason Gross School of the Arts cannot have more than one incomplete grade on his or her record at any time during employment as a teaching assistant or the appointment will be terminated." **You cannot be a TA if you are on Artistic Probation.**

If a student in their third year who has a half-TA is offered the opportunity to work away from the school in a professional situation that the faculty agrees will assist them to enter the professional theater, this time away will be granted. If, however, this takes the student away for more than three weeks of a semester*, the half-TA will be withdrawn and passed on to another student to fulfill the job left open. If it is possible to know of these offers by the first of April of the preceding year the Head of Design and Production will try to exchange the half-TA for a Levin scholarship so that the student may have some support for the semester of the internship. All such time away exceeding three weeks must be set up in the preceding semester. All requests to be excused from class and production work must be submitted for approval in writing in advance to the Head of Design and Production.

*Internships are generally served as 2 ½ work days per week for 7 weeks to comply with this rule. Discuss.

TA, WORKSTUDY, PRODUCTION TECHNIQUES INTERSECTIONS

Production experience is an essential component of theater arts education and training. Graduate students must work 20 hours a week in the production shops in order to fulfill the requirements of the program. Exceptions noted above. Occasionally, in the third year, students working on internships will have shop hours reduced on a case by case basis, by permission of Head of Design and Production.

The production requirement may be met in a variety of ways. Students with Work Study must fit the work study hours into the 20 hour commitment. Students with Half Teaching Assistantships must fit the TA hours into a 23 hour commitment. The chart below shows three versions of how the 20/23 hour commitment may be achieved. All hours will be “compensated” either through credit or payment. TA and Work Study hours are paid, production hours receive credit through Production Techniques. Production Techniques will allow for By Arrangement credit, allowing from 1 to 3 credits. As in the chart below, the first 6 hours of crew work will earn one credit, and each additional 7 hours 1 credit.

We will allow students with Work Study to work 7 hours per week in the shops as part of the 20 hour commitment, as shown below. Any additional Work Study must be worked in addition to the 20 hour a week commitment.

During the Christmas Break work period, when the shops work 2 weeks of 8 hour days, students with Work Study can be paid for 14 hours per week.

EXAMPLES:

A student with neither TA nor work study would work all 20 hours for 3 credits of Production Techniques.

A student with a TA, but no work study would receive 2 credits of Production Techniques, work 7 hours in the shop as part of their TA hours, and 3 additional TA hours in addition to the 20 hours.

A student with a TA and Work Study would receive 1 credit of Production Techniques, work 7 hours in the shop as part of their TA and 7 hours as part of their work study, and an additional 3 TA hours outside the shop hours, and whatever extra Work Study hours they can fit in.

	1 cred 6 hrs	1 cred 7 hrs	1 cred 7 hrs	Work Study 7 hrs	TA Shop Hours	Total Shop Hours	Addit ional TA Hours	Total Hours Each Week
Student with no TA, no Work Study	6	7	7			20		20
Student with TA, no Work Study	6	7			7	20	3	23
Student with TA and Work Study (Normal 3 hour TA commitment)	6			7	7	20	3	23
Arch. Hist and Scenic Art TA's	6		7*		4	17	6	23
Cost. Thea. Prac. TA	6		7*		3	16	7	23

- *7 hours from whichever column applies, based on if they have work study or not.

TEACHING ASSISTANTSHIP HOURLY COMMITMENTS

Teaching Assistants with half-TA’s work 10 hours a week. The hours required for each job vary, but are usually less than 10 hours per week. Each TA will work the additional required hours in their assigned shop. Total weekly shop hours vary from 17 to 20 hours per week as in the table below. The following description and chart shows the ways in which TA work, Work Study, and Production Techniques credits intersect. In all cases, MFA 1’s who are in the Architectural History class must sign in for their hours on Fridays when there is a field trip, but do not have to make up those hours. **MFA 1’s are excused 3 hours per week in both Fall and Spring semesters to allow for the Intro. To Grad. Studies Class. (MFA 1 total weekly crew hours total 17 per week, with Arch. Hist. Trip hours “counted” but excused).**

The TA job hours (per week) represent the average amount of time it should take each week to do the job. The number of shop hours you must work in the “TA Shop Hours” and “Production Technique Shop Hours” categories are fixed. If it takes you longer to do your job one week, you can’t deduct hours from the shop hours. If you are having regular problems getting the job done in the amount of time allotted, see Head of Design and Production.

Job Description	TA Job Hours Per week	← SHOP HOURS PER WEEK TOTAL →			
		MFA 1	MFA 1 AH trip wks	MFA 2/3	MFA 2/3 AH trip wks
Arch Hist TA	3	X	X	20	16
Props Rentals	3	17	13	20	
Costume Rentals	3	17	13	20	
Scenic Art	6	X	X	17	
Cost/Hist and Rend.	4	X	X	19	
Makeup Class	6	14	10	17	
Props Shop/Maint./Rent	3	17	13	20	
Paint Shop	3	17	13	20	
Cost. Thea. Prac.	7	X	X	16	
Jameson	3	17	13	20	
Fund./Intro. To Lighting	4	X	X	19	
CAD Class	4	X	X	19	
*Lobby Display/Drawing	1.5	16	12	19	

*This TA generally TA for one semester and Levin for other, so duties shared over two semesters.
X=Position cannot be filled by student in this class

TEACHING ASSISTANT JOB DESCRIPTIONS:

Architectural History

An MFA 2 or 3, they accompany the class on all field trips to museums, and advise students on their drawing, etc. Must take attendance for all trips and classes, attend all classes to help with the slide projector, etc., deliver one lecture per semester (under guidance of professor), conduct mid-term and final review sessions and grade the notebooks and picture collections.

Props Rental

This position is responsible for coordinating and keeping records of all rentals and loans of properties from the warehouse under the supervision of the Properties Supervisor. Must be available for regularly scheduled props rental hours (set up at mutual convenience of Props Supervisor and Student). [This includes being there for the stage managers and assistant designers pulling and returning rehearsal props for department shows.]

Costume Rental

This position is responsible for coordinating and keeping records of all rentals and loans of costumes from costume storage under the supervision of the Costume Shop Supervisor. Must be available for regularly scheduled costume rental hours (set up at mutual convenience of Costume Shop Supervisor and Student). [This includes being there for the stage managers and assistant designers pulling and returning rehearsal costumes for department shows.]

Scenic Art

This position serves as TA to Professor Miklojcik in supervising the lab sections of Scenic Art and taking attendance at lectures.

Light Lab and Rentals

This position must maintain and set up the Light Lab for all classes and crew calls, plus be available during regularly scheduled hours for rentals and returns, including keeping all paperwork.

Costume History and Rendering Class

This position serves as TA to Professor Esposito in the Costume History and Rendering Class. Arranges for models and any preparation of class spaces, lecture materials, etc. at the direction of the professor.

Make-up Class

This position teaches class in makeup for undergraduates and graduates. 1 class per semester includes preparation and grading of projects.

Props Shop

This position serves as an assistant in the props shop for a specific and regularly scheduled time, at the mutual convenience of the Properties Supervisor and the Student. Time does not count as shop time.

Paint and/or Paint Class

This position preps and keeps the paint shop clean and stocked. During Spring the duties include prep for Scene Painting Professor for the paint class.

Costume Theater Practice

This position supervises the work of undergraduates in their fulfillment of Theater Practice hours in the Costume Shop, under the supervision of the Costume Shop Supervisor.

Lobby Display and Friday Drawing Class

This position creates the Lobby displays for all Department Main Stage and Off Main shows. Collect, arrange in an artistic and delicate way, and return all artworks, models, rendering, etc. For Friday Drawing class position will arrange for models, prepare class space before class and restore it after class, take attendance, and other duties at the direction of the professor.

Jameson

This position supervises and maintains the Jameson Theater, including but not limited to maintenance and repair of the modules, lighting instruments and control and sound equipment. In some cases, this position will not be

able or required to perform the actual repairs but are responsible for getting the equipment to the appropriate staff member for repair. Should check in with each Jameson show at least once during technical rehearsal times.

Computer Lab

This position supervises and maintains the Computer Lab, manages the access up to a point, and makes sure all users are trained in the basic start up and shut down procedures. They may assist the professor teaching the class, and may at times teach portions of the class.

Intro. To Lighting/Fundamentals of Lighting/CAD Class

These positions serve as assistants to the professors. Attend all classes and prepare materials for class as required.

VACATIONS

Students are excused after the final portfolio review, unless the student has further final exams in other classes. For Fall semester, this is usually between the 20 - 24 of December. We will attempt to set this date in the early part of the semester so that students can make travel reservations. No reservations should be made until the date is officially posted AND FINAL EXAM SCHEDULE IS POSTED. The Spring portfolio review usually occurs sometime in the second week of May.

CHRISTMAS

Students must return after Christmas on the date designated. This date is usually in the first week of January. We rehearse and build shows during what is a semester break for the non-theater majors. The shops are open for the regular 8 hour day and ALL graduate students and BFA 3 AND 4 undergrads are expected to work during that time.

SPRING BREAK

We do not take the entire spring break. We are usually in the midst of building our big spring show. All shops will be closed for the first 4 days of break, then we are back in business with 8 hour days. Graduate students and BFA 3's and 4's are expected to work during this time.

THANKSGIVING

The University takes off Thursday and Friday of Thanksgiving weekend. Depending on production work we may take off only Thanksgiving day. There is often a production in technical rehearsals on Thanksgiving weekend.

EASTER

The University does not allow any days off for Easter since it occurs on a Sunday. Neither do we. We almost always have a 10 out of 12 technical rehearsal on Easter Sunday.

We follow general University policy regarding religious holidays. Out of courtesy to your fellow students and faculty you must inform the Shop Supervisors well in advance if you are taking religious holidays so work can be planned accordingly.

ACADEMIC POLICIES AND PROCEDURES

ACADEMIC CRITERIA

The following criteria will constitute the method by which the Design Program evaluates students and assigns grades.

1. Industry standard of skills: As a conservatory-style professional training Program, we use the practical standards of the industry as a template by which to measure the student's progress. Whenever possible, the student's work will be held to these standards and graded accordingly. The generally accepted level of proficiency required by the theater industry is the model for the student's performance.
2. Attendance: Many of our classes teach technical skills (drawing, cutting, model building, etc.). These skills form the vocabulary the designer uses in order to communicate design ideas. These skills can only be taught by hands-on repetition. Gaining technical facility requires practice, and practice can only be assured by attendance.
3. Punctuality: Being on time to classes and work calls is absolutely imperative in the theater business. Also important is completing all assignments on time and in the correct order. Many of the studio classes require that the student build on the work of earlier assignments.
4. Responsibility and Leadership: Theater is a process of collaboration and the commitment to crew assignments must be taken seriously. Leadership and initiative are expected to be a part of the student's overall learning experience. Students must show an ability to work well with others at all levels of the production experience. They must demonstrate an ability to budget time efficiently, both in crew assignments and class projects. They must learn to take responsibility for their actions without excuse or complaint.

All students can expect to be graded by the following criteria. See the MGSA graduate catalogue for an explanation of school grading policy.

- A Exceptional technique, all work finished on time and in order, excellent leadership abilities and the ability to make better-than-average intuitive leaps of imagination when solving a design problem. Takes criticism well and participates in class discussion. Expresses ideas clearly and backs up all work with proper research.
- B Good technique, all work finished on time and in order, very good leadership abilities. Progress towards solving design problems is good, but leaps are more mechanical, not yet intuitive. Takes criticism well and participates in class discussion. Learning to express ideas well and backs up all work with proper research.
- C Technique and thought processes unsophisticated. Work generally finished on time and in order, but the solving of design problems is not fully understood. Undeveloped leadership abilities. Expresses ideas clumsily and has not fully grasped the importance of research.
- D There is no grade of D in Mason Gross School of the Arts.
- F Very irregular participation in projects and critiques, failure to complete assignments. Irresponsible behavior towards crew assignments. Very poor attendance.

GENERAL EVALUATION CRITERIA

The requirements listed below in the sections "Design Abilities", "Technical Skills", and "Leadership Skills" will form the template for the evaluation made by the faculty as to the student's progress. Even taking all this into consideration, there will be aspects of the evaluation that are necessarily subjective. The faculty members, as working theater artists themselves, will respond to the student's work not only as teachers but as artists. The student has a right to expect the faculty to employ their knowledge based on artistic training and experience as a part of the evaluation process.

Design Abilities

The student must possess the abilities listed below which are concerned with how a theater artist processes information. The ability to assemble ideas in a unique and expressive way is the mark of a designer. The technical skills listed in the following section must be integrated with an ability to think clearly about the theatrical art. The student must exhibit:

Mastery of historical and period styles and how the behavior and social context of individuals changes on account of them.

Mastery of historical and traditional styles of theater design.

A working knowledge and appreciation of the standard classical literature of the theater.

An understanding of the need to complete all assignments on time and in order. The nature of theatrical training requires the student to continually build on past work, and their progress cannot be analyzed unless assignments are completed as required. The student must also gain the ability to organize their time efficiently.

An ability to read and analyze a script and extract a design idea from it that not only solves the problems as required but reflects the designer's artistic response to the piece.

An ability to take constructive criticism. Students must also develop the ability to critique the work of others in an intelligent and expressive way.

An ability to collaborate and express themselves clearly in conversation with other designers and directors. They must not only express their own design ideas well, they must exhibit openness to other ideas and show an ability to integrate other ideas with their own.

Technical Skills

Students must also develop and exhibit mastery of the following technical skills necessary to communicate design ideas: (not all skills apply to all specialties)

Sketching and drawing in a classical, naturalistic manner.

Working in watercolor, pastel, colored pencil, inks and other color media.

Proportion, color theory, composition, texture.

A good working knowledge of the vocabulary of the theater and the relative merits of the two basic venues of production, the Proscenium and the Thrust or Round.

A good working knowledge of how to conduct research in the library and other sources.

Drafting and modelmaking.

Basic familiarity with the tools and techniques of scenery construction, rigging and painting.

Craft skills necessary for use in the creation of properties.

Tailoring, cutting, draping, pattern drafting and fitting.

Computer literacy in basic database/lighting, drafting and photo manipulation programs.

Basic familiarity with electricity, lighting instruments and control systems.

Some of the above technical skills are applicable to one discipline more than the others and allowances will be made, but all designers should be familiar with all the skills in order foster better collaboration between designers.

Leadership Skills

The student must develop leadership skills. Theater has evolved a traditional and specific working hierarchy that allows the production process to be managed. It is important that all theater artists be familiar with the organization of this hierarchy and their place within it. As a student, and as a working professional, an individual can expect to be assigned to various jobs within this hierarchy. You need to know how to take instructions and how to give them. We are training designers who usually occupy positions of authority and responsibility, and we need to see a continuing growth of the necessary leadership and management skills.

The student must exhibit:

Prompt attendance to all classes, meetings, crew calls.

An ability to work well with others, both as a crew member and as a crew chief.

A basic working knowledge of the traditional methods of managing a theatrical task and using the time and talents of the crew efficiently.

Responsibility to the work process. If assigned a job, the student must fulfill the requirements completely and without hesitation. Attendance is absolutely vital, and work must be performed promptly and with a positive attitude.

Initiative. Within the framework of their assignment, the student must take responsibility for assuring that their work is fitting into the overall effort. They must keep up an active communication with their supervisor to ensure that all tasks are performed in the proper order and all the information is up to date.

An ability to take responsibility for their actions without excuse or complaint.

An ability to think quickly and clearly "on their feet" and to work well under pressure.

ARTISTIC DISMISSAL AND PROBATION CRITERIA

Students enrolled in the BFA or MFA Design programs offered by the Department of Theater Arts of the Mason Gross School of the Arts are expected to meet the following criteria or are subject to "Artistic Dismissal." Generally, a student having trouble meeting the criteria is placed on "Artistic Probation" as a first resort. The student will be given a critique and a letter identifying the problems and expectations for resolving them. Artistic Dismissal and Probation are issued by the MGSA Dean of Students. The design faculty and staff make recommendations to the Dean regarding these issues.

From Rutgers Undergraduate Catalog: "For Theater Arts majors, a grade of D or F in a core course is grounds for dismissal. The first C in a core course results in artistic probation, the second C in a core course is grounds for dismissal. In the general Theater Arts requirements, any F may result in dismissal. A general Theater Arts requirement in which a D is received must be retaken and a grade of C or better must be achieved. A course may only be retaken once."

From MGSA Graduate Catalog: "Normally a grade of B or better is required in all course work. Students who earn a grade of C in a core course are placed on artistic probation. A second grade of C in a core course is grounds for artistic dismissal. A failing grade in any course results in academic dismissal. No student may receive more than 9 credits for courses in which he or she earned C grades. The graduate faculty reviews students' grades after each term. Students who have not maintained satisfactory academic or professional standards in any phase of the program may be required to end their studies and to withdraw from MGSA. A student receiving notice of academic dismissal may appeal this action only by writing to the theater arts department's Scholastic Standing Committee."

Artistic Probation will not entail any release from Production or Design assignments. A B. F. A. on Artistic Probation will not be allowed to attend the semester in London.

ARTISTIC EVALUATION, WARNING, PROBATION AND DISMISSAL PROCEDURES

1. Each program must convene its faculty twice a semester to evaluate student progress: once mid-semester and once during the final exam period. These faculty evaluation meetings are mandatory. The mid semester evaluations are scheduled for Wednesday morning of the seventh week.
2. Any student who will be placed on warning, probation or potentially dismissed must have a face-to-face meeting with the head of program and one additional member of that program's faculty within one week of the evaluation meeting. These meetings should not be conducted with only the student and the head of program present.
3. After the mid-semester evaluation each member of the faculty, in whose class a student has a problem, must immediately provide a written paragraph to the head of program (1) describing the student's difficulties and (2) outlining what the student must accomplish to be removed from Warning or Probation.
4. After the final exam evaluation meeting each faculty member must provide written evaluations for all students no later than two days after the meeting.
5. Any student who is on Warning or Probation at the time of the meeting must be reevaluated and have the Warning or Probation continued (see below for Warning, Probation and Dismissal instructions) or rescinded based on having met the conditions set out by the faculty and corrected the faculty concerns. Student must be advised in writing if the Warning or Probation is being rescinded.
6. **Artistic Warning:** When the head of program receives written evaluation from all faculty members they should send the student a letter detailing the concerns, outlining the conditions for removal from Warning, placing the student on Warning, and requiring the student to schedule a face-to-face meeting with the specific faculty concerned. A copy of the letter must be sent to the Department Chair.
7. **Artistic Probation:** When the head of program receives written evaluation from all faculty members they should send a letter with a paragraph summarizing the concerns and conditions for removal to the Department Chair and recommending that the student be placed on Probation. Copies of all evaluations must be attached from this evaluation and any previous evaluations or warnings that affect the Probation. The Department Chair will send a letter to the student placing them on Probation, detailing the concerns (the paragraph provided by the head of program) and recommending a face-to-face meeting with the head of program and the specific faculty concerned. A copy of the letter will be sent to the Mason Gross Dean of Students.
8. **Artistic Dismissal:** The Head of Program must compose a paragraph detailing the concerns about the student to be dismissed and send it in a letter to the Department Chair requesting that the student be Artistically Dismissed within two days of the faculty meeting. Copies of a transcript, current and previous evaluations, warnings or probations must be attached as well as any previous correspondence that affects the Dismissal. (Please do not send a copy of this letter to the Dean of Students since the Chair needs to review it and recommend the dismissal to the dean directly.) The Department Chair will review the records and send a letter to the Mason Gross Dean of Students recommending the Artistic Dismissal as well as detailing the concerns (the paragraph provided by the head of program) and providing attachments. A face-to-face meeting with the student, head of program and at least one other member of the student's faculty should be scheduled immediately to advise the student of the faculty's recommendation to dismiss.
9. Copies of all correspondence and evaluations must be given to the department secretary to be placed in the student's file becoming a permanent part of the student's record.
10. Where possible, students in danger of dismissal should be counseled about the faculty concerns and advised to withdraw or seek transfer. Undergraduate students who are dismissed in December have time to apply for transfer to another college or conservatory. The student may apply for a College-to-College Transfer to another division of Rutgers but it will take a full semester to accomplish that transfer. In that case, the Dean of Students may be able to allow the student to register for the next semester while the College-to-College Transfer is pending. A student who is dismissed in the month of May will not be able to accomplish transfer to another college before January. The student may meet with the Dean of Students to begin the process of a College-to-College transfer to another division of Rutgers.

ATTENDANCE POLICY

The attendance policy for the Design and Technology program, both M.F.A. and B.F.A. is that 2 unexcused absences from any class or crew call will result in failure of that class. Your professor or supervisor has the right to determine what they regard as “unexcused”. University religious holidays will be accepted, but let your professor or supervisor know in advance if you will be missing class because of a religious holiday. Illness has a better chance of being “acceptable” if you have a note from the doctor or health service. More than four absences due to illness, even though excused, MAY result in a failure of the class, or a requirement to retake it. Extensive absence due to illness will be discussed with the Department Chair and the MGSA Dean of Students to determine the correct course of action.

One unexcused absence will result in a drop of one full grade for the class at the very least. Being late to class will also cost you. Three lates of 10 minutes or longer will add up to 1 unexcused absence, and lates of lesser amounts will erode your grade to some degree. Faculty and staff will use their own best judgment for the enforcement of these rules.

B.F.A. COMMITMENT TO MAJOR

BFA Design and Production students must commit to their major by the end of their second year so that production assignments can be made correctly and build to more advanced assignments. If a BFA wants to change their major after the end of the second year, they need special permission in writing from the program head and may be required to stay for more time to properly fulfill their production assignments.

BFA Design and Production Majors to choose from are:

BFA Design: Sets, Lights, Costumes and Costume Technology

BFA Production: Stage Management, Technical Direction.

The Department does not have the resources to support Majors in Sound Design, Properties, or Master Electrician.

BFA DESIGN PROGRAM CORE COURSES

From the MGSA catalog: “For Theater Arts majors, a grade of D or F in a core course is grounds for dismissal. The first C in a core course results in artistic probation; the second C in a core course is grounds for dismissal. In the general theater arts requirements, any F may result in dismissal. A general theater arts requirement in which a D is received must be retaken and a grade of C or better must be achieved. A course may only be retaken once”. All core and required classes must be taken at MGSA New Brunswick campus unless permission received in writing, in advance from Dept. Chair.

General Theater Core:

ALL BFA 1 AND 2 CLASSES ARE CORE COURSES FOR ALL MAJORS.

Portfolio Preparation Class for all Majors.

Set Designers:

Set Design 1

CAD Drafting (AutoCad or Vectorworks)

Costume Designers:

Costume Design 1

Costume Design 2

Costume Construction Techniques

Lighting Designers:

Fundamentals of Lighting

Lighting Design 1

CAD Drafting

Costume Technology:

Costume Construction Techniques

Tailoring

Draping

BFA PRODUCTION AND DESIGN ASSIGNMENT MINIMUMS

Students must fulfill the following production assignments in order to graduate. A main feature of this Department is allowing all students to develop, through their production and design assignments, the proper technical, collaborative and leadership skills in their chosen field of study.

BFA Designers:

1. Assist on at least one Mainstage production.
(For a Lighting Designer, this may be ME one show, ALD another).
2. Design at least one Jameson show.
3. Design at least one Mainstage show (as assigned, if available. NOT GUARANTEED.)
4. Two semesters of 07.966.123
Two semesters of 07.966.323
Four semesters of 07.966.411 (Three if attending London Program Fall of BFA 3 year).

BFA Production Majors: (Stage Managers and Technical Directors/Costume Technologists)

1. Two semesters of 07.966.123
Two semesters of 07.966.323
Four semesters of 07.966.411 (Three if attending London Program Fall of BFA 3 year).
2. Production majors can expect one (or more) assignments per semester, in all 4 years of the program (after BFA 1 Fall semester) as either Production Assistant, Assistant Stage Manager, Stage Manager, Assistant Technical Director, Technical Director, Assistant Costume Shop Supervisor, Assistant Master Electrician, Master Electrician, Assistant Sound Designer, Sound Designer and/or Special Construction Projects as assigned.

MFA DESIGN PROGRAM CORE COURSES

From the MGSA catalog: “Normally a grade of B or better is required in all course work. Students who earn a grade of C in a core course are placed on artistic probation. A second grade of C in a core course is grounds for artistic dismissal. A failing grade in any course results in artistic dismissal. No student may receive more than 9 credits for courses in which he or she earned C grades”.

*M.F.A. 1 courses with asterisk are required for all majors Fall semester; Spring semester by elective, unless otherwise noted. Costume History and Rendering, when taken together, is 2 credits. When only Costume History is taken, it is 1 credit. Spring Electives generally to allow student to take another class in their concentration. **This is MAY BE REQUIRED for Costume majors, since if they don't “replace” Drafting or Lighting, they MAY fall below minimum 12 credits required per semester.** It depends on the credits you receive for Production Techniques vis a vis financial aid. See Schlaar for details. All core/required classes must be taken at MGSA New Brunswick campus.

General Core: (All Majors):

Production Techniques
History of Architecture
Costume History
Elements of Design
Director/Designer Relationship
Drawing Practice
MFA 1 and MFA 2 Design Projects (Jameson, Assisting, and Mainstage).
Thesis (Performance Project: Theater Arts)

Set Designers:

*Fundamentals of Drafting (2 semesters)
*Costume Rendering (F semester)
*Fundamentals of Lighting (F semester)
Set Design 1
Set Design 2
CAD Drafting (AutoCad or Vectorworks, 2 semesters total)

Costume Designers:

*Costume History and Rendering (2 semesters)
*Fundamentals of Drafting (F semesters)
*Fundamentals of Lighting (F semester)
Seminar: Costume History
Costume Design 1
Costume Design 2
Draping

Lighting Designers:

*Fundamentals of Drafting (2 semesters)
*Fundamentals of Lighting (2 semesters)
*Costume Rendering (F semester)
Lighting Design 1
Lighting Design 2
CAD Drafting (Vectorworks or AutoCad, 2 semesters)

Costume Technology:

*Costume History and Rendering (2 semesters)
*Fundamentals of Drafting (F semesters)
*Fundamentals of Lighting (F semester)
Seminar: Costume History
Draping
Tailoring
Costume Construction Projects

MFA PRODUCTION AND DESIGN ASSIGNMENT MINIMUMS

M.F.A. candidates are accepted with the assumption that they will complete the program in their major. Production assignments are program schedules are made based on this assumption. A candidate who wishes to change their major must petition the Head of Program, in writing, for permission. This permission may be denied, and is not negotiable. However, if permission is granted to change majors, the student will be required to stay as much longer in the program as necessary to complete the full, required complement of classes and production/design assignments, and may be required to fulfill certain production requirements in their "original" major, as deemed necessary by the Head of Design and Production.

M.F.A. majors permitted in the program are Set Design, Lighting Design, Costume Design, Costume Technology and Stage Management.

M.F.A. Design majors (Sets, Lights, Costumes) must design two (2) Jameson productions in their first year; Assist on two (2) Mainstage productions in their first year; Design at least one (1) Mainstage production in their second year and two (2) thesis shows in their third year, or 1 show and 1 internship.

M.F.A. Costume Technology majors must design at least one (1) Jameson production in their first year; Assist on at least one (1) Mainstage Show in their first year; Assist or Supervise Costume Shop at least once in their second year and work on a number of special costume construction projects (as assigned); and Supervise Costume shop for two (2) thesis shows in their third year, or 1 show and 1 internship. Special costume construction projects may also be required in the third year, as assigned.

M.F.A. Stage Managers can expect to have at least one assignment per semester (and almost certainly more) as an Assistant Stage Manager, Stage Manager or Production Stage Manager for Jameson and Mainstage Shows. Additional venues may be assigned as required (Showcases, etc.). Stage Managers must complete 1 semester of Internship and stage manage one Mainstage production in their third year, as arranged with the Program Supervisor.

MFA DESIGN THESIS INFORMATION

The Thesis Project is allowed 12 credits. In the course listings the title is: Performance Project Theater Arts. 08.966.703/704. Consult with your advisor on how to break the 12 credits up over the two semesters. It can be 6 and 6 but is often 8 and 4, etc.

All graduate students must do a thesis project. There are two thesis types; Production and Written. Set, Costume and Lighting Designers will prepare Production theses. Costume Technology and other Production majors will prepare written theses.

A Production thesis generally consists of the designs for two (2) Department shows. Candidates will be expected to produce all paperwork, drawings, models, elevations, production books, etc. that would be required for a professional production. Candidates will keep a written journal of the design process, including notes on all design conversations, meetings and daily reports on the progress of the show through the shops. A summary should allow for a self-critique of the design and process. A formal, written thesis is not required. Candidates will attend a thesis critique at the end of the semester for each show. This critique will usually be in the evening of one of the days of Portfolio Review at the end of each semester. The candidate will be expected to defend their design orally against a panel consisting of the design faculty. The candidate will bring to this critique all design materials and paperwork for the show. The journal will be made available to the faculty prior to the critique session, and must also be included in the presentation.

If part of the thesis is an internship, Candidates will keep a written journal of the internship. In this journal they should describe in detail each task and analyze what they learned and how they will apply this new skill to their future work. They should mention the people they work with, their title or position, and what they learned from them. The journal should start with a brief but specific statement of the expectations and goals, and end with a comprehensive summary of the internship, commenting on how the expectations and goals were met and how they changed. This journal will be presented to the design faculty 2 weeks before the oral defense session at the end of the semester.

The critique session will allow for wide-ranging questions about the production from the faculty. The candidate can expect a good deal of supervision and working opinion about the thesis project from the faculty members in their own area during

the production process, but the critique session will allow faculty members from the other areas to comment on the candidate's work. Be prepared to defend your design or internship from any and every point of view.

Costume Technologists and other Production majors will prepare written theses. (If a portion of a design thesis is an internship, a written report on the internship will be required.) There are Department guidelines and outlines for the preparation of written theses. These written theses will be judged by the design faculty (and appropriate Staff Supervisors) in an oral defense session like the one for designers. The written thesis must be made available to all faculty members 2 weeks in advance of the defense session. See your advisor for specific details.

MFA DESIGN THESIS REQUIREMENTS:

Costume Design Thesis Requirements (As of: Aug. 29, 2003)

Mason Gross School of the Arts, Department of Theater

Vickie Esposito, Advisor

Thesis credit is Perf. Proj. Thea. Arts. (08.966.703)

12 credits total in third year, can be apportioned to fit your schedule, but approximately 6 credits per semester. See your advisor.

Design Thesis (Department Subscription Show):

Journal of all meetings, conversations, events. Begin with an introduction including the name of the play, the playwright, director and all other design and stage management team members. Also include the theater and the dates of performance. In the early process, entries can be per meeting, but once production starts, it should be daily, reporting and analyzing the progress through the shop(s), rehearsals, technical rehearsals, previews and opening night. Journal due to thesis jury two weeks before jury appointment (portfolio review). Make three copies, please. Typed, double spaced, and bound in a folder.

Finished set of color renderings, notes and swatches.

Finished and complete bible.

All millinery, wig, craft, or special make-up sketches, research, etc.

Research packet in binder.

Include all preliminary sketches.

Note: These items must be in full professional order before thesis will be granted. If there is a deficiency in sketching/presentation renderings, they will be reworked or redone.

Internship Thesis:

In order to keep your TA, an internship can generally be no more than 7 weeks of a semester for 2 ½ days per week. Work out schedule with advisor.

Thesis journal required. This must include an introduction defining the location/purpose of the internship and the expectations you have for it. Note who the people are you are working with. Include a daily report showing tasks performed, persons worked with, and an analysis of the value of the day's work. This should be as specific as possible, noting multiple tasks separately. Finish with a conclusion in which you summarize the value of the internship and note how it met or did not meet your expectations, and whatever new things you learned. Comment on how the skills you learned will benefit your future career.

Include in the packet drawings, photographs, etc. of any and all work that you did, if appropriate. Consult with your advisor.

Journal due to thesis jury two weeks before jury appointment (portfolio review). Make three copies, please. Typed, double spaced, and bound in a folder.

Costume Technology Thesis Requirements (As of: Oct. 8, 2003)

Mason Gross School of the Arts, Department of Theater

Virginia Johnson, Advisor

Thesis credit is Perf. Proj. Thea. Arts. (08.966.703)

12 credits total in third year, can be apportioned to fit your schedule, but approximately 6 credits per semester. See your advisor.

Costume Technology Thesis (Department Subscription Show):

Journal of all meetings, conversations, events. Begin with an introduction including the name of the play, the playwright, director and all other design and stage management team members. Also include the theater and the dates of performance. In the early process, entries can be per meeting, but once production starts, it should be daily, reporting and analyzing the progress through the shop(s), rehearsals, fittings, technical rehearsals, previews and opening night. Journal due to thesis jury two weeks before jury appointment (portfolio review). Make three copies, please. Typed, double spaced, and bound in a folder.

Finished set of color renderings, notes and swatches.

Finished and complete construction bible.

All Costume Shop Supervision paperwork.

A full account of the show's expenses.

Note: These items must be in full professional order before thesis will be granted.

Internship Thesis:

In order to keep your TA, an internship can generally be no more than 7 weeks of a semester for 2 ½ days per week. Work out schedule with advisor.

Thesis journal required. This must include an introduction defining the location/purpose of the internship and the expectations you have for it. Note who the people are you are working with. Include a daily report showing tasks performed, persons worked with, and an analysis of the value of the day's work. This should be as specific as possible, noting multiple tasks separately. Finish with a conclusion in which you summarize the value of the internship and note how it met or did not meet your expectations, and whatever new things you learned. Comment on how the skills you learned will benefit your future career.

Include in the packet drawings, photographs, etc. of any and all work that you did, if appropriate. Consult with your advisor.

Journal due to thesis jury two weeks before jury appointment (portfolio review). Make three copies, please. Typed, double spaced, and bound in a folder.

Lighting Design Thesis Requirements (As of: Aug. 29, 2003)

Mason Gross School of the Arts, Department of Theater

Mitch Dana, Advisor

Thesis credit is Perf. Proj. Thea. Arts. (08.966.703)

12 credits total in third year, can be apportioned to fit your schedule, but approximately 6 credits per semester. See your advisor.

Design Thesis (Department Subscription Show):

Journal of all meetings, conversations, events. Begin with an introduction including the name of the play, the playwright, director and all other design and stage management team members. Also include the theater and the dates of performance. In the early process, entries can be per meeting, but once production starts, it should be daily, reporting and analyzing the progress through the shop(s), rehearsals, technical rehearsals, previews and opening night. Journal due to thesis jury two weeks before jury appointment (portfolio review). Make three copies, please. Typed, double spaced, and bound in a folder.

Finished plot and section, drafted (CAD ok).

Finished and complete paperwork.

Drawings/plans for any special effects and research.

Research packet in binder.

Include all preliminary sketches, if any.

Note: These items must be in full professional order before thesis will be granted. If there is a deficiency in presentation or completeness, they will be reworked or redone.

Internship Thesis:

In order to keep your TA, an internship can generally be no more than 7 weeks of a semester for 2 ½ days per week. Work out schedule with advisor.

Thesis journal required. This must include an introduction defining the location/purpose of the internship and the expectations you have for it. Note who the people are you are working with. Include a daily report showing tasks performed, persons worked with, and an analysis of the value of the day's work. This should be as specific as possible, noting multiple tasks separately. Finish with a conclusion in which you summarize the value of the internship and note how it met or did not meet your expectations, and whatever new things you learned. Comment on how the skills you learned will benefit your future career.

Include in the packet drawings, photographs, etc. of any and all work that you did, if appropriate. Consult with your advisor.

Journal due to thesis jury two weeks before jury appointment (portfolio review). Make three copies, please. Typed, double spaced, and bound in a folder.

Set Design Thesis Requirements (As of: Aug. 29, 2003)

Mason Gross School of the Arts, Department of Theater

Michael Miller, Advisor

Thesis credit is Perf. Proj. Thea. Arts. (08.966.703)

12 credits total in third year, can be apportioned to fit your schedule, but approximately 6 credits per semester. See your advisor.

Design Thesis (Department Subscription Show):

Journal of all meetings, conversations, events. Begin with an introduction including the name of the play, the playwright, director and all other design and stage management team members. Also include the theater and the dates of performance. In the early process, entries can be per meeting, but once production starts, it should be daily, reporting and analyzing the progress through the shop(s), rehearsals, technical rehearsals, previews and opening night. Journal due to thesis jury two weeks before jury appointment (portfolio review). Make three copies, please. Typed, double spaced, and bound in a folder.

Finished ½ inch scale model, fully painted, with all furniture and dressing.

Finished and complete set of drafting in ½ inch scale. CAD ok.

All prop sketches, research, etc.

Research packet in binder.

Include all prelim. Sketches/models, etc.

Note: Since the production process can overwhelm the preparation process, you can expect to rebuild or finish the ½ inch model under supervision of thesis advisor. You can expect to redraft or revise heavily the ½ inch drafting, under supervision of thesis advisor. These two items must be in full professional order before thesis will be granted. If there is a deficiency in sketching/presentation renderings, this will be reworked or redone, too.

Internship Thesis:

In order to keep your TA, an internship can generally be no more than 7 weeks of a semester for 2 ½ days per week. Work out schedule with advisor.

Thesis journal required. This must include an introduction defining the location/purpose of the internship and the expectations you have for it. Note who the people are you are working with. Include a daily report showing tasks performed, persons worked with, and an analysis of the value of the day's work. This should be as specific as possible, noting multiple tasks separately. Finish with a conclusion in which you summarize the value of the internship and note how it met or did not meet your expectations, and whatever new things you learned. Comment on how the skills you learned will benefit your future career.

Include in the packet drawings, photographs, etc. of any and all work that you did, if appropriate. Consult with your advisor.

Journal due to thesis jury two weeks before jury appointment (portfolio review). Make three copies, please. Typed, double spaced, and bound in a folder.

RESIDENCY AND PRODUCTION REQUIREMENTS

The Design and Production program requires a four year residency requirement for the B.F.A. program and a three year residency requirement for the M.F.A. program. (Transfer students will be considered on a case by case basis.) Total credit hours are not the only criteria for graduation. All classes and production/design assignments must be completed before you are eligible for graduation. Your academic advisor will advise you regarding your assignments and course requirements. All TA, production and design assignments are AS CAST, in other words, if assigned, you must perform them. We will take requests under advisement, but in the final analysis, the assignments made by the faculty supervisors are not negotiable.

Artistic Probation will not entail any release from Production or Design assignments.

SHOP INFORMATION AND PRACTICES

COSTUME SHOP PRACTICE

Staff:

The Shop Supervisor is Cathy Homa-Rocchio and the Costume Technology Professor is Virginia Johnson. Work study and students fulfilling their production hour commitments supplement the staff. Usually there is a TA assigned to the costume shop and a TA assigned to supervise the loan and rental of stock (Costume Loan Supervisor).

Budget:

The budgets are set by the Head of Design and Production (R. Michael Miller) and the Department Administrator. Requests concerning extra funds should first be discussed with the faculty and staff advisors before making a request of Mr. Miller.

Petty cash:

The Shop Supervisor has a petty cash fund. It takes the University a while to process requests for reimbursement. They are actually as cooperative as they can be given the fact that we violate all of their bureaucratic procedures. The sooner slips are turned in, the sooner petty cash will be reimbursed. There is an additional petty cash fund handled by the Department Administrator for emergency situations. It is sometimes possible in a special situation requiring a large amount of petty cash at one time to request special funds. It is not something we can ask for very often and it must be considered well in advance and requested from the Department Administrator.

The Shop Supervisor will explain the petty cash procedure at a meeting at the beginning of the year. The budget records for each production are usually kept by the assistant designer assigned to that production.

Purchase Orders:

The costume Shop Supervisor types and processes all purchase orders. The university has something called a Q order for things which must be done quickly, but there is a money limit of \$250.00. The long form of purchase order takes a minimum of one week to process.

Hours:

The costume shop is open from 9:00 to 5:30 on weekdays. Evening hours are held as needed. The costume shop is also open all day on the Saturday of tech weekend of mainstage shows. All graduate students in costume design are expected to work on that day unless a call is cancelled. This involves two or three Saturdays during a semester. There is a name for this and it is "Bagel Saturday".

Costume Shop Meetings:

The costume shop staff and the graduate students meet each Tuesday at 1:30 PM in the costume shop. All designers and assistant designers are expected to attend these meetings. At these meetings each designer gets a turn to explain the problems and successes on his/her show each week. This helps the costumer and Shop Supervisor to determine the work schedule for the week. It also helps the designer as other students or staff often have ideas about how to find or achieve a particular costume.

Notions and Supplies:

Supplies are ordered by the Shop Supervisor in consultation with the Costume Technologist. Designers can expect closures and draping materials within reasonable amounts to be supplied by the shop. If it can't be draped in muslin or requires an extraordinary amount of fabric, this must be bought with the show budget. Supplies are purchased with Theater Department production funds for the use of the Theater Department. Any supplies used in Dance or Opera productions must be reimbursed. The Shop Supervisor controls the budget and deals with all purchase orders and petty cash.

Building:

Students create their designs with the advice of the design teachers and the costume technologist. When these designs are approved by the advisors and the Director, the Costume Technologist meets with the student designer and the Shop Supervisor. Advice on types of fabric and yardage are given. Cutting and construction assignments are arranged.

Fabric Preparation:

It is the responsibility of the designer and the assistant designer to see that all fabrics for the show are prepared for cutting as soon as possible.

They must be washed, steamed and rolled. If they are to be dyed, this must be done as soon as possible.

Cutting Tables:

The cutting table on the office side of the shop is reserved for the Costume Technologist. You need permission to work at this table. The two cutting tables in the center of the shop are for general use. The fourth cutting table is for the Shop Supervisor.

Closets:

The metal cabinets against the wall near the desk are for the shows in production. Each graduate student has at least two shelves where they can keep all the special supplies and fabrics which are bought or pulled for the shows they are designing. Two closets are reserved for graduate students and a third one is for undergraduates.

Rolling Racks:

Each designer may use at least one rack for the show they are designing. The designer may use more racks if the Shop Supervisor deems it necessary. Since we are short on both racks and space for them, they must be cleared immediately after first dress rehearsal.

The Dye Room:

Neatness and cleanliness are very important as we usually do our dyeing and show laundry in the same room. The dyes and cleaning supplies are for shop use only and not to be used for personal laundry. The dyes are on labeled shelves, please keep them in order and keep the containers sealed. There is a flammables cabinet for spray cans under pressure and other flammable items. If in doubt, put it away in the flammables cabinet, as we can be fined by OSHA if a substance is left out in the open.

The costume shop buys dye in bulk at the beginning of the year. These colors are available to all department productions. If you need special colors for your show, you must buy them out of your show budget. Supplies used for dance concerts must be replaced and/or reimbursed.

Washing Machine Use:

Costume shop personnel are allowed to use the washing machines for their personal laundry (using their own supplies). Others are not permitted to use the washing machines. If you see others in this room, please ask them to leave.

Fittings:

All fittings for the actors must be listed on the blackboard outside the fitting room. The Shop Supervisor must be consulted before fittings are arranged. Due to heavy class schedules it is extremely difficult to arrange fitting times. It is very important for the designer to keep in close communication with the stage manager of the production concerning the scheduling of fittings. Actors are responsible for attending their fittings on time if they are notified at rehearsal. If something happens to prevent their attendance, they are to notify the shop and the stage manager to arrange another fitting time.

Most fittings are attended by the designer, the assistant, and the person who will cut the costume. If that person is not the Shop Supervisor, then the Supervisor will be available for advice. The Costume Technologist and the faculty designers will often attend if they are present in the shop.

A special form for costume notes is filled out by either the costumer or the assistant.

All design advisors like to be kept informed of the fitting schedule so that they can advise on changes in the earlier stages. Everyone can keep informed if the fitting schedule board is kept current.

The "Bible":

The costume department requires that a production book called a "bible" be kept for each show. The assistant designer is responsible for setting up and maintaining this bible. Manila dividers are used to separate the sections. The following is a list of what should be included in the "bible":

A photocopy of the costume rendering & photocopied research material.

Appropriate construction notes.

A swatch and buy page for each costume (The swatch should be shown in its original form, and also in its treated form if it is to be dyed).

Notes indicating each fabric's source, yardage, price and placement on the garment.

For other items (not fabric) the notes should indicate its source, price and use. (This is in reference to any non-constructed items of apparel or accessories which the costume shop is expected to supply).

A measurement sheet for each actor with the rendering.

The "bible" should also include a general budget section with a tally of expenses. Any other information such as contact sheets, memos, rehearsal schedules and production notes must be included.

Dress Rehearsals:

The Shop Supervisor will attend either the first or second dress rehearsal. The Costume Technologist and the design advisors will also attend an early dress rehearsal. The designer and assistant designer are usually expected to attend all dress rehearsals including the first preview. The assistant designer is responsible for supervising the backstage area during the dress rehearsals so that the designer is free to deal with the director and advisors who may be attending the rehearsals. Notes may be taken by the assistant as "dictated by the costume designer in a loud, clear voice so that they may be heard backstage".

Rehearsal costumes are provided by the Designer and Assistant for all Mainstage productions to approximate the line and period of the actual costumes. Rehearsal costumes are to be checked in by the assistant costume designer at the first dress rehearsal.

Production Hours:

All graduate and undergraduate design majors must sign in and out when they are working their shop hours as required by the department. The sheet is on the bulletin board and is monitored by the Production Stage Manager TA who picks up the time sheets. See the section on production hours for more information.

Theater Practice:

There are two crews assigned to us from the Theater Practice class. All undergraduate freshmen in the BFA program are required to take Theater Practice. Sophomore actors also take Theater Practice, but they are usually assigned as stage managers and assistant stage managers. In their junior and senior years the design and production majors must put in shop hours just the way the graduate students do. The requirement is eight hours. It is assumed that all students will be designing or stage managing in their upperclass years.

The first freshman Theater Practice crew is the one assigned to the shop. The regular assigned hours are Wednesday morning and Friday afternoon. The costume shop can accommodate people at other hours but it is best not to have too many people at once. A TA is assigned to monitor these students and attend Theater Practice meetings at the beginning of the year. This crew is normally larger in the first semester than it is in the second.

The second freshman crew are the students assigned to run costumes for the shows. There is normally at least one costume runner and a maintenance person assigned to each show. More runners are assigned if needed. These runners are supervised by the assistant designer. Since the scenic runners are required to put in weekends during technical rehearsals, our runners are required to put in the equivalent time in shop hours the week before dress rehearsal. Their presence is

required for the entire tech weekend; that means all day, both Saturday and Sunday, and during all dress rehearsals and performances (the maintenance person must be available all tech-weekend, but need not be at performances).

STOCK AND LOAN/RENTAL POLICIES

Stock:

The Costume Stock storage rooms are to be kept locked at all times. There are too many people who like to wander through this spaces when they are left open. The costume loan supervisor is the only student who is allowed to loan costumes from stock.

The majority of our period stock is stored in the rooms adjacent to the shop and on the deck above the fitting rooms.

Small items of underwear or hose which are used often in fittings are stored in the main fitting room.

A few of the more fragile hats, bags and masks are kept in Vickie Esposito's office for protection. All items kept here are available for shows.

NOTE: No one is allowed to choose their own costume from stock without supervision. The costume loan supervisor must accompany all outside groups. The costume loan supervisor must also accompany all Jameson directors or stage managers who come to pull for a show. Designers may pull by themselves, but they must notify the costume loan supervisor what has been borrowed. The costume loan supervisor is only available during specific hours, by appointment only.

Costume Loan/Rentals:

Our costumes are used for Theater Department productions produced in our Mainstage, Off-Mainstage, and Jameson theaters.

A TA is responsible for signing out costumes for any loans or rentals and department use. This person is known as the Costume Loan Supervisor (CLS).

Costume lists must be made for all costumes loaned for a show. These lists are kept in a file by the CLS.

Only one person may sign out costumes for a show. We do not sign them out to individual actors. If there is no costume designer assigned to the show, costumes are signed out either to the director or the stage manager. Costumes may not be tried on in the stock storage rooms. Everyone must use the fitting rooms and the use of these rooms must be coordinated with the costume Shop Supervisor.

McCarter Theater Costume Shop has free access to our stock as long as we have free access to their stock. Our own shows, however, always take precedence (as do theirs). We dry clean before we return to each other.

We have a similar agreement with the George Street Playhouse. Their stock is not as large, therefore these loans are rarer.

If we are planning a play from a particular period in a semester, no costumes from that period will be loaned to any outside groups in the college or community.

We provide costumes for two Dance Concerts a year under supervision by the Theater Department Costume Shop. We also provide costumes for the Opera and Opera Workshop under supervision by the Theater Department Costume Shop.

All groups not mentioned above are considered outside groups even if they are associated with Rutgers University. Some of these other departments and organizations are allowed to borrow at no charge, but this arrangement is made at our convenience. If it is not convenient, they may not have it!

Three ironclad rules govern the borrowing of costumes from the Theater Department:

All loans must be checked with Cathy Homa Rocchio.

All Costumes must be cleaned before being returned.

The Art Department is black-listed. They may not borrow anything.

We will occasionally rent to outside groups. The basic rental fee is \$10 per costume which must be cleaned before being returned. We do not loan or rent to individuals. We loan to groups such as community theaters, charities and other college theaters.

In certain situations we ask the group to provide a letter which states that the group will be responsible if anything happens to the costumes.

We try to limit our rentals to the more theatrical costumes, such as those for musicals, which don't affect the period stock as much.

We do not loan or rent shoes, hose, or certain other designated items to outside groups. We do not loan period underwear or the men's period suits to anyone except McCarter, who allows us the same privileges. We only loan certain women's hats (such as the chorus hats from musicals). We do not loan men's hats. The loan of other period costumes should be checked out with the Shop Supervisor.

We do not loan or rent costumes for Halloween. Period.

We do provide rehearsal costumes for Mainstage, Off-Mainstage and Jameson shows. These costumes should be checked out by the assistant designer. They should be checked in by the same person at the first dress rehearsal.

We also provide costumes for photo calls required for Department publicity. There is a publicity photo call prior to each Mainstage and Off-Mainstage production. These costumes should be checked out by either the designer or the assistant designer and checked back in by the same person.

We do not provide costumes for the acting and/or movement classes. We cannot afford to have our period stock, which is still limited, worn out with this kind of usage. We have agreed, however, to set aside for these classes anything we decide to eliminate from period stock.

We do provide costumes at no charge for the actor's workshop staged in New York by William Esper for our graduating actors. These should be checked out by one responsible person who will take responsibility for all the costumes required by the showcase. This is a Department production so the Department is responsible for the cleaning costs.

There is another group which is associated with the Department. This group is The Shoestring Players. There are two Shoestring groups, one student and one professional. Both use the same basic costumes - sweatpants and tee shirts in coordinating colors which they purchase every year. They also have a large trunk of costume pieces which they use to create their folk tales. Sometimes they ask for something new. Remember that anything we give them becomes a permanent part of their trunk for whenever the folk tale is revived. In other words, we don't get it back! We have both created special items for them, and given them pieces we were willing to eliminate from stock in the past. We will continue to do so as conditions allow.

LIGHTING SHOP PRACTICE

Staff:

We have a Lighting Supervisor on staff full-time. The current Light Supervisor is Jim Sargent. He is responsible for the maintenance and storage of all lighting instruments and equipment, and for the safety in the lighting shop.

Lighting Design:

Each show is assigned a Lighting Designer (LD) and an Assistant Lighting Designer (ALD) by the Head of Design and Production after consulting with other faculty. The shop policy is that the LD and the ALD do not help with hang and notes. The ALD will help if necessary due to the lack of crew or time restraints at the discretion of the Lighting Supervisor.

All shows designed at Rutgers are to be prepared as if they were a professional production being rented out of a shop. Presentation of a finished design for approval should consist of a hand drafted or CAD plot, section, shop order, instrument schedule and channel hook-up. LD's are required to have a rough cue sheet for stage management by Dry Tech. Designers are also responsible for having a Magic Sheet prepared by Dry Tech. The LD should set up general cue looks in

the week prior to tech weekend and are encourage to work with the actors on stage during rehearsals, with the permission of the director.

The ALD will attend all rehearsals with the LD. They are responsible for taking notes and updating the cue sheets. Notes should be concise and have all the pertinent information and be distributed to the Master Electrician and Lighting Supervisor by 9am the following morning.

Master Electrician & Assistant:

The lighting faculty and staff will assign a Master Electrician (ME) and an Assistant Electrician (AME) for each show. They're responsible for circuit hook-ups, patching, organizing hang & focus, supervising the crew, and maintaining the show through the performance run. The ME should delegate responsibilities the AME as they seem fit. The ME and AME should work out a schedule through the tech week and the performance run to do dimmer checks and notes with the Board Operator, so that the same person doesn't do it every day. On tech weekend, both the ME and the AME are required to be there for all notes sessions.

Board Operator:

A Board Operator is assigned to each production, chosen out of the BFA 1 or 2 Theater Practice Assignments. They are required to be in attendance for every rehearsal and performance from the 1st Monday before tech through closing of the show. They are responsible for programming the show most of the time and helping the Electrician Team with the dimmer check and maintenance of the show after opening. During the tech weekend all Lighting Students are encouraged to stop in and program the board to give the Operator a break and to also gain experience on the lighting consoles.

Schedules:

All paperwork should be distributed to the Lighting Supervisor and Master Electrician in hardcopy as well as a computer disk of all Lightwright documentation and CAD plots (if available) and is due on the 4th Monday before tech weekend. On this same day, the Designers and Master Electrician team will meet with the Lighting Supervisor to discuss logistics and needs of the plot and paperwork.

The 3rd Monday before tech will be the beginning of hang. The ME and AME are required to have all hang cards, circuit hook-ups, and amended shop orders at this time.

The following week, the 2nd Monday before tech, we begin focus.

General Procedures:

Although the Lighting Supervisor, Designers, and Master Electrician Teams are responsible for the show, it takes a crew to raise a show. Everyone works together and everyone is responsible for how a show looks. The hang and cabling affects the look of a show just as much as the light on an actors face, and it should always be done as neatly as possible. The organization and cleanliness of the Light Shop and the stage areas are everyone's responsibility, so clean up after your self.

All lighting students are encouraged to attend technical and dress rehearsals. However, you should be reminded that it is a rehearsal and the designers and the other staff are working so please be courteous and not distracting.

Lighting students should work out time to come in to tech and cueing sessions to program the light boards. It is a benefit to the students' knowledge of how light boards work and it relieves the Board Operator, so that they're not sitting staring at a screen for ten hours on the weekends.

There is a monthly lighting department meeting, which all lighting students must attend. This meeting is to be held during the Monday night before tech weekend of the current show. This meeting is to address shop performance from the previous show and shop morale and procedures.

Tech Weekend:

All BFA 3,4 and MFA 1-3 in lighting are required to be "on call" for the weekend of tech. The Lighting shop usually has a morning notes call from 9am to 12pm on the Saturday and Sunday of a Tech and occasionally an afternoon call from 5pm

to 7pm. The LD and ALD will decide, with the Lighting Supervisor, the night before a call, how many notes there are and how much time and people are needed. Calls are to be made between 9pm and 10pm the night before a call if you are needed or not. Although these hours do not count towards your overall hours, they should be noted on your timesheets.
Shop Hours:

At the beginning of the semester or a rotation, students should fill out a schedule sheet as to when they will be in shop. This is part of their class schedule, if they do not come they are absent and if they are late they are tardy. Any missed hours should be made up by arrangement with the Lighting Supervisor. Students do not earn extra hours to use later in the semester, however lighting students are encouraged to put it in more hours when possible. Individuals will fill out their own time sheets and turn them in at the end of every week. If they are not turned in on time, the hours are not accounted. The Lighting Supervisor will keep track of your hours.

Inventory:

An inventory has been assigned to each space. Additional inventory may be borrowed after the need for the extra equipment has been justified to the Lighting Supervisor. At the end of the show all equipment must be returned to its originally assigned space in good working order.

Lending:

Any borrowed equipment must be signed out with the Lighting Supervisor and returned in good working order. Only the Lighting Supervisor can authorize a loan or rental of any Theater Department equipment.

PAINT SHOP PRACTICE

General:

The painting of shows is the designer's responsibility. There is a paint class teacher and/or a visiting guest scenic artist who are available to advise. Usually there is a TA assigned to the paint class.

The paint class is available to help the designer paint Department productions but you must make arrangements for this in advance. It is the designer's responsibility to see that there is a paint elevation available ahead of time, and that supplies are ordered in advance. The paint TA (in association with Tim Pickens) is in charge of the ordering of materials.

The paint area must be kept clean: paint cans must be lidded, brushes and buckets washed and mixed paints labeled. The supplies in the paint shop are for the paint class. Nothing may be removed to any of the performance spaces without the TA's permission and everything must be returned to the paint shop in time for class.

PROP SHOP PRACTICE

Staff:

The Properties Supervisor is Christine Barnes. The Properties Instructor and Advisor is Louise Grafton. The Properties Supervisor is responsible for storage and maintenance of props, advising the designer and assisting in the building of complex props. The supervisor does telephone research and shopping and keeps track of the budget, purchase orders and petty cash. Usually there is a TA assigned to the prop shop in charge of rentals, and another one to do various jobs in the props shop.

There is a student Assistant Set Designer/Properties Manager assigned to each show. The Manager is responsible for providing every necessary prop in time for it to be used in rehearsals and in the show. The Manager must organize rentals, purchases and construction for all props in the show. Although the Properties Supervisor will provide appropriate supervision and assistance, final responsibility for the props rests with the student Properties Manager.

Materials:

Some materials in the prop shop are for the prop class only, but can be borrowed as needed by the other technical departments, who must replace them. If materials are used for a show, the cost of replacement comes from the budget of that show. Prop Shop supplies are not for homework assignments!

Safety:

There are power tools in the prop shop which you must use with caution. The dust collection system should always be used when using power tools. The spray booth should be used when using solvents, sprays and dangerous items. Goggles and particle masks are available and must be worn. Although it is not always possible, please try to work in the shop with at least one other person present.

Stock:

In the warehouse is a large stock of small props and furniture. Designers may use and alter these props. Rehearsal props may be pulled from this stock.

General:

People who use the prop shop must clean up after themselves.

The prop shop door must be locked (the same key opens the prop and costume shop).

Prop Shop Meetings:

Every Monday at 1:30 PM there is a general meeting in the Prop Shop to discuss the show or shows under construction. The designer and assistant designers, plus the Properties Manager and the prop crew will meet with the Properties Supervisor to assign priorities and budget the time for the week.

SCENE SHOP PRACTICE

Staff:

The Technical Director is Tim Pickens. The staff carpenter is Jeff Eisenmann.

Building:

The shop practice is to build to the designer's specifications. The shop can weld or work in wood or other materials depending on the show's needs. The shop remains flexible to accommodate changing demands.

Tools:

The general rule is not to use a tool until you have been checked out on it by a member of the staff. Make sure you are aware of the appropriate safety equipment.

Budget:

The budgets are set by the Head of Design and Production (R. Michael Miller) and the Department Administrator. Requests for extra funds must be directed to Mr. Miller. The TD receives the blueprints from the designer and prices the show. If the show falls within the budget the TD then proceeds with planning and ordering materials. If it does not the designer must rethink some of their ideas in consultation with Mr. Miller.

Petty Cash:

The scenic petty cash fund is held by the Department Administrator.

Purchase Orders:

The Technical Director types and processes all purchase orders. The University has something called a Q order for things which must be bought quickly but there is a fixed limit of \$250.00. The regular purchase order takes a minimum of one week to process through the University after it has been turned in by the TD.

Scene Shop Meetings:

The scene shop meeting is held in conjunction with the Prop Shop meetings Mondays at 1:30 PM in the Prop Shop. The Scene Shop portion of these meetings are not held weekly, but as required. The TD and the designer of the show will attend.

Shop Hours:

The regular hours of the scene shop are 9:00 to 5:30 Monday through Friday. Additional hours are worked as needed.

Production Hours:

All graduate and undergraduate design and production management students must sign in and out when they are working the shop hours required by the department.

Calendar:

The Technical Director is particularly concerned with calendar deadlines. The shop plans its workload using the traditional professional practice of building shows during a specified time period. When the designs come in late the work period is shortened or doubled up with that of another show. As in professional building situations, tardiness or indecision that strains the production resources may lead to “adjustments” as to what is built. Deadlines must be met so that we can construct all the sets for all the shows for which we are responsible. The calendar deadlines are established by the Head of Design and Production in consultation with the Department Administrator and the Shop Heads.

SOUND SHOP PRACTICE

Staff:

There is a staff Theater Technician assigned primarily to the maintenance and operation of the sound equipment. At the present time this person is Karin Graybash. Shane Rettig teaches the sound classes.

Studio space and equipment:

The sound studio is located in the sound booth in the New Theater. This space also serves as the sound classroom. A sign-in sheet for the use of the sound booth is in the hallway across from the Theater Department offices. Access is controlled by Ms. Graybash on a first-come, first-served basis.

Each performance space has an assigned inventory of sound equipment. Ms. Graybash has the list, and any requests for additional equipment must be made through Ms. Graybash.

No sound equipment is to be used or moved without the permission of Ms. Graybash. She is responsible for all installation and routine maintenance of all sound equipment and headsets. If you come across a piece of equipment that is not working, tell Ms. Graybash so she can have it fixed.

SAMPLE RESUME:

Person M. Student

45 New Brunswick Place, Apt. #3

New Brunswick, NJ 08901

732-555-6666 (cell) deliciouswombat666@yoohoo.com (email)

Set Design

Mason Gross School of the Arts
Rutgers University, New Brunswick, NJ

The Owl and The Pussycat

Directed by Paul Miller

2005

Much Ado About Nothing

Directed by Sadie Miller

2004

Dirt Under My Fingernails

Directed by Alan Grubb

2003

Charley's Aunt

Directed by Hal Prince

2002

Plays-Near-The-Shore

Ocean, NJ

The Matchmaker

Directed by Lola Paluzza

2003

Funny Girl

Directed by E. G. Craig

2002

Jersey City High School

Wistful Groundhog, NJ

Phantom of the Opera

Directed by Dr. Spud Whistler

1997

The Ten Commandments

Directed by Dr. Spud Whistler

1996

Assistant Set Design

Mason Gross School of the Arts
Rutgers University, New Brunswick, NJ

The Merchant of Venice

Designed by Spud Whistler II

2003

Peek at the Mongoose

Designed by Billy the Parrot

2002

Scene Painting:

Plays-Near-The-Shore

Ocean, NJ (Charge Painter: Leonardo Da Vinci XXCVIII)

Bark! The Musical

Designed by Bud Sniff

2001

Related Skills:

CAD Drafting (VectorWorks), PhotoShop, Properties Construction, Millinery, Modelmaking, Spitting in Different Colors, Can Carry Coffee Without Spilling It, etc.

Education:

Bachelor of Fine Arts (2001)
Pennsylvania College of Fine Arts
Brookdale, PA

Master of Fine Arts (Expected 2005)
Mason Gross School of the Arts
Rutgers University, New Brunswick, NJ

References:

Dr. Spud Whistler
Drama Teacher
Jersey City High School
732-555-1212

Lola Paluzza
Director
212-555-7523

R. Michael Miller
Head of Design and Production
Mason Gross School of the Arts
732-932-9891 ext. 19

Notes on the Resume Format

The Schlarr: Fall 2007

MGSA Dept. of Theater Arts-2/13/2008

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For a young person starting out in the world, a one-page format is **STRONGLY** recommended. You'll have to boil down your experiences to the most recent and/or important. Year of production is strongly recommended, and in general, list your work "most recent first" unless there is a really important job from a few years ago that should go first. On average, your work here at Mason Gross is your most recent and best (?), but if you designed, directed and sung the title role in *Salome* at the Metropolitan Opera House in New York City in your sophomore year of high school, that should go first on the resume.

Use the tab sets to make the columns, not the spacebar. If you don't know how to do this, **ASK**. It means you can control the composition quickly and easily. Play with the borders in "Page Setup" to maximize the amount of information you can get onto the one page.

The "outline" format works well as a start. It allows you to present the information in a clear, concise way. The important questions are "What did you do?" (Set Design); "Where did you do it?" (Metropolitan Opera House); and "Who did you work with?" (Bud Sniff). The name of the show, which is more important to you, is least important to the person reading the resume. When deciding who to list on "Who did you work with?", pick your most immediate supervisor. If designing, it's the director. If assisting, it's the designer. If painting, it's the charge scenic and/or the designer. Any shows you do with Billy the Parrot, in whatever capacity, are not worth mentioning.

Your "Related Skills" had better be things you are good at, and don't say "proficient at. . ." unless you **REALLY** are. You may not be an ace drafter yet, don't worry, nobody expects you to be at this point. It looks worse if you try to fluff up your skills or experience. Be honest. Be specific. The people reading your resume are professionals who can sniff out baloney and fast. They want clear, concise information with a minimum of BS. Keep this in mind when you chose your font and your paper. No nonsense, easy to read is good. Scratch and sniff dark lavender paper with pale orange script text is bad. People will tell you that the nifty color and type will make the people reading the resume "remember you". This is true. They will.

ALWAYS ASK YOUR REFERENCES FOR PERMISSION FIRST! No kidding. Don't say "references available on request". Why make the person reading the resume go to the extra trouble?

References should be updated frequently and be the most important and/or recent people you have worked with.

Professors from Rutgers are a good idea for the first year, but we don't mind being bumped for the designers and directors you work for in that first year. In fact, it looks funny if you still have college professors on your resume after a year or two. Unless, of course, it's **BILLY THE PARROT**.

Also, this is a good time to rethink your email address. Frank Lloyd Wright used to recommend to his young architects that they "plant lots of foliage around their early works, so that in time, the plants will grow to cover their youthful indiscretions". You may want to consider an email address that is "just the facts". Unless, of course, you are interviewing with Billy, The Parrot.

B.F.A. Design Program
 Subject to Change
 FIRST YEAR: FALL

Fall 2007

FIRST YEAR: SPRING

Class Name	Course Number	Credits	Class Name	Course Number	Credits
Drawing Practice	07.966.105	.5	Drawing Practice	07.966.105	.5
Intro. To Art History	01.082.105	3	Intro. To Art History	01.082.106	3
Expository Writing	01.355.101	3	Scenic Art	07.966.216	3
Scenic Art	07.966.215	3	Intro. To Design	07.966.301	3
Intro. To Design	07.966.300	3	Theater Practice	07.966.123	1
Theater Practice	07.966.123	1	Stagecraft	07.966.339	2
Costume Construction	07.966.389	1	Intro. To Lighting	07.966.215	2
Theater History	07.965.311	3	Theater History	07.965.312	3
Total		17.5	Total		17.5

SECOND YEAR: FALL

SECOND YEAR: SPRING

Class Name	Course Number	Credits	Class Name	Course Number	Credits
Dramatic Structure	07.965.408	3	Classical Preparation(if London) ?		1
Hist. of Arch. And Dec. Arts.	07.966.245	2	Hist. of Arch. And Dec. Arts.	07.966.246	2
Costume Hist. and Rend.	07.966.247	2	Costume Hist. and Rend.	07.966.248	2
Fund. Of Drafting	07.966.251	2	Fund. Of Drafting	07.966.252	2
Elements of Design	07.966.243	2	Elements of Design	07.966.244	2
Theater Practice	07.966.323	1	Theater Practice	07.966.323	1
Production Properties	07.966.307	2	Liberal Arts		3
Total		14	Theater Texts (if not London)?		3
*Production Design Projects	07.966.422	(1)	Total		13
			*Production Design Projects	07.966.422	(1)

*if assigned
 1 credit for each Jameson or assistant job

*if assigned
 1 credit for each Jameson or assistant job

B.F.A. Design Program
 Subject to Change
 THIRD YEAR: FALL

Fall 2007

THIRD YEAR: SPRING

Class Name	Course Number	Credits	Class Name	Course Number	Credits
THEATER IN LONDON					
Design in London	07.966.492	12	Directed Study/Portfolio	07.966.359	1
Shakespeare	07.966.427	3	Drawing Practice	07.966.105	.5
British Culture	07.966.417	3	Production Techniques	07.966.411	2
			Design Electives		6/8
			Liberal Arts		3
			Liberal Arts		3
			*Production Design Projects	07.966.422	1/2
Total		18	Total		16.5/ 19.5
OR:			*if assigned		
THEATER INTERNSHIP			1 credit for each Jameson or assistant job: 2 for		
Internship/Prod. Practicum	07.966.473	12	Mainstage Design		
Liberal Arts		6			
Total		18			
OR:					
SEMESTER AT RUTGERS					
Drawing Practice	07.966.105	.5			
Production Techniques	07.966.411	1			
Design Electives		10			
Liberal Arts		6			
*Production Design Projects	07.966.422	1/2			
*if assigned					
Total		18.5/ 19.5			

B.F.A. Design Program
 Subject to Change
 FOURTH YEAR: FALL

Fall 2007

FOURTH YEAR: SPRING

Class Name	Course Number	Credits	Class Name	Course Number	Credits
Drawing Practice	07.966.105	.5	Drawing Practice	07.966.105	.5
Production Techniques	07.966.411	2	Production Techniques	07.966.411	2
Design Electives		3	Design Electives		6
Liberal Arts		3	Liberal Arts		3
Theater Academic		3			
*Production Design Projects	07.966.422	1/2	*Production Design Projects	07.966.422	1/2
*if assigned			*if assigned		
1 credit for each Jameson or assistant job: 2 for Mainstage Design			1 credit for each Jameson or assistant job: 2 for Mainstage Design		
		12.5/			12.5/
Total		13.5	Total		13.5

Total Minimum Credits for Graduation 121.5

DESIGN ELECTIVES

Theatrical Makeup	07.966.273	1			
*Drawing and Designers:Fall	07.966.309	2	*Register for 966 # but attend: 07.081.323 from Art Dept.		
*Drawing and Designers:Spring	07.966.310	2	*Register for 966 # but attend: 07.081.324 from Art Dept.		
Set Design 1: Fall	07.966.313	3			
Set Design 1: Spring	07.966.314	3			
Scene Painting:Spring	07.966.316	2			
Costume Design 1:Fall	07.966.335	3			
Costume Design 1: Spring	07.966.336	3			
Stagecraft Practicum	07.966.340	BA			
Fund. Of Lighting Design:Fall	07.966.343	2			
Fund. Of Lighting Design: Spring	07.966.344	2			
Thea. Rendering Tech: Fall	07.966.345	2			
Thea. Rendering Tech: Spring	07.966.346	2			
Directed Study: Fall	07.966.359	BA	use for PhotoShop: 2 credits	use for AutoCAD: 2 credits	
Directed Study: Spring	07.966.360	BA	use for AutoCAD: 2 credits		

B.F.A. Design Program
 Subject to Change

Fall 2007

Class Name	Course Number	Credits	Class Name	Course Number	Credits
Sound Tech. in the Theater	07.966.361	2			
Sound Tech. Practicum	07.966.362	BA			
Scene Painting 2: Spring	07.966.407	2			
Stage Management	07.966.423	3			
Stage Management Seminar	07.966.424	3			
Draping: Fall	07.966.447	3			
Draping: Spring	07.966.448	3			
Tailoring	07.966.451	3			
Seminar in Costume Hist: Fall	07.966.455	3			
Seminar in Costume Hist: Spring	07.966.456	3			
Set Design 2	07.966.460	3			
Costume Design 2	07.966.462	3			
Lighting Design 1:Fall	07.966.464	3			
Lighting Design 1: Spring	07.966.465	3			
Computer Drafting	07.966.468	BA			
Production Practicum:Fall	07.966.473	BA			
Production Practicum:Spring	07.966.474	BA			

FIRST YEAR: FALL

FIRST YEAR: SPRING

Class Name	Course Number	Credits
		BA
Production Techniques	08.966.509	(1,2,3)
Elements of Design	08.966.521	2
Hist. Arch. & Dec. Arts	08.966.523	2
Cost. Hist. And Rend.	08.966.525	2
Fund. Of Lighting Design	08.966.527	2
Fund. Of Drafting	08.966.529	2
Prod. Design Projects	see list B	1,2
Intro. To Grad. Studies	08.966.501	3
Subtotal: No TA		15/18
Teaching Assistantship	08.966.877	E3
Max. Sem. Credits: TA		20
Max. Credits toward Grad		15/18

Class Name	Course Number	Credits
		BA
Production Techniques	08.966.509	(1,2,3)
Elem Des/Director Designer	08.966.522	2
Hist. Arch. & Dec. Arts	08.966.524	2
*Cost. Hist. And Rend.	08.966.526	1 or 2
*Fund. Of Lighting Design	08.966.528	2
*Fund. Of Drafting	08.966.530	2
Prod. Design: (565-570)	see list B	1,2
Intro. To Grad. Studies	08.966.502	3
<i>*possible electives: see MFA Core Course List.</i>		
Subtotal: No TA		14/18
Teaching Assistantship	08.966.877	E3
Max. Sem. Credits: TA		20
Max. Credits toward Grad		14/18

SECOND YEAR: FALL

SECOND YEAR: SPRING

Drawing Practice	08.966.507	0.5
		BA
Production Techniques	08.966.509	(1,2,3)
Design Course List A		5,6
Design Course List B		4
Production Design Projects	see list B	2
Dramatic Literature	08.966.603	1.5
Subtotal: No TA		14/16
Teaching Assistantship	08.966.877	E3
Max. Sem. Credits: TA		18
Max. Credits toward Grad		14/16

Drawing Practice	08.966.507	0.5
		BA
Production Techniques	08.966.509	(1,2,3)
Design Course List A		5,6
Design Course List B		2
Production Design Projects	see list B	2
Dramatic Literature	08.966.604	1.5
Subtotal: No TA		14/16
Teaching Assistantship	08.966.877	E3
Max. Sem. Credits: TA		18
Max. Credits toward Grad		14/16

THIRD YEAR: FALL

Class Name	Course Number	Credits
Drawing Practice	08.966.507	0.5 BA
Production Techniques Design Course List B/C	08.966.509	(1,2,3) 5,6
Perf. Proj: Theater Arts	08.966.703	6
Subtotal: No TA		12.5/15.5
Teaching Assistantship	08.966.877	E3
Max. Sem. Credits: TA		19.5
Max. Credits toward Grad		12.5/15.5

THIRD YEAR: SPRING

Class Name	Course Number	Credits
Drawing Practice	08.966.507	0.5 BA
Production Techniques Design Course List B/C	08.966.509	(1,2,3) 5,6
Perf. Proj: Theater Arts	08.966.703	6
Subtotal: No TA		12.5/15 .5
Teaching Assistantship	08.966.877	E3
Max. Sem. Credits: TA		19.5
Max. Credits toward Grad		12.5/15 .5

Grand Total Minimum for Graduation 82

DESIGN COURSES "A"

Set Design 1:Fall	08.966.551	3
Set Design 1: Spring	08.966.552	3
Costume Design 1:Fall	08.966.555	3
Costume Design 1: Spring	08.966.556	3
Lighting Design 1: Fall	08.966.561	3
Lighting Design 1: Spring	08.966.562	3
Sem. Costume History: F	08.966.655	3
Sem. Costume History: S	08.966.656	3
Drafting &Thea Tech Adv: F	08.966.637	3
Drafting &Thea Tech Adv: S	08.966.638	3
Thea. Rend. Tech. :F	08.966.645	2
Thea. Rend. Tech. :S	08.966.646	2

Notes:
MFA 1's may not be able to take credit for all Jameson and assisting projects in the first year, but can add them on to
Prod. Tech. The next year. Discuss with advisor.

Class Name	Course Number	Credits	
DESIGN COURSES "B"			
Intro. To Stage Lighting	08.966.XXX?	2	
Production Properties:S	08.966.553	2	
Scene Painting: S	08.966.557	2	
Costume Construction: F	08.966.559	BA	
Costume Construction: S	08.966.560	BA	
Theater Technique 1: F	08.966.563	BA	
Theater Technique 1: S	08.966.564	BA	
Production Design: Sets: F	08.966.565	BA	note 1 for Jameson/Assist
Production Design: Sets: S	08.966.566	BA	2 cred for design
Production Design: Cost: F	08.966.567	BA	Use 565-570 for Jameson and produced Main and Off
Production Design: Cost: S	08.966.568	BA	Mains in
Production Design: Light: F	08.966.569	BA	second year
Production Design: Light: S	08.966.570	BA	
Technical Direction Proj.:F	08.966.571	BA	
Technical Direction Proj.:S	08.966.572	BA	
Directed Study in Design	08.966.575	BA	
Drawing for Designers: F	08.966.576	2	attend art class 07.081.323
Drawing for Designers: S	08.966.577	2	attend art class 07.081.324
Sound Techniques for Thea	08.966.583	2	
Sound Practicum	08.966.584	BA	
Stagecraft: F	08.966.589	2	
Stagecraft Practicum	08.966.590	BA	
Special Topics/Thea. Arts	08.966.599	BA	
Drafting &Thea Tech Adv: F	08.966.637	3	
Drafting &Thea Tech Adv: S	08.966.638	3	
Costume Tech. Practicum	08.966.641	6	
Thea. Rend. Tech. :F	08.966.645	2	
Thea. Rend. Tech. :S	08.966.646	2	
Draping: F	08.966.647	3	
Draping: S	08.966.648	3	
Costume Const. Proj.: F	08.966.649	BA	
Costume Const. Proj.: S	08.966.650	BA	
Computer Drafting: F	08.966.652	3	
Computer Drafting: S	08.966.653	3	

DESIGN COURSES "C"

Scene Design 2: F	08.966.621	3	
Scene Design 2: S	08.966.622	3	
Costume Design 2: F	08.966.623	3	
Costume Design 2: S	08.966.624	3	
Lighting Design 2: F	08.966.625	3	
Lighting Design 2: S	08.966.626	3	
Theater Techniques II: F	08.966.627	BA	
Theater Techniques II: S	08.966.628	BA	
Scene Painting 2: S	08.966.629	2	
Set Design Projects: F	08.966.631	BA	Use 631-636 only for special projects
Set Design Projects: S	08.966.632	BA	
Costume Design Projects:F	08.966.633	BA	
Costume Design Projects:S	08.966.634	BA	
Lighting Design Projects: F	08.966.635	BA	
Lighting Design Projects: S	08.966.636	BA	
Tailoring	08.966.651	3	
Seminar: Topics in Theater: F	08.966.695	BA	
Seminar: Topics in Theater: S	08.966.696	BA	
Workshop: Topics in Thea: F	08.966.697	BA	
Workshop: Topics in Thea: S	08.966.698	BA	
Dir. Study. Adv. Design	08.966.657	BA	
Internship in Theater	08.966.699	BA	
Perf. Proj: Theater Arts	08.966.703	12	Use 703 for THESIS shows, etc. 12 thesis credits total for year

DESIGN COURSES "D"

Teaching Assistantship	08.966.877	E3	
Production Techniques	08.966.509	1,2,3	credit varies depending on financial aid.
Matriculation Continued	08.966.800		