

EMU Theatre Program
Handbook of Policies and Procedures
School of Communication, Media & Theatre Arts

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I. Introduction

1.1 - Mission Statement: Theatre Arts

Eastern Michigan University Theatre is dedicated to the training of students in the process and practical application of theatre arts. We instruct and mentor students in building a solid understanding of, and appreciation for the power of theatre and performance. Each student will receive academic training and hands-on experience for a career as theatre/arts professional, educator, and/or student interested in continuing studies in graduate or professional training programs.

At EMU, *theatre students*:

- **Express CREATIVITY:** We encourage students to investigate, dive in and embrace their natural creative impulses through the channel of theatre and performance. We believe that, at its root, all life by its very nature is fundamentally creative.
- **Embrace COLLABORATION:** Unique among the arts, theatre relies heavily on the interplay between various creative forces. We therefore foster an environment whereby students, faculty, staff and guest artists work together as performers, writers, technicians, directors, producers and promoters to explore and create theatre and performance.
- **Explore and Experiment with CRAFT:** Students receive both foundational and advanced instruction and practice in various components of the theatre making process. We believe that through preparation, performance, reflection, and revision, students are able to define and own their theatre making craft.
- **Experience and Engage COMMUNITY & CULTURE:** Through abundant curricular and cocurricular opportunities students gain an understanding and learn to respect the relationship between culture and the arts. We believe that the foundation and significance of art lies in its reflection of and/or commentary upon the world at large. We seek to locate and establish connections between artistic endeavors and the greater community.

1.2 - School Organization

The School of Communication, Media & Theatre Arts (CMTA) is one of the fourteen departments and three schools housed in the College of Arts and Sciences (CAS) here at Eastern Michigan University. Our School is made up of three Areas:

1. Communication
2. Media
3. Theatre Arts

In turn the **Theatre Arts Area** is made up of six distinct yet interrelated programs.

- Applied Drama & Theatre for the Young (MA & MFA)
- Arts & Entertainment Management/Administration (BA, MA)

- Entertainment Design & Technology (BA)
- Interpretation & Performance Studies (BA, MA)
- Musical Theatre (BA)
- Theatre (BA, MA)

As a student in our school your classes will provide both a broad foundation and advanced specialization. You will draw on the knowledge, talent and experience of our faculty, many of whom are practicing professionals. You'll also learn the business and satisfaction of stage production by taking an active role in our many productions, community-based programming, and student organizations/activities.

School Prefixes:

- AMA - Arts & Entertainment Management, and Arts Administration
- EDT - Entertainment Design & Technology
- CTAR & CTAA - Applied Drama & Theatre for the Young, Musical Theatre, and Theatre
- COMM - Communication
- CTAO - Interpretation & Performance Studies
- CTAT - Digital Media & Cinema Studies
- JRNL - Journalism

1.3 - Personnel

One of the greatest strengths of our school is the quality Faculty and Staff that make up our personnel. As a student, there will be a number of people with whom you should familiarize yourself. The listing below details some of our CMTA Faculty & Staff and their roles to the school.

Administration — 103 Sturgis Hill Building

- Director of Theatre
 - Dr. Lee Stille, 103D Sturgis Hill Building
- Assistant Managing Director of Theatre
 - Pam Cardell, 103B Sturgis Hill Building

Scene Shop

- Dustin Miller, Technical Director
- Sarah Kucharek (Graduate Assistant)

Costume Shop

- Madeleine Huggins, Costume Shop Supervisor
 - Dante Scott (Graduate Assistant)

Theatre Practice

- Jeromy Hopgood (CTAA 167, CTAA 267)
- Melanie Schuessler Bond (CTAA 367, CTAA 467)
- Brian Scruggs (CTAA 167, 267, 367, 368)

Crew & Stage Management Assignments

- Pam Cardell

Applied Drama & Theatre for the Young

- Jessica "Decky" Alexander
- Meriah Sage
- Meredith Murphree, Tour Manager (Graduate Assistant)
- Cameron Prevatte, Tour Stage Manager (Graduate Assistant)

Arts & Entertainment Management

- Susan Booth

Entertainment Design & Technology

- Jeromy Hopgood (scenery)
- Melanie Schuessler Bond (costumes)
- Brian Scruggs (lighting)

Interpretation & Performance Studies

- Dr. Anita Rich
- Dr. Lee Stille
- Callison Colburn (Graduate Assistant)

Theatre Arts

- Dr. Pirooz Aghssa
- Wallace Bridges
- Jennifer Graham
- Jeromy Hopgood
- Melanie Schuessler-Bond
- John Seibert
- Dr. Lee Stille

Musical Theatre

- Phil Simmons
- Dr. Pirooz Aghssa
- Ryan Lewis, Musical Director

Undergraduate Coordinator for CMTA

- Dr. Dennis O'Grady, Undergraduate Coordinator for CMTA-134 Sturgis Hill Building, Gen Ed advising

School of Communication, Media & Theatre Arts — 124 Sturgis Hill Building

- Dr. Kathy Stacey, School Director

- Katie Feltner, Secretary

II. FACILITIES

There are a number of different spaces across campus that EMU Theatre calls home. The following area breaks down each of the spaces and describes their function within our production program.

2.1 - Administrative Offices

a. Theatre Arts Office

Located in 103 Sturgis Hill Building, the Theatre Arts office is the central hub of theatre activities for the School of Communication, Media, & Theatre Arts. It houses the offices of the Director of Theatre, and the Assistant Managing Director of Theatre. Thus all administrative decisions, marketing and promotion activities, and general day to day operations, both of the production seasons and curricular planning are located here. All applications, forms, scripts, keys, advising sheets are located in this office. Office Hours are generally Monday - Friday.

b. Main Office: School of Communication Media & Theatre Arts

The Main Office of the School of Communication, Media & Theatre Arts is located in 124 Sturgis Hill Building. This office houses the Director of the School, and the Undergraduate Coordinator for CMTA, and the school secretary and office manager as well as all faculty mailboxes. Questions relating to an area of the school beyond Theatre Arts should be directed to this office. Also, if the Theatre Arts office is closed, relevant questions may be redirected to this office.

2.2 - Theatres & Performance Spaces

• Legacy Theatre

The Legacy Theatre, a 317-seat proscenium fly-house, is the larger of our two Mainstage houses. Overall stage dimensions are 36' x 58' with an 11' deep apron on a hydraulic lift (which frequently doubles as an orchestra pit for our musical productions). The proscenium arch dimensions are 35' x 20'. The fly loft grid extends the full width and depth of the stage, housing a counterweight system of 31 line sets. In addition, the stage floor features removable traps which have access to the trap room beneath the stage. The lighting system is a dimmer-per-circuit system featuring ETC Sensor dimmers with two port positions, 3 fixed electrics, circuit drops, and floor pockets.

• Sponberg Theatre

The 190-seat Sponberg Theatre is the more intimate of our two Mainstage houses. There is no raised stage, instead the space offers roughly 22' x 40' of open space that is intended to function as a "blank space" upon which each of our productions is built. A system of catwalks allows access to areas over the stage and the auditorium for effects and lighting. The lighting control

system consists of 36 2.4k racked dimmers augmented by 4 CAE ULD-360 portable dimmer packs for a total of 60 dimmers, enabling many interesting effects.

- **Frank Ross Laboratory Theatre (107 Sturgis Hill)**

"The Lab" is a 40' x 24' black-box theatre with seating for a 50-person audience. This extremely flexible space can be modified for proscenium, thrust, or arena staging. The Lab has recently undergone major renovations, including new lighting and air conditioning systems, and is primarily used for student performances and projects.

- **Theatre Annex**

The Theatre Annex is located in the lower level of Dining Commons #1 (DC 1) and is used regularly as a rehearsal space for our Mainstage, Second Stage and Lab productions, as well as for some of our courses.

- **131 Sturgis Hill**

The classroom located on the first floor at the north end of Sturgis Hill Building is used as a rehearsal room for the Applied Drama & Theatre for the Young Touring Show. It is also used on occasion as rehearsal space for Mainstage, Second Stage and Lab theatre productions.

- **125 Sturgis Hill -- Forensics Room**

While this multi-functioning space, located directly adjacent to the main office of the School of CMTA (124 Sturgis Hill) is used primarily for EMU's nationally recognized Forensics team, it is also used for activities of the Interpretation & Performance Studies program (6 Figures rehearsal and Performance Hours).

2.3. Technical Theatre Facilities

- **Bird Scenic Studios**

The 3,800 sq. ft. P. George Bird Scenic Studios is the workshop for building and painting scenery and creating lighting and special effects for a busy season of theatrical productions. Equipment features stationary power saws (SawSTOP table saw, compound mitre saws, band saw, router table, and grinders), handheld power tools, MIG welding, and a 20' x 40' counterweighted vertical paint frame. Additional scenic/prop storage is located in the room directly under Legacy stage, at the rear of the costume shop, and in additional rooms of the Theatre Annex.

- **Costume Shop**

Located in the basement of the Legacy Theatre, our costume shop houses the wardrobe, equipment, dressing rooms and storage for five or six major productions per season.

- **Design Studio**

Located in 101 Sturgis Hill, the Design Studio is a modular classroom space dedicated for ED&T and DMCS production courses. There are 20 seats at rolling tables, a laptop cart with 21 MacBook Pros, an Elmo data projector, integrated sound system, and more.

III. General Season Information

3.1 - Season Selection

- a. Season selection (Mainstage & Second Stage) will involve faculty, staff, and students and begin 18+ months prior to the start of a season.
- b. Categories of productions are identified and announced. Between then and the subsequent fall term, faculty, students and staff are encouraged to read and accumulate a list of potential scripts.
- c. Suggestions solicited from faculty, staff, and students must be submitted by the third Monday of classes in the fall term. All recommendations must include a copy of script, rationale for consideration, and possible production concept. Special productions (original scripts, guest artists, etc.) should be submitted at this time. Recommendation forms can be found in 103 Sturgis Hill.
- d. Scripts under consideration will be assessed according to the following criteria:
 - Content of previous and future seasons (4 year plan)
 - University Calendar
 - Pedagogical Value:
 - Variety (genre, historical period, country, culture, and playwright)
 - Literary Quality
 - Timeliness of script(s)
 - Artistic challenges
 - Relation to coursework (program, school, university)
 - Cast Size and composition
 - Diversity of Roles (gender, race/ethnicity, age, sexual orientation, nationality)
 - Production Concerns:
 - Production Concept
 - Design Opportunities/Challenges
 - Availability of Resources (design and construction staff, space, equipment, materials, etc.)
 - Special Needs (choreography, technical equipment, etc.)
 - Accessibility
 - Faculty, staff and student interest
 - Promotion Concerns:
 - Marketing and Promotion
 - Community Involvement (school, college, university, and south east Michigan)
 - Audience Development
 - Financial Concerns:
 - Budgetary Constraints (royalties, materials and equipment, musicians, etc.)
 - Potential Box Office Revenue
 - Miscellaneous Concerns:

- Unique Circumstances: Celebrations, Special Events, Guest Artists, Premiere Productions

[NOTE: If submitted scripts do not sufficiently accommodate the season's needs, other scripts may be recommended for consideration]

- The Director of the Theatre will present for TIAMAT area approval of the proposed season by the first area meeting of winter term.
- Faculty, Staff and Student design slots will be assigned by members of the design faculty and staff by the final week of February.
- Securing rights and royalties is the responsibility of the Director of Theatre and administrative staff.
- Should circumstances arise necessitating late adjustments to a season, the Director of Theatre will both assume this responsibility and inform area members of the change.

3.2 - Season Rotation

Categories of plays run on a four year rotation. If a play selection addresses multiple categories for a particular year, then other categories may be considered.

Year 1

1. Classic - Shakespeare/Elizabethan
2. Modern American Classic (Realism)
3. Musical Contemporary
4. Family Friendly Production
5. Second Stage - staged reading, small cast, minimal, adaptation, grad/MFA priority
6. Spring - comedy, small musical, young audiences

Year 2

1. Classic - European Tradition
2. Cutting Edge/Avante Garde/Absurdism (non-realism)
3. Musical Traditional
4. Family Friendly Production
5. Second Stage - staged reading, small cast, minimal, adaptation, grad/MFA priority
6. Spring - comedy, small musical, young audiences

Year 3

1. Classic - Shakespeare
2. Modern World Classic
3. Musical Contemporary
4. Family Friendly Production
5. Second Stage - staged reading, small cast, minimal, adaptation, grad/MFA priority
6. Spring - comedy, small musical, young audiences

Year 4

1. Classic - Ancient Greece/Rome
2. Contemporary/New Play
3. Musical Traditional
4. Family Friendly Production
5. Second Stage - staged reading, small cast, minimal, adaptation, grad/MFA priority
6. Spring - comedy, small musical, young audiences

3.3 - Production Opportunities

a. Mainstage Season

EMU Theatre annually produces five to six large-scale faculty or guest artists directed and designed Mainstage productions. Mainstages are presented on the Legacy and Sponberg stages. Mainstage productions receive full technical support from Faculty, Staff and students.

b. Second Stage Season

EMU produces two small-scale Second Stage productions which are directed by faculty, staff, or graduate students. These may include adaptation of non-dramatic scripts, small scale/small cast productions, experimental work or in some cases, staged readings of new works (described below). A three week rehearsal process and three nights of performance are granted for such productions. Second Stage productions feature minimal technical support, utilizing a rep light plot, basic sound setup, and suggestive or no scenic elements. Designers and technicians for these productions are student volunteers secured by the director of the production. In rare cases, special arrangements for design elements (created by student designers) can be made in consultation with the Director of Theatre and ED&T faculty and staff.

c. Staged Readings

Staged Readings provide students and faculty the opportunity to witness or participate in the process of developing or refining original works or new translations. Rehearsals for such events are limited to three nights with three public readings (each with a talk-back). Since staged readings by their nature should focus specifically on the text, any other technical elements are strongly discouraged. Such productions, therefore, feature limited technical support.

d. Laboratory Theatre (107 Sturgis Hill)

The Lab Theatre production series is designed to provide students an opportunity to immerse themselves in every aspect of the producing experience. Applications for directing in the laboratory theatre can be obtained in the Theatre Arts office, 103 Sturgis Hill. Each student director must request a faculty advisor to provide assistance. Auditions are open to all EMU students. Lab Theatre productions are completely student-supported. Designers and technicians for these productions are student volunteers secured by the director of the production. There will be a Graduate Assistant assigned to supervising the load-in and technical rehearsals.

e. Student One-Act Festival

As part of the Lab Theatre season, EMU Theatre hosts the annual Student Written One-Act Festival during each winter term. The festival is generally scheduled during the month of March, though the university calendar has on occasion resulted in the date being moved to February. Original plays are submitted near the end of each Fall term, and are reviewed by a committee of faculty/staff. Student directors are required to submit an interest form, and are subsequently matched with a play/playwright by the initial play selection committee. Production personnel (stage manager, etc.) are assigned by the laboratory committee. A three week rehearsal process is granted for each production. All productions receive four public performances. Designers and technicians for these productions are student volunteers secured by the director of the production. There will be a Graduate Assistant assigned to supervising the load-in and technical rehearsals.

f. Graduate Projects

MA or MFA students may apply to present their performance-based Graduate Projects as part of the Lab or Second Stage season; paperwork can be obtained in 103 Sturgis Hill. Note that review of the applications requires a completed project proposal and finalized script, signed off by the chair of the student's graduate committee. A three-week rehearsal process with three nights of public performances are allotted for these productions. Casting for graduate projects is open both to EMU students and non-students. Productions are typically student-supported featuring student designers and technicians secured by the Graduate Student for his/her project. Technical details will vary based on the venue (Lab Theatre, Sponberg Theatre, off-campus, etc.).

g. Encore

EMU's Musical Theatre Troupe was formed in the Fall of 1996. Encore provides educational entertainment to the campus, community and area schools. Composed of EMU student performers under the direction of R MacKenzie Lewis and Pam Cardell, Encore has performed for a wide range of audiences - from campus special events to tours to senior centers and community galas. Performances and workshops for local high schools are also an important part of Encore's musical outreach. Encore productions are presented without technical support in a cabaret-style environment.

h. Applied Drama & Theatre for the Young (ADTY) Tour

For more than forty years EMU Theatre of the Young has been touring to area elementary, middle and high schools. With productions designed to engage first-time audience members. A majority of our touring shows feature original scripts, researched and developed in rehearsal by director and company members and address diverse cultures, contemporary subjects, and a wide range of literary genres and theatrical styles. Tours are typically directed by faculty or MFA students from the ADTY program. They are produced without technical support, though in rare occasions the Tour Director might solicit student designers to create scenery, props, or costumes for a show.

i. 6 Figures

6 Figures Playback Theatre—Playback Theatre is an improvisational form of performance which invites audience members to share stories from their everyday lives; the company then

spontaneously transforms them into theatre. The first Playback Theatre was founded in 1975 by Jonathan Fox and Jo Salas, and there are now Playback Theatre Groups throughout the world. Playback Theatre was introduced at EMU more than a decade ago by Dr. Anita Rich, who serves as the director of EMU's 6 Figures Playback Theatre. As Fox wrote, "Playback is about creating a theatre of neighbors not strangers." Members of this innovative performance group, develop and improve techniques and skills to engage audiences in addressing and encouraging dialogue about important social issues. Students also have the opportunity to work with and for a range of audiences. 6 Figures productions are presented without technical support.

j. Performance Hours

Sponsored by the Interpretation & Performance Studies program, Performance Hours are designed to provide performers an opportunity both to express their individual voices in a safe environment, and to explore the broad scope of performance texts and contexts outside of the traditional stage or classroom setting. Presentations have included personal narratives, poetry readings, storytelling, stand up comedy, performance art, original works (literature, music, dance), auto-ethnography, etc.. Performance Hours are scheduled two-to-three times a semester, performed in 125 Sturgis Hill/Forensics Room, and are presented without technical support.

IV. Communication

Communication is an important part of any successful theatre program. There are several differing forms of communication that you will use in your time at EMU. Listed below are some of the most important methods with which you should familiarize yourself.

4.1 - Program Information Boards

Each Program in the TIPED Area has a designated information board located in the hallway outside of 103 Sturgis Hill. These include:

- APO
- Players
- Applied Drama & Theatre for the Young
- The Callboard
 - The Callboard features information about current and upcoming productions (Mainstage, Second Stage, Lab) and is located on the wall outside 103. All information concerning auditions, callback and cast lists, rehearsal schedules, and Usher sign-up sheets is posted on this board.
- Interpretation & Performance Studies
- Undergraduate Degrees (major/minors)
 - Art & Entertainment Management
 - Entertain Design & Technology
 - Theatre Arts

- Professional Opportunities (internship, workshops, local auditions, production announcements)

4.2 - Written Communication

Written communication can come in many different forms. Special attention should be paid to retaining written communications. It is your responsibility to be familiar with all of the communication methods listed below:

a. Callbacks / Cast Lists

Callbacks are posted on the Callboard within 24 hours of your audition. If you are being considered for a role, you will receive a telephone call from the Stage Manager informing you that you have been called back. Cast Lists will be posted on the Callboard within 48 hours of your Callback audition. It is your responsibility to initial the Cast List and pick up your Actor Packet from 103 Sturgis Hill.

b. Crew Interest Forms

All Theatre Arts and ED&T majors and minors are required to serve on production crews before graduation (to fulfill Theatre Practice requirements). All students must fill out a Crew Interest form in order to be assigned to a production crew. This form is available in 103 Sturgis Hill and at auditions. Note: a new Crew Interest form must be completed for each academic year.

c. Theatre Audition Forms

All students interested in auditioning for a production must complete an Theatre Audition form before "reading" for a director. In addition to production specific information (roles of interest, prior experience, special skills, etc.), this form requests private information (phone number, address, email, student identification number, and student's schedule/conflicts). Such personal information is necessary only for the purposes of casting and will not be shared with anyone outside of the production personnel. These MUST be updated for each audition period, and for other various EMU Theatre audition events, including Lab Bills and OAF.

d. Contact Sheets

A Contact Sheet is compiled for each production and contains telephone numbers and email addresses of every member of the production team (student, faculty and staff). It is important that all information be accurate and up to date. Your personal contact information will not be shared with anyone outside of the production personnel. This sheet is not to be shared with individuals outside of the production and should be destroyed after the show closes. Contact sheet templates are available for stage managers. Those requesting one need to contact an SSM.

e. Rehearsal Schedules

Hard copies of rehearsal schedules will be provided to actors on the first day of rehearsal. The schedules will include the following information: date and start/end time, location, subject of the rehearsal, and other specific dates (e.g., deadlines, poster run, strike, cue-to-cue, etc.). Note that

as rehearsal schedules are subject to change, it is your responsibility to regularly check for adjustments to the schedule so you will arrive on time, prepared, and on the appropriate date. Most Stage Managers will create a Facebook page for the production. Updates to the schedule will be posted to this page regularly.

f. Actor / Tech Packets

Actors and Technicians will receive a packet with important information regarding the production. These packets are vital to each student's effective participation in the production, and contain content relating to: health/safety, professional standards, responsibilities/expectations, etc. It is expected that each student read and understand this content. Actors will receive the packet from 103 Sturgis Hill or during the first rehearsal. Technicians will receive their packet at the first crew meeting. Crew Meetings are required for participation in the production and will typically occur within 1-2 weeks of the first rehearsal.

g. Advising Sheets

Advising Sheets for all TIPED programs and Gen Ed Requirements are located in 103 Sturgis Hill. Upon declaring their major, every student in the Theatre Area is assigned an advisor. Students are encouraged to meet with their advisor early in their major regarding their program of study. All ED&T students must be advised by either Jeromy Hopgood, Melanie Schuessler Bond, or Brian Scruggs before registering for classes.

4.3 - Telephone Communication

a. Callbacks

All students being called back for a final audition will be contacted via telephone from the Stage Manager. For this reason, it is essential that you list your current telephone number on your Audition Interest form.

b. Confirmation of Crew Assignments

Students assigned to a production crew will be contacted by the Production Stage Manager to confirm their participation. For this reason, it is essential that you list your current telephone number on your Crew Interest form.

c. Attendance

Once the production is in rehearsal, actors or technicians who are late for rehearsals or performance calls will be contacted via telephone from the Stage Manager. In addition, actors late for scheduled measurements, fitting sessions, or shop hours will be contacted by the Costume Shop Manager or Technical Director.

d. Emergency

In the event of an emergency or inclement weather conditions, you might be contacted via telephone by EMU Theatre Personnel.

4.4 - Electronic / Social Media Communication

a. A Word about Email

Much of the information provided to you for productions will come in the form of email. For this reason, it is essential that you list your myEmich email address on your contact information, as this is the address used for all official communications. Get used to checking your university email address daily, for theatre productions and your other course communications. You can configure your myEmich email to forward to your personal email address, if desired.

b. Production Reports

Production Reports encompass a variety of different information sent out from the Stage Manager. All reports are sent out via email to your myEmich email address. The different report types are listed below:

- Production Meeting Reports: These reports are created by stage management to detail all of the information covered in a production meeting. Production meeting reports should be sent out within 12 hours of the production meeting.
- Rehearsal Reports: One of the most important jobs of the stage manager is to detail what happens in the rehearsal setting for other production members, as they are often not in attendance. Rehearsal reports include any information that arises during a rehearsal relating to all production areas. Rehearsal reports should be sent out immediately following rehearsal.
- Rehearsal Calls: As noted above, Rehearsal Schedules are subject to change. Frequently, the Stage Manager and Director will collaborate to modify rehearsal calls for actors. Rehearsal calls for the following day will be sent out immediately following the prior night's rehearsal.
- Technical Rehearsal Reports: Once technical rehearsals begin, it is important to continue sending rehearsal reports detailing information related to tech rehearsals. In addition, tech rehearsal reports should list detailed information regarding call times for the next rehearsal (i.e. scenic change rehearsals, quick change rehearsals, microphone check, etc.).
- Performance Reports: Once performances begin, it is important for Stage Management to send out performance reports detailing anything that occurred during the show run. It is imperative that a performance report be sent out directly following each performance, so that production members have ample time to respond to the report before the next performance.
- Post-Mortem Reports: The post-mortem is a meeting that occurs during the regularly scheduled production meeting time in the week following strike of a show. This meeting is intended for all production members to respond to the pros / cons of the production process. The Stage Manager will detail notes of the post-mortem and send them out following the meeting.

c. Post-Production Evaluations

All actors and technicians will be provided with the Post-Production Evaluation following opening weekend. This evaluation is a series of questions for the purpose of assessing the overall production process from the student's point of view. This form should be returned to the Director of Theatre before post-mortem.

d. Facebook

Facebook is used as a platform to disseminate information for many of our productions. Stage Management typically creates a private Facebook group to which information will be sent regarding changes in rehearsal schedules, etc. For this reason, it is recommended that the Facebook group be checked daily. EMU Theatre, Players, APO, and all performance groups have their own Facebook pages for the dissemination of information, as well.

V. Policies & Procedures

5.1 - Production Calendar Timetable - Mainstage

It is of the utmost importance that EMU Theatre productions follow a rigid production calendar that mirrors standards and expectations of those found in the professional theatre industry. To those ends, each Mainstage Theatre production follows the same timetable, guaranteeing that all production participants experience the same quality pedagogical approach to mounting a theatrical production. Within the CMTA Mainstage Production Season:

- All productions will operate on a 10-week production calendar.
- The initial meetings will be concept meetings including stage management, designers, director / music director, and choreographer / movement coach (others may be present, but their presence is not mandatory).
- Production meetings will begin 6-weeks prior to opening. Members present will include: Stage management, director, music director, choreographer / movement coach, designers, and crew heads.
- All concept & production meetings will occur on Friday afternoons within a designated time slot.
- Rough set designs will be submitted 8-weeks prior to opening.
- Finished set designs will be submitted 6-weeks prior to opening. Finished costume designs by 5 weeks prior to opening.
- Designers will present their final designs to the cast during one of the first three rehearsals for each Mainstage production.
- Designer Run is usually scheduled during the end of week 2 or beginning of week 3 of rehearsals. All members of the design staff & crews are expected to attend.
- Director will coordinate with the set designer two on-set rehearsals prior to cue-to-cue.
- Production photos are generally taken during the Second Dress Rehearsal. The second Friday performance will be reserved for a photo call (if needed).
- Strike will occur directly following the Sunday matinee of the final performance. Strike participation is mandatory for all cast and crew.

- Post-mortem will occur the Friday following show closing, in the normal time slot as the production meeting.

5.2 - Auditions, Callbacks, Casting

a. Auditions & Callbacks

- EMU Mainstage Theatre auditions and crews are open to any currently enrolled EMU student, in good academic standing, regardless of major. There are typically auditions for multiple shows at once at the beginning of the Fall and Winter semesters.
- Audition notices are on the Callboard, throughout Sturgis Hill Building, and online at the Theatre Arts webpage. Audition information will be posted each semester and at least two weeks in advance of an audition. Each notice will feature:
 - Information about the production
 - Number of roles
 - Time/place of the audition
 - Production dates
 - Specific preparation required for the audition (e.g., cold readings, memorized monologues, clothing suggestions, musical selection, etc.).
- Students will fill out audition and crew interest forms before auditioning and should come prepared to list any possible conflicts for the semester. NOTE: It is important that correct and up to-date contact information be provided on all forms.
- Auditions are annually scheduled as follows:
 - Fall Auditions (held Thursday-Saturday of the first week of classes) address the two fall Mainstage and Second Stage productions.
 - Mid-Fall Auditions are held for the first production of winter term and occur mid November.
 - January Auditions address the Mainstage and Second Stage productions for winter and summer terms.
 - Separate Auditions are held for Lab productions, the ADTY touring production, Encore and 6 Figures.
- Script selections for all Mainstage and Second Stage productions are available beforehand in 103 Sturgis Hill for a 2-hour checkout period.
- Professional dress is preferred for most auditions. Clothing should be comfortable, form featuring, and should allow for movement.
- If auditioning for a musical, bring prepared musical selections in a 3-ring binder. Stage managers will have extra binders at the audition table available for students to borrow.
- After directors have identified their callback preferences, each student's enrollment and academic standing is verified.
- Final Callback list is posted on the Callboard and all students being called back will receive a phone call.

b. Casting

- Casting is prioritized as follows:
 - 1st - Mainstage

- 2nd - Second Stage
- 3rd - Lab
- Casting conflicts between directors will be mediated by either the Director of Theatre, Assistant Managing Director, or Supervising Stage Managers.
- Students may be cast in multiple productions within a single semester providing their overall GPA is maintained. This includes all levels of production (Mainstage, Second Stage, ADTY Tour, Lab, etc.)
- Final cast lists are posted on the Callboard outside the Theatre Office (103 Sturgis Hill) by noon on the first day of classes following Callbacks. Actors that are accepting their positions must initial by their name on the cast lists.

5.3 - Rehearsal, Production Policies

1. Productions may not rehearse more than six days a week. Excluding Technical rehearsals, no rehearsal may last more than four hours.
2. Rehearsal Allotment:
 - a. Mainstage productions are permitted a standard four week rehearsal process with one week of technical rehearsals.
 - b. Musicals and/or the first production of each fall term are allotted five weeks of rehearsal with one week of technical rehearsals.
 - c. Second Stage and Lab productions are permitted three weeks of rehearsals.
 - d. Staged Readings are permitted three rehearsals.
 - e. Exceptions to this may be made for special circumstances. Requests must be made to the Codirectors of Theatre and the Assistant Managing Director prior to the beginning of the academic year within which the production will occur.
3. Technical rehearsals for Mainstage productions include:
 - a. 1st Tech/Cue-to-Cue and 2nd Tech
 - b. 1st Dress, 2nd Dress, 3rd Dress/Final Dress
 - c. For musicals, a sitzprobe is included prior to the Cue-to-cue.
4. Number of Performances:
 - a. Mainstage productions receive six or seven performances (which includes one Saturday Matinee on the second weekend). Additional student matinees may be included in the run depending on the interest to local K-12 schools.
 - i. Generally Mainstage productions occur over the course of two weekends
 - ii. Occasionally the restrictions of the university calendar may warrant a production running six performances over a single week.
 - b. Second Stage productions receive three or four performances. Additional student matinees may be included in the run depending on the interest to local K-12 schools.
 - c. Lab productions receive three or four performances. These are generally presented Monday - Wednesday.
5. Those cast in a production or assigned to a particular production crew/responsibility are expected both to fulfill the duties as described in section IV. "Production Roles & Responsibilities" and to abide by the Statement of Professional Standards.

6. Tech Rehearsals and Performance:
 - a. No eating in the house, backstage, under the stage, in the green room, or in the dressing rooms.
 - b. No drinking (other than water) in the house, backstage, under the stage, in the booth, or in the dressing rooms.
 - c. No crew or cast member may leave the theatre at any time during a rehearsal or performance without direct permission from the director, technical director, SM, or ASM.
 - d. No friends/family of a crew or cast member are permitted backstage or in the theatre during a rehearsal or performance.
 - e. No use of cell phones (speaking/texting) for any crew or Cast member that is not on headset or with special circumstances during dress rehearsals or performances from call time to the end of the show.

5.4 - Requesting Theatre & Rehearsal Space

1. Those requesting theatre or rehearsal space must fill out a form available in the Theatre Office, 103 Sturgis Hill.
 - a. This form requires a faculty supervisor to sign off in support of the project.
 - b. The form must then be submitted to the Director of Theatre and Technical Director for approval.
2. Before space can be assigned, the Assistant Managing Director must also receive and approve the rehearsal schedule.
3. Priority is given to Mainstage productions, Lab shows, classroom activities, and then outside projects, in that order.

5.5 - Rules for Student Participation

1. We welcome all currently enrolled EMU students to participate in our co-curricular production program regardless of major.
2. Students may participate in multiple production opportunities within the same semester.
3. All students must maintain good academic standing at the University before they can be approved as a member of a cast. Those interested in crew work must have submitted an updated form for the season and have it approved by those working in 103.

5.6 - Professional Behavior & Code of Ethics

All participants in the EMU Theatre production program accept the responsibility to uphold the highest professional standards of their craft and art. Acceptance of membership in any EMU Theatre production company implies commitment to traditional Standards of Professional Behavior that include:

1. Be prompt and prepared for ALL call times, (i.e., "calls") including, but not limited to: rehearsals, technical rehearsals, shop hours, costume fittings, production meetings, crew calls, dress rehearsals, performances and strike.

2. Commit to completing the particular tasks to which you have been assigned with enthusiasm and respect for the entire production process. Likewise demonstrating respect for the commitment of ALL others and the tasks to which they have been assigned.
3. Promote a safe and secure environment and avoid any behavior that could potentially endanger fellow company members, director(s), designers, etc. This includes, but is not limited to:
 - a. Respecting confidentiality of privileged discussion
 - b. Checking personal "baggage" at the door
 - c. The use of alcohol and/or illegal substances is strictly prohibited
4. Avoid any behavior that is likely to disrupt the quality of production or interfere with the quality of another's work.
5. Respect the work of the designers, director and playwright by diligently maintaining the standards they establish for rehearsal, the shops, and production.
6. Respect and carefully maintain all materials and equipment, including but not limited to:
 - a. Costumes
 - b. Properties
 - c. Sets
 - d. Prompt Books
 - e. Computers
 - f. Lighting/Sound boards and equipment
7. Adhere to work rules established by the production team.
8. Be responsible for personal hygiene (showering, brushing teeth, deodorant) during rehearsals and performance run.
9. Theatre is a collaborative art. It is expected that you demonstrate a sincerely cooperative attitude through the entire rehearsal and performance process.

A policy of no cell phone usage (including texting and social media) exists for each night of tech, dress and performance, extending from call time to end of show. Beginning ½ hour prior to performance a period of "silent time" will be enforced to provide each member of the production team, cast and crew time to focus their energy.

Tardiness and absences for rehearsals, crew calls, and/or any other company calls are grounds for dismissal from the company. Withdrawal from any position of responsibility (cast, crew, or staff) constitutes a breach of professional standards. Violators are subject to disciplinary action as determined by the TIPED Committee. Violations of professional standards are to be reported to the director and/or stage manager and will result in appropriate disciplinary action.

5.7 - Production Values: Nudity, Violence (Weapons! Lighting Effects, Scenic Effects, etc.)

1. When appropriate, promotional materials will include a suggested age range for viewers.
2. In situations where production values may interfere with an audiences' ability to effectively view the production (e.g., gun fire/violence, religious iconography, foul language, nudity, depiction of

illegal substances, strobe lights, fog, etc.) a notice for the benefit of audiences will clearly be posted both in the lobby and at each audience entrance to the theatre.

3. All stage violence and/or weapon work will be rehearsed under the supervision of a certified fight choreographer. A fight captain will be assigned by the choreographer to oversee the continued safe rehearsal of fight work. A fight call occurs at a regularly scheduled time before every performance. The fight captain ensures that fights/lifts/etc happen as safely as possible. If necessary, fight routines may be carried out at half speed, 3/4 speed, and then full speed. Communication is essential so that everyone involved is aware of what is going on and injuries are avoided.
4. In the event that the use of nudity is being considered for any EMU Theatre Arts sponsored production (Mainstage, Second Stage, Lab, or other) the following policy applies:
 - a. At least two weeks prior to posting of audition fliers or the first production meeting, (whichever comes first), a case must be made by the production's director to the Director of Theatre and the Assistant Managing Director for the necessity of nudity within the production.
 - b. If approval is granted, both audition notices and audition sheets must clearly communicate the use of nudity within the production.
 - c. Students must have the opportunity to agree or disagree to participate in this fashion.
 - d. Only students who are 18 years or older may be considered for such roles.
 - e. We suggest that individuals involved in such a production go through sensitivity training/sexual harassment training.
 - f. An additional closed audition (involving only a skeletal production staff) may be scheduled when the use of nudity has been approved for the production.
 - g. When the staging of intimate situations (including nudity) are required for a production, an Intimacy Coordinator will be provided to assist in movement and choreography for the particular scene(s).

5.8 - Use & Care of Theatre and Rehearsal Space and Equipment

1. Unless used as properties for a production, food and drink (other than bottled water) are not permitted in the theatre houses (Legacy, Sponberg, and Lab).
2. Rehearsal furniture and props are provided to actors and directors for the purpose of preparing for classes and productions. It is important these objects be treated with care so they may be used for future productions. Needless rough treatment of these objects or the space may result in disciplinary action for all those involved.
3. Reckless or careless destruction of school property will not be tolerated and will result in disciplinary action. This includes, but is not limited to: rehearsal furniture/props, scenery/lighting/sound equipment, costumes, theatre or rehearsal space, lobby furniture, etc.

VI. Performance/ Production Roles & Responsibilities

6.1 - Actor

All EMU productions feature student actors as a core of the performance. All actors are expected to adhere to professional standards during the production process. Listed below are the expectations of all student actors.

1. Actors are responsible for attendance at all scheduled rehearsals and related events (costume fittings, poster run, dance rehearsal, cue-to-cue, strike, etc.). Actors must arrive on time for all events. If an actor is unavoidably delayed, it is his/her responsibility to contact the Stage Manager in a timely fashion. It is the individual actor's responsibility to regularly check the rehearsal schedule and be aware of updates/changes to call times.
2. Actors are responsible for coming to rehearsal prepared to move forward. They are responsible for their own homework; rehearsal is not the place to learn one's lines. Actors are encouraged to take notes and review all choices before the next rehearsal. They are expected to come prepared for the next stage of rehearsal.
3. Actors should come to rehearsal prepared to work, and dressed accordingly. Individual directors are responsible for specifying the expectations of each rehearsal.
4. Actors are expected to be available for rehearsal up to six evenings a week during this time period. The Director and Stage Management determine rehearsal schedules. It is essential that any conflicts to rehearsal time be listed on your Audition Forms.
5. Actors are expected to memorize lines, entrances/exits and blocking as soon as possible.
6. Respect the work of others involved in the creative process and abide by the Standards of Professional Behavior.
7. Do not leave rehearsal without consulting and gaining approval of the director or stage manager.
8. Consider directives given by the stage manager and assistant stage managers as those given by the director and designers. Never disregard or disrespect these individuals.
9. As an actor you are responsible for your own character and/or performance role. It is not your responsibility to offer direction to other actors unless suggestions are overtly requested. Such behavior is considered unprofessional.
10. Each production has a period of technical rehearsals called Tech Week. These rehearsals typically begin on the Saturday or Sunday before a show opens and run through the Thursday Final Dress before opening night. Actors are required to attend all technical rehearsals and must clear all conflicts from the first tech rehearsal through strike.
11. Actors must attend each performance during the show run. In addition, it is required that actors arrive for their call time and sign in to verify their arrival. Tardiness will result in the Stage Manager contacting you. Excessive tardiness may result in being banned from future productions.
12. Actors must attend strike for the show, following the final Sunday matinee (or at the prearranged time). All actors must log at least 4 hours of strike. Choosing to skip strike may result in being banned from future productions.
13. All actors will be provided with the Post-Production Evaluation following opening weekend. This evaluation is a series of questions for the purpose of assessing the production process for students. This form should be returned to the Director of Theatre before post-mortem.

Regarding Technical Elements:

1. Treat costumes and properties with respect and return them to their proper place.
2. Properties/props are to be handled ONLY by members of the prop crew, assistant stage managers, and the actor for which the prop was selected (and only in the course of rehearsals/performances).
3. Costume fittings: it is essential for the actors to be measured at the time designated by the customer; failure to keep measurement or fitting appointments jeopardizes the planned work schedule. A fitting demands the concentration of a rehearsal and is no time for frivolity.
4. Each actor should wear rehearsal clothing similar to what they will wear in performance. Shoes, tights and corsets are especially important. If actors encounter a special problem they should arrange a special time with the costumer to borrow rehearsal clothing or to practice in their costumes.
5. Costumes, props, set, and scenery are vital to performers. A costume is designed as part of the actor's performance, not as an arbitrary thing, and the good actor seeks to understand the costume's relationship to the performance and ways in which it can be integrated into acting.
6. Onstage, costumes are to be treated as the character would treat them. Offstage, however, they are handled with special care. All costumes should be hung properly together and checked off by the appropriate person in the costume shop.
7. Never allow the audience to see you in costume or make-up prior to the performance.
8. Items worn as costumes never leave the theatre during the dress rehearsal and performance period, except when taken for cleaning or repairs by the crew. The actor never takes any part of the costume home, even if it is personal property.
9. No eating or drinking while in costume, unless it is covered completely.
10. If costume items need to be repaired or laundered, the actor should list them on the work sheet posted for this purpose during or following the rehearsal or performance.

6.2 - Director

The Director is one of the most important collaborators for any production. This individual works with the entire production team and cast to develop a unified production concept that forms the backbone of the production. Typical duties of the Director include:

1. Responsible for dramaturgical work in preparation for production
2. Responsible for contacting Office Staff to secure rights/royalties for the project.
3. Responsible for identifying artistic needs of the production.
4. Responsible for securing any additional personnel (choreographers, composers, etc.)
5. Director will meet w/ SM and/or SM staff prior to auditions to establish ground rules, procedures, working relationship appropriate to the particular production (audition plan, communication channels, break policy, securing rehearsal space, etc.)
6. Responsible for meeting with stage manager and appropriate crew heads to determine needs (e.g., props, etc.)
7. Responsible for casting the production
8. Responsible for setting the rehearsal schedule, to the exclusion of technical rehearsals.

9. Director will collaborate with the production team to schedule design presentations, design runs, sitzprobe (for musicals), paper tech, or any specialty rehearsals as needed (quick change rehearsal, set change rehearsal, etc.)
10. Responsible for collaborating with production staff appropriate to the production. These may include, but are not limited to: stage manager(s), designers (costume, set, lighting, sound, etc.), composers, choreographers, movement/voice/dialect coaches, crew heads, publicity/promotion staff, etc.
11. Responsible for determining and/or approving artistic choices
12. Responsible for "checking in" to verify progress of all production elements
13. Responsible for contributing to a productive work environment
14. Responsible for attending pre-season production meeting, show specific production meetings, designer run, paper tech, technical rehearsals and post mortem

A. Assistant Director

The Assistant-Director works in conjunction with the Director to assist in the implementation of the production concept. Typical duties include:

1. Meet with the director to discuss duties and expectations for the role of Assistant Director.
2. Assists director with pre production work as needed, including auditions.
3. Create a checklist for what needs to be accomplished before rehearsals and performances.
4. Thoroughly read and understand the production script.
5. Attend all production meetings, rehearsals, technical and dress rehearsals.
6. Assist the director in artistic direction and decisions.
7. Be responsible, not only for their own conduct in and around the theatre, but also for that of the company.
8. Potential duties may include:
 - a. Staging of scenes
 - b. Running lines with actors
 - c. Running warm-ups
 - d. Recording rehearsal notes
 - e. Dramaturgy
 - f. Acting as a sounding-board for artistic decisions (design, casting, etc.)
 - g. In the absence of the director, the assistant director may take control of rehearsal.

6.3 - Dramaturge

The Dramaturge is a specialty role for theatrical productions whose description varies from production to production. Professionally speaking, Dramaturgs duties lean towards research to assist directors, actors, and designers better understand the context of a production. In addition, Dramaturges frequently prepare content to enhance the audience's appreciation of a production: including lobby displays, website

materials, and/or study guides. EMU productions do not always utilize a Dramaturg, but the following list details typical duties:

1. Consult with the director in preparation of the production. This work may include various forms of textual and contextual research (historical, political, sociological, and cultural investigation, production history, character/script analysis, textual references, and translation, etc.). Develop a production casebook composed of dramaturgical findings.
2. Attend production meetings and share research upon request.
3. Attend first read-through and other agreed upon rehearsals to assist the director and/or other parties involved in the production (designers, crew heads, actors, etc.).
4. Keep track of working script, including all revisions, cuts, and edits.
5. May produce a production resource guide of relevant materials for particular members of the production team (designers, actors, etc.)
 - a. NOTE: Duties of the dramaturg will vary depending upon the production.
6. Prepare a Production Study Guide which may include the following categories of information:
 - a. Background essays on playwright
 - b. Background on historical period and/or timeline
 - c. Production History
 - d. Synopsis and analysis of the play
 - e. Character descriptions
 - f. Materials/essays relevant to production
 - g. Discussion of themes/production concept
 - h. Discussion questions and activities
 - i. Bibliography and sources for further reading
7. Collaborate with theatre promotion staff about publicity materials and lobby displays.

6.4 - Movement Coach / Choreographer

The Choreographer / Movement Coach is responsible for storytelling through the dance / movement medium. This individual collaborates with the production team to ensure all dances work within the context of the production and are safe for all actors involved. Typical duties are included below:

1. The Choreographer and Musical Director will decide together (SM attends if available) what edits will be made to the score. This meeting should take place, at a minimum, 6 weeks before rehearsals begin.
2. The Choreographer / Movement Coach will consult with the Director regarding production concept and movement needs of the production.
3. Together with the Director, MD and SM, the Choreographer /Movement Coach will assist in creating the Rehearsal Calendar.
4. The Choreographer will appoint a Dance Captain either before or during rehearsals, informing the SM and the cast of that choice.
5. The Choreographer / Movement Coach will keep communication constant with the Costume Designer so that the choreography complements any necessary constriction of movement caused by the costumes.

6. The Choreographer / Movement Coach will create a short combination for Callback auditions if necessary.
7. If there is an Assistant Choreographer, he/she will meet weekly during rehearsals to check-in with the Choreographer (and SM if available).
8. If the production number at hand is rigorous, the Choreographer / Movement Coach will lead a warm-up before work begins.
9. The Choreographer will call Brush-Up Rehearsals as needed (in congruence with schedule).
10. As often as time and construction schedule allow, the Choreographer / Movement Coach will walk the set with an eye for spaces, spacing, and safety.

A. Assistant Choreographer

The Assistant-Choreographer works in conjunction with the Choreographer to assist in the Choreographer's creation process and ensure follow-through on the part of the cast. Typical duties include:

1. Attend dance call (or callback).
2. Attend all meetings that the Choreographer attends whenever possible.
3. Meet with the Choreographer in order to establish which musical numbers and/or scene work will be created and polished by the Choreographer and which will be created and polished by the AC.
4. Work closely with Choreographer and SM to keep an accurate record of which musical numbers have been completed and which have actually been taught.
5. Meet weekly thereafter with the Choreographer (and SM if possible) for updates and adjustments.
6. Keep a copy of the music (audio) at all times.
7. Attend all runs.
8. Attend Tech Week.

6.5 - Fight Choreographer

The Fight Choreographer is responsible for staging or assisting the Director in the staging of violence for theatrical productions.

1. If the fight choreography at hand is rigorous, the Fight Choreographer will lead a warm-up before work begins.
2. The Fight Choreographer will appoint a Fight Captain either before or during rehearsals, informing the SM and the cast of that choice—FC will run fight sequences prior to each performance.
3. The Fight Choreographer will keep communication constant with the Prop/Prop Weapon Designer so that any fight choreography is compatible with the props/prop weapons.
4. If there is an Assistant Choreographer, he/she will meet weekly during rehearsals to check-in with the Choreographer (and SM if available).

5. As often as time and construction schedule allow, the Fight Choreographer will walk the set with an eye for spaces, spacing, and safety.

6.6 - Voice, Speech & Dialect Coach

The Voice, Speech & Dialect Coach is an individual responsible for working with the actors to shape their vocal performance for a production. Typical duties include:

1. Prior to the start of rehearsals (and if possible, prior to casting) the coach and director will communicate to determine the vocal, speech and dialect demands of the production.
2. If amplification devices are to be used in the production, the coach may choose/need to attend early production meetings to discuss the effect on acoustics, sound projection, etc.
3. If dialects are involved, a copy of the working script shall be provided to the coach no less than two weeks prior to the beginning of rehearsal in order to prepare materials appropriate to the production. The coach shall be notified if and when changes are made to the script.
4. Coach will attend the first read-through to assess the status of the cast's voice and speech delivery.
5. Coach will consult with the director about recommendations for voice, speech and/or dialect work of each performer
6. If dialects are to be employed in the production, a 1/2 hour in-rehearsal (or concurrent to rehearsal) session is to be allotted per dialect for all appropriate performers during the first week of rehearsal. All materials relevant to individual dialects will be distributed at this time.
7. As is necessary, individual appointments (outside of rehearsal) will be set up with each actor to address individual voice, speech, and/or dialect challenges associated with his/her character and the production as a whole.
8. Coach will maintain regular communication with the director regarding the progress and/or continued challenges of the voice, speech and/or dialect work of individual actors.
9. After consulting with the director, the coach will attend a minimum of two pre-tech rehearsals (this may include the designer run) with the full cast to assess progress of individual actors. It should include any rehearsals within the actual performance space.
10. Coach will attend a minimum of one technical/dress rehearsal to provide final guidance regarding sound projection, etc.

6.7 - Technical Director

The Technical Director oversees all of the technical aspects of production except costumes and makeup. The technical director collaborates with the director and the design staff to ensure that the scenic, lighting, sound, properties, projections and special effects for a production are executed safely and are realized as completely as possible within the budgetary, time and other constraints specific to the venue and the production. The duties of the Technical Director related to a production include:

1. Research the production to determine technical requirements.
2. Collaborate with the Supervising Stage Manager and the Assistant Managing Director to assign and recruit necessary crew heads and crews.

3. Become familiar with the production timeline and how it fits within the academic calendar and the calendar of other events that might affect the production. This will be an ongoing process as events and schedules change.
4. Collaborate with stage management on the tech week calendar.
5. Collaborate with stage management to schedule and facilitate the Crew Meeting following the Crew Meeting Agenda to insure that all policy and scheduling points are covered.
6. Attend all design and production meetings and schedule individual meetings with designers and/or the director as needed.
7. Organize crew schedules in collaboration with designers and crew heads. Ensure that a designer, faculty or staff member will be present whenever student crews are working.
8. Collaborate with the design staff to determine material needs for the production. Research materials and vendors.
9. In collaboration with the Scenic designer, produce all necessary working drawings for the construction of sets. Use stock scenery wherever reasonably possible within the aesthetic, safety and functional constraints of the design in order to save time and money.
10. Make sure all necessary supplies are purchased in a timely manner and monitor related expenses to insure the production is realized within budget.
11. Ensure that all shop and stage equipment necessary for the production is available and in safe working condition.
12. Collaborate with lighting and sound designers to arrange for any necessary rental equipment.
13. Oversee and participate in scenic construction including assigning tasks to Construction Crew, Scenery Crew and Scene Shop Technicians. Make sure that all crew members are supervised by experienced and responsible persons (Usually Scene Shop Technicians or crew heads).
14. Make sure all crews are properly trained and checked out on the equipment they use in the execution of their jobs.
15. Monitor the progress of crews to ensure that technical aspects of production are on schedule.
16. Oversee construction and rigging of scenery and lighting on the stage. Ensure that all rigging is adequate and all technical equipment is hung or installed in a safe manner.
17. Monitor Rehearsal Reports for changes in technical requirements or scheduling. Try to provide elements critical to rehearsal in a timely manner or find a substitute that can adequately stand in for these items.
18. Attend the scheduled designer run and the meeting after to talk about any necessary changes to the technical requirements of the production.
19. Attend cue to cue rehearsal and facilitate the pre-rehearsal company meeting using the meeting agenda. During cue to cue assist with choreographing set changes, optimizing cue execution and training crew members if requested.
20. Attend all technical rehearsals to ensure that technical aspects of production are being executed safely. Continue to assist with choreographing set changes, optimizing cue execution and training crew members if requested.
21. Attend all dress rehearsals and facilitate the meeting prior to the first dress rehearsal following the provided meeting agenda. Be available to work with or advise the crew and/or actors on all technical aspects of production.

22. For the performance schedule, insure that the Technical Director or other responsible staff person with the knowledge and background to solve all technical difficulties that may arise before or during the performance is in the building and available to the stage manager.
23. Monitor performance reports and coordinate with crew heads to insure that all technical notes are resolved in a timely manner. Assist the scenery crew head in developing a safety inspection list to be followed before each performance.
24. Before final performance, develop a plan for strike considering the safest order to dismantle or take down all scenery and equipment.
25. Attend the scheduled strike and facilitate the pre-strike meeting to explain the process to be followed. Use the provided agenda to point out safe procedures and rules for strike. Oversee the strike process ensuring that the rules and procedures are followed.
26. In the days following strike make sure that the strike of the production is completed including, seeing that all stock scenery and props are returned to their proper places, all borrowed or rented equipment and props are returned in a timely manner and hardware is sorted and ready for future use.
27. Attend post-mortem and honestly critique the production process as well as responding to criticism of the technical direction in a constructive manner.

6.8 - Costume Designer

The Costume Designer, in collaboration with the Director and other Designers, designs the look of the costumes for a production. The Costume Designer typically also helps with the execution of the designs, but this varies from show to show. Typical duties are listed below:

1. If a student designer, schedule and attend regular meetings with the Faculty Designer.
2. Communicate with the director to determine the production concept.
3. Attend all design and production meetings.
4. Establish a costume design concept that supports the script and director's concept for the production, while working in sync with other design elements.
5. Execute and present research for the production.
6. Consult with the costume shop manager regarding budget and labor resources; determine which costumes will be built, bought, pulled, and rented.
7. Consult with draper regarding details of built costumes or generate patterns for built costumes.
8. Create a scene chart to identify quick changes.
9. Pull costumes from EMU stock and U of M stock.
10. Purchase necessary fabrics for built costumes and all other necessary items.
11. Track all production purchases — keep receipts and consult with the shop manager on production budget.
12. Attend all fittings; consult with the shop manager regarding special needs (such as dancing or fighting, rigging for quick changes, etc.).
13. Respond to all notes from fittings as appropriate (find or purchase needed items, make decisions on trim placement, etc.).
14. Be available to consult with the shop manager as needed.

15. Find or purchase all accessories (including but not limited to shoes, hats, jewelry, purses, belts, parasols, etc.); consult with Props Designer on items that fall in the "grey area" between costumes and props (wallets, handkerchiefs, walking sticks, etc.).
16. Pull and style wigs as necessary.
17. Design makeup as necessary.
18. Pull rehearsal costume items as necessary.
19. Check rehearsal reports for notes or questions that arise during the rehearsal process.
20. Attend the design presentation to present the overall costume design to the cast and production team.
21. Attend the scheduled designer's run to obtain necessary notes on quick changes, etc.
22. Attend all dress rehearsals and any additional necessary calls (such as quick change rehearsals or makeup practice sessions); assist with choreographing and trouble-shooting quick changes.
23. Communicate with wardrobe crew regarding which actors wear what costumes when, quick changes, wigs, makeup, and any other necessary information.
24. Execute all design notes the day before the actor call for evening dress rehearsals; give notes to wardrobe crew and actors as necessary.
25. Check production reports and coordinate with crews should any needs arise during the run.
26. Depending on the show, the Costume Designer may assist with strike.
27. Attend post-mortem and honestly respond to the production process.

6.9 - Lighting Designer

The Lighting Designer is responsible for designing and executing the lighting and, in some instances, special effects for a production. Typical duties of the Lighting Designer include:

1. Communicate with the director to determine the production concept
2. Attend all design and production meetings
3. Establish a lighting design concept that supports the script and director's concept for the production, while working in sync with other design elements (a written concept statement is particularly beneficial to your fellow production members)
4. Execute and present research for the production
5. Consult with scenic designer, costume designer, and projection designer regarding color choices, intensities, and location of lights
6. Present design choices in a medium suitable to the production (digital, collage, paintings, photography, etc.)
7. Create lighting plot including all necessary information for hang and focus
8. Create lighting paperwork (including Dimmer hookup, Channel hookup, Instrument schedule, Color cut sheets, as necessary)
9. Consult with the technical director and scenic designer on the construction process. Establish a schedule including sufficient time for hang, focus, and cueing.
10. Track all production purchases — keep receipts and consult with technical director on production budget
11. Supervise the hang process, ensuring adherence to appropriate safety and professional standards

12. Run the focus session
13. Generate show-specific color keys, magic sheets, or cheat sheets necessary for the cueing process
14. Train the lighting crew head and crew in the operation of the lighting console and cueing process
15. Train lighting crew, as necessary, on the use of any equipment specific to the production (i.e. follow spots, moving lights, color scrollers, etc.)
16. Check rehearsal reports for notes or questions that arise during the rehearsal process
17. Attend the design presentation to present the overall scenic design to the cast and production team
18. Attend the scheduled designer's run to obtain necessary notes on cue placement, actor blocking, etc.
19. Create a cue sheet detailing all lighting cues (cue #, page #, time, follow, description, additional notes, etc.) before paper tech
20. Attend Paper Tech to decide on placement of light cues with stage management
21. Schedule a cueing session and create all lighting cues prior to cue-to-cue
22. Attend all "tech week" events including cue-to-cue, tech rehearsals, dress rehearsals, or any additional necessary calls
23. Execute all design notes in the day before the actor call for evening tech rehearsals
24. Create necessary checklists and train crew in their responsibilities (i.e. dimmer check, etc.)
25. Check production reports and coordinate with crews should any needs arise during the run
26. Attend strike and supervise the lighting strike process
27. Attend post-mortem and honestly respond to the production process

6.10 - Projection Designer

The Projections Designer at EMU is frequently a collaborative role that works in conjunction with the Scenic or Lighting Designer. On some productions, the Projection Crew Head may function as a Projections Designer, as well. As such, the duties of the Projections Designer may change from production to production. Listed below are the typical duties expected of a Projections Designer:

1. Communicate with the director to determine the production concept.
2. Attend all design and production meetings.
3. Establish a projection design concept that supports the script and director's concept for the production, while working in sync with other design elements (a written concept statement is particularly beneficial to your fellow production members).
4. Execute and present research for the production.
5. Consult with scenic designer and lighting designer regarding design choices (projector placement, projection surface materials, ambient light, etc.).
6. Consult with the lighting designer on placement of projectors and insert projectors into the lighting plot.
7. Generate or procure all projections content including still and moving imagery (involving projections crew whenever possible).
8. Create a signal flow plot to communicate computer setup, cabling, projectors, and input/output for the projection system.

9. Track all production purchases — keep receipts and consult with the technical director on production budget.
10. Supervise the hang ad setup process, ensuring adherence to appropriate safety and professional standards.
11. Train projection crew in the proper setup and use of projection equipment and software (computers, projectors, QLab, iMovie, Photoshop, etc.).
12. Check rehearsal reports for notes or questions that arise during the rehearsal process.
13. Attend the design presentation to present the overall projection design to the cast and production team.
14. Attend the scheduled designer's run to obtain necessary notes on cue placement, actor blocking, etc.
15. Create a cue sheet detailing all projection cues (cue #, page #, time, follow, description, additional notes, etc.) before paper tech.
16. Attend Paper Tech to decide on placement of projection cues with stage management.
17. Schedule a cueing session and create all projection cues prior to cue-to-cue.
18. Attend all "tech week" events including cue-to-cue, tech rehearsals, dress rehearsals, or any additional necessary calls.
19. Execute all design notes the day before the actor call for evening tech rehearsals.
20. Create necessary checklists and train projections crew in their responsibilities (i.e. pre-show check, etc.).
21. Check production reports and coordinate with crews should any needs arise during the run.
22. Attend strike and supervise the projections strike process.
23. Attend post-mortem and honestly respond to the production process.

6.11 - Properties "Props" Designer

The Props Designer is responsible for working in conjunction with various design team members, the director, and stage management to execute the props necessary for a production. If there is no props designer assigned to a production, the following duties fall to the props crew head. Typical duties should include:

1. Communicate with the director to determine the production concept
2. Attend all design and production meetings
3. Execute and present research for the production
4. Generate a props list in consultation with the director, scenic designer, and stage management, as necessary. The props list should include prop description, page number referenced in script, actor use, pertinent notes related to the prop, and procurement method (build, buy, borrow, rent, etc.)
5. Establish a props cut-off date in consultation with the director
6. Determine a list of necessary rehearsal props in consultation with director and stage management
7. Provide concept sketches / research imagery, as necessary
8. Create construction drawings, as necessary, for fabricated props
9. Work in consultation with the props crew head and crew to pull appropriate rehearsal props

10. Attend rehearsals to watch how the actors are working with the rehearsal props and consult with the director on production needs.
11. Discuss props tracking with stage management so they can begin to track props needs during the rehearsal process (to include where props enter/exit and which actor uses them)
12. Check rehearsal reports for notes or questions that arise during the rehearsal process
13. Work with the props crew to pull, purchase, build, rent, or borrow production props. For all rentals or borrowed props, complete a form of agreement with the owner that details terms of use and return date.
14. Consult the scenic designer on all final set props decisions to ensure they work within the overall look and intent of the scenic design
15. Plan ahead for wet props used in the show and determine the exact number of props consumed from tech through closing.
16. Create a "recipe book" for wet props that must be created by the props crew during the run (i.e. brandy, food creations, etc) and train the props crew in their execution before tech begins
17. Determine, in consultation with the director and stage management, the placement of props tables and where props are placed (refer to props tracking list mentioned above)
18. Work with the props crew to set up props tables, placing craft paper on the table, tracing outlines of properties, and labeling the prop name within outlines.
19. Track all production purchases — keep receipts and consult with technical director on production budget
20. Attend the design presentation to present the overall scenic design to the cast and production team
21. Attend the scheduled designer's run
22. Attend all "tech week" events including cue-to-cue, tech rehearsals, dress rehearsals, or any additional necessary calls (i.e. scene shift rehearsal).
23. Execute all design notes in the day before the actor call for evening tech rehearsals
24. Check production reports and coordinate with crews should any repair needs arise during the run
25. Check with the props crew head to ensure wet props are replenished
26. Attend strike and supervise the return of all props to their appropriate locations
27. Return all rented or borrowed props to their owners as per forms of agreement listed above.
28. Attend post-mortem and honestly respond to the production process

6.12 - Scenic Designer

The Scenic Designer is responsible for generating and organizing content necessary for the execution of the scenery for a production. As such, the scope of the job description will vary somewhat from show to show. Typical duties of the scenic designer should include:

29. Communicate with the director to determine the production concept
30. Attend all design and production meetings
31. Establish a scenic design concept that supports the script and director's concept for the production, while working in sync with other design elements (a written concept statement is particularly beneficial to your fellow production members)

32. Execute and present research for the production
33. Provide concept sketches in a medium suitable for communicating your ideas (hand-drawings, digital renderings, white model, collage, etc.)
34. Create design renderings in scale with color choices (digital, paintings, color model, etc.)
35. Create draftings necessary for communicating your design to production team members: 1/4" scale ground plan; smaller scale ground plans for director and stage management (for blocking diagrams); 1/4" scale section view; h" front elevations; h" rear elevations and construction drawings as necessary (in consultation with technical director); any specialty scale drawings necessary to execute the design (i.e. full-scale templates, patterns, etc.)
36. Consult with stage management on the process of taping out the rehearsal space
37. Provide h" scale painter's elevations (include research imagery or swatches, as necessary)
38. Consult with the technical director on the construction process. Together you will decide on materials, timeline, ordering, and process.
39. Track all production purchases — keep receipts and consult with technical director on production budget
40. Assist with the construction process, as necessary.
41. Be available for questions during the build. Make sure to be in the shop every day during the build process to check in.
42. Supervise and assist with the scenic painting process.
43. Generate a props list in consultation with the director and stage management, as necessary (this might be covered by a props designer or crew head)
44. Work with the props designer and/or crew head to select, build, buy, or pull appropriate props for the production
45. Check rehearsal reports for notes or questions that arise during the rehearsal process
46. Attend the design presentation to present the overall scenic design to the cast and production team
47. Attend the scheduled designer's run
48. Attend Paper Tech, as necessary, to decide on placement of set-related cues (scenic shifts, fly cues, effects, etc.) with stage management
49. Attend all "tech week" events including cue-to-cue, tech rehearsals, dress rehearsals, or any additional necessary calls (i.e. scene shift rehearsal).
50. Execute all design notes in the day before the actor call for evening tech rehearsals
51. Check production reports and coordinate with crews should any repair needs arise during the run
52. Attend strike and assist the technical director with the supervision of the scenic strike
53. Attend post-mortem and honestly respond to the production process

6.13 - Sound Designer

The Sound Designer establishes the mood and atmosphere for a production through the use of music and sound effects. In addition, the Sound Designer is actively involved in reinforcing live sound for a production. If a production does not have an assigned Sound Designer, the Sound Crew Head may be required to fulfill some or all of the duties of the Sound Designer.

The role of the Sound Designer will drastically change between musical and straight theatre pieces. For straight theatre, the Sound Designer's primary responsibilities tend to focus on sound effects and music. For musicals, the duties tend to center on sound reinforcement and sound effects.

If there is no Composer for a production, the Sound Designer is responsible for procuring or creating music as needed. If there is a Composer, the Sound Designer must collaborate with them to obtain the music and implement it within the sound design within a timely fashion.

The following list details the typical expectations of the Sound Designer at EMU:

1. Communicate with the director to determine the production concept.
2. Attend all design and production meetings.
3. Establish a sound design concept that supports the script and director's concept for the production, while working in sync with other design elements (a written concept statement is particularly beneficial to your fellow production members).
4. Execute and present research for the production.
5. Create a preliminary sound score to communicate design ideas with the director and production team.
6. Consult with the scenic designer, music director, choreographer, and/or composer on needs for speaker placement (including practical speakers or monitors).
7. Generate or procure all sound content, as required.
8. Determine if the production will require recording sessions for music or voice overs. If required, schedule in advance and determine payment process for performers (speak to Katie Feltner regarding this, as the payment paperwork must be finalized before work can begin).
9. When working with a composer, establish a cutoff date by which time you must have final recordings in hand. Make sure this date allows time for implementing your completed design.
10. Provide the director with rehearsal music, as necessary.
11. If providing rehearsal music, train stage management on the appropriate use, timing, and playback method for the music. This is essential for instances in which dancing or movement will be choreographed to music.
12. Determine the number of microphones needed for the production (including wireless, handheld, perimeter mics, shotgun mics, band mics, etc.).
13. Determine the number of headsets needed for the production, to whom they are assigned, and their placement.
14. Configure a video monitor system for use in communicating between actors and music director if line of sight is obstructed.
15. For shows using microphones, discuss microphone tracking with stage management so they can begin to track microphone needs during the rehearsal process (to include who has a mic, where mics enter/exit, etc.).
16. Create a signal flow plot to communicate equipment setup, cabling, control channels, and input/output for the sound system.
17. Track all production purchases — keep receipts and consult with the technical director on production budget.
18. Supervise the setup process, ensuring adherence to appropriate safety and professional standards.

19. Train sound crew in the proper setup and use of equipment and software (computers, mixers, QLab, Logic, wireless microphones etc.).
20. Check rehearsal reports for notes or questions that arise during the rehearsal process.
21. Attend the design presentation to present the overall sound design to the cast and production team.
22. Attend the scheduled designer's run to obtain necessary notes on cue placement, actor blocking, microphone tracking, etc.
23. Create a cue sheet detailing all sound cues (cue #, page #, time, follow, description, signal routing, additional notes, etc.) before paper tech.
24. Attend Paper Tech to decide on placement of sound cues with stage management.
25. Create or assist the sound board operator in the creation of tracking notes for sound board operation (muting, levels, timing, etc.).
26. Schedule a cueing session and insert all sound cues into QLab prior to cue-to-cue.
27. Test all sound cues in the space and set appropriate levels in QLab before cue-to-cue involving other necessary production team members (i.e. Composer, Music Director, Choreographer, etc.).
28. Attend any necessary musical rehearsals/sitzprobe to set levels and troubleshoot sound with musicians and performers.
29. Test assistive listening equipment and backstage "greenroom" monitors for proper function.
30. Attend all "tech week" events including cue-to-cue, tech rehearsals, dress rehearsals, or any additional necessary calls.
31. Execute all design notes the day before the actor call for evening tech rehearsals.
32. Create necessary checklists and train sound crew in their responsibilities (i.e. pre-show check, etc.).
33. Check production reports and coordinate with crews should any needs arise during the run.
34. Attend strike and supervise the sound strike process, returning all equipment to default settings.
35. Attend post-mortem and honestly respond to the production process.

6.14 - Accessibility Designer

The Accessibility Director coordinates and oversees Access Services of a production or its pre-performance environment for differently abled patrons/guests, including those who

- are deaf or have hearing loss
 - are blind or have low vision
 - have mobility disabilities
 - are on the autism spectrum or have sensory sensitivities.
1. When the season is announced, coordinate with the Director of Theatre and Assistant Managing Director to identify specific productions and accessible performance dates for the following year's season so they can be listed in promotional materials.
 2. Contact the Michigan Alliance for Cultural Accessibility with the dates for the show..
 3. Communicate with the director to determine the production concept. Discuss with the director and design staff options for accessibility, and how accessibility will contribute to/interact with the overall production.

4. Attend all design and production meetings.
5. Coordinate with the accessibility crew to establish a plan for integrating accessibility into the production experience.
6. Contact ASL performers and reach out to Director of Theatre and Katie Feltner regarding funding and guest artist remuneration.
7. Coordinate the following Access Services for production dates:
 - a. Hearing Loop
 - b. Assisted Listening Devices
 - c. Sign Language Interpretation
 - d. Open Captioning
 - e. Alternate Formats for Content
 - f. Audio Description
 - g. Mobility Assistance
 - h. Tactile Tours
 - i. Accessible Facilities
 - j. Sensory Friendly areas and devices: a “quiet room,” noise reduction headphones, sunglasses, etc.
8. Attend auditions or callbacks to cast and rehearse a student who will perform audio description.
9. Attend Designer Run to record details about staging for audio description. This script will alter throughout the final rehearsals and technical rehearsals.
10. Prepare script for audio description and open captioning. Regularly check in with the director, SM, or ASM for modifications made to the script.
11. Coordinate with the Technical Director for setup of audio description microphone and equipment.
12. Arrange with Technical Director and Jeromy Hopgood about technical rehearsal of performance based components for accessibility (ASL interpreters, audio description, open captioning, etc.)
13. Assign roles for all accessibility crew members. Plan and execute a rehearsal/dry run of all accessibility components with student assistants and crew members.
14. Verify that all crew members are familiar with various materials, facilities, etc. so differently abled patrons are assisted effectively and efficiently.
15. Provide sketches or working models of various components at production meetings.
16. Organize large print and braille programs.
17. Coordinate with director and SM for select cast members to be available for tactile walking tour of the set.
18. Oversee training of the student crew, and set up of various access components for designated productions (tactile tour, etc.).
19. Attend the design presentation to present the overall scenic design to the cast and production. Check with designers and directors to verify that the description of set, costumes, and movements mirror the directorial intent of the production.
20. Check rehearsal reports for notes or questions that arise during the rehearsal process relating to or that will influence accessibility.
21. Attend Paper Tech, as necessary, to decide on placement of set-related cues (scenic shifts, fly cues, effects, etc.) with stage management.

22. Attend all "tech week" events including cue-to-cue, tech rehearsals, dress rehearsals, or any additional necessary calls (i.e. scene shift rehearsal).
23. Execute all design notes in the day before the actor call for evening tech rehearsals.
24. Check production reports and coordinate with crews should any repair needs arise during the run
25. Attend strike and supervise the accessibility strike.
26. Attend post-mortem and honestly respond to the production process.

6.15 - Composer

The Composer creates original music for some or all of the musical requirements of a production. The Composer, in conjunction with the Sound Designer or Sound Crew Head, ensures that the music is implemented within the sound design in a timely fashion. The following list details the typical expectations of the Composer at EMU:

1. Communicate with the director to determine the production concept.
2. Attend all design meetings and production meetings, upon request.
3. Establish a musical concept that supports the script and director's concept for the production, while working in sync with other design elements (a written concept statement is particularly beneficial to your fellow production members).
4. Present research for the production (audio samples of reference works featuring period, style, instrumentation, etc.).
5. Determine in conjunction with the director, choreographer, and sound designer the needs for music within the production (number of cues, time it needs to fill, etc.).
6. Create a music cue sheet including pertinent information (song title, musical description, script page #, actor line/blocking for prompt, duration, etc.).
7. Determine if the production will require recording sessions for music or voice overs. If required, schedule in advance and determine payment process for performers (speak to Karen Peacock regarding this, as the payment paperwork must be finalized before any work can begin).
8. Provide the director with rehearsal music, as necessary.
9. Create legible printed scores for all music to be performed live. These scores should be available for actors and performers at the first rehearsal.
10. All music provided for choreography purposes should be available for use before the first rehearsal or the earliest agreed upon date between director and/or choreographer.
11. If providing rehearsal music, train stage management on the appropriate use, timing, and playback method for the music. This is essential for instances in which dancing or movement will be choreographed to music.
12. Provide all sound files in AIF or WAV format to the Sound Designer or Sound Crew Head in a timely fashion, allowing ample time for integrating music into the QLab playback system.
13. Test all sound cues in the space and set appropriate levels with the Sound Designer or Sound Crew Head before cue-to-cue involving other production team members as necessary (i.e. Music Director, Choreographer, etc.).
14. Establish a meeting with the Sound Designer or Sound Crew Head to ensure correct incorporation of music within their master cue sheet.

15. Attend any necessary musical rehearsals / sitzprobe to collaborate with crew, musicians and performers.
16. Attend all "tech week" events including cue-to-cue, tech rehearsals, dress rehearsals, or any additional necessary calls.
17. Execute all notes and changes the day before the actor call for evening tech rehearsals. Schedule a time as necessary with Sound Designer or Crew Head to get updated files inputted into QLab before the evening rehearsal.
18. Attend post-mortem and honestly respond to the production process.

6.16 - Musical Director

The Music Director is an essential part of the process for rehearsing and presenting a musical theatre production. They are an active part of the rehearsal and coaching process for both actors and orchestra pit. The Music Director will collaborate with all members of the production team, actors, and musical performers. The following list details the typical expectations of the Music Director at EMU:

1. Communicate with the director to determine the production concept and presentation style.
2. Prior to the start of production meetings, consult with the Director of Theatre regarding the number of musicians needed for the production.
3. Attend all design meetings and production meetings.
4. Actively participate in the audition/callback process, collaborating with the director and advising as to casting decisions.
5. Serve as an accompanist for auditions.
6. Work with the director to establish a rehearsal calendar with actor calls and descriptions of rehearsal content.
7. Rehearse musical numbers in the show and, in conjunction with the director, provide actor coaching.
8. Serve as accompanist for rehearsals.
9. Consult with Director and Pam Cardell in advance about particular versions of the score to be ordered (typically before July 15 of the academic year).
10. Determine number of pit performers, instrumentation, and secure performers for the production.
11. Determine the instrument needs of the orchestra pit and secure equipment, as necessary (i.e. keyboards, specialty percussion, etc.).
12. Consult with Katie Feltner well in advance for getting tax paperwork completed for pit performers (8-10 weeks before work begins!).
13. Collaborate with the production team to determine how musical needs for the production affect their duties (microphone needs, audio/video monitoring system, pit placement, sound effects, etc.).
14. Determine if the production will require recording sessions for music or voice overs. If required, schedule in advance with the sound designer and determine payment process for performers (speak to Katie Feltner regarding this, as the payment paperwork must be finalized before any work can begin).

15. Create or procure new arrangements or orchestrations as necessary to meet the needs of the orchestra pit / performers / production concept.
16. Create legible printed scores for all new music to be performed live.
17. Establish a meeting with the Sound Designer or Sound Crew Head to discuss specific musical needs of the production.
18. Help determine with the director / sound designer / crew members the number of microphones needed for the production (wireless, wired, perimeter/shotgun mics, etc.).
19. Discuss the process of sound mixing and all technical needs with the sound designer / crew head 3 weeks before tech.
20. Consult with sound designer / crew on orchestra pit needs (i.e. placement, cabling, equipment, etc.) 2 weeks prior to tech.
21. Schedule all necessary musical rehearsals / sitzprobe in keeping with the production timetable and budgetary constraints.
22. Attend any necessary musical rehearsals / sitzprobe to collaborate with crew, musicians and performers.
23. Attend all "tech week" events including cue-to-cue, tech rehearsals, dress rehearsals, and any additional necessary calls.
24. Attend all performances and conduct the orchestra pit.
25. Attend post-mortem and honestly respond to the production process.

6.17 — Stage Management

a. Supervising Stage Manager

The Supervising Stage Manager at EMU is a student who works in conjunction with Faculty / Staff and our Stage Managers for multiple productions to facilitate the selection of crews, stage management, and scheduling.

1. Start of Season
 - a. Contact people to work the hallway during auditions, this should always include the stage manager and ASM's of the production that has auditions. (And every production that requires auditions).
 - b. Set up a box of audition materials for the stage manager running auditions. This should include; a table with two chairs, dry erase board, audition forms, crew interest forms, paper clips, pens, and the camera. (And every production that requires auditions).
 - c. Plan stage manager forums to get stage managers together to talk about stage management at EMU and as a career. Be sure to invite alumni and professional stage managers in the area.
2. During Shows
 - a. Set a time to meet with the director, stage manager and ASM's pre-production to talk over rehearsal expectations.
 - b. Set a time and date with the technical director for the crew meeting before each production begins building.

- c. Ensure the stage manager has everything they need for callbacks, as well as being present to help with whatever is needed.
 - d. Help the stage manager with floor taping and rehearsal preparation.
 - e. Attend a couple rehearsals to make sure the stage manager has everything they need and is running rehearsals effectively.
 - f. Meet with the director halfway through rehearsal to ensure rehearsals are running effectively.
 - g. Set up a poster run for each production with Pam and the stage manager.
 - h. Collect poster run sheets and update the poster run business list.
 - i. Alert the stage manager when excusal letters are ready to be given out.
 - j. Attend Q2Q to assist the stage manager in calling cues and running tech rehearsals.
 - k. Check up with stage manager every day to make sure everything is going smoothly.
 - l. Set a stage manager post mortem to go over the stage management side of the production.
 - m. Stage manage a main stage production.
 - n. Attend every show's production meeting to evaluate how the meetings are running.
3. Office Work
- a. Determine crews for each production and Email the stage manager of that production as information becomes available.
 - b. Be readily available 24/7 for any questions the stage managers may have, by phone and Email.
 - c. Assist Pam in selection of stage managers for the main stage productions.
 - d. Update Gmail folders and documents.
 - e. Update contact on the Gmail.
 - f. Monitor construction crew shop hours and update Dustin Miller (Technical Director) and Jeremy Hopgood (advisor).
 - g. Receive paperwork from stage manager and file accordingly to production.
 - h. Receive and file crew interest forms into binder. (updated records throughout the season)
 - i. Make sure the stage management paperwork folders are full of blank forms.

b. Stage Manager (SM)

The Stage Manager is one of the most important roles to any production. Stage Managers oversee and coordinate the entire production cycle from casting, through production meetings, rehearsals, tech week, the production run, and post-mortem. The Stage Manager is the figure responsible for disseminating information to the entire cast and crew. As such, there are a number of components to the job description. The Stage Management process has a number of steps, as well.

1. Pre-Production

- a. Read the script.
- b. Meet with the Production Stage Manager and Pam Cardell to plan his/her process.
- c. Meet with the Director before casting.
- d. Meet with the Assistant Stage Managers (ASMs) and discuss their expectations.
- e. Examine the Production Staff / Crew Contact sheet (provided by SSM or Pam Cardell).
- f. Get your copy code from Pam Cardell.

2. Production Meetings

- a. Set up a production meeting time in conjunction with the Director and production members (designers, TD, crew heads). This process is time consuming, but the use of When Is Good can make it much easier.
- b. Invite all production members to the Production Meetings. The first meetings will be design concept meetings and not require crew heads. Once designers give their finished designs (typically 6 weeks before tech) all crew heads should be invited, as well.
- c. Schedule Design Run and Paper Tech with Director and Designers at least one month in advance to tech.
- d. Send out Production Meeting notes to all members of the production team, the Director of Theatre and the Assistant Managing Director, detailing each meeting within 12 hours of the meeting end.

3. Auditions

- a. For auditions, a number of staff will be involved. SM will be responsible for working with Pam Cardell and the SSM to ensure the table is set up in the hallway outside of Sponberg.
- b. Show up at least one hour before auditions to set up the table. At the table, those auditioning will receive Audition Forms and Crew Interest Forms.
- c. A digital camera will be used to photograph actors. Discuss this process with Pam Cardell. The camera must be manned at all times and charged for the auditions.

4. Callbacks

- a. SM is responsible for calling actors and informing them of their callback.
- b. Mark audition forms to indicate if contact has been made for callbacks.
- c. Post the callback list on the Callboard outside 103 Sturgis Hill (this should be posted by 9am the following school day).
- d. Discuss callback needs with your director (do they need specific sides or songs?).
- e. Discuss with the director how they prefer to run callbacks — all actors in the same room, keeping actors separated until running sides, etc.

5. Posting the Cast List

- a. After callbacks, there will be a period of deliberation amongst the directors. This may take some time. At the end of discussion, the directors will provide the SM with the cast list. Type up the information and email it to Pam Cardell.
- b. Cast Lists must be posted within 48 hours of callbacks.

6. Preparing for Rehearsals

- a. Assemble Actor Packets.
- b. Set up email mailing lists for your cast, crew and crew heads, and production team.
- c. Schedule rehearsal room with Pam Cardell.
- d. Prepare the production book with numerous tabs (i.e. contact info, schedules, script, scenic, props, lighting, costumes, sound, rehearsal notes, actor info, scenic breakdown, etc.).
- e. Coordinate with the director / music director to determine script distribution.
- f. Start a private Facebook group for the production. Invite all production team and cast.
- g. Tape out the ground plan in the rehearsal space.

- h. Copy a small (1/8" scale typically) ground plan into the rehearsal script for notes
 - i. Determine the rehearsal schedule with the director and distribute it to all production members and cast.
 - j. Check out stage manager's keys from the Theatre Office (103 Sturgis Hill).
 - k. Make sure to have card access to the building through Pam Cardell.
 - l. Compile a list of rehearsal conflicts.
7. Rehearsals
- a. Lock up after rehearsals
 - b. Ensure actors fill out forms by the end of the first rehearsal and collect them.
 - c. Supervise the setup of the rehearsal space.
 - d. Take blocking notes for all actor movement.
 - e. Work with ASMs to create a running list of all props.
 - f. Work with ASMs to create a running list of costume changes.
 - g. Announce start-time, end time, and Enforce rules for rehearsal spaces.
 - h. Notify the cast of all rehearsals and changes to schedule.
 - i. Keep detailed notes for each rehearsal to be emailed nightly as rehearsal reports. If no notes occurred, be sure to indicate "nothing to report." These should be sent to all members of the production team, as well as the Director of Theatre and the Assistant Managing Director.
 - j. Keep detailed start/stop times accounting for breaks when a timed rehearsal occurs. Breaks should be called every hour and 20 minutes.
 - k. Remind all necessary production members about the scheduled Design Run and make sure there are plenty of seats available.
8. Poster Run
- a. Meet with PSM / Pam Cardell to determine when posters and postcards will be ready.
 - b. Schedule a poster run with the actors two weeks prior to tech.
 - c. Actors and Stage Management MUST attend poster run.
 - d. Schedule pizza with Pam Cardell.
9. Preparing for Tech Week
- a. Get excuse letters from Pam Cardell.
 - b. Consult with Jeromy Hopgood regarding the finalized tech week schedule 3 weeks before tech.
 - c. Schedule a Paper Tech with the Director and necessary Designers (anyone who has a cue called in the show).
 - d. The Paper Tech is a meeting in which all designers and the director meet and go over the script to determine where cues will be placed. This is your chance to set up your prompt book. Show up with your clean prompt book, lots of pencils, sticky labels, and a chunky eraser. ASK QUESTIONS! This meeting is mostly for your benefit.
 - e. Following Paper Tech, go back through your prompt book and insert warnings and stand-bys.
10. Tech Week—Cue-to-Cue
- a. Post sign-in lists for the cast and crew. If anyone is late, you and the ASMs are responsible for calling them.

- b. This is the first technical rehearsal and, arguably, the most important. You will go through the script, proceeding from one cue to the next. When you are clear of all cues, announce "Hold," to halt the actors and then proceed to a good starting point in the script before your next warning.
 - c. Call breaks! Remember that these rehearsals can be long and labor-some. Don't forget to include breaks. Upon starting the show, breaks should be called every hour and 20 minutes. At the discretion of the SM, they may consult all parties about pushing through a necessary break to finish an act before dinner or for another similar circumstance.
 - d. Make any necessary notes regarding changes made and include this in the rehearsal report.
 - e. Make any necessary changes to your prompt book before progressing.
 - f. Keep headset chatter to a minimum. Make it understood that only the SM says "GO" over headset to prevent any confusion between board operators and ASMs.
 - g. Lock up and turn off lights at the end of the evening.
11. Dress Rehearsals
- a. Announce-calls for the dressing room for (1/2 hour to house, 15 to house, house open, 20 minutes, 15 minutes, 10 minutes, 5 minutes, and Places).
 - b. Notify the cast/crew of any invited attendees, photography, or video.
 - c. Call the show as you would for performances (show conditions) Keep track of any events that occur and running time for the show.
 - d. Send out the rehearsal report directly following the rehearsal so designers have time to make any needed adjustments before the next rehearsal.
 - e. Lock up and turn off lights at the end of the evening.
12. Performances
- a. Perform all duties listed for Dress Rehearsal above.
 - b. Coordinate with house management about late seating.
 - c. Keep track of any events that occur and running time for the show.
 - d. Send out the production report directly following the show so designers have time to fix any issues that arose during the show.
 - e. Lock up and turn off lights at the end of the evening.
13. Strike
- a. Remind cast and crew of strike beforehand so they can plan accordingly (no lunch with family afterwards, long goodbyes, etc.).
 - b. Make sure that there is a sign-in / sign-out sheet for strike and that all cast and crew sign in. They will not get credit if they do not sign in AND sign out!
 - c. Pull up all spike tape from the stage.
 - d. Make sure all dressing rooms, booth, green room is cleaned up.
 - e. Ask how you can help!
14. Post-Production
- a. Make sure all spike tape is removed from the rehearsal space and it is returned to its original state
 - b. Remove all signs from backstage and dressing rooms
 - c. Remove all personal materials from booth

- d. Send out reminders about the post-mortem
- e. Run the post-mortem as you would any production meeting and take notes to be distributed in the typical fashion. These should be sent to all members of the production team, as well as the Director of Theatre and the Assistant Managing Director.

c. Assistant-Stage Manager (ASM)

The Assistant Stage Manager works with the SM to oversee and coordinate the entire production cycle from casting, through production meetings, rehearsals, tech week, the production run, and post-mortem. Expectations of the ASM are as follows:

1. Attend all productions meetings, rehearsals, poster run, technical rehearsals, dress rehearsals, and performance on time. ASMs are called at least 30 minutes before the start time of any called events to complete any tasks beforehand.
2. Respectfully communicate to the SM any production inconsistencies or unforeseen problems.
3. Create and maintain a prompt book that accurately corresponds to the prompt book held by the SM.
4. Report to the SM any injuries to or confrontations between production personnel.
5. Enforce rules and policies relating to rehearsal and production (See: ASM Contract).
6. Be responsible, not only for their own conduct in and around the theatre, but also for that of the company.
7. Be responsible for the following duties:
 - a. Assist the SM with auditions and callbacks
 - b. Assist the SM in preparation for rehearsals: actor packets, rehearsal room scheduling, prompt book, set up space.
 - c. Arrive thirty minutes early (minimum) to all production related events as determined by the SM
 - d. Record all blocking and cues in prompt book and record line notes
 - e. Maintain a running list of props, costume changes and mics.
 - f. Create a check list before rehearsals and performances for what needs to be accomplished.
 - g. See the Stage Manager Duties Handbook for further explanation of roles and responsibilities.

6.18 — House Management

House Management is an important component of producing theatrical events. The House Management are the first faces that our patrons see and set the tone for the event. All House Management personnel work closely with Pam Cardell to ensure a warm welcome and safe working environment for our actors. Duties for the House Manager are listed below:

1. Pre-show
 - a. See a dress rehearsal of the production to learn timing/cues to the ends of Acts, good moments to seat latecomers, and to better answer patron questions regarding the production.
 - b. Unlock outer doors and audience entrance doors.

- c. Have a copy of the HM Usher protocol LBC sheet, and usher list (original) on hand.
 - d. Check lobbies, restrooms and theatre aisles to make sure they're clean.
 - e. Do a program count to make sure you have enough programs for patrons.
 - f. Turn on chaser lights, display lights and lobby music.
 - g. Verify the wheelchair elevator is in working order.
 - h. Put mints in the bathrooms
 - i. Set out ticket stub boxes at theatre entrances
 - j. Check ticket sales (how full is the House).
 - k. Verify runner lights are working in theatres.
 - l. Check flashlights used to seat latecomers to make sure they are working/have batteries. If flashlights are not working, plan to use the flashlight on cell phones.
 - m. Make sure that Assisted Listening Devices are working/have batteries.
 - n. Unlock and prepare concessions for intermission. Players representative should be there to assist with concessions set-up, sales and clean-up.
 - o. Coordinate, train and supervise ushers:
 - i. Be sure to check off ushers that attend so they can receive LBC credit.
 - ii. Ask ushers to store personal belongings in coat check and turn off cell phones during the performance.
 - iii. Have ushers stuff/fold programs while waiting for training/house to open.
 - iv. Assign ushers to various duties, ie, ticket takers, concessions, passing out programs, guarding stage and/or audience entrances during intermission, etc.
 - v. Take ushers into the theatre 30 minutes prior to show-time and explain the set-up of the facility, where exits are located, rules of the theatre and emergency procedures.
 - p. Greet patrons. Handle any patron/seating issues that arise.
 - i. Be prepared to facilitate usage of the wheelchair elevator for patrons in need of it.
 - q. Be on headset (crew will provide) or establish another avenue to communicate with SM. If there are not enough headsets, exchange phone numbers with the SM to communicate.
 - r. Coordinate with SM as to when "house will open."
 - s. 5 minutes prior to show: Flick lights to let patrons know that the show is about to begin.
 - t. Immediately prior to show: Turn out lobby lights, close theatre doors, have ushers take their seats, notify SM that "house is closed." or if there is some reason to "hold."
2. During the Show (Act 1)
- a. Turn off lobby music.
 - b. Greet and seat latecomers:
 - c. Have flashlights ready and programs on hand.
 - d. Please hold latecomers in the lobby until an appropriate moment in the production to seat them occurs.
 - e. Tear tickets, distribute programs and ask latecomers to turn off cell-phones prior to entering the theatre.

- f. If not sold-out, seat at the back of the theatre in the closest available seats. Telling patrons they can take their assigned seats during intermission. If sold-out, carefully and quietly guide patrons to their assigned seats.
 - g. Handle any patron/usher issues that arise, photos being taken, cell phones out, etc. Ticket count (towards end of Act One or start of Act Two): Label envelope with the show title, date and time.
 - h. Sort tickets by price and count. Write totals on the front of the envelope.
 - i. Relay total number of audience to SM.
 - j. Leave the sealed envelope on Pam's desk in 103.
 - k. Put ticket stub boxes away in coat check
3. Intermission
- a. Time intermission so it runs an appropriate duration.
 - b. Place ushers at theatre entrances to ensure no unapproved food or drink enters the house.
 - c. Flick lights to give patrons notice to return to the theatre.
 - d. Immediately prior to show:
 - i. Turn out lobby lights. For patron safety, keep some light on while the majority are returning to their seats.
 - ii. Close theatre doors and have ushers take their seats,
 - iii. Knock on bathroom doors to let patrons know "Act Two is about to begin."
 - iv. Notify SM that "house is closed." or if there is some reason to "hold."
4. During the Show (Act Two, or following Act One duties for One-Act shows)
- a. Return concession cash box to Pam's office.
 - b. Take mints out of the bathroom and return to storage.
 - c. Immediately following the end of the show, open theatre doors and turn on lobby lights.
 - d. Make sure lobby areas/restrooms are clean.
5. Post Show
- a. Place/collect LBC slips for students needing credit.
 - b. Assist patrons as needed as they exit.
 - c. Clean the theatre (w/ ushers help) saving any usable programs for future performances.
 - d. Turn off and return headset.
 - e. Return flashlight(s) to storage.
 - f. Make sure theatre doors and concessions are locked.
 - g. Allow time for patrons to chat with company members before clearing the lobby.
 - h. Turn off chaser lights.
 - i. Turn off lobby lights
 - j. Lock outer doors.

VII. Production Courses & Production/Construction Crews

7.1 - Production Courses

a. Theatre Practice (CTAA 167-467)

Each Theatre and ED&T Major and Minor are required to participate in Theatre Practice courses. Theatre Practice is a co-curricular course for which a student receives credit for participating in a production element of a CMTA Mainstage production. Permission is required for registration and Students must complete a final project assessment on EMUonline to receive course credit.

Current Theatre Practice Descriptions:

- i. CTAA 167
 1. Crew for a Mainstage Production (costume, makeup, set running, props, projection, lighting, sound). Student must complete the project assessment on Canvas to receive course credit. (Permission required).
- ii. CTAA 267
 1. Set Construction Crew - The student must log 30 hours on one Mainstage production
 2. Costume Construction Crew - The student must log 30 hours in one semester
 3. Student must complete the project assessment on Canvas to receive course credit. (Permission required)
- iii. CTAA 367
 1. Assistant Stage Manager
 2. Crew Head
 3. Stage Managing the Lab
 4. Assistant Director of Mainstage Production
 5. Assistant Choreographer/Fight Captain
 6. Assistant Technical Direction
 7. Or other suitable production support positions
 8. Student must complete the project assessment on Canvas to receive course credit. (Permission required)
- iv. CTAA 467
 1. Directing — Lab Theatre
 2. Designing (or Assistant Designing) Mainstage Production
 3. Dramaturgy
 4. Acting — Major Role in Mainstage Production
 5. Stage Management
 6. Teaching Assistant
 7. Or other suitable supervisory position
 8. In order to register for this class, the student must meet with the Faculty mentor for the project and complete a proposal form that details project parameters, project timeline, and grading rubric. The faculty mentor must return this form to Melanie Schuessler-Bond before permission to register will be granted. Students must complete the project assessment on Canvas to receive course credit (Permission required).
 - a. Registering for CTAA 467
 - i. As shown above, CTAA 467 - Theatre Practice credit may be awarded to students for a number of production-related

activities. To register for this course, the student must complete the CTAA 467 Project Proposal form in conjunction with a faculty mentor. This form includes project timetable, project outcomes, and a grading rubric. Once completed, this form must be returned to Melanie Schuessler-Bond to receive permission to register for the course. Upon completion of the project, the faculty mentor will submit grades to Melanie Schuessler-Bond.

- b. Applied Design I & II (EDT 368 & 468)
 - i. Applied Entertainment Design & Technology I and II are courses completed in conjunction with a faculty mentor (similar to an independent study) for creating a design/tech element of a production. These courses are a graduation requirement for all ED&T students.
 - ii. Typically speaking, EDT 368 would be for an assistant-level responsibility, whereas EDT 468 would be for student design positions. Like CTAA 467, these courses are by permission only. The faculty mentor will create project timetable, project outcomes, and grading rubric specific to the production responsibility. For this reason, the syllabus will follow the design and production schedule rather than the semester's academic calendar (i.e. work for a production may begin in the semester prior to production opening, etc.)
 - iii. Applied Design I & II (EDT 368 & 468) Policies:
 - 1. Each student will be assigned a faculty mentor for his/her project who will supervise throughout the process.
 - 2. The mentor will work in conjunction with the student to create a syllabus for the project that details student expectations, grading scales, and deadlines.
 - 3. All students will adhere to the syllabus, Statement of Professional Standards, and job descriptions as detailed in the Production Handbook.

7.2 — Production/Construction Crews

It is a central belief of the theatre program that students learn best by actively participating in theatrical productions. As such, each mainstage production is a collaborative effort between students, faculty, and staff to create a professional product. A big part of the success of each production is the production crew. Each production crew features one or more students working to facilitate one technical element. Crews are composed of student crewmembers and crew heads that collaborate with designers, run the show, and occasionally create content. The following section details important information related to serving on a production crew.

- a. Crew Interest Forms
 - i. Many different CMTA programs including the Theatre Arts (major and minor) and Entertainment Design & Technology (major and minor) require students to participate in one or more production crews in order to graduate. The first step to getting assigned to a production crew is filling out a crew interest form. These forms are located in the Theatre Office (103 Sturgis Hill) at the reception desk. Ask one of the student workers for a copy, fill it out, and return it to be filed. The crew interest form is a brief form requesting

contact information and theatre experience. On this form, you will indicate your crew preference. You will be contacted at a later time to verify your continued interest and availability to serve as a crewmember for a particular production. It is understood that you cannot serve as a crew head without first having served as a crewmember a minimum of one time and having proven a clear understanding of the role.

b. Running Crew Descriptions

For each production, there is the potential of having a number of different student production crews, though the crews will differ based on the needs of the individual show. Listed below are the potential production crews. Note that production crews differ from construction crews in that construction crews only work in the scenic or costume shops to build the designs and are not involved with the process of actually running the show

i. Production Crews

Set Crew:

1. The set running crew is involved with both the construction and run-crew obligations involving scenery during the production run.
2. Set crew is required to work 10 hours per week during the build period of a show.
3. In addition, they are required to attend all tech week activities and each performance of the show.
4. Duties may include moving set pieces, flying scenery, assisting with changeovers, repairing damaged or broken scenic elements, or other duties as assigned.
5. All crewmembers are required to participate in strike following the final performance.

Props Crew:

1. The props crew is involved with both the construction and run-crew obligations involving properties during the production run.
2. Props crew is required to work 10 hours per week during the build period of a show.
3. Crewmembers will be involved from an early period in the rehearsal process to work with directors and stage management to pull rehearsal props.
4. In addition, they are required to attend all tech week activities and each performance of the show.
5. Duties may include building, purchasing, pulling, borrowing, or renting properties for a show.
6. In addition, the creation and maintenance of props tables and all properties during the run of the show is an important duty of the props crew.
7. All crewmembers are required to participate in strike following the final performance.

Wardrobe Crew:

1. The wardrobe crew is involved with the process of costume elements during the run of the show.
2. Wardrobe crew typically works with actors to ensure all costume elements are properly implemented for the show.

3. In addition, wardrobe crew will facilitate any quick changes and ensure proper laundering of costumes following each performance.
4. In some instances, wardrobe, makeup, and wigs will all be combined into one crew.
5. Mandatory costume strike is scheduled by the Costume Shop Supervisor.

Makeup / Wig Crew:

1. The makeup / wig crew is responsible for working with actors to ensure the costume or makeup designer's renderings are implemented consistently for each performance.
2. In addition, when wigs are used in a production this crew works with actors on wig placement and maintains the wig over the run of the show.
3. In some instances, wardrobe, makeup, and wigs will all be combined into one crew.
4. Mandatory strike of makeup and wigs is scheduled by the Costume Shop Supervisor.

Lighting Crew:

1. The lighting crew is involved with the hanging, focusing, and control of lighting elements for a production. In addition, this crew has run-crew obligations involving lighting during the production run.
2. Lighting crew work calls are determined between the lighting designer and crew, typically beginning approximately two weeks before tech.
3. The requirements for each show will vary dramatically, depending on the design.
4. In addition, the lighting crew is required to attend all tech week activities and each performance of the show.
5. All crewmembers are required to participate in strike following the final performance.

Sound Crew:

1. The sound crew is involved with equipment setup, running cables, and testing all sound elements for a production.
2. If there is no sound designer for a production, the sound crew might be involved with the process of creating or procuring music and/or sound effects.
3. In addition, this crew has run-crew obligations involving sound during the production run.
4. The role and size of the sound crew will vary greatly between a musical theatre and straight theatre piece.
5. For musicals or any production requiring sound reinforcement, larger crews will be required to place microphones, run the sound mixer, and work with actors backstage.
6. Sound crew work calls are determined between the sound designer (or crew head and faculty/staff when there is no sound designer) and crew, typically beginning approximately two weeks before tech.
7. The requirements for each show will vary dramatically, depending on the design.

8. Sound crew is required to attend all tech week activities and each performance of the show.
9. All crewmembers are required to participate in strike following the final performance.

Projections Crew:

1. The projections crew is involved with equipment setup, running cables, and testing all projection elements for a production.
2. If there is no projection designer for a production, the sound crew might be involved with the process of creating or procuring projection content.
3. In addition, this crew has run-crew obligations involving projections during the production run.
4. Projection crew work calls are determined between the projection designer (or crew head and faculty/staff when there is no projection designer) and crew, typically beginning approximately two weeks before tech.
5. The requirements for each show will vary dramatically, depending on the design. Projections crew is required to attend all tech week activities and each performance of the show.
6. All crewmembers are required to participate in strike following the final performance.

Accessibility Crew:

1. The accessibility crew is involved with access services for all productions.
- 2.

c. Construction Crews:

As mentioned above, construction crews differ from production crews in that construction crews only work in the scenic or costume shops to build the design elements for the show. There are no run crew responsibilities for construction crews, though all construction crewmembers are required to participate in strike following the final performance. In addition, only the paint crew has a crew head. Set and costume construction crews work under the supervision of the technical director or costume shop manager.

Set Construction Crew:

1. The set construction crew works under the supervision of the technical director to build the scenic elements of the show. Duties may vary from show to show depending on the design requirements.
2. All crewmembers must clock 40 hours on a single production in order to fulfill crew requirements.
3. All crewmembers are required to participate in strike following the final performance.

Paint Crew:

1. The paint crew is a specialized crew that is only used for productions requiring specialized attention to scenic painting.

2. Paint crew work calls are determined between the scenic designer and crew, typically beginning approximately three to four weeks before tech.
3. Duties may vary from show to show depending on the design requirements. Some shows may require night or weekend paint calls.
4. All crewmembers must clock 40 hours on a single production in order to fulfill crew requirements.
5. All crewmembers are required to participate in strike following the final performance.

Costume Construction Crew:

1. The costume construction crew works under the supervision of the costume shop to build the costume elements of the show.
2. Duties may vary from show to show depending on the design requirements.
3. All crewmembers must clock 40 hours on a single production in order to fulfill crew requirements

- c. Crew Heads - Each crew will have a student assigned as a crew head. The duties of the crew head vary between productions depending on the needs of the show. In order to be a crew head, a student must have served as a crewmember a minimum of one time and proven his/her understanding of crew duties while displaying dependability and leadership abilities. Crew heads will be assigned in consultation with designers, technical director, costume shop manager, and the production stage manager. Crew head responsibility varies between each production crew. Listed below are descriptions of basic duties for crew heads.

Set Crew Head:

1. The set crew head works with the scenic designer and technical director to assist in the construction process and facilitate communication with the set crew.
2. The set crew head will work with the scenic designer to determine the role of the set crew before tech, and also assign and supervise running crew roles backstage.
3. In addition, this crew head will remain in communication with the scenic designer and stage management regarding any concerns that arise during the production process. Set crew should report any concerns to their crew head, which will communicate these concerns to stage management and/or designers.
4. The crew head should always instruct crew members regarding the process and duties, as many crewmembers will go on to be a crew head themselves.

Props Crew Head:

1. The props crew head works with the scenic designer, props designer (if there is one) and technical director to assist in the props planning and construction process and facilitate communication with the props crew.
2. The props crew head is an important role with many responsibilities.
3. The crew head will communicate with designers, the director, and stage management to create a props list and determine the necessary rehearsal props early in the rehearsal process.

4. The props crew head will work with the design staff to determine the role of the props crew before tech, and also assign and supervise running crew roles backstage.
5. In addition, remain in communication with the design staff and stage management regarding any concerns that arise during the production process.
6. Props crew should report any concerns to their crew head, which will communicate these concerns to stage management and/or designers.
7. The props crew head must play an active role in assessing props needs over the entire production process, but specifically during the production run in order to maintain props during the run.
8. The crew head should always instruct crew members regarding the process and duties, as many crewmembers will go on to be a crew head themselves.

Lighting Crew Head:

1. The lighting crew head works with the lighting designer to assist in the implementation of the lighting design and communication with the lighting crew.
2. The lighting crew head will consult with the lighting designer and arrange crew calls for the hang, focus, and troubleshooting of the lighting design.
3. In addition, the lighting crew head will be required to work closely with the lighting designer during the cueing process and learn how to operate the lighting console and any other equipment utilized in the lighting design. In most cases, the crew head will serve as the board operator during performances.
4. In addition, this crew head will remain in communication with the lighting designer and stage management regarding any concerns that arise during the production process.
5. Lighting crew should report any concerns to their crew head, which will communicate these concerns to stage management and/or designers.
6. The crew head should always instruct crew members regarding the process and duties, as many crewmembers will go on to be a crew head themselves.

Sound Crew Head:

1. The sound crew head is a unique role that may, in some instances, function as a sound designer for a production.
2. This crew head works with the sound designer (when one is assigned to the production) to assist in the implementation of the sound design and communication with the sound crew.
3. When there is no sound designer, the sound crew head will be responsible for working with the sound supervisor, director, and design staff to pull or create the necessary sound effects and/or music for a production.
4. This will always be done under strict supervision and all necessary support will be provided for the crew head.
5. Consult with the sound designer / supervisor to arrange crew calls for the equipment setup, sound testing, and troubleshooting of any sound elements.
6. In addition, the sound crew head will be required to work closely with the sound designer/ supervisor to learn the operation of QLab software before inputting cues. Since QLab is a fundamental skill for sound crew heads, it will be expected that the sound crew

head instructs his/her crew in its use whenever possible. If there is a sound designer, the designer will create the QLab workspace.

7. The sound crew head is expected to be present during this cueing process and learn how to operate the equipment utilized in the sound design.
8. If there is no sound designer, the sound crew head must create and test the QLab workspace before tech. In most cases, the crew head will serve as the board operator during performances.
9. In addition, this crew head will remain in communication with the sound designer / supervisor and stage management regarding any concerns that arise during the production process.
10. Sound crew should report any concerns to their crew head, which will communicate these concerns to stage management and/or designers.
11. The crew head should always instruct crew members regarding the process and duties, as many crew members will go on to be a crew head themselves.

Projections Crew Head:

1. The projections crew head is a unique role that may, in some instances, function as a projection designer for a production.
2. This crew head works with the projection designer (when one is assigned to the production) to assist in the implementation of the projection design and communication with the projection crew.
3. When there is no projection designer, the projections crew head will be responsible for working with the projections supervisor, director, and design staff to pull or create the necessary projection content for a production.
4. This will always be done under strict supervision and all necessary support will be provided for the crew head.
5. The projections crew head will consult with the projection designer / supervisor to arrange crew calls for the equipment setup, testing, and troubleshooting of any projection elements.
6. In addition, the projections crew head will be required to work closely with the projection designer/ supervisor to learn the operation of QLab software before inputting cues. Since QLab is a fundamental skill for projections crew heads, it will be expected that the crew head instructs his/her crew in its use whenever possible. If there is a projection designer, the designer will create the QLab workspace.
7. The projections crew head is expected to be present during this cueing process and learn how to operate the equipment utilized in the projection design.
8. If there is no designer, the projection crew head must create and test the QLab workspace before tech. In most cases, the crew head will serve as the board operator during performances.
9. In addition, remain in communication with the projection designer / supervisor and stage management regarding any concerns that arise during the production process.
10. Projections crew should report any concerns to their crew head, which will communicate these concerns to stage management and/or designers.

11. The crew head should always instruct crew members regarding the process and duties, as many crew members will go on to be a crew head themselves.

Paint Crew Head:

1. The paint crew head is a specialized responsibility for students with an interest in scenic art that have served on paint crew in the past. The paint crew head works with the scenic designer and technical director to assist in the painting process and facilitate communication with the paint crew.
 2. The paint crew head will work with the scenic designer to determine a calendar for painting the scenery, including any necessary paint calls outside of regular shop hours.
 3. The paint crew is not a production crew and, as such, only works before the tech process to paint scenery or in special instances where touch-ups may be required during the production run.
 4. The role of the paint crew head is to supervise the paint crew, communicating carefully with the scenic designer to ensure that the scenery is painted to match the designer's paint elevations.
 5. In addition, this crew head will remain in communication with the scenic designer and technical director regarding any concerns that arise during the paint process.
 6. Tracking of supplies is an important responsibility of the crew head to avoid running out of materials.
 7. Paint crew should report any concerns to their crew head, which will communicate these concerns to stage management and/or designers.
 8. The crew head should always instruct crew members regarding the process and duties, as many crewmembers will go on to be a crew head themselves.
- d. Crew Meetings
- i. Crew Meetings will occur for each production. A crew meeting will be announced at the beginning of the build process and is mandatory for all crewmembers. This meeting will be the only opportunity to get everyone into the same room until tech begins. As such, it is at this meeting where important information will be distributed including the statement of professional standards agreement, health forms, and crew packets.
- e. Rehearsals
- i. Most shows have a typical rehearsal period of 4 weeks for straight plays and 5 weeks for musicals.
 - ii. Certain crew members and crew heads are expected to be available for rehearsals, as requested. Props crews will frequently be required to attend rehearsals to implement rehearsal props and observe prop usage. Crew heads should attend the Design Run, a special rehearsal where the cast runs the show for the Designers and Crew Heads to watch.
- f. Shop Hours
- i. Certain crews are required to log hours in either the Costume or Scenic Shop. See Dustin Miller or Madeleine Huggins to schedule shop hours (see crew descriptions above). Sign in upon arrival in the shop and sign out before leaving.
- g. Tech Week

- i. Each production has a period of technical rehearsals called Tech Week. These rehearsals typically begin on the Saturday or Sunday before a show opens and run through the Thursday Final Dress before opening night. Crews are required to attend all technical rehearsals and must clear all conflicts from the first tech rehearsal through strike.
- h. Show Run
 - i. Crews must attend each performance during the show run. On rare occasions, certain crew members may create a rotation schedule for performances, but these rotations must be cleared by the Faculty/Staff supervisor. In addition, it is required that crews arrive for their call time and not be late. Tardy arrival will result in the Stage Manager contacting you. Excessive tardiness may result in being dismissed or banned from future productions.
- i. Strike
 - i. All crew members must attend strike for the show, following the final Sunday matinee (or at the prearranged time) and log at least 4 hours of strike. Choosing to skip strike may result in being banned from future productions.
- j. Post-Production Evaluations
 - i. All crewmembers will be provided with the Post-Production Evaluation following the opening weekend. This evaluation is a series of questions for the purpose of assessing the production process for students. This form should be returned to the Director of Theatre before post-mortem.
- k. Post-Mortem
 - i. The post-mortem is a meeting that occurs during the regularly scheduled production meeting time in the week following the strike of a show. This meeting is intended for all production members to respond to the pros / cons of the production process. Crewmembers are invited to attend, but it is not mandatory.

7.3 - Assistant-Designers and Student Designers

- a. Assistant-Designers

The Assistant Designer position is an opportunity for students to learn about the process of designing production elements and assist a faculty / staff designer in the creation of design elements. Since no two productions are identical, the role of Assistant-Designer will vary from show to show. In order to become an Assistant-Designer, the student must be approved by the appropriate Faculty / Staff designer for whom they will assist. This designer will serve as the student's design mentor. The design mentor will meet with the student Assistant-Designer before production meetings begin to determine the scope of the Assistant's duties. Typical duties include, but are not limited to:

 - i. Research
 - ii. Attending production meetings, paper tech, technical rehearsals, and design runs, etc.
 - iii. Taking notes for the designer
 - iv. Documenting elements of the rehearsal process through audio / video
 - v. Creating / maintaining paperwork for the designer
 - vi. Creating specific production elements for the show

b. Student Designers

The role of designer is a privilege, not a guaranteed opportunity, for students at Eastern Michigan University. A student should have served as an Assistant-Designer, taken appropriate design coursework, and/or worked in the scenic and costume shop to be eligible for consideration as a Student Designer. Student Designers are expected to follow the same job descriptions listed in Section V (Production Roles & Responsibilities) for their respective design roles. In addition, each student designer will receive a Project Guidelines handout specific to their design assignment. Likewise, each student will be assigned a faculty / staff mentor and will meet with their mentor on a weekly basis during their production time period (including planning and implementation). Typical student design positions include, but are not limited to:

- i. Scenic Designer
- ii. Props Designer
- iii. Lighting Designer
- iv. Projections Designer
- v. Sound Designer
- vi. Costume Designer
- vii. Wigs / Makeup Designer

c. Receiving Credit for Design Work

Students serving as Assistant-Designers or Student Designers are eligible to register for CTAA 467, EDT 368, and/or EDT 468 for credit related to their production responsibility. All three courses require school permission. Information on these courses is listed in the Production Handbook Section 7.1.b and 7.1.c.

VIII. Student Organizations

a. Players

- i. PLAYERS at EMU is a theatre arts organization that seeks to preserve, publicize, and develop student performers and performances. Ultimately it is designed to develop human connections through student performances and to enrich the lives of students through the performing arts. PLAYERS at EMU enables students to create, administrate, and progress through the performing arts. In short, PLAYERS at EMU promotes theatre arts for all EMU students by allowing them to take full advantage of the artistic opportunities on campus and promoting the idea that creativity today will shape society tomorrow. Annual events run by Players include:

1. Welcome Back Picnic
2. Mock Auditions
3. Dead Gallery
4. Concessions at all Mainstage and Second Stage performances
5. Fauxny's (annual awards event)

b. Alpha Psi Omega (APO)

- i. The EMU Pi Alpha chapter is a theatre honor society that recognizes students who demonstrate a high standard of accomplishment in theatre. Through Alpha Psi Omega chapters at other colleges and universities, you'll find many others who share your

passion for theatre. This organization is in charge of the coat check and the sale of stargrams for all Mainstage and Second Stage performances.

- c. AMP!
 - i. Associated with EMU's Arts Administration programs, the mission of AMP is to enhance the connections among student artists and audiences, venues, and opportunities. It's a powerful asset to help you take your creative practices and use (and improve) them as you advance in any of the artistic disciplines (music, dance, visual arts, theatre, etc).
- d. Educational Theatre Collaborative (ETC)
 - i. ETC (The Educational Theatre Collaborative) is a student organization at Eastern Michigan University comprised of students who are interested and passionate about Educational Theatre. Goals of ETC are to provide advocacy, community and opportunity for exploration in the field of educational theatre. It also seeks to provide additional financial support for students pursuing projects and initiatives in the educational theatre field. For more information check out their site: <http://etcollaborative.weebly.com/>

IX. Glossary: Commonly Used Terms

- a. Call Back— The final stage in the audition process. The Director will "call back" actors under consideration of being cast in the production.
- b. Call Time — The time any member of the production team (actors, crews, etc.) are required to arrive to perform their appointed task.
- c. Concept Statement & Meeting — The first production meeting when the Director explains their approach to/interpretation of the play, i.e., their "concept". This point of view is used to shape and unify all aspects of the production: staging, set, lights, costumes, movement, etc.
- d. Costume Fitting — The appointment each actor has made with the costumer to be measured for or to try on possible costume pieces.
- e. Cue — This versatile term can refer to any of the following:
 - i. the line or action that precedes another, i.e., "give her the cue for her line";
 - ii. the space between lines, i.e., "close the cue";
 - iii. when a technical element occurs within a production, i.e., "cue the lights, or cue the sound".
- f. Cue To Cue — (Q2Q) The first technical rehearsal or "tech", when technical "cues" are set for the final production. This usually involves actors moving quickly from one section of the script to another in order to accommodate the next (light, sound, set, etc.) cue.
- g. Design Presentations — Usually delivered during the first days of rehearsal, these presentations provide designers (costume, set, lights, etc.) the opportunity to share with the actors their renderings.
- h. Design Run — An acting rehearsal, attended by members of the production team, for the purpose of providing designers and crew heads additional information about how the technical elements will function.
- i. Dress Rehearsals — the final technical rehearsal before a production opens. These rehearsals are extremely valuable. They provide actors the opportunity to work with costumes and makeup.

They provide the director and design teams the opportunity to assess the visual impression and overall function of the costumes.

- j. Line Notes — These are handouts given to individual actors recording inaccuracies in line delivery. They are intended to aid in memorization.
- k. Off Book — The deadline when actors are expected to be completely memorized.
- l. Paper Tech — A meeting between the SM, director, and designers to determine when each "cue" (lighting, sound, set, projection, etc.) will occur throughout the course of the production. This meeting precedes the Cue-to-Cue.
- m. Photo Call — When photographs of various aspects of the production are recorded for archival and/or portfolio purposes.
- n. Poster Run — A promotional event when members of cast and crew distribute production posters to local businesses around the Ypsilanti/Ann Arbor area.
- o. Post-Mortem — A meeting that follows the close of each production. It provides the entire production staff (SM, director, designers, crews, etc.) the opportunity to assess how effectively each element functioned and propose revisions to procedures for future productions.
- p. Production Meetings — Weekly meetings between the director, SM, design team, and other relevant individuals to discuss the development of the technical vision for the production.
- q. Sitzprobe and/or Level Sets — A rehearsal used for productions where music plays an integral part. It brings together musicians, singers, microphones, etc. to refine sound and adjust levels.
- r. Strike — The event following the close of a production when the set, lights, costumes, etc. are disassembled and returned to stock.
- s. Tech — or "technical" rehearsals occur during the final week before the opening of the production (immediately preceding Dress Rehearsals). A Tech Run enables all design staff and crews the opportunity to rehearse with the actors for accuracy and fluency of execution.

X. Emergency Procedures (Coming Soon)

10.1 Fire

10.2 Tornado

10.3 Snow

10.4 Medical Emergencies

10.5 Criminal Activities

10.6 Stopping the Show

10.7 Safety

Note that god-mike is available at every performance due to emergencies.

Stopping show will be coordinated with the front of house manager and stage manager. Question of faculty or staff on site may weigh in.

XI. Appendix: (Coming Soon)

- 11.1 Audition Form**
- 11.2 Actor Information Form**
- 11.3 Crew Information Form**
- 11.4 Season selection suggestion form**
- 11.5 Lab Bill Request Form**
- 11.6 Statement of Professional Standards**
- 11.7 Stage Manager Responsibilities**
- 11.8 Assistant Stage Manager Responsibilities**
- 11.9 Student One Act Submission Form**
- 11.10 Accident Report Form**