



ECU

**SCHOOL OF
THEATRE & DANCE**

East Carolina University is an accredited institutional member of the National Association of
Schools of Theatre

Entertainment Design & Production and Stage Management Student Handbook

BFA, Theatre Arts Minors, Theatre Arts

We acknowledge the Tuscarora people, who are the traditional custodians of the land on which we work and live, and recognize their continuing connection to the land, water, and air that Greenville consumes. We pay respect to the eight state-recognized tribes of North Carolina; Coharie, Eastern Band of Cherokee, Haliwa-Saponi, Lumbee, Meherrin, Occaneechi Band of Saponi, Sappony, and Waccamaw-Siouan, all Nations, and their elders past, present, and emerging.

Table of Contents

Entertainment Design & Production and Stage Management Student Handbook	1
Mission:	4
Excellence	4
Professionalism	4
Artistic Risk	4
Community	4
Entertainment Design and Production & Stage Management Faculty and Staff	5
The Role of Your Faculty Mentor	6
Student Organizations	6
Scholarships	6
Student Support Services	7
Dean of Students Office (https://deanofstudents.ecu.edu/)	7
Department for Disability Support Services (DSS) (https://accessibility.ecu.edu/students/).....	7
Center for Counseling and Student Development (CCSD) (https://counselingcenter.ecu.edu/).....	8
Student Health Services (https://studenthealth.ecu.edu/)	8
University Writing Center (https://writing.ecu.edu/uwc/).....	8
Career Services (https://career.ecu.edu/)	8
Williams – Ross Purple Pantry (https://clce.ecu.edu/purple-pantry/).....	8
Students’ Treasure Chest (https://stc.ecu.edu/)	9
Communication	10
Professional Standards	10
Program Commitment & Standards	11
Types of Performances	13
ECU/Loessin Playhouse Season.....	13
ECU Theatre for Young Audiences	13
ECU Dance at Wright Concerts	13
Other Work	13
Computer Lab (Messick 104)	14
Room Reservations	14
Accidents/Injury Reports	14
Minimum Grade Requirements:	15
Introductory Class Performance – THEA 2001-2002, THEA 2011-2012	15
Production Practicum Courses (THEA 1111-4444)	15
End of Semester Reviews	16
Portfolio Review	16
Unprofessional Conduct, Program Commitment, & Academic Standards	19
Notices of Unprofessional Conduct	19

Notices of Unmet Program Commitment and Academic Standards	20
Probationary Process	21
Student Appeals.....	22
Probation Release	22
Reinstatement of Probation	22
Required Equipment.....	24
Crew Calls.....	24
Crews	24
Keys	25
Shops.....	25
Performance Spaces	26
Work Space And Studio Use Guidelines	27
Core Values of THIS Stage Management Program	29
Kindness.....	29
Communication.....	29
Dependability	29
Integrity.....	29
Knowledge of the Whole	30
Required Equipment.....	30
Keys	30
SM/ASM Assignments	31
General Auditions & Callbacks.....	31
Tape Outs	31
Rehearsal Setup & Breakdown	32
Tables	32
Production Calendar & One Drive Access	32
Virtual Callboard	33
ED&P Classes.....	33

Mission:

The School of Theatre and Dance is dedicated to providing undergraduate students with superior, professional training in theatre and dance. In our rigorous, conservatory-style training within a liberal art setting, students are taught and mentored by a diverse faculty of active professionals, who work to prepare them intellectually, artistically, and practically, to be leaders in their chosen profession.

The ECU School of Theatre and Dance is guided by the following core values:

Excellence

We strive to maintain a high standard of excellence in our classrooms, rehearsal halls and stage productions, celebrating the individual strengths, talents and dreams of our students while providing professional quality productions to Eastern North Carolina.

Professionalism

Through a nurturing yet demanding work environment, centered on adhering to performance industry standards, we seek to create graduates who are competitive in their chosen field and also fully prepared to transfer their skills to related fields.

Artistic Risk

The essence of making art is to take risks. We ask our students to challenge themselves and allow them the space to make both their successes and failures spectacular. We believe this is how new and innovative forms of creative expression are made.

Community

We recognize and value the impact artists and arts education can have on a community. We encourage our students to be artists, as well as fully engaged citizens, who understand the responsibility and eagerly accept the opportunity to make an impact in their field, our community, and the global community.

Entertainment Design and Production & Stage Management Faculty and Staff

Courtney Rasor
ED&P/SM Area Coordinator
Teaching Associate
Professor
Stage Management
rasorc19@ecu.edu

Delta Childers-Smith
Associate Professor
Costume Design &
Technology
smithdelt15@ecu.edu

Jeni L. Parker
Associate Professor
Paints/Props
parkerje@ecu.edu

Michael Shoaf
Associate Professor
Lighting and Sound Design
Shoafm17@ecu.edu

Reid Parker
Associate
Professor
Technical Director
Scenic Construction
parkerth@ecu.edu

Nolan O'Dell
Teaching Associate
Professor
Scenic Design/Paints/Props
Odelln20@ecu.edu

Chad Rasor
Scene Shop Foreman
Rasorch19@ecu.edu

Rachel Moore
Costume Shop Foreman
Moorera24@ecu.edu

Academic Advising

Kelly Reddick
SOTD Academic Advisor
Reddickk14@ecu.edu
252-328-5360

Administration

Jessica Teague
Assistant Director
Associate Professor –
Dance
teaguej19@ecu.edu

Thad Aley
Admin Support Associate
aleyd23@ecu.edu

Bryan Conger
Assistant Director
Associate Professor –
Theatre
Congerb18@ecu.edu

Amanda Hudson
Business Services
Coordinator
hudsonam17@ecu.edu

The Role of Your Faculty Mentor

Typically, your faculty mentor is the ED&P/SM faculty member in charge of your focus area. If you are unsure who that is, or have multiple focus areas, please contact the ED&P/SM Area Coordinator, listed on the previous page for assistance. The role of the mentor is to help and support you throughout your ECU career. Please note that your faculty mentors are not replacements for mental health care professionals. If you are in crisis, your faculty mentor can help you get the assistance you need.

You should talk to your mentor:

- If you have concerns about adjusting to college life.
- If you have concerns about a crew assignment.
- If you have difficulty managing stress.
- Before the end of the 1st week of each semester to discuss any drop/adds for foundations and major classes if you have problems managing your course load.
- During two mandatory meetings each semester.
- At the end of each semester to discuss your semester summary & evaluation.
- If you are considering accepting outside work (This includes URCA's and other student works)
- If you need help preparing for End of Semester Reviews and/or Portfolio Review

You also have an advocate with your academic advisor, Kelly Reddick. You will visit Kelly every semester to plan your course schedule and discuss your progress in the program as well as best next steps to successfully complete the program. Kelly is your advocate, so don't discount her expertise. Her contact info is on the previous page.

Student Organizations

Theatrical Production Club – This is an official ECU Club organization centered around building community for our Entertainment Design and Production students, as well as our Stage Management students. The club is open to all members of SOTD. This organization holds fun events throughout the year for rapport and camaraderie building, as well as events centered around prep for our portfolio review process.

Scholarships

Each year, there is a certain amount of money allotted to the ED&P/SM area to distribute as scholarships. To receive a scholarship, students must fill out the ECU scholarship application. ED&P/SM area faculty determine the amount of scholarship a student will be given through the following process:

Taking the amount of money allotted, we set aside a portion of the amount for incoming freshmen. The amount that is left is divided evenly by the number of scholarship applicants we have. Each applicant starts with that amount (money available divided by number of applicants = base sum for each applicant).

We then determine what percentage of that base sum a student will receive based on how well the student meets the expectations of each category in the rubric below. Essentially, if the applicant exceeds expectations in all categories, they will receive the full base amount.

If a student performs at the ‘meets’ or ‘needs improvement’ level of a category, they will only receive a percentage of the base amount appropriate to how well they have met expectations. Your academic merit and GPA account for 40% of your total awarded scholarship, your commitment to major accounts for 40%, and your stated financial need accounts for 20%. Our scholarships are written to prioritize academic merit, rather than financial need, which is why these percentages have been allocated this way.

Scholarship Rubric

MERIT/GPA	Comm. To Major	Financial
40% - Exceeds	40% - Exceeds	20% - Exceeds
30 - Meets	30 - Meets	15 - Meets
20 - Needs Improvement	20 - Needs Improvement	10 - Needs Improvement
10 - N/A	10 - N/A	5 - N/A

Examples of Scholarship Allocation

Category & Percentage	Example: Student A	Student B
Merit/GPA (40%)	Meets – 30%	Meets - 40%
Commitment to major (40%)	Exceeds – 40%	Needs Improvement - 20%
Financial Need (20%)	N/A – 5%	N/A – 5%
N/A	75% of base sum	65% of base sum

Student Support Services

ECU’s Division of Student Affairs houses a wide variety of programs and services that can benefit SOTD students. Students are encouraged to take advantage of the resources offered to support their physical, emotional and mental health, as well as their academic work. Below are a few of the offices and services that may be most useful throughout your undergraduate career.

Dean of Students Office (<https://deanofstudents.ecu.edu/>)

The ECU [Dean of Students Office](https://deanofstudents.ecu.edu/), located at 125 Umstead Hall, is the central campus resource for addressing student complaints and inquiries. Students can visit the website for the Dean of Students Office to view all ECU Policies, Rules, Regulations and Procedures, as well as other resources including ECU Cares, an online reporting service for individuals in need.

Department for Disability Support Services (DSS) (<https://accessibility.ecu.edu/students/>)

East Carolina University seeks to comply fully with the Americans with Disabilities Act (ADA). Students requesting accommodations based on a disability must be registered with the [Department for Disability Support Services](https://accessibility.ecu.edu/students/) located in Slay 138 252-737-1016.

Center for Counseling and Student Development (CCSD) **(<https://counselingcenter.ecu.edu/>)**

Caring for the whole self is a critical part of the success of students in any of the Theatre Arts degree programs. [The Center for Counseling and Student Development](#) (CCSD) offers individual and group programs and outreach activities that are designed to enhance the quality of life for ECU students in the areas of cognitive, emotional, social, career, and academic development. The CCSD also includes Victim Advocacy Services.

Students who wish to make an appointment should call the CCSD at 252-328-6661 or visit their office at 137 Umstead Hall beginning Fridays at 1pm to schedule an appointment for the week immediately following. CCSD only opens new appointment slots one week at a time, with the slots opening each week on Fridays at 1pm and remaining open until filled. Students should have their Banner ID ready when calling.

Students who may be in crisis but cannot get a new appointment can go to the CCSD office Monday through Friday between 11am and 4pm to meet with a counselor for a brief crisis screening to assess your needs.

Student Health Services (<https://studenthealth.ecu.edu/>)

ECU's [Student Health Services](#) Medical Clinic is located on the Main Campus and can offer help on a wide variety of general medical issues, prescriptions and over-the-counter medication, labs, x-rays, health education and wellness, and personal safety issues. Appointments can be made online through myPIRATEchart, by calling 252-328-6841 or by visiting their clinic Monday through Friday from 8am-5pm.

University Writing Center (<https://writing.ecu.edu/uwc/>)

The [University Writing Center](#) offers consulting services to all students, including face-to-face and online appointments as well many online resources to assist students with academic writing. These resources may be particularly useful for the Writing Intensive (WI) classes within the Writing Across the Curriculum program that are required of all students.

Career Services (<https://career.ecu.edu/>)

While theatre majors are undoubtedly on a less traditional path to securing a job upon graduation, students should be aware of ECU's [Career Services](#) department. Career Services supports and empowers students in their career development to succeed as professionals in a global community. They offer a variety of services and programs including graduate school preparation, interview preparation and practice, and job and internship search.

Williams – Ross Purple Pantry (<https://clce.ecu.edu/purple-pantry/>)

The mission of the ECU [Williams-Ross Purple Pantry](#) is to decrease food insecurity among the students of East Carolina University and increase access to other personal care items. Since opening in the late spring of 2018, students have been able to collect their most needed food and hygiene items. Members of the ECU community dedicate their time, talent, and treasures to create a sustainable resource on campus to combat food insecurity.

Students' Treasure Chest (<https://stc.ecu.edu/>)

The [Students' Treasure Chest](https://stc.ecu.edu/) is a student-led, philanthropic, fundraising organization that supports students at East Carolina University. It is the student affiliate of the East Carolina University Foundation and receives guidance and support from the Office of the Dean of Students.

Communication

There are 3 major forms of communication in our department:

1. Email – This is the main and most important form of communication in our department. You are expected to check your email at least twice a day. If you do not, you will miss important communication from the school, your professors, and our area.
 - a. Department wide announcements and information will go out via the SOTD listserv email. Our admin associate, Thad Aley, adds freshmen and transfers to the listserv each year. Please do not opt out of this form of communication as you will lose vital access to what is going on in our department. If you suspect you have not been receiving listserv emails, please contact Thad Aley (his contact info is on pg. 4) to check into it.
2. Canvas – We have a Canvas page that is specifically for ED&P/SM majors and minors, and is not associated with a specific class. We periodically send announcements and messages through this medium. We also store valuable resources in this Canvas course on portfolio review and end of semester reviews. If you have not yet been added to this course (You should have received an invite to join it—make sure you click the link to finish the process), please contact your faculty mentor to let them know you need to be added. Also, please make sure your settings for this course have been configured to send you a notification when we send announcements via Canvas.
3. Callboards – We have a physical callboard in the main hallway of Messick, but the bulk of our info is shared on our Virtual Callboard. The VC has a webpage for each of our shows, as well as a homepage that displays our production calendar. Stage managers will post daily calls and announcements for productions on each show’s Virtual Callboard page. Please [bookmark the VC](#) at this link:
(<https://sites.google.com/view/ecusotdvirtualcallboard/home>)

Professional Standards

1. Aside from the skills and talents associated with your focus area, being dependable is the most important quality you can have as a theatre professional. This means, arriving a few minutes before call time, being ready to start work at call time, always showing up to calls and only missing when approved by your faculty mentor or in emergencies.
2. Maintain a positive, professional, and curious attitude.
3. Maintain a high level of work and commitment in classroom settings in addition to the shop and production settings.
4. You should arrive to class, shops, and crew calls with all needed tools, gear and appropriate dress to work on your skills and assignments. Tools needed for your area will be specified by your faculty mentor and professors with who you take classes.
5. Appropriate attire will be specified by faculty mentors and your class professors, but generally you will need to wear close-toed shoes and comfortable clothes you are ok with getting dirty in shops and work calls; black pants, black shirt that covers shoulders and midribs, and black, close-toed shoes for production running/wardrobe crew calls. Long hair should be tied back.
6. Create all appropriate paperwork and design materials by specified deadlines that relate to your area of focus.

7. Communicate with your faculty mentor if you are struggling in class, in your personal life, with show related duties, or with peers. You do not have to share anything you do not want to, but we cannot help you navigate the struggle if we don't know there is one.
8. Build relationships with all of your collaborators whether on the crew, the production team, or in the cast. Theatre is a team sport, and we cannot do it without each other. Everyone is important to the process, and everyone deserves respect for the skills and outcomes they bring to the table.
9. Respect our workspaces. No food or drink in the theatre except for in the green room, at the tech table, and in the vomms. Clean up your workspace when done working and make sure tools are put back in their home before leaving.
10. Participate fully in portfolio review, taking feedback seriously and incorporating it into the next iteration of your materials.
11. If you will be leading crew calls, take time to prepare for the work. Make sure you've planned out what you want to accomplish, prepped all the materials and documents you'll need to accomplish tasks, and asked your faculty mentor ahead of time about things you are unsure of or need extra help with. Leading a crew requires extra prep time so that you are efficient and productive during the call.

Program Commitment & Standards

1. While in this program, you are expected to approach your work with dedication and curiosity. We work hard, and learning your craft will be time-consuming. But the best, most tried-and-true way to learn these skills and perform them at a professional level is through spending time on task. This means the more time you spend doing it, the better and more efficiently you will do it. If you approach your work with this mentality, you have a better chance of being assigned the jobs you want and gaining more and more responsibility throughout the program. You have to learn how to walk before you can run.
2. Curiosity is highly valued in our professions. The more knowledge you seek out, the better equipped you'll be to step into the professional world. Not sure what tech looks like from a certain perspective? Get permission to shadow someone! Need some work on a specific building skill? Schedule some time with your faculty mentor to work on it. Taking time to seek knowledge now will make you a fierce competitor in the professional pool of workers.
3. Your practicums give you practical experience in your chosen path. They become increasingly challenging and require more time of you each time you "level up." However, please do not make the mistake of thinking the time allotted for your practicums is the ONLY time you need to spend completing your duties for the practicum. These courses are meant to help give you the time on task mentioned in the first point above, but sometimes, the job you've been given or chosen will require more of your time. Your assignments in these courses sometimes take more time, and you are expected to finish the job, even if it takes more than the allotted time specified for your practicum course.
4. You must also have a commitment to your peers in this program. You are working with your future professional colleagues. Now is the time to build respect and learn how to work with each other. Gossip, complaining without taking earnest action to remedy issues, and disrespect is unhelpful and hinders the creative process. This applies not only to all areas of ED&P/SM, but also all areas of theatre in general—acting, directing, admin, etc. We can't collaborate effectively if we don't hold respect for our colleagues in ALL areas of theatre.

5. The temptation to focus all of your energy into your chosen area of focus is understandable. However, one of our program's strengths is that you spend time learning a little bit about each area of theatre. This will allow you to work and collaborate effectively with your future colleagues in those other areas. As such, you're expected to apply the same level of rigor and commitment to all of your classes. *This even extends to your classes outside of SOTD.* The best theatre artists are the ones who have a great deal of knowledge about a great number of things. You may not care about your English or Biology classes, but what if you accept a contract working on *Wit* by Margaret Edson? The knowledge you gain in those classes can help you build a more complete world for the play.

Types of Performances

ECU/Loessin Playhouse Season

These productions are typically performed in McGinnis Auditorium, and occasionally in the Archie Burnette Studio Theatre. Productions identified as a part of our season are fully produced with all design areas represented onstage by either a faculty designer or a senior designer in a 4444 capstone practicum. These productions are also staffed by either a faculty stage manager or a student stage manager in a 3333/4444.

ECU Theatre for Young Audiences

Productions by the TYA program are performed at Wright Auditorium. Students may be assigned to these productions in designer or stage manager roles depending on role availability, student availability, and workload between other productions. Students must have permission from their faculty mentor to work in a design or technical capacity on these shows. Stage managers for these productions will be assigned by the stage management faculty mentor.

ECU Dance at Wright Concerts

These productions are performed at Wright Auditorium. Students may be assigned to these productions in designer or stage manager roles depending on role availability, student availability, and workload between other productions. Students must have permission from their faculty mentor to work in a design or technical capacity on these shows. Stage managers for these productions will be assigned by the stage management faculty mentor.

Other Work

There are many other opportunities to work in your chosen area in the School of Theatre and Dance. These projects might be things like a 5th Street Players production, an URCA project, a film project in the School of Art and Design, or anything else not included in the list above. While these can be great resume builders, and we encourage you to get experience where you can, please consider the following before taking on an outside project:

- These projects and shows are considered volunteer activities and you will not get class credit for the additional projects
- You must consider ALL of the duties and responsibilities you are taking on and must get it approved with your mentor.
- Your crew assignments (THEA 2011, 2012, 1111, 2222, 3333, 4064, 4444 and other crews associated with courses you are registered for) take priority over any outside projects, you will not be excused from your crew assignments to work on outside projects.
- You also are not allowed to use the shops or shop equipment on outside projects.
- Students may not miss class for outside work unless your instructors pre-approve it. (Remember that “crew” is a required class for which you are registered.) You are still responsible for all class work and assignments missed even if you are granted an approved absence.

We understand that an outside job is sometimes a necessity for rent or food, but it's important to speak with your faculty mentor and choose a job that allows you flexible hours. As a student your focus should be on your education within the Entertainment Design and Production/Stage Management area. Missing crew calls and class due to a poorly scheduled outside job will greatly affect your progression in the department.

Computer Lab (Messick 104)

- ALL LOCAL HARD DRIVES WILL BE WIPED NIGHTLY! Do not leave files on the local drives. Save to One Drive and/or to removable storage (thumb drive).
- PLOTTING IS RESTRICTED. All plotting must be approved by faculty mentor.
- FOOD AND BEVERAGES ARE RESTRICTED (ECU ITCS RULE)

Any food and drink brought into 104 must be kept on the worktables and not on the computer counter. Beverages should be kept in spill-proof containers. No food or drink should be placed on computer tables. Clean up after yourself. All food trash must be put in a trash can outside the building. Please keep all beverages in spill proof containers and clean up any messes immediately. Abuse of these rules will result in a banning of food and drink from the lab.

Room Reservations

To reserve space in classrooms for meetings or special events, please contact Thad Aley (contact info on second page) via email to request permission to reserve space. For requests involving the Studio Theatre or involving multiple dates, the Director's approval is required. Thad will coordinate approval from appropriate parties. One-week advance notice is required to reserve any SoTD space.

Accidents/Injury Reports

If you have an accident in a school facility, follow any immediate first aid required. As soon as possible report the accident to the faculty member or student staff on call. For potentially life-threatening injuries call 911 immediately. An incident report needs to be filed with SoTD within 24 hours of the accident if student sought medical treatment.

During office hours you should get medical attention for all but life-threatening injuries from Student Health Services. If your injuries occur while the Student Health Center is open, you should seek their assistance and recommendations first. If your injuries occur when the Student Health Center is closed, you should seek medical attention at the nearest facility available to you. If it is an emergency, dial 911 or seek care at the ECU Health Medical Center emergency department.

To facilitate any medical treatment you may require, carry your medical insurance cards with you at all times. **REMEMBER:** The school does not pay medical bills if you are hurt. All expenses you incur must be covered by your personal insurance. If you are on the Student Health Insurance Program (SHIP) you must be referred by Health Services or request a walkout form to submit your own claim. ECU only submits insurance claims for costs incurred at Student Health Services.

Minimum Grade Requirements:

To remain in the undergraduate program, the student must maintain a cumulative 2.0 average in major courses. Students who fail to maintain these levels for a given term are placed on Probation for the following term.

Introductory Class Performance – THEA 2001-2002, THEA 2011-2012

The intro Theatre Technology and Design classes are foundational to everything we do in Entertainment Design and Production and Stage Management. These courses give you the starting point for a greater understanding of theatre as a whole. Many of the things you learn in these classes will carry over into your upper-level classes. If you miss out on these foundational lessons, you will not be able to fully execute your work in upper-level classes.

As such, all ED&P and Stage Management majors and minors are required to pass THEA 2001, 2002, 2011, and 2012 with at least a C- before taking upper-level design, technology, and stage management courses. Any failing grades or withdrawals constitute a need for retaking the course and will significantly affect your ability to graduate on time.

Students who have been prohibited from advancing to upper-level courses may request a review from their faculty mentor for an exception. The faculty mentor will consult with the other instructors of these courses and the ED&P/SM Area Coordinator. Decisions will be made on a case-by-case basis.

Production Practicum Courses (THEA 1111-4444)

Each first year ED&P and SM student will be assigned to various production crews. Assignments may change throughout the year depending on crew needs for each specific production. Your instructor of record on 1111 will complete production crew assignments by the end of the second week of class. You are required to attend the 1111 course meeting set within the first two weeks of classes starting.

THEA 1111 requires a student to serve on one running crew per semester. Running crew includes, but is not limited to, backstage crew, lighting running crew, wardrobe crew, board ops, etc.

After the first year, students continuing in ED&P or Stage Management will take a sequence of 2222-4444 coursework, each level building in complexity and responsibility of assignments. For minors, this sequence will be slightly different.

It is important for students to understand that completion of one practicum does not guarantee a progression to the next practicum level. Students are expected to grow in each practicum, building on skills they learn at each level. This includes both soft skills and practical hard skills. Every practicum assignment is given at the discretion of your faculty mentor with support of the ED&P/SM faculty. Failure to meet goals and targets laid out in your practicum assignment will result in delayed completion of your practicum sequence and possibly affect your graduation date.

Your faculty mentors are your biggest advocates, and we want you to succeed. To help keep you on track, we have created a practicum progression rubric that outlines the expectations of each student in the program at each level of the coursework. By consulting this rubric, you will be able to take an active role in your growth as a theatre artist. We will also use this rubric to guide your progression through the program based on your strengths and opportunities for growth as a theatre artist. It is our hope that you will be able to use this rubric to gauge your progress in our program and use it to your advantage to progress into the types of assignments you are passionate about. You can find the specific rubric for your area of focus by going to the corresponding module in our Canvas course.

End of Semester Reviews

At the end of each semester, the ED&P/SM faculty will host individual reviews for our students. These reviews are about 10 minutes long and are a personal way that we can touch base with you as a student. In these reviews, we will discuss your work for the semester, how you've grown, what you did well, and what you can work on in the future. These reviews are mandatory for all ED&P/SM majors and minors. Minors who have completed all requirements for their respective minor may request to be exempt from reviews from their faculty mentor. Approval will be granted on a case-by-case basis.

For graduating seniors, these reviews double as your final presentation for your THEA 4099 materials. More info will be given in the announcements for each review session.

Please use these reviews as a time to understand where you can grow, but also as a time to ask questions of your faculty and gain their perspective on goals or topics you want more insight on.

Portfolio Review

Portfolio Review is a group evaluation of each student's resume and portfolio (a collection of images, paperwork, & physical examples of the work you have done). All ED&P and SM students will be present as each student is individually evaluated by the ED&P Faculty & Staff. This process is designed to help students prepare for professional interviews and job applications. Reviews are held during the Spring Semester and all students (majors and minors) are required to participate.

The Portfolio Review is a time for the faculty to review your work and overall progress in the program. You should have previous years' work and current projects to display in all areas of Entertainment Design and Production and Stage Management. You should judiciously choose work to include in your portfolio that best represents your abilities. Crop your images (either physical or digital) and display them with explanatory text to best showcase your talents and abilities. You should come prepared to discuss your work/portfolio with faculty. **When included in your portfolio, all photographs should be labeled with show, act, scene, and when possible, photographer credit. Each show entry should include other principal artistic staff.**

What to prepare if you are a Stage Management Major or Minor:

- **Freshmen**
 - Three to five copies of your resume with all your current ECU credits and past high school credits (don't worry if you don't have many credits, that's what you're here for!)
 - Optional: Pick one of two options-- Either a complete show prompt book that shows your work on a show from beginning to end OR a "best of the best" portfolio of your best paperwork
- **Sophomores**
 - Three to five copies of your updated resume with all of your current ECU credits and past high school credits if needed.
 - Pick one of two options: Either a complete show prompt book that shows your work on a show from beginning to end OR a "best of the best" portfolio of your best paperwork
- **Juniors**
 - Three to five copies of your updated resume with all of your current ECU credits.
 - By this point, you should have an updated "best of the best" portfolio (Updated from last portfolio review). This is what hiring managers at places like SETC prefer to see if possible. In lieu of this, bring a full prompt book.
 - A website is recommended but not required.
- **Seniors**
 - THEA 4099, Design and Production Portfolio is required in your final semester (Fall or Spring). You must present your portfolio in its final iteration as it will be graded.
 - An updated resume with all of your current ECU credits.
 - By this point, you should have a "best of the best" portfolio (Updated from last portfolio review). This is what hiring managers at places like SETC prefer to see if possible. In lieu of this, bring a full prompt book.
 - An updated website that showcases your work, including anything that no longer fits on your resume.

What to prepare if you are an Entertainment Design & Production Major or Minor (please also see below this section for information pertaining to your specific area)

- **Freshmen**
 - Three to five copies of your resume with all your current ECU credits and past high school credits (don't worry if you don't have many credits, that's what you're here for!)
 - Optional: Any portfolio info you have. We do not expect you to have a full, perfectly curated portfolio. Just put together photos of work that you've done so far.
- **Sophomores**
 - Three to five copies of your updated resume with all of your current ECU credits and past high school credits if needed.
 - A portfolio that showcases your work. It does not have to be specific to your area of focus. You can include all of your work here at ECU.
- **Juniors**
 - Three to five copies of your updated resume with all of your current ECU credits. An updated portfolio that showcases your work. It does not have to be specific to your area of focus. You can include all of your work here at ECU.
 - A started website is highly recommended
- **Seniors**
 - THEA 4099, Design and Production Portfolio is required in your final semester (Fall or Spring). You must present your portfolio in its final iteration as it will be graded.
 - Three to five copies of your updated resume with all of your current ECU credits.
 - An updated and finished portfolio that showcases your work. It should showcase your area(s) of focus more than anything, but other work can be included if needed.
 - An updated website that showcases your work, including anything that no longer fits on your resume.

The following are requirements pertaining to specific areas:

- **Costume Design/Technology**
 - Realized costumes or costume pieces can be displayed.
 - Wig and Make-up projects should include examples of construction, hair styling, and make- up
- **Scenic Construction**
 - Drafting's should be represented if appropriate.
 - Scenic Construction Production packages should be completely printed and bound.
- **Scenic Painting**
 - Scenic painting should be presented in originals when possible.
- **Scenic Design**
 - Upper-level Scene Designers should show complete packages including model, research, and drafting
- **Properties**
 - Prop Masters should include at least one complete package with pictures, drawings, time/cost estimate, along with pictures of their work, including progress shots in construction.
- **Sound Designers/Engineers**
 - Sound design projects should include paperwork and a method for listening to media.
 - Give PDF/photo examples of paperwork and really show the size of the show.
- **Lighting Designers/Electricians**
 - Lighting design projects should include drafting, paperwork, sketches, and research.

STUDENTS SHOULD NOTE: THE PORTFOLIO REVIEW IS AN IMPORTANT FACTOR IN THE FACULTY'S DECISION TO ALLOW YOU TO CONTINUE IN THE PROGRAM.

Unprofessional Conduct, Program Commitment, & Academic Standards

Failure to follow the standards and codes of conduct listed in this document (and in specific course syllabi) is considered Unprofessional Conduct and constitutes grounds for being placed on probation and, ultimately, dismissal from the program. Similarly, not meeting expectations in your commitment to the program or academic standards constitutes grounds for being placed on probation and, ultimately, dismissal from the program.

Notices of Unprofessional Conduct

Students who engage in unprofessional conduct will be given a written notice by faculty to document the conduct and ensure that future unprofessional conduct is avoided. Notices of Unprofessional Conduct may happen in courses, in shops during crew calls and work hours, rehearsals, or performances.

- The faculty member issuing a written notice will contact the student directly to give them the opportunity to explain their conduct. If the faculty member deems it appropriate, a formal Notice will be sent to the student detailing the issue. Students may submit a written explanation of their conduct to accompany the Notice, if issued.
- All Notices of Unprofessional Conduct will be submitted by faculty to the student's Faculty Mentor and the ED&P Area Coordinator.
- Examples of unprofessional conduct include being disrespectful to faculty or fellow students, engaging in unconstructive criticism of the work being done on our productions, not meeting deadlines associated with your practicum assignments, making inappropriate comments, not finishing the tasks associated with your practicum assignments, being late to your call time, etc.

Notices of Unmet Program Commitment and Academic Standards

The focus areas under the Entertainment Design and Production and Stage Management umbrella require a substantial time and labor commitment to be successful. We get better at our craft by doing it, so the more you do it, the better you will get at creating and doing meaningful work as well as streamlining your creation process.

To give students an understanding of expectations, we have created rubrics that map out what skills one needs to master in each level of practicum to move on to the next practicum challenge. These rubrics will help us assess your commitment and ability in your chosen area of focus. The rubrics measure your success through the following ratings: Does Not Meet Expectations, Meets Expectations, Exceeds Expectations. Students who do not meet or exceed expectations for program commitment and/or academic standards will be given a written notice by faculty to document where the student did not meet expectations. This notice will also have instructions on what the student needs to do and achieve to step up to meeting expectations.

- The faculty member issuing the written notice will contact the student directly to explain where the student has not met expectations. If the faculty member deems it appropriate, a formal Notice will be sent to the student detailing the issue. Students may submit a written explanation of the issue or a rebuttal to accompany the Notice.
- All Notices of Unmet Standards will be submitted by faculty to the student's Faculty Mentor and the ED&P Area Coordinator.
- Examples of Unmet Standards include submitting design work that is not at a comparable level to student's program placement, not exhibiting or strengthening characteristics needed to perform the student's chosen career path, failing any SOTD courses, failing to show growth in handling consistently increasing workloads, capacity to manage time, and willingness and/or ability to teach and lead younger students in the program.

Probationary Process

The probationary process is designed to help students learn from their errors and improve their conduct and work in all areas related to becoming an ED&P professional. Any student who does not make the appropriate improvements will progress through the probationary process, potentially ending in dismissal from the program. The specifics of this process are detailed below including the general progression of consequences for unprofessional conduct and unmet standards. In addition, if the degree of unprofessional conduct or unmet standards is deemed more extreme or falls outside of what is directly described in this handbook the faculty reserves the right to increase the rate of probationary status or severity of consequences.

Stage 1 – Probation

- Any one of the following is a condition for being placed on Stage 1 probation:
 - Receiving two Notices of Unprofessional Conduct or Unmet Standards within one semester
 - Receiving a total of three written Notices of Unprofessional Conduct or Unmet Standards at any point during the student’s time enrolled in the ED&P/SM program.
- Consequences of Stage 1 Probation:
 - Any student placed on Stage 1 probation will not be allowed to hold an ED&P/SM position in Studio Theatre or Student-led performances from the point of being put on probation through to the end of the current semester.
- If the second notice is issued after 12 weeks of the current semester have taken place, then the student will not be allowed to hold an ED&P/SM position in Studio Theatre or Student-led performances in the following semester.

Stage 2 – Program Dismissal Warning

- Any one of the following is a condition for being placed on Stage 2 probation:
 - Receiving one Notice of Unprofessional Conduct or Unmet Standards during the semester following being placed on Stage 1 probation.
 - Receiving three written Notices of Unprofessional Conduct or Unmet Standards during a single semester.
 - Receiving a total of four written Notices of Unprofessional Conduct or Unmet Standards at any point during the student’s time enrolled in the ED&P/SM program.
- A document noting the probationary status will be given to the student to sign. The document will then be placed in the student’s academic advising file.
- Consequences of Stage 2 Probation:
 - Any student placed on Stage 2 probation will not be allowed to hold an ED&P/SM position in Studio Theatre, Student-led productions, TYA productions, or ECU/Loessin Playhouse productions from the point of being put on probation through to the equivalent point in the following semester.

Stage 3 – Program Dismissal

- Any one of the following is a condition for being dismissed from the ED&P/SM program:
 - Receiving one Notice of Unprofessional Conduct or Unmet Standards during the semester following being placed on Stage 2 probation.

- Receiving four written Notices of Unprofessional Conduct or Unmet Standards during a single semester.
- Receiving a total of five written Notices of Unprofessional Conduct or Unmet Standards at any point during the student's time enrolled in the ED&P/SM program.

Student Appeals

Students wishing to appeal probationary status should contact their faculty mentor. All appeals must be submitted in writing to the student's faculty mentor and to the ED&P/SM Area Coordinator.

Probation Release

Students placed on probation who receive no notices of Unprofessional Conduct during the following semester will be released from probation at the end of that semester.

Reinstatement of Probation

Any student released from probation that receives an additional Notice of Unprofessional Conduct or Unmet Standards will immediately be placed on the highest level of probation reached as a result of their earlier misconduct.

Information for Entertainment Design & Production Student

Required Equipment

Each course will require a different set of tools for you to be able to succeed in the class and professionally. All of these tools are essential to help build your toolbox as a well-rounded professional. Failure to have the required equipment will constitute one unexcused absence per crew call.

Crew Calls

The nature of work in the theatre will require crew calls during evening and weekend hours. While all efforts should be made to keep crew calls scheduled during normal business hours, that is not always possible. Crew Calls will be laid out in course syllabi and on the ED&P/SM Canvas page when applicable. It is your responsibility as a crew member to find out when your next crew call is. If you are not sure whether or not you are called for the next regularly scheduled crew, assume that you are, and show up. Be mindful that crew calls can change. It is expected that students check their emails no less than twice a day.

If you are late for crew two times, it will count as an absence. If you miss a crew call due to illness or an unforeseen emergency notify your crew supervisor to see if you can make it up. Otherwise, your absence will be considered unexcused. Any other absence or lateness from crew for any reason must be approved at least 24 hours prior to absence by the crew supervisor or it will be treated as unexcused. Absence from any running crew will not be allowed.

Crews

A student crew supervisor may not call crew, “voluntary” or otherwise, outside of the regularly scheduled hours of East Carolina University without first obtaining written permission from their faculty show advisor and from the shop's faculty supervisor. These extra or extended hours must be approved by the faculty show advisor and posted at least 24 hours in advance.

Under no circumstances will there be crew calls during class hours without the prior approval of the Director of the School of Theatre and Dance. If you are required to attend a call that interferes with the meeting of a class, alert an appropriate faculty member or the Director of the School immediately.

At least one Faculty or Staff member must be present during all crew calls.

No work involving potentially dangerous tools or at heights (ladders, personnel lifts, etc.) may be performed alone. No student should work alone after regular daytime business hours.

If you are coming in to work at a time that is not normally a shop time, it is your responsibility to make sure that there is an Entertainment Design and Production/Stage Management faculty or staff member on campus. You must communicate to your crew supervisor your desire to do so.

Any student injured in the shops as a result of their own negligence or carelessness while on crew may be removed from the crew call until it is determined by the supervisor that the student is no longer a danger to themselves or others. Any hours missed will be the student’s responsibility to make up at the discretion of the faculty.

Anyone reporting to class or crew under the influence of alcohol or drugs (or suspected of being under the influence) will be dealt with in accordance with the UNC Drug Policy and the ECU Student Handbook. Crewmembers will be dismissed from crew and will be charged with one unexcused absence. A second offense will put the student in jeopardy of not being invited to return to the program and/or placed on Probation.

Students may occasionally be assigned to overlapping or conflicting crew assignments. You will not be expected to begin a new crew assignment until you have been released from the first one by the faculty crew supervisor. Discuss such conflicts as soon as possible with your faculty mentor.

Students who feel they are not ready to undertake a production assignment are encouraged to discuss their concerns with their faculty mentor.

Keys

Only Stage managers and Wardrobe crew chiefs are granted key privileges during a production.

Anyone given access to keys will not be allowed to share their keys with anyone or let anyone in the building without permission. You should only use your key specifically for the job/assignment you've been given. If it is discovered that someone with key privileges violates this rule, they will be subject to the probation process and show assignments will be withheld.

The key is signed out and must be turned in no later than the day after the show closes.

Students who fail to return their keys will be charged a \$350 fee per key and will have their grades and any future show assignments withheld. They will also be subject to the probation process.

Students who are given keys will be accountable that no students may be in School of Theatre and Dance shops or performance spaces, without a member of the Entertainment Design and Production/Stage Management faculty or staff present.

Shops

ED&P shops are open Monday-Thursday from 1pm to 5pm. Shops are usually open on Friday as well, but hours may vary with production meetings and production schedule needs. Some shops may be open for additional hours to allow students to execute class projects. See individual shop rules for specifics or contact the faculty member(s) responsible for the areas in question.

All of the ED&P Shops are maintained for educational purposes and to support ECU SoTD productions. The shop facilities may not be used for personal projects by any ECU SoTD faculty, staff or student without the expressed prior approval of the faculty member responsible for the supervision of that facility.

For your safety, the use of cell phones, iPods, and other audio devices are prohibited.

At the end of any crew call, shops and theatres should be thoroughly cleaned and all tools, hardware, and other equipment should be returned to their designated storage locations. No crew member should be dismissed until the student crew head or faculty supervisor has approved the clean-up. Student crew heads dismissing crew before satisfactory clean up and shutdown procedures have been completed will be held accountable for performing all incomplete tasks.

Any use of the SoTD facilities, equipment or shops for production work outside of SoTD by any entity, whether for hire, contract or by other divisions of the school for any events may only take place with the written authorization of the Director of the School of Theatre and Dance. If the activity is for hire, appropriate contracts must be on file.

Performance Spaces

Students who use any SoTD spaces must become familiar with the rules and regulations which govern their use.

The following guidelines apply to all student crews in SoTD spaces:

- ED&P/SM student handbook guidelines must be appropriately followed while in any SoTD facility.
- SoTD Performance Facilities personnel must be notified about all activities in the facilities. Please notify SoTD personnel on duty upon arrival and departure.
- There is no eating or drinking in the facilities except for the following areas: Green Room, Tech Table, Voms, and Breezeway. Water in a closed container may be brought into rehearsal & theatre spaces. Students are expected to clean up all trash and food into appropriate receptacles.
- Do not place bookbags, food of any kind or water bottles on pianos/keyboards
- Do not wear shoes in the Studio Theatre
- Loading Docks/Breezeway are for loading and unloading scenery, equipment, and the like. Personal vehicles are not permitted in the Loading Dock.
- All construction and painting materials are to be brought into the theatre by way of the Breezeway. Never bring these materials through the lobby or house seating areas.
- In the event of a “Severe Weather Notification” or “Tornado Warning”, direct all members of the cast, crew & public to a designated Safe Area until a person of authority issues an “ALL CLEAR”.
- Any piece of equipment that is, or appears to be, in need of repair should be brought to the attention of the Shop Supervisor and/or Production Manager.
- All tools and/or loose objects must be secured to your person when going to the catwalks, loading rail, mid rail, or up any ladder, lift or scaffold.
- If the A/C or heat is uncomfortable, please do not attempt to change it. Contact the crew supervisor.
- The use of any motorized personnel lift (Genie Lift) is limited to members of the production staff trained in its use. No students are allowed to use personnel lifts without a trained faculty member present.
- Anything belonging to the facilities may not leave the building without being signed out and approved by the Production Manager.
- All work areas and dressing rooms are to be left clean, safe & presentable at the end of each work period. Please allow for clean-up time in all work calls. All trash is the responsibility of the production crew. Please put trash into the appropriate containers and empty into dumpsters on a regular basis.
- All rigging procedures must be approved by the faculty Technical Director and/or staff Shop Foreman.

- Strike is not complete until everything is out of the theatres, off the Breezeway, and out of the Freight Elevator. Any “rep hang” soft goods/drapery and/or lighting and audio equipment moved for the production must be restored by production staff to their original location during strike or placed at the discretion of SoTD Staff. The restore must be approved by the Technical Director.
- During the run of a show, the running lights (blue lights) are to remain on at all times. There is no turning off or covering of EXIT signs at any time. House lights should be on at the beginning, intermission(s), and end of each show.
- Regarding the fridges in the shops. You must ask permission if you can leave things in the fridges. Do not leave anything in the refrigerator in any of the shops for more than one week. Exceptions are food items needed for productions, and such items must be clearly labeled.
- Abuse of the facilities and/or their equipment will not be tolerated and will result in disciplinary action. Consistently unsafe work practices and/or unsafe or inappropriate operation of equipment may result in the loss of the privilege to use the facility, ED&P Probation, and/or discontinuation of invitation to the program.

Work Space And Studio Use Guidelines

In order to keep the Workspaces and Studios functioning as both a classroom and a studio, please comply with the following guidelines:

- The studios for working are primarily for the use of students to work on their projects.
- When using any of the lighting labs you must treat equipment with respect and put away any gobos, gels, tools you were using. This also means restoring the light lab to its repertory position, so it is ready for the next student to use successfully.
- Since the tables are used by multiple classes, please do not leave your work taped to them overnight. If the table you are using is needed, your work will be removed.
- The security of your belongings and your work in the studio cannot be guaranteed. You should plan accordingly.
- Help keep the table surfaces clean in our classrooms. DO NOT cut, paint, paste, marker, crayon, or otherwise perform craft work directly on the table, use protective mats.
- Please remove all materials and debris from the table surfaces when you are done.
- Do not move the tables around or alter or "repair" equipment. These tables are old and well loved, but they are all we have. Report equipment problems to design class faculty.
- Please dispose of all your scrap paper, projects, and other debris. Housekeeping service in the studio is limited.
- Be courteous - if you are working in the studio while others are working, be considerate of their needs by using headphones for music and keeping socializing limited.
- If you eat in any of the Studios, you must clean up after yourself. All food trash must be put in a trash can outside the building. Please keep all beverages in spill proof containers and clean up any messes immediately. Abuse of these rules will result in a banning of food and drink from the Studio.

Information for Stage Management Students

“One of the most important roles in any theatrical production is that of the stage manager. A clearinghouse for information, the stage manager is responsible for organizing rehearsals and running performances. The requirements for the job include confidence, strong organizational and management skills, understanding and compassion, a sense of humor, and the motivation to initiate tasks and follow them through to completion. The stage manager works as a team with the director, production manager, designers, technicians, and actors, facilitating a process in which creativity can flourish.”

-Laurie Kinckman
The Stage Manager’s Toolkit
3rd Edition

Core Values of THIS Stage Management Program

Kindness

Stage managers help set the tone of the rehearsal room and the run of a performance. It is your job to conduct yourself with kindness throughout the process, regardless of how well you like or get along with your colleagues. You rarely get a say in the people you work with—actors, designers, directors, crew—and you never know what personalities you will encounter. It is central to the position of stage management to lead with kindness, even when others do not afford you the same courtesy. This does not mean that you must take abuse, but all resolutions should be sought through kindness and respect for the work and the position of those in conflict.

Communication

We communicate for the whole. This means we have to be able to communicate in ways that are not natural to us or our personalities. You must learn how to communicate based on position, environment, and personality to name a few. You WILL have to communicate in ways that bring you out of your comfort zone.

What is self-expression? It means that you say what you want to say in the manner that comes to you naturally. It will be your take on the matter, in the words you normally use, perhaps with the narrative flow of your experience. It's a solo performance in front of people with 100 percent of your attention on finding and speaking your thoughts, as opposed to communication where the listener is the foremost in your mind as you speak. You speak their language, you speak to their concerns, and you get to the point insofar as it concerns them.

-Carol Fleming

Dependability

It is the nature of this job that you will be called before others arrive and will stay after others leave. You are the person that readies the space so work can be done and make sure the space is reset before the day is over. All communication is routed through you, and you help put all the puzzle pieces together. If you are not dependable, the work suffers. It is the nature of our job that you MUST be present and on time, every time. Dependability is also shown through following through on expectations and promises. This means delivering on paperwork by the time it's needed, following up on the task you said you'd complete, checking in to make sure others have completed the things you delegated to them, etc. You must be ready to follow through on your commitment to the work it takes put up a production.

Integrity

This is a fancy word for honest, fair, and ethical treatment of all involved in the collaboration of your show. You will have disagreements on every production you work. It is the job of the stage manager to advocate for everyone in their production fairly. Don't let your personal relationship with one person affect the fairness in your decision towards another person.

It's also worth mentioning here that artistic integrity is just as important, whether that is maintaining the director's work from rehearsal or respecting and making space for everyone's artistic process in the production. Facilitating the work of others is a big part of what we do and should be treated with care and fairness.

Knowledge of the Whole

The most effective stage managers are the ones who understand all the parts of the machine. If you want to communicate effectively with your designers, you must have a strong understanding of what they do. If you want to know why your actors make certain requests, understanding how it feels to stand in front of an audience of people with nothing but your emotions will help you help them. Knowing a director's process and what they are looking for at any given moment can help you find solutions faster when questions or problems arise. To be effective at your job, you have to have at least an intermediate understanding of how others do their job. Full stop.

Required Equipment

As a stage manager, you will need to put together a small stage management kit. This kit will be your supply source during rehearsals and performances. You should fill it with the things that you use most often and help you do your job efficiently. Things like pencils, erasers, page flags, post its, spike tape, tape measure, scale rule, etc. There will be a full list available to you in the stage management module of the area Canvas page. The school will provide larger stage manager kits for rehearsal rooms, but having your own small supply of things you need will save you time and help you stay prepared in the rehearsal room.

Keys

Only Stage managers and Wardrobe crew chiefs are granted key privileges during a production.

As a stage manager, you are given a great deal of responsibility with the key ring you are given. Please do not take it lightly.

You are not allowed to share use of the SM key ring with anyone or let anyone into the building and its locked spaces without permission. You should only use your key specifically for the job/assignment you've been given.

Students who are given keys will be accountable that no students may be in School of Theatre and Dance shops or performance spaces, without a member of the Entertainment Design and Production/Stage Management faculty or staff present.

If it is discovered that someone with key privileges has violated these rules, they will be subject to the probation process and show assignments will be withheld.

Examples of key use that is NOT ALLOWED: Letting classmates into the light lab after hours for project work, using keys to access costume storage to pull pieces for student-led productions, giving facility tours to visiting family members or friends after hours, etc.

Your key ring will be signed out and must be turned in no later than the day after the show closes.

Students who fail to return their keys will be charged a \$350 fee per key and will have their grades and any future show assignments withheld. They will also be subject to the probation process.

SM/ASM Assignments

SM Team Assignments for our productions are based on the following criteria:

- Practicum/SM1 Lab Enrollment
- Seniority
- Demonstrated Ability & Progression through Rubric Expectations
- Production Needs
- Director Preference
- Student Preference

Assigning students to stage management teams for each production is a complex challenge. While your mentor will always make an effort to give you an assignment you are excited about, sometimes you may be assigned to a show that you simply don't want to work on. This is normal. When you move into the professional world, would you say no to a show you weren't excited about if it meant not getting a paycheck? Of course not! Learning how to do your job to the best of your ability on a show you are not excited about is an important part of becoming a professional.

Please remember that even though you have wants and expectations for your assignment, your mentor is juggling the wants and expectations of ALL of your stage management peers. It is the mentor's job to curate a BFA experience for you that will prepare you to do this work professionally. If you do not get the assignment you were hoping for, please know that there is a reason for it, and it may not always be a reason that can be shared.

General Auditions & Callbacks

If you are assigned to a production for a practicum credit, you are required to attend the general auditions for the semester in which your show will be produced. You are also required to attend the callbacks for your production.

The general audition announcement will be sent by the stage management mentor. This will include links for actors to sign up for auditions and dance calls, as well as to fill out the audition form. Once generals are complete, each stage manager will be responsible for sending the callback list for their show along with the schedule for the callback night.

The stage manager for each show is also responsible for printing sides for their respective callback night and setting up the room in accordance with director preferences.

Once all callbacks are complete, the final cast lists will be sent by an appropriate person in the theatre performance area.

Tape Outs

If you are assigned to a production for a practicum credit, you are required to attend all tape outs for your production. Stage managers will plot all points on their ground plans and lead tape outs with a team of ASMs and volunteers. Stage managers are required to meet with the stage management mentor at least 2 weeks prior to the first tape out to discuss a game plan.

Tape will be provided to you for tape out. Please do not use fabric tape in any tape out. Fabric tape can only be used in rare instances, but is strictly forbidden in the Studio Theatre, 114, 115, and 116 (and in McGinnis during Dance concerts) due to the friction/trip hazard it causes for dancers in socks and on pointe.

Rehearsal Setup & Breakdown

All members of a stage management team are called at least 30 minutes before rehearsal for the regular rehearsal period. On arrival the team should set up the room for the day including tables and chairs for the Director, SM Team, and any other production team member or collaborator that will be present. If the production is a musical, the SM Team is responsible for setting up the electric piano for the evening. All props, furniture, and scenic representations should also be set during this time. Make sure you set appropriately for the scenes you'll be working on (i.e. if you're working on scene 3 today, and the massive couch is only needed for scene 1, don't worry about getting the couch out—focus on the other props and furniture you KNOW you will use for scene 3). Don't forget to check the prop shelf for your show and bring over any props that are good for use from the prop shop.

When rehearsing in the Studio Theatre, there will often be dance rehearsals that go until right at 6:30pm. If the rehearsal is not wrapping up, the stage manager may enter and ask politely that the dancers give the room over to the theatre rehearsal. They may ask for a few more minutes, but you are not obligated to let them continue unless you want to. Remember, every minute you release to them is a minute less time to complete setup.

For breakdown, make sure to break down all tables, chairs, props, furniture, etc. You must leave the room clean and neutralized. If in the Studio Theatre, please dust mop before leaving. Make sure to bring any props that need repair or are being worked on to the prop shop. Don't forget to turn off the lights and lock up when appropriate.

Tables

There are now designated SM tables in our main rehearsal rooms. The large, non-folding black tables belong to stage management. There should be two in 206, two in the Studio Theatre, and two in McGinnis for prop tables (sometimes stored in the prop shop). These tables should remain in these spaces and not be moved if at all possible.

The gray folding tables that are labeled for the Studio Theatre can be used in addition to our SM tables while rehearsing in the ST.

If it is absolutely necessary, you may borrow tables from other locations if you need more, but they must be returned by the end of the night. This is part of the space neutralization.

Production Calendar & One Drive Access

Stage Managers should be given access to the SOTD production calendar and to the season One Drive. The stage management mentor will give you access to both of these. If you find that you have not been given access or have lost access, please let your mentor know asap.

The production calendar outlines all rehearsals, techs, performances, deadlines, and special events happening throughout our season. This calendar is where you will take your productions dates and deadlines from. It is also the first place to show updates when dates change.

The season One Drive is a shared drive where we house all show paperwork. As outlined in the practicum requirements, as a stage manager, you are required to make sure there are copies of ALL rehearsal reports, performance reports, and production meeting minutes in the One Drive for your show. It is also helpful for you to place your show paperwork in the shared drive in case of emergency. Stage managers are allowed to share *a production's* One Drive with students who have been given positions on shows such as student designer, assistant director, Fight Captain, etc. Student stage managers are **NOT** authorized to share *the entire season* One Drive with student team members.

Virtual Callboard

We maintain a virtual callboard where students can check the daily call or the student version of the production calendar. Each show has a webpage on the virtual callboard. Each stage manager is responsible for the upkeep of their production's virtual callboard. At the beginning of the year, editing access will be given to all stage managers. Keeping up with posting the daily call is part of your nightly duties, just like creating the daily and the rehearsal report. Professionally, you will have to do this too, whether via a virtual callboard or a physical one. The link to the virtual callboard is in the Communication section of this handbook.

ED&P Classes

You are expected to put in the work in all of your ED&P courses. As noted before, the best stage managers are the ones that have a strong understanding of all areas of production. Please make sure you are giving your all in these courses. It would also be helpful to you to read the ED&P Student section of this handbook so you are in the loop on crews and crew requirements for our area.